James Cook University
College of Arts, Society and Education

Doctor of Philosophy

The Butterfly Pin: The phenomenon of object-based collecting in Australian contemporary artistic practice

Renée Elizabeth Joyce
BA, UQ, MCIAM, QUT

December 2017

Acknowledgements

Statement of contribution of others

Nature of Assistance	Contribution	Names, Title and Affiliations of Co-contributors
Data	Interview Content and Transcript approvals	Tom and Coral Risley Donna Marcus Glen Skien Patrick Hall
Intellectual Support	Supervision	Professor Stephen Naylor, James Cook University Dr Allison Craven, James Cook University Dr Gordon Brown, James Cook University
	Editorial Assistance	Professor Stephen Naylor, James Cook University Dr Allison Craven, James Cook University Gayle Joyce
Financial Support	Conferences	James Cook University PhD research funding (standard)

Abstract

As a species of hunter and gatherer, we as humans are driven to collect things that we can use to sustain our lives, but once the intrinsic need of this process is met, animals of all sorts will collect objects for other purposes. To the contemporary artist, this innate sense of object envy or the desire to collect has become a driving force behind much contemporary art practice and is firmly posited in art theory. Patterns are emerging within collecting processes that have become templates for unique styles of representation, be they conceptual or practical. This research probes beneath the surface of artistic practice in relation to *collected object inclusive artistic practice* in the search for a model to explain the phenomena which has become more prevalent over the past century.

The historical discourse of object collecting, classification and display from the Medieval Reliquary, cabinets of curiosities, early museums and the modern and contemporary museological frameworks of the twentieth and twenty-first centuries forms the basis of this research. It is hypothesized that this historic continuum of collection processes has generated culturally and socially influenced object interaction behaviours that underpin the manner in which humans collect, classify and display objects. These historically informed behaviours have, over the span of history, resulted in a set of codified practices of collecting, classification and display. These practices, which have been repeated over the course of object collecting history, appear to have been adapted and incorporated into contemporary visual arts practice in those instances where artists engage with collected objects.

To investigate the resonances of characteristic practices of historic collection processes that can be observed in contemporary *collected object inclusive artistic practice*, a series of researcher generated theoretic paradigms titled the *Butterfly Pin Constructs*, has been developed. The *Butterfly Pin Constructs* consist of five individual constructs that represent key elements of collecting, classification and display which have persisted and evolved since the Medieval period. These theoretic representations provide a platform upon which to discuss *collected object inclusive artistic practice* and the impact of the legacy of collection processes upon this contemporary phenomenon.

This research utilises interview data from four Australian sample artists and the visual analysis of a number of their works of art to interrogate the framework of the *Butterfly Pin Constructs* and the role they may fulfil within the creative process. The *Butterfly Pin Constructs*, as embodiments of key characteristics of historic collection processes, are the central framework upon which an understanding of the phenomena of *collected object inclusive practice* can be positioned. As such, the interview responses and works of art of the late Tom Risley, Donna Marcus, Patrick Hall and Glen Skien, each of whom engage in *collected object inclusive artistic*

practice, offer a sample set of this artistic phenomenon upon which to assess the validity of this theoretic model as offering an alternate paradigm to examine *collected object inclusive artistic practice*.

Table of Contents

Table of Figures

Chapter 1. The Butterfly Pin

1.1 Introduction

Early in the twentieth century artists began to challenge the concept of the 'unique' work of art. In an important conceptual rupture, artist Marcel Duchamp introduced into the gallery space a collected utilitarian object as 'art' in the *Readymade[1]*. In introducing the *Readymade* into the visual arts vernacular, Duchamp contested the social and cultural constructions pertaining to art and gestured towards the role of museological practices in the creative process. The actions of Duchamp set the scene for the proliferation of collected objects as media, a phenomenon which has punctuated twentieth and twenty-first century artistic practice. While this tendency in art is widely recognised as having its origins with Duchamp, it is also prevalent in the assemblage works and dossiers of his contemporaries such as American artist Joseph Cornell and in some of the works of Robert Rauschenberg, Allan Kaprow, Claus Oldenburg, Joseph Beuys, Christian Boltanski, Marcel Broodthaers and Berbet Distil. The inclusion of collected objects in art escalated throughout the twentieth century and by the early twenty-first century the use of collected objects as a material component of art, and artists subsequent engagement with collecting, classifying and techniques of display, was described by writer and curator James Putnam as an 'emerging museological tendency in art' (Putnam, 2009, p. 7). It is this practice, defined in this thesis as *collected object inclusive artistic practice[2]*, which forms the core of my research.

While Duchamp's *Readymades* were primarily recognised for the subversion of pre-existing orthodoxies of art exhibition and value by showcasing the redundancy of some of these assumptions, it was his promotion of the act of 'selection' as a primary mode of artistic creation that had a significant longitudinal value in reducing the constructed delineations between museums and the visual arts[3]. The promotion of selection as art practice gestures to a recognition of the museological aspects possible in artistic practice. It also places contemporary artists engaged in *collected object inclusive artistic practice* (hereafter *COIAP*) in a lineage of historic collectors and institutions. The museum itself and the practices inherent to it, represent only a single point on a continuum of collection processes over history. A history of object interaction referenced in this research, extends from the Medieval period

---

[1] Term was first used by Marcel Duchamp in 1915, to define a work of art made of a prefabricated or manufactured object escalated from its functional context by the act of selection by an artist (MOMA 2016a).
[2] This form of artistic practice not only features works of art in which the dominant material is collected objects but the manner of production sees artists not only engaging with the objects but also interacting with the objects in processes of collecting, classifying and display.
[3] As Putnam notes "through his Readymades Duchamp had indirectly mocked the museum concept and challenged the uniqueness of genuine works of art – an idea that has continued to inspire succeeding generations of artists" (Putnam 2009, p. 13).

reliquary, to the cabinets of curiosities, to the early private museum format of the late eighteenth century and into the public museums of the nineteenth, twentieth and twenty-first centuries. In placing the practices of contemporary artists who engage in *COIAP* within this larger continuum, commonalities and resonances of this historic legacy become recognisable in contemporary works of art. The resonances observed offer the suggestion that *COIAP* may, in some larger sense, represent a broad transformation or adaptation of practice in relation to historic systems of collecting, classifying and display. This practice may herald a new chapter for processes related to objects that have become codified over hundreds of years through the systematic actions of private collectors and subsequently public collecting institutions.

My research suggests that *COIAP* channels the influence of museology and its preceding history of collection practices (within European cultures) into contemporary art practice. This is evidenced in works of art with resonances of historically informed, or museology influenced collecting, classification and display methods. This thesis offers a research investigation of these resonances through comparisons of contemporary visual arts practice with the history of collection processes and museology, evaluated through visual analysis of works of art and interviews with artists engaged in *collected object inclusive artistic practice*. It is from this basis that I hypothesize that object interaction processes in *COIAP* reflect an adaptation of historic collection processes into the contemporary creative sphere. This adaptation, I suggest, offers visual artists known and accepted methods of interaction with collected objects developed and refined over many centuries and, as a result, offers an effective praxis for creative communication.

As the practices and methods discussed in the dissertation extend across history, particularly eras that are inclusive of the pre-existence of museums through to the contemporary period, the choice of appropriate descriptive terminology is important in enabling clarity to distinct elements of the investigation. As such, where the practices of collection, classification and display pre-date the museum as a formalised and public organisation (approximately until the late eighteenth and early nineteenth century) these practices are referred to as *collection processes*. The term will also be used to describe the full lineage of collection processes from the Medieval period to contemporary museology. Where I specifically refer to the practices that date from the beginning of the existence of museums as formalised and publicly accessible institutions (whether publicly or privately owned), the practices of collected object interaction are referred to as *museology*[4]. In instances where there is specificity to the element

---

[4] A discussion of the format and definition of museology within the context of my research based upon the source literature pertaining to this term is provided in the Chapter 2. Collected Literature section dedicated to Museology specifically the section 2.6.1 Terminology.

of the *collection process* or *museology* the relevant specific term will be used i.e. *collecting*, *classifying* and *display*.

To explain the existence of adapted collection processes in the creative sphere, several researcher-generated theoretical paradigms named *The Butterfly Pin Constructs* have been devised. From this perspective, the findings of the research are posed as an assembly of models of characteristic practices in historic collecting, classification and display framed as the *Butterfly Pin Constructs.* The *Butterfly Pin Constructs* (hereafter also *BPC*) provide templates with which to discuss the resonances of historic modes of collection processes observed in *collected object inclusive artistic practice*. This discussion is presented by positioning the *BPC* against the creative processes of *COIAP* by reflecting upon interview data and visual analysis of works of art from the research sample artists.

Creation of the *Butterfly Pin Constructs* as templates, or paradigms of interpretation is premised on the assumption that the use of collected objects in art is invested with intrinsic structures in the same manner as any media an artist may choose to work with. The choice of the term 'constructs' reflects the belief of the socially, culturally and historically constructed nature of object interaction inherent to collection processes and museology, many of which *COIAP* has adapted elements of. The *Butterfly Pin Constructs* therefore establish theoretical descriptions that assist in investigating the influence of historically-informed methods of collecting, classifying and display during the creative process. As explained at length in later chapters, the five *Butterfly Pin Constructs* collectively and individually reference the methods of object interaction that have emerged over a period in excess of five hundred years, beginning with the Medieval reliquaries, to the cabinets of curiosities popularised during the Renaissance and later, which are still traceable in modern institutional and private practices of collection. The choice of term 'construct' is also meant to imply the constructed or devised nature of the *Butterfly Pin Constructs* as ideas or theoretical descriptions built upon observation, historical research, theory and testing as part of my research.

More generally, the *Butterfly Pin* is the name of the constructs presented in this research project as it signifies a mythology and cachet that epitomises both museum and collector. The name explicitly references the pin used by entomological collectors to secure a specimen to a board for the purposes of storage and display. *Butterfly Pin* also alludes to the legacy of collecting, the desires and satisfactions of processes of searching for and acquiring objects and the attendant classificatory structures and processes inherent to this. The term speaks of storage drawers lined with rows upon rows of specimens and long dark corridors lined with vitrines of every species of butterfly imaginable. Philipp Blom (2002) describes this in detail in a visit to the Department of Lepidoptera at the London Natural History Museum:

Corridors meander their way through the entire history of the museum; past dignified and all but abandoned mahogany cabinets in the old wing to immense metal storage systems in the new containing tray after tray of moths and butterflies of all sizes, colours, origins, all levels of rarity and beauty (Blom 2002, p. 77).

The choice of the *Butterfly Pin* is therefore intended to echo the foundations of my research, which is both empirical and theoretical, insofar as there is parallel posed between the *Butterfly Pin* in entomological practice, which offers structural integrity to the collected object (it literally supports its display) and the *Butterfly Pin Constructs* that theorize the structures, integrity and display of the research at hand on the continuities between historic forms of collection, classification and display, and the *COIAP* processes of interactions with collected objects.

The thesis not only presents the *Butterfly Pin Constructs* as descriptions of a range of practices of collecting, classifying and display of objects by contemporary artists, it also places these theoretical descriptions within two specific contexts, that of the history of collection processes, which are diagrammatically outlined in Figure 1 (below); and, secondly, within the context of the creative process as modelled in Figure 3. These contextual relationships are further outlined in detail in Chapters Four through to Nine. The research that gives rise to this analysis, and its discussion in this dissertation, is outlined, as follows, in a chapter summary.
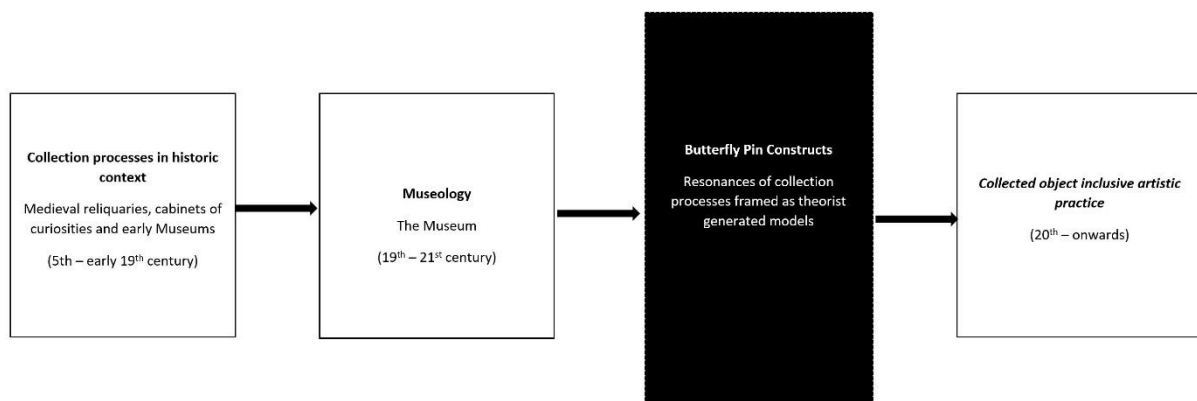
Figure 1: Diagram of position of the *Butterfly Pin Constructs* proposed in the lineage of museological practices adapted in *COIAP*

1.2 Chapter Summary

1.2.1 Surveying the literature (Chapter 2)

This research has developed as a historical investigation of collecting practices and museology and a set of mini-ethnographies of a select group of contemporary artists, as well as a survey of critical literature on collecting, classification and display. In Chapter Two the

existing literature that references the phenomenon of collected objects as a material is outlined with a particular focus on survey texts such as Putnam (Putnam 2009) and Barrett and Millner (Barrett & Millner 2014). This review positions my research within the context of existing survey material on what I term as *collected object inclusive artistic practice*, approaching my selected term from an overall practice perspective as opposed to an individualistic artist perspective.

This discreet examination of survey sources pertaining to *COIAP* is then expanded into a review of the wider field of research that encapsulates the key areas upon which this dissertation engages, including source material pertaining to collecting, museology, the sample artists and the creative process. The work of key theorists in reference to collecting, collected objects and object interaction are addressed within section 2.4 of the literature review. These theorists include Jean Baudrillard (Baudrillard 1968, 1996), Susan Stewart (Stewart 1984), Susan M Pearce (Pearce 1990a, 1990b, 1992, 1994a, 1994b, 1995a, 1995b, 1998), Edwina Tarborsky (Taborsky 1990) and Pierre Bourdieu (Bourdieu 1980).

An exploration of historic forms of collection processes has not been included within the literature review. As this is a foundational position from which my research approaches contemporary artistic practice, this literature and information is instead given an expansive investigation from a perspective of chronology and process in Chapters Four (collection and classification) and Five (display).

The literature review also encompasses a survey of existing literature related to the four Australian research sample artists; Tom Risley, Donna Marcus, Glen Skien and Patrick Hall, who comprise the primary data set for my research. This takes a particular focus on critique and review of each artist's engagement with collected objects and acts of collecting, classification and display within their artistic practice. This approach provides both an overview of their practice, and positions them within the wider source material relating to what I identify as *collected object inclusive artistic practice*.

Literature pertaining to creative process research since the early twentieth century up to twenty-first century (including creative process modelling) is explored in detail in the latter part of the literature review. This provides a solid basis upon which to build an idea of a theoretical model of the creative process which includes the *Butterfly Pin Constructs* as theorist generated inputs.

1.2.2 Developing the research (Chapter 3)

The dominant literature viewpoint on artists who engage with collected objects, both from the perspective of the artistic practitioner and the theorist, is that of 'institutional critique'. That is,

it is generally seen that artistic practitioners who engage with collected objects and whose work displays similarities to museology, are employing museological techniques in an effort to critique the museum in a social, cultural and political space. This dominant perspective provides an opening in the existing literature regarding artists who engage in *collected object inclusive artistic practice* without critique as an intention. The lack of additional perspectives in existing literature on artists who engage with collected objects informed the direction of the primary in *COIAP*.

This research perspective informed the mode of primary research and the sample artist selection. Each artist was primarily engaged in the research through semi-structured informal interviews based upon a core set of questions. This data collection format invoked a space for the artists to discuss their knowledge of, or influence by, historic forms of collection processes, museology and the methods they personally used when including collected objects within a work of art. The transcripts from these interviews (which can be found in Appendices B-E) along with an analysis of two works of art from each artist forms the basis of the primary research presented in Chapters Eight and Nine respectively. This analysis is articulated through a comparison model using the *BPC* as a template by which to explore theoretical links to collection processes and museology which could be observed in the *COIAP* works of art.

My research[5] originated as a professional and personal curiosity regarding works of art that included collected objects and the intentions and influences of artists engaged in this form of artistic practice. As such, Chapter Three also acknowledges the origin of the research and attempts to identify any unintended bias that resulted from this position. In addition, this chapter also outlines the research methodology and data gathering and analysis strategies, and reviews their effectiveness in light of the aims for this research.

1.2.3 Research into collecting, classification and display (Chapter 4 and Chapter 5)

To effectively interrogate whether resonances of historic collection processes, including museology, are present within *COIAP*, a review of the continuum of collection processes, since the Medieval reliquary through to the concept of the museum, was required to act as a comparative structure. Chapters Four and Five offer a chronological review of key characteristics of collection processes over history, separated into the methods of collecting, classifying and display. The examination enters at the Medieval period and explores these processes from this time thorough the cabinets of curiosities, the early museums of Europe

---

[5] The research was originally conceived as a Research Masters project however, following on from the primary and secondary research gathering it became apparent that the parameters of the project were more significant and the additional scope of doctoral research project was justified to explore the topic more fully.

and America in the late eighteenth and early nineteenth century to traditional and contemporary museums of the twentieth and twenty-first centuries. This exploration offers a foundation through which to ascertain whether there may be a continuum of processes of object interaction that has informed both museology and consequently *COIAP*. The perspective of historic collection processes also builds the framework to assess whether contemporary artists are adapting collection processes and museology from history when they engage in *collected object inclusive artistic practice*.

The review and articulation of the history of collecting, classifying and techniques of object display has enabled the development of the *Butterfly Pin Constructs* as paradigms by which to explore *collected object inclusive artistic practice*. It has also informed the theorised placement of adapted historic processes represented as the *BPC* within the creative process, offering an alternative theoretic model by which to discuss and engage with this form of contemporary artistic practice.

1.2.4 Articulating the Butterfly Pin Constructs (Chapter 6 and 7)

Chapters Six and Seven build upon the foundations laid in Chapters Four and Five to outline the development of the constructs as theoretic entities and also offer a detailed outline of each individual *Butterfly Pin Construct* and its characteristic elements. The first construct, the *Hunt construct* represents the libidinal cycle of desire and satisfaction that *COIAP* artists engage with during the collecting stages of searching, acquisition, ownership and containment. The *Hunt construct* references the cycle required to amass a collection of objects. In divergence, the second construct, the *Encyclopaedia of self construct* defines the manner by which collecting acts as a mode of self-representation within the frameworks of the micro and macro environments in which the *COIAP* artists interact. Both the *Hunt construct* and the *Encyclopaedia of self construct* describe methods active in the collecting phase.

The *Pigeon-hole construct* characterises the act of classification[6], which is used as an object filter, thereby functioning as a regulatory element between the processes of collection and display. This construct references methods drawn from a variety of classification forms including: the personal classificatory systems utilised by the cabinets of curiosities collectors; the popular classification parameters of the seventeenth and eighteenth century[7]; and scientific forms of taxonomic classifications of Linnaeus developed as binominal naming

---

[6] While Cardinal and Elsner present that classification is in fact the primary act of collection, and as such occurs prior to collecting itself (Elsner & Cardinal 1994, p. 2), my research focusses on the processes of classification that occur after collecting and prior to display.
[7] demonstrated by Dezallier d'Argenville in the Mercure de France in 1727, (Davenne & Fluerent 2012, p. 169).

structures for plants. The *Pigeon-hole construct* describes the role of classification as a mechanism as opposed to focussing on any singular form of classification.

The final *Butterfly Pin Constructs* represent practices of object interaction that function within the display stage of the collection and creative process. The *Reliquary construct*, as the title suggests, references the tradition of containing relics within reliquary vessels. Explicitly, the *Reliquary construct* outlines the method of using the material value and high level of craftsmanship seen in reliquaries to signify the spiritual and cultural value of the relic through a complex game of intertextuality. This is clearly visible in the example of *The Holy Thorn Reliquary* c.1400 held in the collection of the British Museum[8] (see Figure 2). The reliquary created for Jean duc de Berry (d. 1416) is believed to hold an individual thorn of the authentic biblical Crown of Thorns. Whilst the relic object, the thorn, is of limited aesthetic value, the spiritual worth of the object as part of the biblical story of the crucifixion of Jesus Christ can be inferred from the attention to detail and material wealth present in the reliquary vessel, apparent in the use of precious materials including gold, sapphire, ruby, rock crystal, pearl and enamel, all created with exquisite craftsmanship. In addition, this construct references object value within the defined parameters of an 'otherworldly' form of value[9] that theorist Susan M Pearce suggests is applicable to collected objects which "whatever their monetary exchange value, they share a perceived spiritual or intellectual worth and are guarded in such a way which puts them in a special 'otherworld' category" (Pearce 1992, p. 33). Finally, the *Association construct* articulates the manner by which processes of display can develop or imply meaningful relationships between objects. This construct represents a historically developed codification of display placement that suggests that if objects are placed in physical relation to each other, conceptual relationships must exist. This display method is frequently employed in museology where it forms the basis of curatorial and exhibition development.

The detailed articulation of each of the *Butterfly Pin Constructs* in Chapters Six and Seven enables an understanding of the proposed position that they may play in *collected object inclusive artistic practice*. It also builds the foundations for the case study approach of Chapter Nine that positions the *BPC* within the creative process and tests this diagrammatic modelling against the visual analysis data of selected works of art from the sample artists.

---

[8] British Museum Object no. WB.97 see the British Museum Collection Online for further details including an articulated provenance.
[9] Value for museum objects and collected objects represents a significantly challenging perspective of economic, cultural and political value scales, this is referenced in the Literature review however, is extremely well summarised by Susan M Pearce in Museums, Objects and Collections (Pearce 1992, pp. 32-5).

Figure 2: *The Holy Thorn Reliquary* c.1400. Collection of the British Museum.
©Trustees of the British Museum.

1.2.5 The *Butterfly Pin Constructs* and the creative process (Chapter 8 and 9)

The *Butterfly Pin Constructs* offer paradigms through which the resonances between historic collection processes and contemporary visual arts practice may be understood. In isolation however, they only exist as theoretical concepts of historic forms of collecting that have been

observed as having an influence on contemporary actions. To further resolve my research enquiries, it was important to understand how concepts such as the *BPC* might work within an artistic process. This position facilitated the development of a diagrammatic model for analysis for the primary data, the detail of which is presented in Chapter Nine. The creation of this model (see Figure 3) was initiated by an examination of creative process theories and modelling. A debt of influence is due to the problem-solving and creative process research and writings of John Dewey (Dewey 1910), Graham Wallas (Wallas 1931), J. P. Guilford (Guilford 1967) Todd Lubart (Lubart 2001) and Mary-Anne Mace and Tony Ward (Mace & Ward 2002). The model present in Figure 3, which presents a simple diagrammatical model of the creative process with a theorised placement of the *Butterfly Pin Constructs* draws substantially from the creative process model research of Mace and Ward (Mace & Ward 2002), a research model which is based upon empirical research with visual arts practitioners specifically. The researcher-generated model presents a visualisation for how the *Butterfly Pin Constructs* may act in the creative process and provides a framework through which to assess the validity of the constructs as theoretic concepts generated to describe the presence of resonances of historic forms of collection processes in contemporary practice.
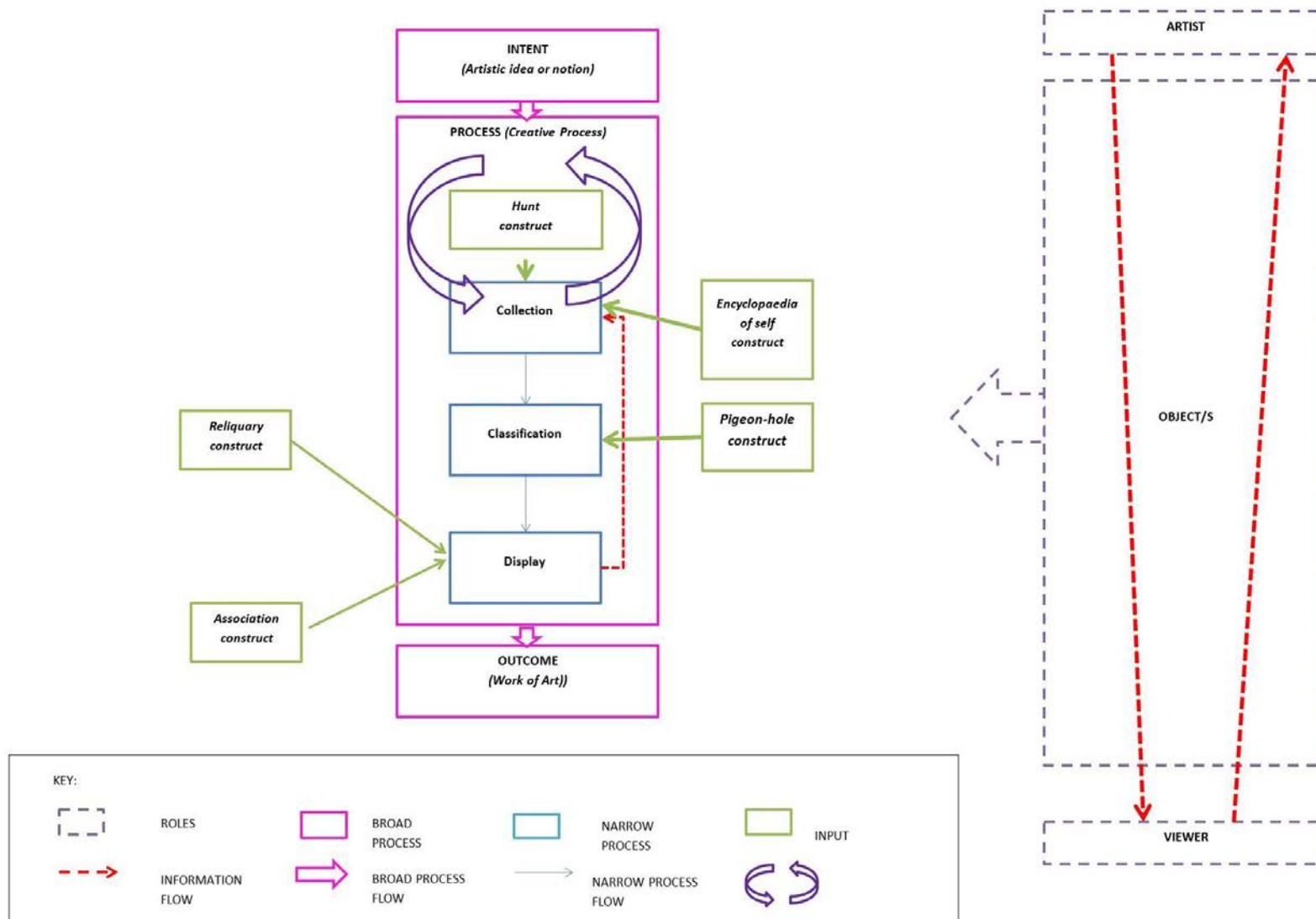
Figure 3: Process Diagram of the *Butterfly Pin Constructs* within the creative process

Note to Figure 3: This diagram represents the researcher generated hypothesis on how each of the *Butterfly Pin Constructs* could work within the space of the creative process of *COIAP*. For further details on this diagram and its development over the process of the research refer to Chapter Three. Chapter Nine will highlight the manner in which the process model of the *BPC* can be utilised within a case study format (based on primary data from the sample artists and visual analysis of selected works of art) to test the theories of my research: that there is a resonance of historic collection processes within contemporary creative arts practice.

The culmination of my research exists in two formats: the analysis of the *Butterfly Pin Constructs* against the interview data with the sample artists Tom Risley, Donna Marcus, Patrick Hall and Glen Skien in Chapter Eight, and the visual analysis of works of art against characteristic practices of historic collection processes using the diagrammatic model in Chapter Nine. These two chapters demonstrate the outcomes of the research analysis using the *BPC* to examine the possibility of adaption of elements of historic collection processes into contemporary visual arts practice. This analysis offers a valid positioning of theoretic paradigms such as *BPC* as alternate interpretative approaches to the practice of including collected objects in art.

1.2.6 Introducing the Sample Artists

Each of the sample artists, Tom Risley, Donna Marcus, Patrick Hall and Glen Skien were selected for inclusion in devising the *Butterfly Pin Constructs* due to the amenability of their practices to my research description of *collected object inclusive artistic practice*.

The first sample artist, Donna Marcus, is a Queensland based artist whose practice focusses on the transformation of discarded Modernist aluminium cookware into three-dimensional sculptural forms and installations. Using groupings of collected, discarded aluminium cookware objects, Marcus creates formalist sculptural compositions that reference the repetition and patterning found both in nature and mechanical reproduction. Through the re-contextualisation of aluminium objects, a material used in domestic and industrial spheres in the Modernist era, Marcus can simultaneously reference mass-production, the barriers between the domestic sphere and the industrialised world and post-consumer wastage.

The second sample artist Glen Skien, formally trained as a printmaker and is the owner of Silent Parrot Press. Skien has developed his artistic practice into the areas of assemblage and collage, imbuing each of these areas with the meticulous detail and

repetitive imagery of a printmaker. The various media in which Skien works draws comparisons to that of artists Joseph Cornell and Kurt Schwitters and his printmaking draws regular comparisons to the Australian artist George Baldessin. The materiality and narrative that Skien presents to the viewer is however, entirely his own. As an intrinsic part of these varied practices Skien is a collector of both discarded histories[10] and collected objects. As noted by Louise Martin-Chew in 2009: "he collects and reuses old objects, remakes them with collage, prints from them, and sometimes constructs them into boxes. These may become birds, boats and landscapes, all of which develop new meaning under a nostalgic guise and in so doing reflect on their genesis, journeys and meaning" (Martin-Chew 2009, p. 2).

Patrick Hall, based in Tasmania, is the third sample artist. As an artist, he is a furniture maker, a poet, a sculptor, a printmaker and a collector amongst other guises and the breadth of his practice is a showcase for his range of skills and talents. With initial training as a printmaker his early works imbued the print processes and print aesthetic into three-dimensional objects. He is however, most recognised for his cabinet style works in which he inverts the structural frameworks of the cabinets of curiosities of the European Renaissance and Enlightenment, by fabricating forms with poetic and narrative texts on the exterior and choosing to leave the internals empty and functional.

Recently Hall's practice has progressively developed to focus on installation works that use the discourse of the history of museums and their structures to interrogate the human condition. Hall uses light, sound and kinetic movement in his contemporary works to expand his practice, with his works of art both speaking to and eliciting a response from the viewer. The artist's attention to detail and foundation in the narrative have however, remained consistent. Hall remains a collector of objects and narratives, as articulated by Séan Kelly in 2008 "all objects contain stories but they also evoke them. Patrick Hall's engagement with objects is centred on suggesting meanings and (new) lives for the things he collects" (Kelly 2008, p. 4).

Tom Risley (1947-2010) was a North-Queensland based artist "whose innovative and prolific practice…captured the imagination…through this ability to breathe new life into the flotsam and jetsam cast off by reef and rainforest, and the urban landscape" (Doyle & Tonkin 2005, p. 5). A self-taught artist Risley had a practice that transformed

---

[10] As noted by Louise Martin-Chew 25 October 2009 in the exhibition catalogue for *Room, Letter, Window, Map: Recent works by Glen Skien* (Martin-Chew 2009, p. 2) but, also referred to by Skien himself.

collected objects including flotsam and jetsam into sculptural and wall-based artworks which engaged in Modernist and Post-Modernist discourses. As described by Atherton Nye in 2008, Risley's engagement with collected objects was "a journey to a liminal zone, to a place where formerly treasured objects lay valueless awaiting conversion. While these objects retain an ambiguity in their new role as art components, for they may easily be identified from their former role, the process of utilising them in art affords a new identity or order, thereby transcending their former status" (McConnell, Nye & Risley 2008, p. 5).

Risley's oeuvre presents a range of paintings, large sculptural forms, multi-media wall works, installations and furniture. The compositional forms of the still life, the vase and the chair occur repeatedly as icons of his practice and the collected objects of the thong, the broomhead, driftwood and discarded net fibres represent an access point to the artist's environment. Self-deprecating and honest, Risley summed up his artistic practice as "basically my art is as simple as I wonder what this would look like if I did that, so I go and do that. It is as simple as that" (Risley 13 March 2010, p. 2).

Chapter 2. Collected Literature

2.1 Introduction

In exploring resonances of historic collection processes in *collected object inclusive artistic practice*, it is necessary to survey selections of literature across a number of disciplines with subject matter including museum studies, museology, contemporary arts practice, sociology, psychology and creative process research. This literature review will examine existing research that addresses the acts of collecting, classification and display from theoretical, psychological and method perspectives. This will include a review of the primary definitions of collecting with reference to ideas such as the self, collecting as replacement or reaction, collecting as a replicant behaviour for sexual desire and the concept of seriality.

This review of literature also examines sources pertaining to a visual arts practice defined for the purposes of this research as *collected object inclusive artistic practice* (*COIAP*) and assesses the dominant perspective on artistic practice that involves collected objects. As the idea central to my dissertation focusses on interaction with objects and the structural elements of collecting, a number of key theoretical voices in this subject will also be surveyed (Jean Baudrillard, Susan Stewart, Susan M Pearce and Edwina Tarbosky). The notion of *habitus* formulated by sociologist Pierre Bourdieu will also be discussed with reference to the concept of social or cultural creation of practices or methods. This will be followed by a review of literature pertaining to the points of origin of collecting as an explanatory perspective to relate to the chosen historic entry point of the Medieval reliquary.

The use of the term *museology* within existing literature and its position within a museum based discipline will also be discussed, to elucidate the preferred use of the terminology for the purposes of this research. Literature pertaining to each sample artist is surveyed with a particular highlight on sources noting elements of their artistic practice that related to *COIAP*. Finally, my research will present a review of literature on creative problem solving, creative process theories and Design Theory including diagrammatic models. This topic area supports the positioning, in this research, of the *Butterfly Pin Constructs* as theoretic representations of characteristics of historic collection processes employed within the creative process of visual arts practitioners.

The chronological review of historic methods and practices of collecting, classification and display in the Medieval, Renaissance, Enlightenment periods through the eighteenth, nineteenth, twentieth and twenty-first centuries is not included in this

literature review, though related content will be touched upon. A review of historic collection processes including museology are instead discussed at length in chapters four and five of the thesis. This separation of content has enabled the existing literature on key foundation concepts that impact object interaction, creative processes and visual artists who use collected objects, to be investigated in detail. It is this body of literature that provides the theoretical framework upon which the *BPC* have been developed and their articulation within the creative process. This literature also provides an introduction to the practice of each of the sample artists with reference to collected objects.

2.2 Collecting defined

As the notion of what defines collecting within the parameters of existing literature requires examination, collecting as an action, forms an area of emphasis in my research, along with the supporting elements of classification and display. When exploring the nature of collecting as a core element of a practice, it is important to explore the action itself and define its parameters. What defines collecting is a subject of some conjecture, with individual theorists often putting forward a number of definitions for the act of collecting.

Jean Baudrillard defines collecting as offering the individual a "paradigm of perfection" where "the passionate enterprise of possession can achieve its ambitions, within a space where the everyday prose of the object-world modulates into poetry, to institute an unconscious and triumphant discourse" (Baudrillard 1968, p. 8). The conflation of the actions and intentions of collecting is prevalent in definitions, as such collecting is often defined within the parameters of other ideas. For the purposes of clarity, collecting can be defined by the parameters of the act, which is the action of selection. As Pearce notes "everything which goes into a collection of whatever kind has done so as a result of selection" (Pearce 1992, p. 38). This idea is also described by the Baudrillardian notion of "possession" (Baudrillard 1996, p. 86).

The intent to make a collection or the sudden realisation that a collection has been made "a collection is not a collection until someone thinks of it in those terms" (Pearce 1992, p. 49) is also a framing device for defining what constitutes collecting. In these instances, there is a differentiation made between collecting and general accumulation or the acquisition of goods. Though as noted by Harriet Hawkins, collecting can be seen as "slippery, closely negotiating ideas of hoarding and accumulation, and treading boundaries of science, curiosity, and connoisseurship" (Hawkins 2010, p. 655).

Collecting may be defined by the ritualistic elements of its practice (Pearce 1992, p. 50) or the implicit action of control. As Pearce notes, the collector may exercise dominance upon the objects and as such the practice of collecting can be enacted both as an act of 'love' and dominance or, as a tool for an individual to control their own environment and perhaps ultimately themselves (Pearce 1992, p. 55). Taking a decidedly different perspective, Cardinal and Elsner in *Cultures of Collecting* define collecting as the material embodiment of classification (Cardinal & Elsner 1994, p. 2). Each of these definitions offers an insight into the wide breadth of definition types. A number of key definition types are outlined as follows in relation to their central idea such as collecting in reference to the self; as an act in reaction to a stimulus or in replacement of an element; as a form of mimicry of sexual desire or an exercise in seriality.

2.2.1 The Self

While the bowerbird may collect to attract a mating partner (Marshall 1954), the human justification for collecting appears to be a more multifaceted enterprise. There are many perspectives offered for the actions of collecting with hypotheses proposed to explain the reason for the behaviour of collectors referenced in a majority of textual sources on the subject of collecting and collections. Within these sources there exists a number of dominant psychological and psychoanalytic perspectives on the topic which position collecting as an act related to 'the self' (Baudrillard 1968; Pearce 1992). These theories predominantly approach collecting as fulfilling some form of transference behaviour or an action used to address a loss or issue of some kind. As Baudrillard notes, collection represents a form of passion and as such "we can only guess at its fundamental role in keeping the lives of the individual subject or of the collectivity [sic] on an even footing, and in supporting our very project of survival" (Baudrillard 1968, p. 7). He asserts the role of 'the self' in collecting by defining that the final term in the collection process, articulated as a 'system of possession', must always be the collector themselves.

2.2.2 Replacement or Reaction

In an extension to this stance on the 'self' as motivation or reasoning underpinning the action of collecting there are the perspectives, generally from a psychoanalytic or sociological perspective, that collecting is a form of replacement, or a reactive behaviour enacted in response to an issue or trauma. John Forrester, in his article regarding

Freud and his collecting[11] suggests that the psychoanalyst began to collect in response to the trauma of the loss of his father (Forrester 1994, pp. 231-2). According to Naomi Schor in her essay *Collecting Paris*, Walter Benjamin uses the act of collecting to return to his childhood, "collecting, when it is not unpacking, is for Benjamin a form of psychotherapy, a healing anamnesis, a means of remembering his fragmented past, of re-collecting a lost maternal presence, the plenitude of childhood – his mother's, his own" (Schor 1994, p. 253). Baudrillard also notes the ability for the object, like the domestic pet, to assist in regulating castration anxiety and "objects do play a regulative role in everyday life, in so far as within them all kinds of neuroses are neutralized, all kinds of tensions and frustrated energies grounded and calmed (Baudrillard 1968, p. 11).

An alternative model to the aforementioned psychoanalytic perspectives is put forward by Susan Pearce in her three modes of collective activity which offer different approaches to creating a relationship of the self to the wider world through objects (Pearce 1992, pp. 66-88). The first mode, 'souvenirs', a term that is also used by Stewart in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Stewart 1984) provides the collector with a link to their past experience or brings the past to the present via the object. The 'fetish objects', the second mode, draws heavily on Roy Ellen's 1988 *Fetishism* (Ellen 1988) and the final mode, 'systematics' is more reflective of an output being conceived as a display; it requires an organized place in which to demonstrate its serial relationships (Pearce 1992, p. 87).

2.2.3 Sexual Desire

Another motivation for collecting from the psychoanalytic perspective of collecting is desire and the satisfaction of desire. This shows the similarities between the libidinal elements enacted in collecting and those that exist as part of sexual desire. Baudrillard indicates that while there is a demonstrated correlation of collecting with a 'compensatory mechanism' during key phases in sexual development of an individual, that, as it 'runs counter to active genital sexuality', it should be seen as a 'regression to the anal stage' and not a substitute for active sexuality. Instead, Baudrillard positions the passion of the collector as a form of 'fanaticism' (Baudrillard 1996, p. 9) and expresses the passion in that manner. Barbara M Benedict in *Curiosity: A Cultural*

---

[11] It seems something of a contradiction that there are a number of texts relating to Freud and his collecting habits, which are well documented with supporting photographic evidence of the objects (and their retention in the Freud Museum). However, Freud himself rarely wrote on the act of collecting or on his own collection from a psychoanalytic perspective.

History of Early Modern Inquiry (Benedict 2001) supports the notion that it is the curiosity that sexualises the process, as opposed to the innately sexual nature of the process itself. She explains that "rather than sexual discovery motivating the pleasure of curiosity, as Freudian thought suggests, it is the historic phenomenon of curiosity that sexualizes discovery" (Benedict 2001, p. 8). Benedict notes the "habit" of curiosity of the Renaissance period was structured by enacted social ambitions which manifested the "interrelationship between inquiry and accumulation or collecting" (Benedict 2001, p. 2) hence, the nominated parallels between sexualised discovery and curiosity could be extrapolated to include collecting.

Contemplating collecting from a perspective that as an action it is reflective of, as opposed to replacing, the sexual cycle, also requires distinction between the idea of the libidinal cycle as a construction of collecting behaviours, and behaviours which might be characterised as 'fetishism' or in which the collected object becomes a fetish. It must be acknowledged that there are a number of aspects of the collecting process that parallel cognitive processes present in fetishism of objects. Cognitive processes that Roy Ellen defines as underlying "the generation of cultural representations, both objects and phenomena, labelled as 'fetishes'" (Ellen 1988, p. 219). These parallels include Ellen's notions of concretisation and the conflation of signifier and signified. While there are actions with commonalities to these ideas in the act of collecting of objects, the idea of 'fetishes' in Ellen's terms are more specific to the object and its explicit relation to the individual, in opposition to the associative process of collecting as it is investigated within the parameters of this research.

It is Baudrillard who is best able to articulate the similarities and differences between collecting and fetishism. The theorist argues that the "practice of collecting is not equivalent to a sexual practice, in so far as it does not seek to still a desire (as does fetishism). None the less, it can bring about a reactive satisfaction that is every bit as intense" (Baudrillard 1968, p. 9). Susan Stewart (1984) makes another distinction between the two stating "the boundary between collection and fetishism is mediated by classification and display, in tension with accumulation and secrecy" (Stewart 1984, p. 163). However, Stewart also reflects on Baudrillard's position and represents this from a Marxist viewpoint in that it is the very systemisation of the collection that "results in the quantification of desire" a desire which is "ordered, arranged, and manipulated" in the collection and as such "the fetishized object must have a reference point within the system of the exchange economy" (Stewart 1984, p. 163).

2.2.4 Seriality

Seriality is raised by Baudrillard as a definitive condition of collecting. Baudrillard refers to the system of collecting as 'a serial game' and defines that "at the sociological level, an exact congruity of structure with the system of the series or the paradigmatic chain. For we shall find that the collection or the series is what underpins the possession of the object…" (Baudrillard 1968, p. 12). He reflects upon the binary of the single object versus the set as a component of seriality however, as the structuralist author accurately identifies, without the requirement for seriality or for a set, there is no value at all in the single object and it is this seriality that drives the collector. Arguably it is also this interlinked drive and seriality that is the reason why many collectors are unable to 'complete' a collection, as this would end the seriality of the objects as described by Baudrillard.

Stewart also highlights the role of seriality in her discussion of collecting. She approaches this idea from a perspective of infinity and containment, noting:

> To play with series is to play with the fire of infinity. In the collection, the threat of infinity is always met with the articulation of boundary. Simultaneous sets are worked against each other in the same way that attention to the individual object and attention to the whole are worked against each other. The collection thus appears as a mode of control and containment insofar as it is a mode of generation and series (Stewart 1984, p. 159).

Naomi Schor (1994) defines Baudrillard's reference to seriality as the most valuable part of his psychoanalytic perspective on the psychology of collectors (Schor 1994, p. 257). While Schor critiques many of Baudrillard's claims as offensive in the phallocentric nature, she wholly concurs that seriality is crucial as a motivator. A factor, she indicates, that all kinds of collectors are aware of in stating "the pleasure of collecting is the pleasure of difference, as much as it is of an illusory completion and reassuring lack. To give pleasure, the collector's object of desire must implicitly refer to a series…to complete the series is to die" (Schor 1994, p. 258).

It is important to reference each of these posed motivations (the self, replacement or reaction; sexual desire and seriality) as they directly inform the many theoretical perspectives on what collecting is. Yet, as this research is primarily focussed on the use of collected objects within the boundaries of artistic practice, the particularities of why each artist collects have been intentionally left unanswered. As such the question of whether it is a manifestation of need within the artist as an individual is not explored in the primary research data.

2.3 Framing *collected object inclusive artistic practice*

The use of collected objects as a primary element of an artistic practice (termed for the purposes of my research as by the researcher generated term *collection object inclusive artistic practice[12]*) is commonly addressed in literature from two dominant perspectives. The first perspective refers to the use by artists of museum collections to create works of art (this can include interventions within the museum). The second is the intentional referencing of historic collection processes and museological structures via the collected object to provide a cultural critique of the museum and/or gallery. The literature surveyed from these perspectives is presented in three forms: survey texts (Barrett & Millner 2014; Bullock 2012; Putnam 2009); literature focussed on individual artists including exhibition catalogues (Sheehy 2006), Joseph Cornell (Caws 1993; Collection 1998; Cornell 1995; O'Doherty & Gallery 1989; Schaffner 2003; Solomon 1997) or Rosalie Gascoigne (Gascoigne, Eagle & Gallery 2000; Gascoigne et al. 1997; Gascoigne, Gallery & Committee 1985; MacDonald, V & Gascoigne 1998); and within edited texts with a particular focus on elements of collection processes and artists, inclusive of taxidermy (Marbury 2014; Turner 2013) or cabinets of curiosities (Davenne & Fluerent 2012; Wynd 2014). This literature review will focus on the survey texts to present an overall perspective on the practice of collected objective inclusivity.

In the area of survey literature referencing the use of collected objects and historically- or museology-influenced object collecting, classification and display, James Putnam *Art as Artifact: The Museum as Medium* (Putnam 2009) and Jennifer Barrett and Jacqueline Millner's 2014 *Australian Artists in the contemporary museum* (Barrett & Millner 2014) offer substantial sources. Each of these publications focus on the physical space of the museum and the methods of museology as factors of influence upon artists in the Modern, Post-modern and contemporary periods of visual arts practice. They also aptly address the use of museum environments by visual artists to frame artistic forms of cultural critique primarily directed at collecting institutions.

Putnam (2009) surveys contemporary visual arts practice as artistic intervention within the museum space (inclusive of museum and gallery environments). The author considers the intentions and influences of artists engaged in this mode of contemporary phenomenon and the impacts of this mode of artistic engagement upon the museum environment. Putnam also addresses, as do Barrett and Millner, the idea of the artist

---

[12] The terminology used in my research to define the artistic practice of using collected objects as material for a work of art.

as 'guest curator' in the museum. *Art as Artifact* represents an international perspective on this museology-influenced artistic practice, which offers a geographic contextualisation to the Australian focus of Barrett and Milner's more recent text on the subject matter. Putnam discusses the contemporary artists as working "beyond appropriating and applying museological principles to their work, artists have in practical terms become increasingly interested in exploring the museum's wider institutional framework" (Putnam 2009, p. 25). Putnam's text both discusses, and is a part of a genre of arts practice and theory, that examines museology (both the practical elements and conceptual ideologies of historic and contemporary museums) via a post-modern theoretical lens. One of the key messages Putnam returns to is the role of the "natural viewing environment in museums" (Putnam 2009, p. 90) which references the structures implicit within the space of the museum or in the case of O'Doherty's 'white cube' of the gallery environment (O'Doherty 1999), that inform and direct the behaviour of viewers and change the perspective of objects.

Putnam observes that artists collect differently to other collectors: "whereas classic collectors are primarily attracted to the rare and the valuable, artists tend to gather trivial and worthless items which they can then transform into works of art" (Putnam 2009, p. 66). Contemporaneous research on general collectors (Muensterberger 1994; Pearce 1998) however, offers counter positions to this idea, observing that many collectors collect across a range of items from the valuable or rare to the mundane and every day, a pattern which is just as likely to be present in artistic actions which involved collecting.

Barrett and Millner (2014) address Australian artists' engagement with museums and museum collections from 1990 to present day. The authors address the themes of: the museum as a site for artistic intervention; artists as curators; post-colonial approaches to museums and museum objects; and the museum as a framework for institutional critique. Representing the wide diversity of approaches of artists, with reference to art museum and non-art museum actions and practices, Millner and Barrett position the Australian artist within broader discourses of international Art History and Australian social and cultural ideologies.

The authors dedicate a chapter (see Barrett & Millner 2014, pp. 11-38) to the discussion of the museum as a physical and conceptual locus for institutional critique by artists, whilst acknowledging that many artists have significantly expanded from this focus. An emphasis in Barrett and Millner's work on in-depth discussion of the use of museum environments and collections as physical or conceptual points for institutional critique including post-colonialist perspectives, captures a number of the key elements of

museological influences in artistic practice. This is most illuminated in their framing of Fiona Hall's artistic practice as:

> … informed and inspired by museum collection, both of animal specimens and of living plants, as it explores and elucidates the nexus between the natural world and contemporary social realities. Hall has made the techniques of museum display and the Enlightenment-era classification system that are the museum's stock in trade her signature materials for drawing out the colonial perspectives embedded in supposedly objective scientific systems of knowledge (Barrett & Millner 2014, p. 13).

Putnam (2009) and Barrett and Millner (2014) offer a focussed investigation into the phenomenon of visual artists who utilise collected objects; engage in collecting, classification and display; and/or engage with the museum across a wide range of artistic practice. All authors present this from a perspective of recognising that collecting and visual arts practice represents a specific mode of artistic practice and a nexus between traditional institutional forms of collecting, personal collectors and the visual arts. The practice to which they all refer, in the inclusion of collected objects within a work of art and the engagement with the associated practices of collecting, classification and display in the process of making a work of art, I define as *collected object inclusive artistic practice*. This terminology accounts for both the intentional and critique based form of *COIAP* that is presented in detail by Putnam and then in an Australian context by Barrett and Miller and additionally for the lesser recognised artistic practice (non-critique based) which is the focal point of this research. The capacity to refer to two such substantive survey texts on the use of collected objects within creative practice in the visual arts offers my research both a grounding in literature and a point of distinction, enabling an expansion of material within an existent field.

2.4 Constructing collecting and object interaction

Object interaction and cultural constructions relating to collected objects represent key themes that underpin the presentation of the *Butterfly Pin Constructs* as theoretical paradigms to explain adapted collection processes. Specific texts of four key theorists: Jean Baudrillard, Susan Stewart, Susan M Pearce and Edwina Tarborsky will be discussed here with relation to these concepts, as they provide a theoretical foundation for object interaction as a form of construction of practice. The aforementioned theorists are of particular importance in their ability to provide a standard for acknowledgement of the constructed nature of collection processes and object interaction, a theme that each author discusses at length. Pierre Bourdieu's concept of *habitus* while not specific to collecting, will also be noted as it presents a foundational concept of the notion of

behaviours as socially constructed, which will later provide reference to the underpinning ideas of the *Butterfly Pin Constructs*.

2.4.1 Jean Baudrillard

Baudrillard's 1968 text *Le système des objets*, translated to *The system of objects* (Baudrillard 1996) presents a post-structuralist cultural critique of objects as commodities. This text references functional, nonfunctional and metafunctional objects and engages the object types via examinations of home décor, technology, advertising and collecting. The psychology of collecting is encompassed within the nonfunctional object discussions in a section titled 'A Marginal System: Collecting' the content of which would largely be re-published as the essay *The System of Collecting* (Baudrillard 1968) in 1994 in Roger Elsner and John Cardinal's edited book *Cultures of Collecting* (Cardinal & Elsner 1994).

Baudrillard's chapter/essay specifically provides a critical theoretical perspective on the nature of collecting as a socially and culturally constructed practice. Baudrillard addresses the act of collecting as an 'abstractive operation' of possession, a process during which the object is removed from its functional context and placed into a relationship with the collector as subject, the act of doing so thereby constitutes the development of a system of interaction (Baudrillard 1968, p. 7). In reference to social and cultural constructs and collected objects, Baudrillard elucidates how the exchange values of collected objects are defined by cultural and social criteria.

Baudrillard's work raises key considerations such as the importance of seriality and the position of objects within a collection as equivalents (which have been discussed in 2.2.2 Replacement or Reaction and 2.2.4 Seriality). He regards collecting as an act of possession and the only form of object that can be possessed, hence collected, is one derived of its function. Hence "all objects that are possessed submit to the same *abstractive operation* and participate in a mutual relationship in so far as they each refer back to the subject. They thereby constitute themselves as a *system*" (Baudrillard 1968, p. 7). Though Baudrillard does not speak of artists who collect, his theory of the subject reference and the creation of a system, holds the potential to highlight reasons why artists engage in collecting as an integral element in the creation of art.

Baudrillard discusses the development of collecting in the individual; the sexual associations and libidinal cycles of collecting, offering a psychoanalytical perspective including notions of castration anxiety, 'chains of signification and pure jealousy (Baudrillard 1968, pp.3; 8; 10-1). The author also raises the requisite for passion and

the satisfaction of passion as part of a cyclic system for the collector including a necessary 'disappointment' which arises from the element of pure jealousy. This 'disappointment' is necessary as it activates the 'system' (Baudrillard 1968, p. 18).

Baudrillard presents a viewpoint of collecting as a complex activity that engages with human behaviour on a fundamental level and yet, dually responds to influential social and cultural factors. His work is foundational in this theoretic space and is regularly referenced in later theorisation of object relations, notably that of Edwina Taborsky (Taborsky 1990). The author is able to clearly frame the distinction between the functional object and the collected object. This framing can be extrapolated to indicate that the act of including a collected object in a work of art creates a repetition of removal from context: in the first instance the collection object is removed from function and in the second instance the collected object is removed from a collection and made into art material. The work of Baudrillard enables the perspective of this research to be referential to a theoretical framework outside of museology and/or visual arts related theories and research.

2.4.2 Susan Stewart

In *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Stewart 1984) Susan Stewart defines collections (as she speaks of the entity as a whole in opposition to the act of collecting specifically) with reference to her preceding positioning of the "souvenir". For Stewart, the souvenir is an object which references authenticity of experience or a personal history with the requirement for a narrative discourse to complete the picture. The souvenir, is as Stewart defines, 'magical' (though failed magic) and the collection is the antithesis to this. There is a nostalgia or preference for the souvenir over the collection, which is palatable as Stewart's discussion of these two object types appears to be derived from her Marxist reading of collections. From this frame of reference, the author pronounces the removal from context and recontextualization of objects within a collection is seen as a less desirable outcome than the "social relation" of the souvenir.

Stewart's definition of a collection is "a form of art as play, a form involving the reframing of objects within a world of attention and manipulation of context" (Stewart 1984, p. 151). The principle of organisation is noted as the defining element of the collection (Stewart 1984, p. 155) and she notes the role of classification and display within the collection, nominating that classification, is a replacement for origin in the collection (Stewart 1984, p. 153) and the mechanisms of display act as the boundaries of the space for collections.

There is a consistent concern raised in the essay on the lack of a connection of the collection to the body (present in the souvenir), an absence which is framed as leading to the disempowerment of the role of producer:

> We go to the souvenir, but the collection comes to us. The collection says that the world is given; we are inheritors, not producers, of value here. We "luck into" the collection; it might attach itself to particular scenes of acquisition, but the integrity of those scenes is subsumed to the transcendent and a historic context of the collection itself. This context destroys the context of origin. In the souvenir, the object is made magical; in the collection, the mode of production is made magical (Stewart 1984, p. 165).

These viewpoints reflect a Marxist perspective on the labor elements of collections and inherent systems of exchange which is not reflective of the theoretical perspective on my research.

The individually collected objects used within works of art in *COIAP* could fall within the parameters of a 'souvenir' and yet they ultimately may become an element in a larger collection. This is definitively the case with the relic which Stewart defines as a "souvenir of death" (Stewart 1984, p. 140). That said, Stewart's definitive focus on the collection itself as an entity as opposed to the collected object or collection processes may be a definitive disjuncture that explains the hybridisation of what my research perceives as collected objects, something that fits between what Stewart raises as the souvenir and the collection.

2.4.3 Susan M Pearce

Susan M Pearce represents a dominant theoretical and research voice in the area of collecting, collected objects and museum history and practice. As a result, she forms a key theoretical reference for this research. Pearce has written and edited texts extensively in the areas of cultural practices of collection, classification and display (Pearce 1990b, 1992, 1994a, 1994b, 1995a, 1995b, 1998) including reviews of the development of contemporary practices through the discourse of history and empirical research studies into the practices of contemporary collectors. Pearce writes on the process of collecting objects, the subsequent acts of classification and display, and on the role and cultural phenomenon of the collected object itself. Pearce's research, including her role as editor on a number of major texts on museology and collection practices, exhibits a defined focus on objects, object interaction, collecting and museological practices. This positions Pearce as one of the few researchers and writers who have retained a defined focus on material culture, collecting and human interaction with objects in this frame. Pearce's work also includes one of the most

comprehensive research studies on collection practices and behaviours undertaken in the late twentieth century (Pearce 1998).

My research is explicitly indebted to Pearce's *Museums, Objects and Collections* (Pearce 1992), a seminal text on the role of the object in the historic development of museums. In this survey text devoted to the development of museums inclusive of the areas of collection, classification and methods of display, Pearce defines modern museums as reflective of the modern world's focus on 'things, objects and material goods' (Pearce 1992, p. 3) and as such, refers to the role of the museum as performing 'a crucial role of cultural expression' (Pearce 1992, p. 4).

The author's theoretical frameworks include structuralist semiotics and cultural theoretical perspectives. In *Museums, Objects and Collections* Pearce situates the object in terms of semiotic and linguistic theories, referencing the work of Ferdinand de Saussure, Roland Barthes, and Edmund Leach. De Saussure's notions of *langue* and *parole*, and Barthes's adaptation of signification - the dual functionality of objects as signifier and signified, and the metaphoric and metonymic properties of collecting - are adopted in Pearce's exploration of the semiotics of museum curatorship and display (Pearce 1992, p. 37). Of particular interest for my research, is the manner in which Pearce references collecting and the behaviours and practices inherent to it, as socially and culturally constructed. In *Museums, Objects and Collections* Pearce challenges the notions of natural facts or meanings, indicating that even natural specimens, their names and meanings are the result of historic and social construction, as anything that is named, defined or given meaning, require a classificatory system (Pearce 1992, p. 6). She also presents the theoretical perspective that objects are social constructions and theoretically frames museum practice and collecting by reflecting upon the historic development of collection processes.

Pearce's perspective on collecting and in particular the structures of museology provide an empirically researched perspective on my professional experience within the museological field. The positioning of collection processes within a historic lineage of "archaic (prehistoric European traditions of accumulation, classical world temples, 'museum', mediæval treasuries), early modern (Renaissance collections, Cabinets of Curiosities), classic modern (18th C, 19th C, and early 20th C museums) and post-modern (Museums from the mid 20th century onwards)" (Pearce 1992, p. 90) and her anthropologically informed and archaeologically informed references provide an extended historical narrative of collection processes that is referred to within my research. Pearce provides a foundational overview of different theoretical perspectives

and of museological practices which have derived from historic forms of collecting. In doing so, she provides the foundations of a structured environment upon which to base an understanding of the culturally and socially derived nature of collecting processes and how they have evolved from the archaic period into the twentieth century. This foundational perspective, provides a key viewpoint on a number of methods and techniques which my research proposes have been adapted by artists who engaged with *COIAP*.

While *Museums, objects and collections* (Pearce 1992) does not discuss collected objects from the perspective of the visual arts sphere, the text provides countless historic and museological practices that when read in combination with Putnam (Putnam 2009) and Barrett & Millner (Barrett & Millner 2014) and informed by observation and primary documented responses with *COIAP* artists, mirror those utilised by artists using collected objects or engaging with the museum environment and museology.

2.4.4 Edwina Taborsky

Edwina Taborsky's essay 'The discursive object' (Taborsky 1990) published in *Objects of Knowledge* (Pearce 1990b) offers a key perspective in the understanding of the role of the object and its social and cultural identity. The essay concerns the semiotics and signification of the object with reference to Charles Sanders Peirce, Umberto Eco and Mikhail Mikhaïlovich Bakhtin as well as a reference to the museum as context. The essay has a specific focus on "the ways in which objects generate meaning and interpretation" (Taborsky 1990, p. 50) however, the work of Heidegger states that as meaning is socially assigned, we ascertain meaning not directly from the object but create meaning from what Taborsky refers to as our societally derived 'fore-knowledge'.

Setting up a '*discursive paradigm*' Taborsky frames the generation of meaning in the museum through this paradigm as entirely reliant on the existence of interaction between observer and object. In summarising the discursive object Taborsky states several foundational factors:

> First, an object exists as a sign, which is a meaning defined and existent within a group consciousness. Second, this definition is existent as a social truth and not a material truth…Third, meaning only becomes existent in the moment of interaction…Fourth, a meaning exists only within a social group, and not the same meaning to other groups (Taborsky 1990, p. 71).

The explicit 'message production' model referred to by Taborsky is not of relevance to my research however, the underpinning framework provided within the essay and the delineation of the role of social construction and interaction within the development of meaning within objects in a museum context, is of direct relevance to my research into the adaption of collection processes into the visual arts fields.

2.4.5 Pierre Bourdieu and *Habitus*

While Pierre Bourdieu's notion of *habitus* (Bourdieu 1980) does not discuss the act of collecting or object relations specifically in the way Baudrillard, Stewart, Pearce and Taborsky do, the notion of *habitus* bears mention in relation to the idea of systems and structures, which like those of object interaction, are socially and culturally constructed over time. As such Bourdieu can provide a further paradigm for analysing the social relations and communication practices generated in the processes of collection, classification and display. *Habitus* is described by Bourdieu as produced in: "the [social] conditionings associated with a particular class of conditions of existence", a complex system of:

> …durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends of an express mastery of the operations necessary in order to attain them (Bourdieu 1980, p. 53).

The description of *habitus* as ingrained and unconscious structures, in the form of habits, dispositions and even the idea of 'taste' in both individuals and organisations is an idea which accurately represents the idea which has similarities to the repetitive practices of collecting, classification and display over a long period of history. It also offers a frame for practices of object interaction both within museological environments and the visual arts when creative individuals use collected objects to make works of art. The notion of *habitus* in this interpretation will be discussed in further detail within Chapters Six and Seven which discusses the constructed nature of the researcher generated *Butterfly Pin Constructs*.

The work of Baudrillard, Stewart, Pearce and Taborsky on objects and collection provides a level of understanding on the commonalities and differences of perspective this field offers. Each writer approaches the subject matter from a different theoretical or philosophical perspective which alters their viewpoints of collecting and human interaction with objects. Pearce in *Museums, Objects and Collections* (1992) offers a survey approach to preceding perspectives and texts, examining a variety of viewpoints

and perspectives. This is of particular importance to this literature review in creating an understanding of how acutely the underpinning theoretical or philosophical perspectives alter the discourse in this area of research and discussion. Approaching my research from a dominantly historic perspective necessitates yet another reading of objects and collection processes, in particular within the parameters of *collected object inclusive artistic practice*. The positions put forward by Baudrillard, Stewart, Pearce, Taborsky and to a degree Bourdieu (in terms of his idea of *habitus* as socially informed practices) propose a basis for use of these theorist generated notions such as the *Butterfly Pin Constructs* as a hypothesis for how collecting, classifying and displaying objects may have originated from historic collection processes and museology and how they may have been adapted into the visual arts.

2.5 Origins of collecting

An agreed or definitive historic beginning for collecting, classification and display, does not exist. There is however, a number of viewpoints from theorists on the precursors of the forms of collection, classification and display that can be found in museums and in the work of artists that I term, a *collected object inclusive artistic practice*.

Pearce (1992) offers one of the earliest historic entry points for collecting in referencing the accumulation of prehistoric Europe (Pearce 1992, p. 1) citing research pertaining to the Iron and Bronze ages and to early Neolithic 'hoards' of stone and flint axes to support her perspective (Pearce 1992, pp. 90-1). In *To Have and to Hold* Philipp Blom notes that a legacy of collecting exists that pre-dates sixteenth and seventeenth century European history, including ancient historic collectors such as Tut Ankh Amon, Pharaoh Amenhotep III, and pre-Renaissance secular rulers and collections such as those held in Solomon's Temple, Ancient Rome and the church in the Middle Ages (Blom 2002, pp. 16-7). John Elsner and Roger Cardinal offer a theological perspective citing the Old Testament as referential of the origin of collecting stating that "Noah was the first collector" (Elsner & Cardinal 1994, p. 1) and Simon Tait places some of the earliest practices of collecting with Nebuchadnezzar and Nabonidux of the pre-Christian era in Babylon (Tait 1989, p. 1). Tait, in a similar manner to Pearce, acknowledges that collecting has possibly existed as long as humankind.

Arthur MacGregor and Oliver Impey's edited book *The Origin of Museums* (Impey & MacGregor 1985) charts the historic development of collections from the Renaissance and Enlightenment to their modern incarnations as (traditional) museums. As a survey text, it includes perspectives of a number of authors, yet it primarily notes historic development of collection processes that led to the creation of the museum, and as

beginning in the sixteenth century. This perspective is supported by Patrick Mauries in *Cabinets of Curiosities* (Mauries 2009), one of the few texts written in English exclusively on the topic of the cabinets of curiosities. Mauries chronicles the developments and various incarnations over the periods from the sixteenth to the nineteenth centuries. Other sources indicate that the earliest precursors of modern formats of collecting began with the collecting endeavours of the Renaissance and Enlightenment period with the cabinets of curiosities and early private museums (Blom 2002; Davenne & Fluerent 2012).

My research decision to focus on the Medieval period, specifically the Medieval reliquary as the earliest prototype of historic collecting, classification and display of relevance to *collected object inclusive artistic practice*, was made in recognition of degrees of continuity between the historic practices of the Medieval reliquary, the collections of the Renaissance and Enlightenment periods, and those of the early private museums (predominantly seen in Europe and America) of the nineteenth century. Each period represents a version of the object interaction environment upon which the traditional museum was built and from which today's contemporary museum or gallery eventuated. These institutions, and the collecting practices that sustained them, offer a network of possible correspondences with the practices of contemporary artists who engage in a *collected object inclusive artistic practice*.

2.6 Museology

2.6.1 Terminology

The use of the term *museology* as a term within this thesis requires clarification within the larger discourse of museums. Within the parameters of my research, museology refers to the methods and processes undertaken with relation to collected objects, physically, cognitively and in behavioural terms, within the bounds of a museum (or gallery) environment. The term, *museology* exists within a lexicon for describing museum-related research, study and function, and is differentiated from terms such as: museography, museum studies and museum practice. For instance, Devallees and Mairesse (2010) define *museology* as museum studies and *museography* as museum practice or the applied element of museology. They suggest how *museology* can be used to mean "anything relating to museums" while showing that "museology covers a much wider field comprising all the efforts at theorisation and critical thinking about the museal field" (Devallees & Mairesse 2010, pp. 53-6). Shelton (2013) argues that the distinction made by Devallees and Mairesse between museology and museography "eludes the essential and dependent relations between two systems of knowledges and

obscures their points of articulation, relations of dependency, common epistemological origins, and political linkages and function (Shelton 2013, p. 14). Further, by "distinguishing between applied and intellectual knowledge we obscure the close relations between them and the way they are mediated through social relations" (Shelton 2013, p. 14). Shelton therefore encompasses all elements under the term *museology* in his manifesto for critical museology.

Donald Preziosi (1995) in *Museology and Museography* defines the terms in a different manner to those already referred to, framing museography as Art History and museology as exhibition (Preziosi March 1995) positioning museography as theory and museology as practice, a position which is in opposition to Devallees and Mairesse. Peter Vergo (1989) does not so much define museology, as remark upon the differentiation of *new museology* from *old museology* as response to a "a state of wide dissatisfaction with the 'old' museology…[which is] too much about museum *methods*, and too little about the purposes of museums" (Vergo 1989, p. 3).

Pearce (1992) does not define or utilise the terms museology and museography in describing museum studies, which she notes is reflective of contemporary material culture studies. It is "drawn from the same broadly post-modern thinking about the nature of museums and of collectors and collecting to give us our contemporary paradigm of museum studies: the critical evaluation of the whole museum phenomenon as an important element in social theory and practice" (Pearce 1992, p. 9). She uses the terms *museum theory* and *museum practice* in *Museums, Objects and Collections* to discuss the relationship between the 'critical tradition' about 'the nature and operation of museums' and 'museum work'.

My research, while engaging with modes of museum practice, also addresses the social and cultural discourses in which these practices emerged and their historic lineage. I use *museology* to describe museum practice and methods from the late eighteenth century onwards, mirroring Shelton, who takes into account three kinds/aspects of museology: critical, praxiological and operational.[13] This usage of museology, with its three implied strands of meaning, can account for the interplay between Pearce's

---

[13] Shelton defines operational museology as 'the body of knowledge, rules of application, procedural and ethical protocols, organizational structures and regulatory interdictions, and their products (exhibitions and programs) that constitute the field of 'practical' museology" (Shelton 2013, p. 8) and critical and praxiological museology as the study and exploration of 'operational museology' from 'narrative multidisciplinary perspectives' and 'through visual art and performative media' respectively (Shelton 2013, p. 7). The definition offered by Shelton for praxiological museology will be discussed in the Literature review with reference to its relationship to 'institutional critique' in artistic practice.

notions of museum practices and museum theory, and Devallees and Mairesse's uses of museology and museography.

2.6.2 Museology in practice

Having defined museology within the parameters of my dissertation in its broadest manner, as inclusive of theoretical and practical elements related to museums and museum practice, there are a number of professional sources upon which information regarding museology and ingrained museum practices can be drawn. While my research reflects upon the continuity of practices of collecting, classifying and display beginning in the Medieval reliquary (which clearly pre-date the professionalisation of museological practices in the lexicon of museums both traditional and contemporary) these acts translate into the actions of acquisition, taxonomy and categorisation, and exhibitions in a museum environment. While museographical sources with particular relevance to Australia will be noted briefly as follows, content specific to activities in professional museum practices including conservation, collection management, registration practices, audience engagement, audience development, visitor centric design, collection access, new media, digital preservation and data management have, with intention, been excluded from this literature survey.

Acquisition processes within a museum differ substantially from the collection processes of the museum's historic precursors. This is the result of the professionalization of museum practice and the public funding that supports museums. The activity of purchasing objects with public or private funds and/or receiving gifts of objects from individuals or groups, requires transparency at approval and financial levels in the modern museum. As such, the process for acquisitions in the modern museum or gallery is publicly transparent, prescriptive and substantially documented. Most large cultural organisations will include their Acquisitions Policy documents in a digital and publicly accessible form on their institutional website. There are also a number of International and National publications which guide practices of museology including acquisitions: these include International Council of Museum (ICOM) *ICOM Code of Ethics for Museums* (Museums, International Council of 2013), in Australia this is supported by the Australian Government' *Australian Best Practice Guide to Collecting Cultural Material* released by the Minister for the Arts on Friday 10 October 2014 (*Australian Best Practice Guide to Collecting Cultural Material* 2014) which outlines the legal and accountability requirements for the acquisitions of cultural material within Australia; the *National Standards for Australian Museums and Galleries* of which version 1.5 was released in September 2016 (*National Standards for Australian*

Museums and Galleries 2016) and Museum Australia's *Small Museums Cataloguing Manual 4th Edition* (*The Small Museums Cataloguing Manual* 2009) also offers practical museology principles and guidance for smaller Australian cultural collections.

To reference contemporary forms of collecting which more closely align to those of historic precursors, it is more pertinent to reflect on sources which engage with the practice from a theoretical perspective, and address the act of collecting by the individual. These sources include Susan M Pearce's *On collecting in contemporary practice* 1998 (Pearce 1998) which represents the results of an empirical study into the collecting habits of British individuals, David Eccles 1968 *On collecting* and Roger Cardinal and John Elsner's 1994 edited text *The Cultures of Collecting*, each which provide valuable insight into the structures of practices.

Categorisation in the form of classification or taxonomies of collected objects is a field specifically indebted to the type of museum or gallery environments in which it occurs and the nature of the collections incorporated therein. The contemporary museum often relies on the use of controlled vocabularies to support classification and description of collection items. These include internationally recognised controlled vocabularies such as the Getty Research Institute's Art & Architecture Thesaurus (AAT)®, Thesaurus of Geographic Names (TGN)® and Cultural Objects Name Authority (CONA)® created by the Getty Research Institute as well as the Library of Congress Subject Headings. An excellent resource for information pertaining to controlled vocabularies and their relevance to museum processes (if somewhat of a American-centric approach) can be found in Patricia Harpring's 2013 *Introduction to controlled vocabularies: terminology for art, architecture, and other cultural works* (Harpring & Institute 2013).

Classificatory activity in museums and galleries is definitively linked to the activities of cataloguing and as such, references the 2006 *Cataloging cultural objects* [sic] (Baca et al. 2006) and Baca and Harpring's 2014 revised version of the original 2009 *Categories for the Description of Works of Art* (Baca & Harpring 2009). Within Australia this is supported by the 1980 *Cataloguers manual for the visual arts* (Varveris, Rowlison & Council 1980) by Therese Varveris and Eric Rowlinson. These sources are also supplemented by institution-generated standards which outline the preferred classificatory, cataloguing methods and styles preferred by individual organisations, many of which are a hybrid of international standards and internal practices. In the environment of digital cataloguing and classification there are also innumerable sources related to metadata for collection items however, these fall largely outside the parameters or requirements of this research.

Exhibition is the modern approach to what my research defines more generally as the act of display. The practices and politics of exhibiting in both visual arts and other museological collections is the subject of a wealth of professional and theoretical texts. Again, as this research is focussed predominantly on the historic precursors of the contemporary incarnations of display, as exhibition, the sources of most relevance to the historic forms will be presented in Chapter Five. In addition to the aforementioned publications there are a number of key texts pertaining to exhibitions that warrant a particular mention including Barbara Kirshenblatt-Gimblett's 1998 *Destination Culture: tourism, museums, and heritage; Thinking about exhibitions* 1996 edited by Reesa Greenberg, Bruce W Ferguson and Sandy Nairne; Giles Verlarde's 2001 *Designing Exhibitions: Museums, heritage, trade and world fairs* (Velarde 2001) which approaches exhibition from a multifocal perspective; Emma Barker's *Contemporary Cultures of Display* 1999 (Barker 1999); Alistair McAlpine and Cathy Giangrande's 1998 *Collecting & Display* (McAlpine & Giangrande 1998) and the essays within *The Politics of Display*: *Museums, science, culture* 1998 edited by Sharon McDonald (Macdonald, S 1998).

While this review of museology and professional standards of museum practice is limited, the framing of the *Butterfly Pin Constructs*, as representations of a significant trajectory of historic collection processes from the Medieval period to the contemporary era, puts museology as a nominal step within a larger historic lineage. The development of *collected object inclusive artistic practice* positions museology as the most chronologically relevant reference point for many artists. From the perspective of my research the impact of museology upon the practice of artists who use collected objects is indicative of the resonance of a lengthier historic legacy of collecting, classifying and display practices which have shaped the cultural constructs of object interaction which are now seen in contemporary art practices.

2.7 Sample Artists

The existing literature on each sample artist, Donna Marcus, Glen Skien, Patrick Hall and the late Tom Risley, has been reviewed with reference to the processes of collecting, classification and display as these emerge in their practices. Also surveyed are a number of key themes in and perspectives on, each artist's work that fall outside of collection processes. This approach supports the identification of each artist as exponents of *collected object inclusive artistic practice*.

2.7.1 Donna Marcus: colanders and Modernism

Donna Marcus and her unique sculptural artworks have been the subject of a number of journal articles, newspaper articles and exhibition catalogues. The artist's practice

is highlighted in an exhibition catalogue/monograph *Donna Marcus: 99% Aluminium* (Snelling 2003) and Marcus features as of one of four artists in Marita Bullock's investigation into the use of collected objects to 'tease open' Australian cultural memory in *Memory Fragments*: *Visualising Difference in Australian History* (Bullock 2012). The collecting practice of Donna Marcus, which is focused primarily on modernist aluminium cookware, is acknowledged in a majority of literature on the artist (Spinks 1999; Kubler 2002, 2003; Olubas 2003, 2006; Higson 2007; Gregg 2009; Bullock 2012; Martin-Chew 2012).

Marcus's interest in collecting and collections is first noted in her work of 1980 when, along with two colleagues, Marcus as co-curator and artist, mounted an exhibition *Waists of Time*. In this exhibition staged in Hobart, Tasmania, Marcus utilised a collection of shop mannequins to explore the impact of the changing female form on garment construction (Holmes 1985, p. 2). While this work pre-dates Marcus' aluminium based practice, it highlights an early tendency towards collections even within an assemblage or mixed media practice.

Marcus is selected for the research for her clear combination of collecting, classification and display within her artistic practice. It is however, her collection focus on domestic aluminium cookware from the Modernist period and her classification activities which focus on form, function, material and colour which make her of particular interest to my research. This dominance of collecting and classification as part of the artist's practice is noted by critic Louise Martin-Chew after visiting Marcus' studio. Martin-Chew articulates that the space is "dominated by her collection", and provides a visual account of the artist "in her studio, surrounded by aluminium, classified and stacked according to colour, object and shape…" (Martin-Chew 2012, p. 24).

According to the surveyed literature, Marcus's influences include Richard Buckminster Fuller, an American architect, inventor, systems theorist and the creator of the geodesic dome (Kubler 2003; Olubas 2003, 2006; Gregg 2009; Bullock 2012). Her work reflects Modernism, Minimalism and Post-Minimal arts practice (Kubler 2002, 2003) both in style and theoretical artistic framework. Allison Kubler recognizes the influence of Roland Barthes' in Marcus's later inclusion of plastic forms in addition to Aluminium and compares her practice to the art of Donald Judd and Robert Morris (Kubler 2003). Other critics see memory, and objects as memory vehicles (with inherent associations of discarded objects, personal and cultural) as themes in Marcus' work (Spinks 1999, p. 5; Nelson 2003, p. 7; Bullock 2012). Although, as Kubler notes this is something that

the artist does not intend but is sympathetically aware of (Kubler 2003; Marcus 5 July 2010).

Figure 4: Donna Marcus *Barcelona* 1999. Aluminium assemblage (25 pieces).
Purchased by the Tweed River Gallery, 2000. Tweed River Gallery Collection.
Image courtesy of the Tweed River Gallery. © Donna Marcus

In her book *Memory Fragments* (Bullock 2012), Marita Bullock explores Marcus' practice through the lens of reflection on Walter Benjamin's *Arcades Project*, posing it as a mode of representation of Australian cultural memory. The link between the artist's reuse of discarded objects and the *Readymades* by Marcel Duchamp is also acknowledged by Bullock positioned as a feminist intervention, stating that:

> the 'genius' aspect of Marcus' quotation of the readymade tradition resides in the way she frames it, not as the revolutionary moment in art that challenges the authenticity of the art object, but as the movement that is reified in Duchamp's image as Ur-text of male genius, originality and phallic presence….cunningly suggested in her copies of readymade forms (Bullock 2012, pp. 174-5).

Bullock also presents the manner in which Marcus' works of art "evoke the differences of modernity by tracing its tenor in the parochial Australian context" (Bullock 2012, p. 177). This includes a detailed address of the artist's approach to country, place, landscape and identity within her wall-based works of art and the relevance of these to

Australia's mining and manufacturing industries including one of the dominant classification elements of the material of aluminium (Bullock 2012, p. 188).

Figure 5: Donna Marcus *Barcelona* (detail) 1999. Aluminium assemblage (25 pieces). Purchased by the Tweed River Gallery, 2000. Tweed River Gallery Collection. Image courtesy of the Tweed River Gallery. © Donna Marcus

The sources of literature on Marcus and her practice reinforce the dominant position that the acts of collecting and classification play in the generation of the artist's wall-based and three-dimensional sculptural forms. While the existing literature focusses on the materiality and the acts of collecting and classification, there is limited if any reference to engagement of awareness of historic forms of collections processes or museological approaches to collecting, classifying or displaying objects. As such this position on Marcus' practice seems to indicate that her practice doesn't approach the materiality or collection processes from a position of museological critique. This heightens the interest in the motivations of the artist and her awareness and engagement with the resonances of historic forms of collection processes including museology that can be observed in her work. This is also an area that is infrequently referenced in the existing source literature with the focus more particularly referencing Marcus practice with reference to Modernist and Post-Modernist art movements, both influences the artist herself acknowledges.

2.7.2 Glen Skien: nostalgia and allegoric assemblages

Literature relating to artist Glen Skien has been derived from exhibition catalogues and related publications between 2009 and 2013. Sasha Grishin's essay 'Profiles in Print – Glen Skien for Craft Arts International' (Grishin 2009) presents a biographical perspective on the artist's practice, addressing his childhood and relocation to North Queensland, his visual arts training and resultant practice including his opening of Silent Parrot Press. The article addresses Skien's period of boxed assemblage works, beginning in 1997, and relates this to a development of his process of collecting: "his collecting activities were developing into the idea of collecting into boxes, an idea which was born as a parallel practice to that of Joseph Cornell, rather than initially inspired by Cornell" (Grishin 2009, p. 59). Grishin highlights the importance of allegory and symbols in Skien's practice, linking this to the psychoanalytic theory of Carl Jung, which Skien studied in Townsville. The author also acknowledges the presence of a number of Jungian symbols in Skien's art: the "boat, the wolf, the mast, the naked woman and the burning candle, the mannequin and the flowering shrub and the ever-present voyeuristic bird" (Grishin 2009, p. 59). The importance of symbols to Skien's practice is also recognised by writers Eric Nash (2009) and Louise Martin-Chew (2010).

Martin-Chew penned the catalogue essay for Glen Skien's exhibition *Room, Letter, Window, Map: Recent works by Glen Skien*, held at the Redland Art Gallery (November 2009 – January 2010). This essay highlights nostalgia as inherent to the collected objects in Skien's work, and reflects on his ability to "pursue discarded while noting the concept of phenomenology as an influence upon Skien's practice" (Martin-Chew 2009, p.1). Martin-Chew makes an astute connection between symbolism inherent to Skien's work (which references and expresses experiences of the artist throughout his life) and museum cataloguing. She describes this by reflecting on Skien's process of "cataloguing experiences through boats, letters, postcards and birds, and repositioning lived experience anew" (Martin-Chew 2009, p. 1).

In the exhibition catalogue essay for *Alter: Glen Skien* (Perc Tucker Regional Gallery, Townsville, May – August 2010), Eric Nash similarly comments upon the artist's collecting practice, observing the lack of distinction between "the process of collecting and the creative process of what he does in the studio, which is very much a response to collecting" (Thompson & Nash 2010, p. 2). Nash also acknowledges the influences from, or similarities to, the American assemblage artist, Joseph Cornell, the German painter Kurt Schwitters and the Australian printmaker George Baldessin.

By 2012 collecting had started to dissipate from Glen Skien's practice. Carol Schwarzman, in her review for *Artlink* of the *Mytho-Poetic* exhibition[14] (Queensland College of Art), stated that, "Glen Skien says that he's 'stopped collecting'" yet she continues in the article to reflect upon the inclusion of "a sensibility of selection as well as making" (Schwarzman 2012, p. 143). In Skien's exhibition, *Mytho-Poetic,*[15] created in collaboration with the Gympie Regional Gallery, the elements of collecting, classification and display are only fleetingly visible. In its place, there is a clear recognition that Skien's practice has moved from including physical symbols or motifs in the form of collected objects, to repeated visual motifs. These motifs, earlier recognised as symbols linked to Jungian theory by Sasha Grishin, are addressed by Jess Berry in her catalogue essay *Ghosts and Atlases* (Berry 2013). Here Berry comments that "these motifs are highly evocative of familiar places, lost encounters, life histories, and autobiographical chronicles" (Berry 2013, p. 6). She continues to outline the 'metaphoric atlas' of Skien's work, especially with relevance to the Gympie based exhibition, describing it as an "ongoing meditation through montage, on the mnemonic image and its relationship to the ghostly" (Berry 2013, p. 6). Berry also acknowledges a range of more recent influences on Skien's practice including Aby Warburg, Walter Benjamin, W.G. Sebald and Gerhard Richter.

In the same catalogue, Glen Skien himself pens an artist's essay and, whilst it references the influences and history that have led to the creation of the body of work in *Mytho-Poetic*, it also implicitly speaks to the importance of classification in Skien's work. The essay contains a discussion of Ferdinand Bauer, the naturalist who accompanied Matthew Flinders on his Australian circumnavigation in 1802-03, and references the naturalist's use of visual clues and classifications of tints and shades as:

> Bauer's method employed clusters of numbers that corresponded to a particular tone on his chart. The intensive numerical order applied by Bauer to each illustrated specimen evokes a sense of an individual who, while struggling to make sense of his witness to an unfamiliar territory, simultaneously creates a map that is a type of ersatz self-portrait, a mapping of self (Skien 2013, p. 14).

---

[14] This exhibition was first held in 2012 at The Webb Gallery, Queensland College of Art, Griffith University between 19-28 April, 2012. The exhibition was subsequently generated into a touring exhibition under the same title by Gympie Regional Gallery with the support of Museums & Galleries Queensland, the Australia Council and the Gordon Darling Foundation and toured by Museums & Galleries Queensland to sixteen venues in all Australia states.
[15] Ibid

This reflection on Bauer elucidates Skien's perspective on his own classificatory actions within his artistic practice. The comparison to a scientific and rational approach to classification acknowledges the influence or comparative nature of historic classificatory functions.

The referenced source literature on Glen Skien's artistic practice references object collecting and symbolic references in equal measure representing the intricacies of the works of art. This literature, combined with observation of Skien's works enables a framing of the symbols and motifs that reoccur through the artist's works of art as a form of collection process, a process whereby the combination of collecting, classifying and display of these symbolic and allegorical elements is interchangeable with the practices the artist also applies to physical objects. The acknowledgement by the artist himself of the comparison to the classification of Bauer is a strong statement on the possible influence of pre-museological forms of collection processes upon the artistic practice of contemporary visual artists. The existing material while limited in volume, offers a wealth of indicators that Skien, in a similar frame to Marcus, does not approach his engagement with collection processes of objects or symbolic motifs from a standpoint of museological critique.

2.7.3 Patrick Hall: cabinets and stories

The literature pertaining to Patrick Hall relates predominantly to exhibition content however, Hall is the only one of the sample artists to have a substantial independently produced artist monograph, written by Grace Cochrane (Cochrane 2004). In contrast to the other artists, a substantial focus of literature on Hall acknowledges the primacy of the role of collecting, classification and display in the artist's work. There is particular reference made to the use of the cabinet structure for a larger percentage of his early to mid-career works of art. While Hall's most recent practice has moved away from the cabinet structure, his early sculpture-furniture hybrid practice was dominated by the sensibilities of collecting, classification and museum-inspired display. Cochrane, in her monograph on Patrick Hall, conveys the connective powers that Hall's collection and museum and cabinet influenced display, has on the viewer:

> When we pore over his work it is impossible not to recall our own experience of small collections, oddities and curiosities and the any and various kinds of familiar cabinets that have stored them: from chest of drawers and cabinets of curiosities to kitchen cupboards, tool-boxes, travelling trunks and sheds at the bottom of the garden (Cochrane 2004, p. 9).

Other writers acknowledge the key themes of stories or narratives made apparent by the inclusion of text and poetry in many of Hall's works. The theme of narrative is also

subtly and intangibly present in the works of art, as many refer to, or relate to, autobiographical narratives and inherited stories from family or friends. This takes form in the use of the cabinet structures which are described by one critic as: "…a powerful metaphor for expressing the personal. The cabinets are often narratively based and explore our intimate connection with objects…" in a sense offering the artist "emotional filing cabinets…an attempt to store and order the intangible" (Stanhope 2007, p. 30). This perspective on Patrick Hall's work by Zara Stanhope, in the exhibition catalogue for the group exhibition *Nourish* (Stanhope 2007) mirrors statements on the same theme by Cochrane (Cochrane 2004, p. 9) and by Sean Kelly (Kelly 2008).

As well as addressing the cabinet as a physical and metaphoric structure, the literature on Hall frequently acknowledges the role of classification (often museological classification) regarding object storage and display in the artist's works. This is addressed both from the focus of the natural organisational capacities of the cabinet structure but, also the more pervasive element of classification that is imbued within Hall's practice. This artistic method is highlighted in particular with reference to Patrick Hall's work *Museum Animals* 1999, which conceptually and figuratively addresses the natural history classifications of museum environments (Cochrane 2004, pp. 30,5; Hughes 2015a, p. 22).

In 2015 the Tasmanian Museum and Art Gallery (TMAG) produced a survey exhibition of Hall's work, *Things I once knew: the art of Patrick Hall* (Hughes 2015b), accompanied by a substantial exhibition catalogue and an insightful essay by curator Peter Hughes titled 'Of Fragments and Things' (Hughes 2015a). Hughes' essay touches upon many of the key elements of Hall's oeuvre and his current directions in practice. It also makes a distinction, informed by the philosophy of Martin Heidegger, between 'objects' and 'things', placing the collected and created objects that are featured in Hall's work within the second category (Hughes 2015a, p. 19). Hughes discusses Hall's engagement with the cabinet as both anthropomorphic and museological, noting "for him [Hall] cabinets are anthropomorphic, assuming a human presence because of their stance and scale; at the same time the cabinet is a device for ordering our lives through the ordering of our possessions, a kind of miniature museum or model of the mind" (Hughes 2015a, p. 20). The curator/author also reflects upon the museum further in his essay in reference to the artist's practice:
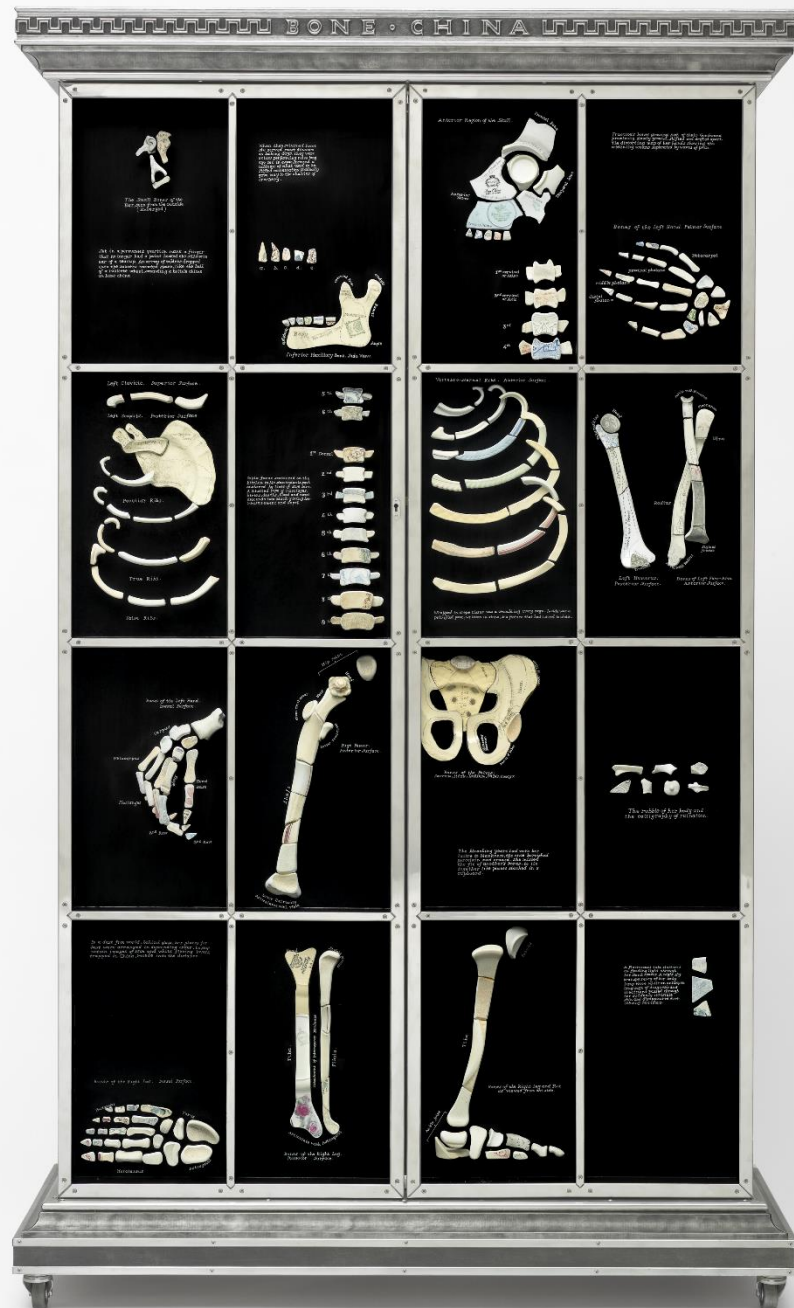
Figure 6: Patrick Hall *Bone China* 2005 plywood, aluminium, glass, ceramic.
185.5 x 1110 x 480 cm. Purchased 2005. Collection of the National Gallery of Australia.
Image courtesy of the National Gallery of Australia. © Patrick Hall.

The museum is also a recurring motif. In a number of cabinets, the usual order is upturned and the 'contents' of the drawers seem to be displayed in the drawer front rather than hidden within. In these works, the geometry of the drawer fronts, which varies from rigid grid to irregular cluster, reinforces ideas of order imposed on objects, of their having been marshalled into categories for efficient retrieval (Hughes 2015a, p. 20).

This discussion is supported by an analysis of two works, *Museum Animals* (1999), and *Tractor* (2000) in which, in Hughes's description, "a vitrine occupies the whole top of the cabinet housing a diorama in which an intricately modelled but driverless tractor stands stalled in a field beside an open gate" (Hughes 2015a, p. 22). In describing *Tractor* Hughes makes a distinction between the found objects of nuts and bolts as generic objects and hence interchangeable due this generic quality (i.e. one nut or bolt could be equally have been replaced with any other). In difference, when categorising the family photographs found in Hall's work *Hindsights gallery of half truths, ordinary triumphs & lingering regret* (2000) Hughes references these objects as unique and irreplaceable in differentiation to the generic nature of nuts and bolts (Hughes 2015a, p. 22).

Hughes deftly identifies links between Hall's use of classification and the artist's desire to assert order and control upon a world seemingly devoid of both. This is reinforced within the analysis of the works *Typeface* (2006) and *I* (2013). Hughes's discussion of *I* pinpoints a reference to the visual format that "suggests the history of the scientific classification of physiological phenomena and touches on another of Hall's themes; systems, scientific and otherwise, for ordering and making sense of a chaotic world…" (Hughes 2015a, p. 30). In summarising Hall's work, Hughes reflects on Hall's key elements of practice which offers a clear link between the artist's practice, museology and the historic collection processes that precede them both:

In Patrick Hall's work the 'thing', however humble, broken or near forgotten, is the locus of an interaction between the fleeting patterns formed by the universe's random chaos and the transient lives we live amongst the wreckage. The cabinet, in which we gather such things for preservation and classification, is symbolic of our need to resist a chaos that tears everything apart even as it builds it up…While Patrick Hall's work speaks to large themes, it does so through commonplace objects, fragments of things and stories that are token of the extraordinary ordinary lives of all human beings (Hughes 2015a, p. 30).

In this passage relating to Hall's practices, Hughes outlines the role that cabinet form has as structure, classificatory mechanism and museum reference. This author articulates that even though Hall's more recent practice has moved away from the

cabinet structure, the reasons for the use of the cabinet remain, that is, the artistic space for Hall to utilise collected objects to articulate stories both personal and universal including narratives such a migration and loss.

Literature surveyed relating to Patrick Hall consistently acknowledges the dominant influences of museology and historic forms of collection processes (as well as other organisational and structural influences) that are present in Hall's practice and resultant works of art. Hall, as an artist, is consciously aware of the history of collecting, classification and display. The awareness of these elements, including the processes of museums, are a cognisant feature of the outlined source literature and position the artist's work centrally within *contemporary object inclusive artistic practice*. As has been noted with the source literature of Skien and Marcus, the acknowledgement of these practices in the existing literature rarely, if at all, note any position of institutional critique of the museum or gallery.

2.7.4 Tom Risley: the humour of objects

The survey on literature relating to Tom Risley (1947-2010) pertains predominantly to exhibitions of the artist's work, including the catalogue for the Queensland Art Gallery's mid-career survey in 1992, *Tom Risley: The Indigenous Object and the Urban Offcast* (Hall, D 1992). Sources on Risley reference a number of key themes pertaining to the artist's practice: collecting and beachcombing, the artistic tension between objects versus material; and the idea of still life as subject matter. Repeated commentary on the 'transcendence' of Risley's collected objects and material reflect on the transformation from detritus to art.

A self-taught artist, Risley was extremely well read, gaining great insights into twentieth century and earlier art movements from his readings. The artist's practice frequently references and draws links to the work of Matisse and Picasso, and to the art movements of Primitivism and Formalism. The artist himself, when interviewed, acknowledged the influences of artists David Smith, Alberto Giacometti, Alexander Calder and Anthony Caro (Risley 2008, p. 7). The collected object and collection processes feature strongly in the referenced literature and there is a definitive engagement with the topics of collecting and beachcombing in reflections on Risley's pre-2008 practice. While residual elements of a *collected object inclusive artistic practice* can be found in the later works (2008 to 2010), these works exhibit a definitive move to painting. This change is described by Stephen Tonkin as the absence of the 'found object' and 'fabricated form', comparing it to a practice that "from the mid-

1990s …had refined the tripartite juxtaposition of the found object, the fabricated form, and the drawn mark" (Tonkin 2009, p. 3).

In publications that address Risley's pre-2008 works of art, the terminology seems to migrate from 'objects' to 'material' with the distinction of each often inadequately made or clarified in the sourced literature. Doug Hall describes Risley's works as encompassing 'found objects' though acquired through 'collecting' and then assembled and 'edited' in the studio (Hall, D 1992, p. 4). Melinda Ham describes Risley as still using his "signature: found material" (Ham 2004, p. 3). Yet, in 2010, Louise Martin-Chew refers to Risley's practice as 'collecting' and 'beachcombing' (Martin-Chew 2010). It should be recognised and acknowledged that there is the inclusion of both collected objects and collected material in Risley's oeuvre, where different works or periods of works would incorporate 'objects' such as thongs, irons, broom heads as well as detritus of previously existing objects in the forms of 'found material' such as driftwood.

Doug Hall appears to be the sole voice to make the links between Risley's practice and forms of practices found in museum or museum-like environments describing Risley's 'thong-works' as "akin to a mummified aquarium or a display from a neglected bush museum" (Hall, D 1992, p. 6). Hall also acknowledges the similarity to the *Readymade* and speaks to the elevation of collected domestic objects in Tom Risley's works to the status of fine art (Hall, D 1992, p. 11). Atherton Nye recognises this tendency for the journey of the object and the associated value change, noting that the processes are a "journey to a liminal zone where formally treasured objects lay valueless awaiting conversion" (Nye 2008, p. 5), reflecting upon the transcendence and resignification of objects as a result of their recontextualization in a work of art. Steven Tonkin, accordingly, notes that the artist is "well-versed in…the role of the artist in the transmutation of commonplace objects" (Tonkin 2005, p. 7). In the same catalogue essay, Tonkin makes links between the processes of collecting and acquiring found objects in Risley's practice, and the practice of Risley's contemporary, Rosalie Gascoigne. Yet, Tonkin asserts a clear distinction between Gascoigne's non-interventionist approach to material and objects and Risley's dynamic interventions (Tonkin 2005, p. 12). Sebastian Smee speaks specifically to Risley's ability to reinvest these objects through inclusion in works of art while retaining 'suggestions' of the functional existence that preceded their being cast aside and re-contextualised in art (Smee 2000).

The surveyed source material on Risley offers a range of perspectives on the artist's practice, with most acknowledging, to some degree, the collected objects or collected

material that characterised much of the late artist's oeuvre. Hall is the sole critic to drawn a comparison between the collection processes that Risley displayed and historic forms of collecting, classifying and display within the boundaries of museology or in the periods preceding. The focus of much of the literature on the transcendence of the objects or materiality may reflect the nature of recontextualization of objects into other forms that is a dominant mode of artistic intervention in Risley's early and mid-career. It is interesting that the same comments are not made on the work of Marcus or Skien who can be seen to have similar practices. There is a much more conscious perspective in the literature pertaining to Risley's practice on the object and associative value and transmutation which have direct parallels to this research.

2.7.5 Overall reflections on the literature of the sample artists

While the existing literature of each of the sample artists acknowledges and references various elements of collection processes that are present within each of the artist's practice, this is not viewed within a larger discourse of collected object integrated within visual arts. This is not surprising however, as artists who use collected objects outside of the institutional critique manner appear to be less frequently noted, or grouped together, than their artistic peers who approach the use of collecting, classifying and displaying objects from the perspective of critiquing museums. In a similar manner to literature of Duchamp or Cornell, the source material on each of the sample artists predominantly draws on a single practitioner's perspective, investigating the practice of the individual, as opposed to their engagement within an artistic movement or phenomenon.

The acknowledgement of the importance of various elements of collection processes in literature pertaining to each artist and consistency through the source material gives weight to the inclusion of Tom Risley, Patrick Hall, Glen Skien and Donna Marcus within my definition of *COIAP* with the role of the collected object being well recognised as important to each artist's practice. The variations in the recognition and acknowledgement of the acts of collecting, classification and display within existing sources on the sample artists, reference both the difference between each artist and the lack of recognition of the phenomenon of *COIAP*. This is suggested by the lack of a singular lens or perspective used to address the collection processes of these artists. It is hoped that this research with provide some additional reflections upon each of the artist's practice from the perspective of a single phenomenon of practice and as such, redress to a small degree the existing gap in the source literature in this area.

2.8 Creative Process theories and modelling

An exploration of how processes from historic collecting may have been adapted into contemporary visual arts practice requires an understanding of how creative processes function when an artist is creating a work of art. To frame this hypothesis, a brief review of the literature focussed on creative process modelling and twentieth century creative problem solving or creative process theory has been undertaken.

The literature and research regarding the creative process surveyed (inclusive of 'modelling') is predominantly drawn from the fields of Psychology, Philosophy and Education. The content of Chapter Nine, the description of the *Butterfly Pin Constructs* within a hypothesised creative process model is primarily based upon the empirical research conducted by Mary-Anne Mace and Tony Ward, published in 'Modelling the Creative Process: A Grounded Theory Analysis of Creativity in the Domain of Art Making' (Mace & Ward 2002). This particular study has built upon research and literature on problem solving, creative thinking and the creative process originating in the early twentieth century. Mace and Ward's diagrammatical model (see Figure 10) has provided my research with a diagrammatic process model from which to generate a simplified model of the *Butterfly Pin Constructs* within the creative process.

For the purposes of my research the entry point for these fields of engagement is John Dewey's 1910 text *How we think* (Dewey 1910). Dewey, a philosopher and functional psychologist explores the process of 'thinking', more accurately referred to as cognitive reasoning, with specific reference to 'reflective thought' in this text. Dewey defines reflective thought as a 'double movement' from a jumble of facts to a hypothesis and back again, using an approach combining both inductive and deductive reasoning. The author states that meaning or more accurately 'coherence of meaning' is achieved through practical activities, citing the example of a child interacting with an object to assign it with both practical but also meaningful attributes. He touches upon linguistic theories of the common noun as a carrier of meaning and then positions conceptions or standard meanings as "instruments (*i*) of identification, (*ii*) of supplementation, and (*iii*) of placing in a system." (Dewey 1910, p. 126) This is a position that is used, in a structural sense, as a launching point for later theorists to build upon and address the

cognitive processes that relate to the creative process, though equally, this position also provides support for future design theory.[16]

In 1931, Graham Wallas' book, *The Art of Thought* (Wallas 1931) addressed the cognitive functioning of the human brain, and generated a precedent for subsequent research on creativity in problem solving and creative process modelling such as that of Mace and Ward. *The Art of Thought* is centred theoretically on the role of the unconscious mind within cognitive thought processes. Wallas makes reference to the importance of past experience and the influence exerted by habits of our intellectual and emotional spheres. He states that this process of association presents the optimal known solution to a problem, an outcome preceded cognitively by a series of solutions which the cognitive process automatically defines as less than optimal (Wallas 1931, pp. 73-4). Wallas makes a clear distinction between the unconscious processes the brain undertakes during the waking hours (when it continues to act in the background making judgements, assessments and assisting the conscious mind) and the unconscious activities performed during the hours of slumber. Using this assumption as a basis Wallas begins to frame the notion of the active unconscious as the concept of *incubation*. Building from John Dewey's articulated steps of problem solving, Wallas developed what is now regarded as one of the classic models for problem solving: 1. Preparation; 2. Incubation; 3. Illumination; 4. Verification. This four-step process model provided the basis for generations of research and modelling of the creative process.

In 1967, J P Guilford published *The Nature of Human Intelligence* (Guilford 1967) which draws upon the work of significant theorists preceding him, including Jean Piaget, Barbel Inhelder, Dewey, D. M. Johnson and Wallas. *The Nature of Human Intelligence* would, over time, form the basis of a wealth of modelling formats related to how the human mind solves problems. This would consequently lead into empirical and theoretical research into the creative cognitive process and/or creativity in general problem solving. Drawing on Dewey's classical steps of problem solving and Wallas' classical model of creative production, supplemented by an additional model by Rossman in 1931 involving a study of over seven hundred inventors, Guilford generated

---

[16] Design theory was explored as an additional option as supporting literature for the development of a hypothesis for how the *Butterfly Pin Constructs* may work within the creative process. The focus of design theory on the professional fields and often on product development lead to the focus of the literature upon creative process theory and modelling which more accurately referenced the theoretical nature of the museology informed constructs present in my research.

an operational model for problem solving in general, based upon concepts provided by the structure-of-intellect model (Guilford 1967, p. 315).

The early twenty-first century saw a revision and development of these aforementioned twentieth century theories and models. In 2001, Lubart published a pivotal article, *Models of Creativity* (Lubart 2001), in which the author reviewed a range of models of the creative process and suggested interventions or future directions for modelling of this nature. Lubart notes the twenty-first century movement away from the four-stage model based on a recognition that the process is more dynamic and includes multiple sub processes (Lubart 2001, pp. 298-9). Lubart also reviews the large number of studies undertaken over the last fifty years involving the sub-processes of creativity including ideas of divergent thinking; synthesis or combination of information; reorganisation of information; perception and information encoding, use of heuristics and the process of forgetting.

A year after Lubart's review of the creative process modelling theory of the twentieth century, Mace and Ward published their aforementioned article (Mace & Ward 2002). The diagrammatical model they have developed provides a basis upon which to propose the model of adaptation of collection processes and museology into the creative sphere, articulated as the *Butterfly Pin Constructs* that my research has generated. Mace and Ward's model was based upon two studies into the creative process involving professional visual artists who were interviewed over the course of their creation of a work of art. The first set of data provided a descriptive database of the artist's working processes from inception to completion of the art work[17] and the second provided a test for the validity of the model[18]. Data was analysed using the inductive methodological framework of Grounded Theory and a dynamic and

---

[17] The Mace and Ward's data collection was in the form of semi-structured interviews with a guide that was constructed to explore the process of making an artwork and gathering descriptive data regarding the process – this provided direction to the first interview but was flexible enough to accommodate unanticipated discussion. According to the researchers, their initial data were categorized and analysed and where new questions arose these were included in subsequent interviews. Artists were encouraged to report on and describe their activities during the development of the artwork since the last interview (to avoid reports of their general theories about the process of making artwork.) Each artist was interviewed 3 times during the course of the artwork. Interviews were audiotaped and were 1-2 hours in length. They were spaced over the course of making the artwork at points of initiation; midpoint and during the final stages of completion. This was reflective of the time required to complete the work by the artist (Mace & Ward 2002, p. 181).
[18] This was then followed by a second study involving nine artists that was undertaken to determine the validity of the modelling developed from the initial study.

descriptive model of the art-making process was developed as a response[19]. The study resulted in an expansive model[20] of the creative process and took into account the four major phases of activity, including the 'sub-components' and 'mediating factors' that each phase includes. The model is also "dynamically interactive with multiple feedback loops, such that an individual artwork can return to an earlier developmental phase. In addition, new artwork ideas may arise at any stage in the process" (Mace & Ward 2002, p. 182). This complexity of modelling, expanding upon the four traditional phases of activity outlined by Wallas of activity and the allowance for ideas to arise at any stage, was of great value in hypothesising how each of the *Butterfly Pin Constructs* can represent how adapted collection processes may act as 'input' values in the generation of a work of art which is discussed further in Chapter Nine of this dissertation.

The inclusion of creative process research and modelling within the survey of literature provides a foundation upon which to position the *Butterfly Pin Constructs* within the framework of the creative process. While it may initially appear to be a dissonant inclusion in this thesis, the manner in which creative individuals work and process ideas is integral to their expression of those ideas in the works of art they create. When a resonance of historic collection processes can be observed in *COIAP* works of art, there can be a summarisation that there may be an influence exerted within the creative process.

2.9 Conclusion

As has been established in this literature review, there appears to be limited sources that specifically address the practice of using collected objects as a material in works of art outside of those methods of institutional critique. There is a similar gap in existing research into the similarities that can be observed between artistic practices using collected objects and those methods employed in historic collection processes. This is somewhat surprising, as the artistic practice of including collected objects as material

---

[19] The data analysis of the studies concurred concurrently with the data collection and used a grounded approach (or grounded theory) to allow for the theory to emerge from the data as opposed to approaching the analysis with a constructed hypothesis or preconceived concepts19 it was organised and stored using package Nonnumerical Unstructured Data Indexing and Searching (QSR.NUD*IST, 1991) which assisted with the development of categories, organisation of categories into hierarchical structures and the indexing of analysis data against those categories and structures (Mace & Ward 2002, pp. 181-2).
[20] According to Mace and Ware this model "Builds on and advances existing models including Marsh and Vollmer (1991) and Cawelti et al. (1992) in terms of detail, complexity, a dynamism as it reveals the artists' activities while they were actually engaged in the making of a work of art, and it links those activities temporally and dynamically" (Mace & Ward 2002, p. 191).

has existed as a phenomenon of artistic practice since Marcel Duchamp's first *Readymade* in 1915.

I propose that the gap in literature dedicated to this topic may be the result of two key factors. Firstly, many of the artists engaged within this practice have oeuvres which include other key artistic styles and movements and as such, their use of collected objects has been analysed within those existing frames of reference. Secondly, as is outlined by Barrett and Millner (2014), the purposes of including collected objects within a work of art has, until recently, been predominantly seen as a mechanism of critique (Barrett & Millner 2014, pp. 12-3) or within larger critical discourses of social, cultural and political commentary such as post-colonialism. For example, to date, various artists who have used collected objects outside of this critique framework, for example Joseph Cornell or Rosalie Gascoigne, have often been categorised outside of the existing frames of reference, their use of objects being commonly referenced through frames of the personal, social and political aspects of the cultures and societies in which they existed as opposed to as characteristic of a more widely ranging form of artistic practice.

My research into the resonances of historic forms of collection processes including museology which can be observed in works of art that incorporate collection objects offers an alternate frame of reference from those currently utilised. This research perspective builds upon the notion of the influence of the museum, as acknowledged by Putnam, Barrett, Millner and Pearce but positions this as a cultural slippage or transference as opposed to a mechanism for cultural or social critique. This is a subtle, yet important, distinction that raises the roles of both artistic intent and awareness of existing mechanisms of object interaction inherent in Western societies. In offering an alternate framework for investigations and interpretation of *COIAP*, the *Butterfly Pin Constructs* and supporting process model offer a starting point for the expansion of this discussion within the sphere of artistic practice and art theory. It is hoped that this may offer future researchers a theoretical structure to assist in investigating *COIAP* as a structure that is able to shed further light on the prevalence and importance of the influence of historic forms of collection processes into contemporary modes of creative expression.

Chapter 3. Nets and specimen jars: methods of research

3.1 Introduction

Artistic practice is principally analysed using a range of prescriptive paradigms. For works of art which include collected objects, theoretical perspectives have traditionally been drawn from existing paradigms such as consumerism, politics, social commentary, feminism, nostalgia, psychological or behavioural, post-colonialism, environmentalism or institutional critique. While these are valid lenses by which to reflect upon modern, post-modern and contemporary works of art, they do not offer an adequate framework for my investigation of the resonance of historic collection processes and museology in contemporary *collection object inclusive visual arts practice*. As such the alternative perspective of historic legacy has been utilised to investigate this contemporary visual arts practice within the parameters of my research.

3.2 Research design

My research investigates a defined set of processes that exist within a specific form of visual arts practice. As noted, a variety of theoretical paradigms and supporting research designs exist to frame and direct my research however, none of these offer the critical framework required. As a result, this exploration of artistic practice has been approached from a perspective of the historic legacy of collection processes undertaken by individuals, groups and institutions (including museology) since the Medieval period. From this viewpoint, the research design, as a qualitative research project, is defined as *historical*. The selection of a *historical* research design recognises the *Butterfly Pin Constructs* as researcher-generated theory that aims to describe the legacy of historic collection processes and museology upon a contemporary phenomenon evident in arts practice.

3.3 Research Themes

The *Butterfly Pin Constructs* originated as theoretic themes arising from my professional and research observations in combination with a survey of secondary literature. These identified themes were refined at key intervals during the progress of my research (outlined in 3.4 Research methods). A tributary iteration of these themes formed the semi-structured interview questions for the sample artists Donna Marcus, Tom Risley, Glen Skien and Patrick Hall. This progressive development enabled the early themes or ideas to be moderated following the data collection in order to support data analysis. The final iteration of the theoretic themes arose during the secondary data analysis phase where they were ultimately articulated as the *Butterfly Pin Constructs* presented in this thesis.

The earliest version of the research themes focussed on ideas including: the division in collecting behaviours between pre-existent collecting or practice-collecting; the role of classification within a work of art; the awareness of historic precursors of collecting behaviours; the unconscious influence from historic collection processes and museological methods upon contemporary practice framed as historically informed 'language of collected objects' for artist and viewer; and the role of display in transference of creative expression.

As my research progressed a number of additional themes or ideas with applicability to historic collection processes, museology and contemporary artistic practice became apparent. These included: an exploration of techniques of collecting, classification and display used in each sphere; the division of collection for art or personal use; the awareness of links to historic precursors; the forms of relational meaning between collected objects; the emergence of personal mythology; the variety of systems of classification employed; the role of multiple objects verses unique and the compartmentalisation (containment, form and function) of collected objects. It is this iteration of the themes which assists in the construction of the interview questions which were posed to the selected artists and also formed the original structure to support the visual analysis.

Throughout the duration of the research development, data collection, data analysis and reporting, the aforementioned themes developed into focused approaches to the collection cycle; the use of collected objects to reference the self; classificatory structures; the role of containment and display in the assignment of value to objects; and the methods of display context informing meaning. The upgrade of my initial research project to a Doctor of Philosophy candidature in 2012 facilitated the development of these re-clarified themes into the *Butterfly Pin Constructs*. From this perspective the original themes are now referenced as *Butterfly Pin Constructs* including: the *Hunt construct* which addresses the desire and satisfaction elements inherent to collecting cycle; the *Encyclopaedia of self construct* which engages with the process of collecting as an act in articulation or exploration of the self; the *Pigeon-hole construct* which examines the role of classification in the collecting process; *Reliquary construct*, which references the characteristic practices of display used to 'create' an object while also communicating value and required veneration; and the *Association construct* which references the methods of historic processes that enable the process of reading objects in relation to each other.

The generation of the *Butterfly Pin Constructs*, as researcher-generated conceptual frameworks of key characteristics of historic collection processes, offered a method by which to test the theory that the resonance of historically derived collection processes and museology seen in contemporary *COIAP* is reflective of a continuum of collected object interaction processes. The concepts of the *Butterfly Pin Constructs* are supported in my research by a diagrammatic process model clarifying the proposed role each construct plays within the creative process. The presentation of the *Butterfly Pin Constructs* within a researcher-generated process model, is indebted to the research of creative process modelling, as outlined in Chapter Two and discussed in further details in 3.9 Diagrammatic Modelling. This modelling is defined as an analysis method.

3.4 Research methods

My investigation into the use of collected objects within contemporary Australian artistic practice, approached from the standpoint of the observable similarities to the historically indebted object interaction, utilises two research methods to collect primary data: interview and visual analysis. These two research methods were selected to capture the dominant acuities required for this research: those of the artists and that of the researcher.

The components of my research enquiry, as outlined in the introductory chapter, led to an investigation of source material that framed the development of collecting, classification and display from the Medieval period reliquary to the contemporaneous formats of museums and galleries. This information, in combination with my professional experience in museology, formed the pillars of a number of areas or themes pertaining to collecting, classification and display (as noted in 3.3 Research Themes).

The identification of these themes supported the approach of the data collection through the methods of interview and visual analysis. The interviews were conducted with four identified sample artists each of whom engage with *collected object inclusive artistic practice*. The questions for these interviews, as will be discussed in 3.6.1 Interview Questions, were developed around the aforementioned early research themes (see 3.3 Research Themes). Subsequent to each interview, visual analysis was undertaken using the same themes utilised in the interviews on two *collected object inclusive* works of art from each of the sample artists.

The combination of data collection, in the forms of interview and visual analysis, was able to detect a dissonance between intention and outcome in some instances of artistic

practice. This indicated that there may be methods of engaging with collected objects in visual arts practice which were adapted from historic collection processes and museology however, these appear to be applied without conscious intent. This observed use of adaptive methods appeared to occur in a less intentional and less conscious manner than existing literature stated to be occurring in art as 'institutional critique', a practice that Shelton (2013) refers to as comparable to his defined 'praxiological museology' and one that is also discussed at length by Putnam (2009) and Millner and Barrett (2014). It was in this alternate form of collected object interaction in the visual arts (seen in the work of artists who used historically informed methods of collection processes in their practice and yet, did not do so with the intention of critiquing the organisations or structures of museology or historic collecting) that the gap in existing research exists. It is in addressing this current absence of investigations into this form of artistic practice and its adaption of methods of object interaction from historic collection processes that situates my research in the wider academic and theoretical environment on visual practice and collected objects.

3.5 Selecting the sample artists

Selecting sample artists for my research required making a clear distinction between contemporary artists engaged in the use of collected objects and methods of collecting, classification and display to present 'institutional critique' or 'praxiological museology' who were not the focus of my research endeavours, and those who appeared to engage in *COIAP* outside of this existing paradigm. It would be expected in examining *COIAP* that artists such as Fiona Hall and Mark Dion would be included, as both have definitive practice that includes collected objects. Yet, each artist has intentionally referenced historic collection processes and museology as a mode by which to critique the origins of these devices and as such are excluded.

As has been discussed by Putnam (2009), Shelton (2013) and Millner and Barrett (2014) the paradigm of 'institutional critique' in visual arts practice is definitively drawn from a standpoint of socio-political-cultural critique and focusses on the role of collectors and collecting institutions in colonial exploits, environmental degradation, cultural dominance and the presentation of singular narratives from a position of cultural dominance. Such critique-based artistic practices also have a confluence with ideas of 'new museology',[21] specifically the critique of traditional museological practices

---

[21] For reference to 'New Museology' see (Vergo 1989).

regarding collection, ownership and interpretation. This leads to the positioning of collected objects and methods derived from historic collection processes within the boundaries of these works of art as tools to reference the object of socio-political-cultural critique: the museum or its preceding forms. This mode of artistic practice, that of 'institutional critique', although having relevance to my research, does not form the thrust of my investigation into the resonances of historic collection processes that I propose can be traced in contemporary visual arts practice.[22] Within the parameters of my research this form of artistic practice is intentionally omitted and artists who fall into that category are excluded as primary sources from this research.

My research has a specific focus upon artists who: a) engage in *collected object inclusive artistic practice*; b) whose work or artistic practice demonstrates observable influences of historic collection processes inclusive (collecting, classifying and display) of those employed in museums; and c) who **do not** state, as an artist, that they are presenting 'institutional critique' nor does the dominant voice of literature regarding their work focus upon their use of collected objects and methods adapted from historic collection processes to critique museums or collectors. While this represents a smaller group of creative individuals, it offers a more organic research sample upon which to explore my research questions. This perspective on *COIAP* was the delineation by which the choice of sample artists was made. A number of known or suggested artists were then reviewed based on a combination of their documented practice and on secondary source material describing the use of collected objects in their practice. This technique was used to confirm that the artists were not approaching the use of collected objects from the perspective of 'critique'. This specificity of focus directly informed the choice of the four sample artists: Patrick Hall, Donna Marcus, Glen Skien and Tom Risley.

3.6 Interviews

3.6.1 Interview Questions

The interviews were structured to offer maximum opportunity for the artists to reflect on their practice while facilitating any opportunities to recognise the influence of historic precursors upon their interaction with collecting, classifying and displaying objects when creating art. This led to the generation of a common set of questions for all interview participants and a number of supplementary questions particular to individual sample

---

[22] It is proposed that in future research endeavours the *Butterfly Pin constructs* could be utilised as a tool of analysis of these forms of critique based works of art and artistic practice.

artists where required. The specific questions posed to each artist can be found within Appendix A. The questions were generated to address the crucial acts of collecting, classification and display and elicit topic specific knowledge from the artists in relation to the aforementioned research themes (see 3.3 Research Themes). General questions, such as "Is [your] collecting isolated to visual practice or a more general pursuit?" and specific questions regarding choices made in individual works of art were both included. As a qualitative research project with a semi-structured informal data collection method, there was minimal issue with the progress of the interviews not following the prerequisite structure.

3.6.2 Interview Process

Each sample artist was approached via email to gauge their interest in my research project. For those who electronically consented to be interviewed, each was provided with information sheets and consent documentation which outlined the research aims and the research actions to which they were providing informed consent. These documents, approved by the James Cook University Ethics Committee (approval number H4776), included provision for the interviewee to review the interview transcripts and request any amendments or redactions they deemed appropriate.

The interviews assumed the format of one or more[23], one-on-one semi-structured discussions. These were conducted, where possible, in-person yet, as a result of the geographic locations of the researcher and artists, most were completed via telephone. A set of pre-defined research questions was utilised within the agreed (semi-structured) interview format to allow sufficient latitude and flexibility in the structure of the interview.

As previously noted, the interview questions[24] centred on the key themes identified in the early stages of my research which are highlighted in the review of historic collection processes outlined in Chapters Four and Five. They focussed on processes of collection, classification and display and attempted to gauge the level of conscious awareness of the historic precursors of these processes and the level of conscious awareness of methods and processes of this nature in the artist's work. The sample artists as interview subjects were not challenged, by intention, on their interview responses unless it was required to enhance clarity of meaning. The interview structure

---

[23] Glen Skien was the only interviewee with whom a second interview was conducted. This was required as content was not able to be covered in full in the first conducted interview.
[24] These have been drawn directly from the interview transcripts as the generic questions were often amended mid-interview to respond to topics raised by each artist.

was not intended to generate self-reflection nor to challenge the artists' awareness or intentions of their artistic or conceptual choices.

Interview responses were recorded in an analogue format using an audio recorder, an element agreed to by the interviewees in the consent documentation. The interviews were transcribed by the researcher and a written copy was provided to each artist for their consent. Any passages the interviewee requested to remain private were highlighted in the transcripts and have been deleted from the transcripts presented in this thesis. Copies of both the original and edited transcripts have been preserved by the researcher for data retention purposes only.

3.7 Visual Analysis

Research-generated visual analysis of two works of art from each sample artist formed the second element of primary data collection for my research which is found in Chapter Nine. The process of visual analysis was identified as a valid opportunity to generate data on the similarities between historic collection processes, museology and the methods that appeared to be employed, and hence the outcomes of which could be observed, in *COIAP* works of art. The visual analysis was recognised as an important research counterpoint to the artists' own reflections on their works. It also approached the artistic practice from the perspective of 'outcome' as opposed to 'intent'. The visual analysis facilitated an ability to compare whether awareness or perceived awareness of historic precursors increased the prominence or frequency of observed similarities within the work (an element which was later excluded from the data analysis).

The visual analysis was structured by the early research matrix (see Figure 7 and Figure 8) which responded to a number of the research themes. Content which could not be visually identified in a work of art, such as some of the process elements, was logically excluded. While visual analysis can be a highly subjective tool, the use of the themes and matrix were intended to minimise value judgements within this process. Unfortunately, the use of a numerical scale (of 0-5) within the research matrix required subjective value judgements on the works of art (and the interview data), a requirement which was inappropriate for my research. This matrix was eventually vetoed in favour of a 'case study' approach supplemented by process modelling of the artistic process for *COIAP* which is documented in Chapter Nine.

3.8 Data Analysis

The original method for data analysis of both the interview and visual analysis data was through a research matrix. The initial version of the research matrix, refined prior to the

data analysis, (see Figure 7 and Figure 8) was structured to respond to a number of the early research themes.

Uses the following techniques in the artistic practice			Artist as Collector		Historical Influences						Presence of Relational Meaning		Presence of a Personal Mythology/Discourse		
Collection	Classification	Compartmentalisation	Collection for practice only	Collection outside practice	Visually Present (Y/N + Scale 1 - 3)			Acknowledged by the Artist (Y/N + Scale 1 - 3)			Visually Present	Acknowledged by the Artist	Acknowledged by the Artist	Artwork Specific	Practice Specific
					Reliquary	Cabinet of Curiosities	Museum	Reliquary	Cabinet of Curiosities	Museum					
Y (strong)	Y (limited)	Y (strong)	Y	N	Y	Y	N	N	N	N	Y	Y/N	Y	N	

Figure 7: Research Matrix (early version - part one of two)

System of Classification					Use of Multiple Objects		Compartmentalisation (Description)				Compartmentalisation Format		
Like Objects	Scientific	Historical	Personal	Unknown	Same Objects	Different Objects	Cabinet	Box	Vitrine	Other	Decorative	Functional	Other
Occasionally	N	N	Y	Y	Y	Y	N	Y	N		Y	Y	Y

Figure 8: Research Matrix (early version – part two of two)

As the research progressed, this early form of matrix was reviewed and updated to reflect the redeveloped ideas regarding *object inclusive collection practice* and its relation to historic collection processes. These subsequent themes formed the earliest version of 'constructs' and centred upon the acts of collecting, classification and display (see Figure 9). The 'constructs' in this later iteration of research matrix included notions such as: the desire and satisfaction cycle; the use of collected objects to explore or master the environments of the collector; the alteration of values of objects via the method of display; the role of containment; the development of relational meaning and the articulation of narrative through collected objects.

This advanced form of research matrix (see Figure 9) was hence generated to support the data analysis, using a 0-5 scaling of interview responses and 0-5 scaling of observable 'presence' of the research themes in the work of art generated from the visual analysis.

	Cultural Construct	Presence/Acknowledgment	Artist 1 (Interview Transcript)	Artist 1 (Visual Analysis - Artwork 1)	Artist 1 (Visual Analysis - Artwork 2)	Artist 2 (Interview)	Artist 2 (Visual Analysis Artwork 1)	Artist 2 (Visual Analysis Artwork 2)	Artist 3 (Interview)	Artist 3 (Visual Analysis - Artwork 1)	Artist 3 (Visual Analysis Artwork 2)	Artist 4 (Interview)	Artist 4 (Visual Analysis Artwork 1)	Artist 4 (Visual Analysis Artwork 2)	Averages
1	Desire & Satisfaction	Presence													
1	Desire & Satisfaction	Acknowledgement													
2	Exploration verses Mastery														
2.1	Exploration of macro world	Presence													
2.1	Exploration of macro world	Acknowledgement													
2.2	Mastery of macro world	Presence													
2.2	Mastery of macro world	Acknowledgement													
2.3	Exploration of self/micro world	Presence													
2.3	Exploration of self/micro world	Acknowledgement													
2.4	Master of self/micro world	Presence													
2.4	Master of self/micro world	Acknowledgement													
Classification															
3	Filter of the personal	Presence													
3	Filter of the personal	Acknowledgement													
4	Filter of the public	Presence													
4	Filter of the public	Acknowledgement													
5	Filter of science	Presence													
5	Filter of science	Acknowledgement													
6	Homogenisation of value														
6.1	Escalation of singular	Presence													
6.1	Escalation of singular	Acknowledgement													
6.2	Escalation of multiple	Presence													
6.2	Escalation of multiple	Acknowledgement													
Display															
7	Devices of Framing															
7.1	Framing the singular	Presence													
7.1	Framing the singular	Acknowledgement													
7.2	Framing multiples	Presence													
7.2	Framing multiples	Acknowledgement													
8	Containment	Presence													
8	Containment	Acknowledgement													
9	Relational meaning	Presence													
9	Relational meaning	Acknowledgement													
10	Articulation of narrative	Presence													
10	Articulation of narrative	Acknowledgement													

Figure 9: Research Matrix (Final)

61

While the matrix presented a specific structuring tool for data analysis against the early versions of the 'constructs', it was ultimately inadequate in accurately analysing the interview response and visual analysis data. This was a consequence of the requirement with the 0-5 scaling structure of the matrix for unwarranted subjective decisions to be made by the researcher to represent the semi-structured interview response data in a numerical scale format. While ultimately the matrix was not a successful tool for data analysis, it performed an unexpected valuable task in continuing to refine the proposed themes of repeated or core characteristics of collection processes, enabling their formation into the *Butterfly Pin Constructs*.

As a consequence of the failure of the research matrix, a reorganization of the process of data analysis was required. Each of the refined themes in the form of the *Butterfly Pin Constructs* were subsequently compared to the interview and visual analysis data in a supplementary textual comparative framework or 'case study' form, the outcomes of which can be seen in Chapters Eight and Nine respectively. This provided the structure to position the interview data and incorporate visual analysis as inputs within the researcher-produced model of the creative process and *Butterfly Pin Constructs*.

3.9 Diagrammatic Modelling

Initial research ideology referencing the process elements within the parameters of *collected object inclusive artistic practice* focused on three key elements: intent, process and outcome. While this three-element structure had originally been generated as a possible research method, it quickly became apparent that it was better suited to describing the key stages included in creating a work of art. The 'process' element offered the hub of physical activity that my research judgements were centred upon, with the stages of 'intent' and 'outcome' yielding relevant data. The 'process' stage therefore became the inductive component of my research.

To articulate the role that it is proposed the *Butterfly Pin Constructs*, as representations of key characteristics of historic collection processes adapted into the *COIAP*, may play in the creative process, it was necessary to find a contemporary diagrammatical model of this process that could match against the intent, process and outcome stages of my hypothesis. 'Design thinking' theories and modelling were interrogated initially (Dorst 2011; Dorst & Cross 2001; Goldschmidt & Rodgers 2013; Hong & Choi 2011; Johansson-Sköldberg, Woodilla & Çetinkaya 2013; Leavy 2010; Martin 2010; Nagai et al. 2012; Schon 1983) however, it was apparent that the modelling did not match the psychological and philosophical theoretical depth required and was more appropriately applied to design or creative industries process structures. This led to the revision of

'creative process' research and modelling as described within the literature review section of my thesis. As previously noted the contemporary reflections on Guilford and post-Guilford creative process research and modelling (Leder et al. 2004; Lubart 2001; Mace & Ward 2002; Mumford 2001; Richards 2001; Sternberg & Grigorenko 2001) were interrogated, resulting in the Mace and Ward (Mace & Ward 2002) model being selected as a comparative concept (see Figure 10). Whilst visually complex in a process sense, Mace and Ward's creative process model, based upon a two-stage empirical study, incorporates significant additional capacity for 'feedback loops' and 'moderating variables'. This has proven to be more accurately representative of the creative process in relevance to my research than the earlier four-stage process of Graham Wallas (1931).

While the Mace and Ward model (2002) provided a clear empirical research position of the cognitive functions occurring during the creative process, its complexity combined with the absence of creative process modelling questions posed during the interviews rendered a truly comparative approach unsuitable. Instead Mace and Ward's notions of optional inputs enabled the *Butterfly Pin Constructs* to be defined within a version of the researcher three-stage intent, process and outcome process, presented as a diagrammatic model (see Figure 11). This simplified researcher-generated process model allowed individual works of art from each sample artist to be positioned against the *Butterfly Pin Constructs* in a diagrammatic form. The use of a diagrammatical model improves the delivery of my research ideas by demonstrating the functionality of the *Butterfly Pin Constructs* and their proposed position within the creative process in a visual format.

3.10 Research Bias

My research, as articulated in the *Butterfly Pin Constructs* and the proposed position of these constructs within the creative process, seeks to offer an alternate lens that may be of validity to researchers and theorists investigating works of art and artists who used collected objects. The historically derived perspective of my research is indebted to my professional experience within the cultural sector and as such an inherent personal bias is unavoidable and important to acknowledge. Where possible, I as the researcher, have mitigated this bias by presenting alternative views of this practice from those inherent in my experience and have presented justification of the viewpoints.
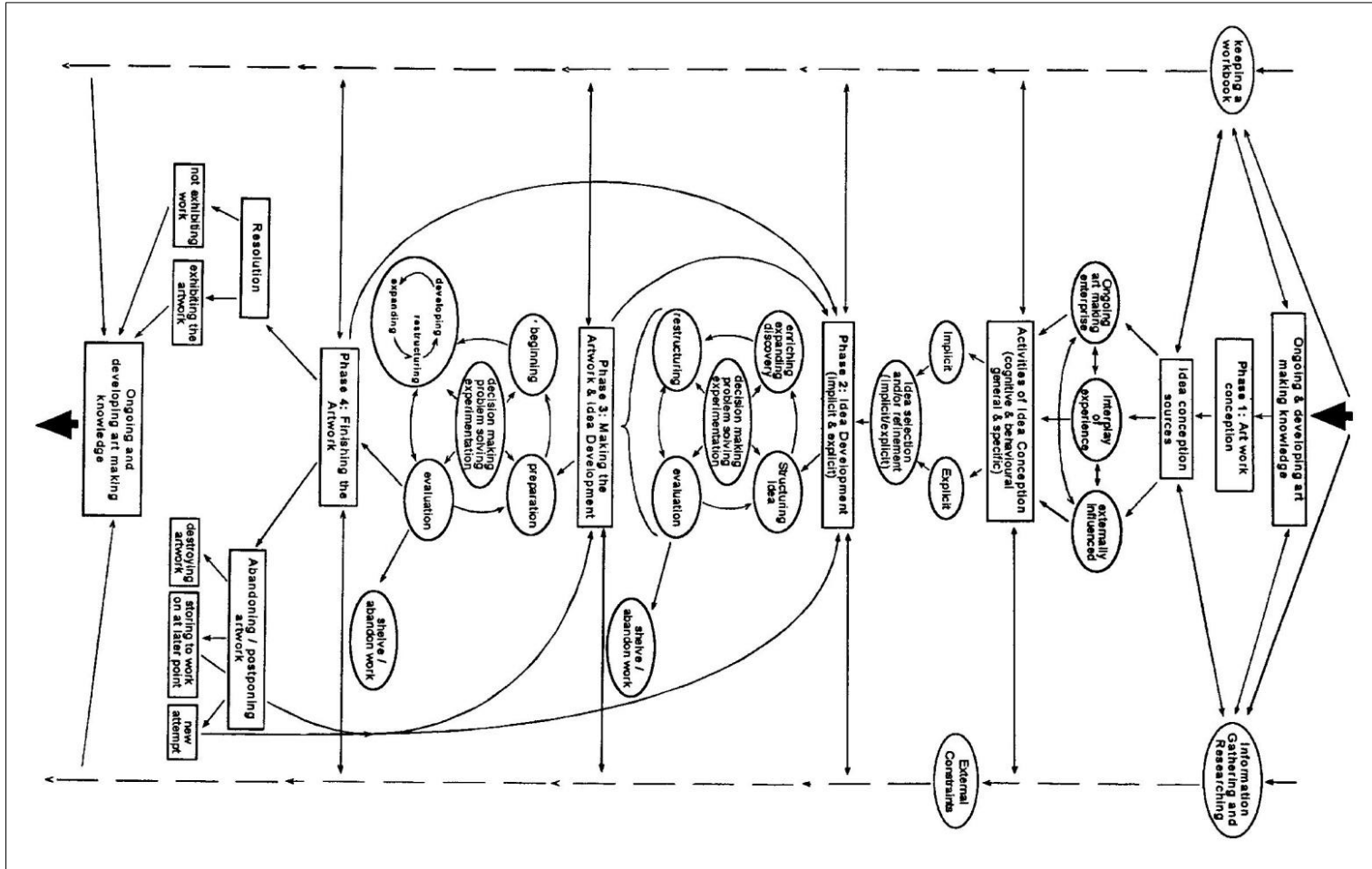
Figure 10: Mace and Ward Diagram of the art-making process showing the four main phases, feedback loops and moderating variables (Mace & Ward 2002, p. 183)
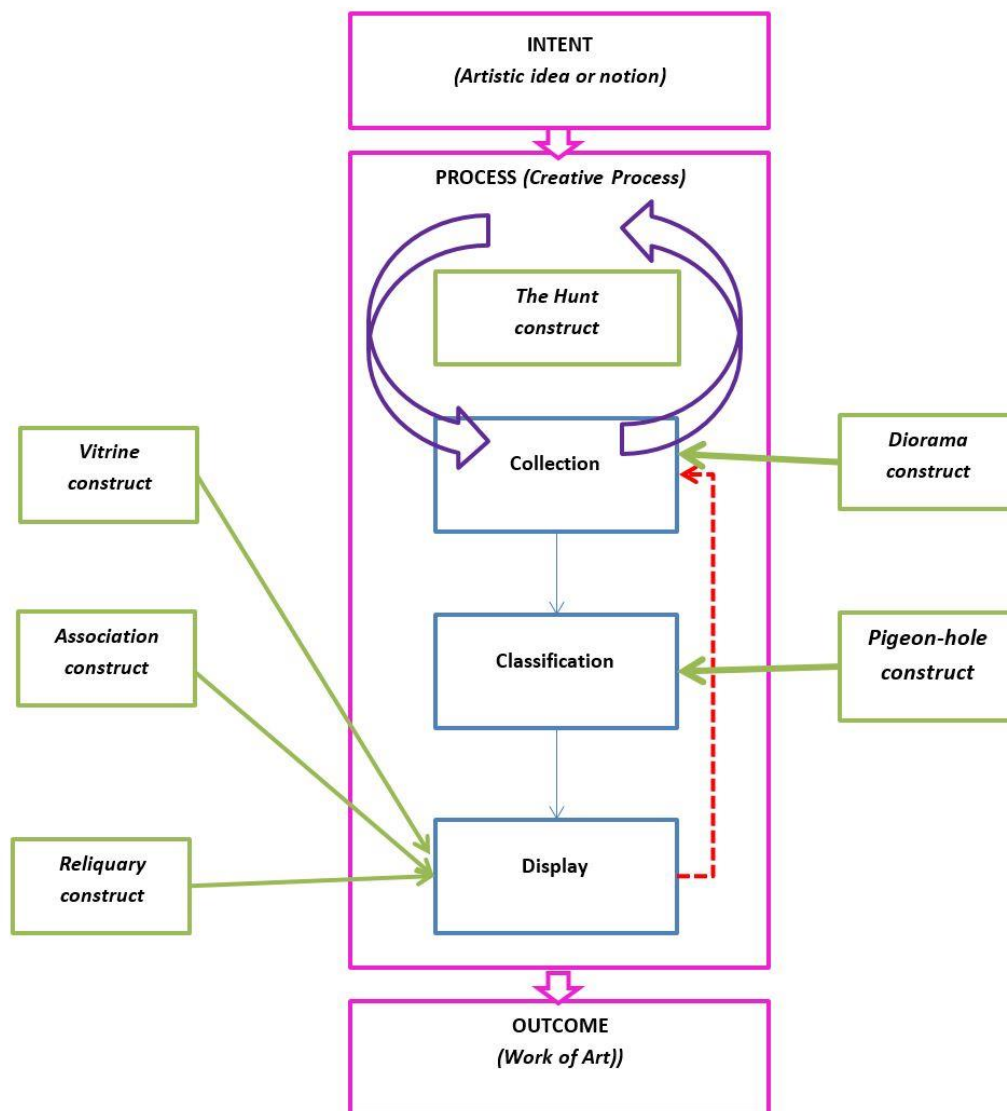
Figure 11: Diagram of the Butterfly Pin Constructs as inputs within the creative process

Note to Figure 10: This diagram represents the researcher generated hypothesis on how each of the *Butterfly Pin Constructs* could work within the space of the creative process of a visual artist engaged within *collected object inclusive artistic practice.* In this simplified model built upon a three-stage process (input; process and outcome) it shows both the processes inherent to collecting and the manner in which each *BPC* may act as an (optional) input within that environment.

3.11 Limitations

As the parameters of my research do not extend to investigating or interrogating the motivations of artists who engage in *collected object inclusive artistic practice* from a non-critique perspective[25], the level of conscious employment of historic collection processes in contemporary visual arts practice is difficult to quantify. The interview questions did reflect upon the conscious awareness of historic precursors of collection processes and the sample artists' responses were generally framed in a positive or negative form. These responses however, were not challenged nor interrogated to ascertain conscious awareness either during or subsequent to the interview process. It is a general assumption from the perspective of my research, that the proliferation of historically informed collection processes that appear to inform object interaction within the Western world, could be categorised as a 'language of collected objects', a 'language' that has created an embedded knowledge of these methods and practices in both conscious and unconscious forms in a large proportion of the populace. Further investigation of this hypothesized unconscious language of collected object interaction would be warranted however, that is significantly outside the scope and primary data pertaining to this research.

3.12 Conclusion

The *Butterfly Pin Constructs* as theorised descriptions of the adaption of object interaction processes from historic collection processes including museology into the visual arts, is the result of a *historical* research design. The use of history as a lens by which to examine this contemporary artistic phenomenon has enabled an understanding and description of the manner in which artistic object interaction can be viewed as a contemporaneous point on a continuum of processes related to collecting, classifying and displaying objects. This research design was implemented by research methods of data collection in the form of interviews with artists and visual analysis of works of art. The collected data was then analysed against researcher-generated themes, themes which were subsequently formed into the *Butterfly Pin Constructs*. The data analysis was also supported by the inclusion of a research matrix, which proved ultimately unsuccessful. The matrix was replaced with a case study approach to data analysis which proved able to facilitate a significant refinement of ideas from a research perspective.

---

[25] Critique based *collected object inclusive practice* tends to employ historically informed collection processes or museology in an intentional manner in an attempt to critique social, political and cultural constructions that have influenced historic collecting and museology.

The following chapters of this thesis will present the outcomes of this research design, method, primary data collection and analysis. Chapters Four and Five will provide context of collection processes from the perspective of a continuum that extends from the Medieval period to modern museums. My research proposed that methods employed in *COIAP* have been based upon these historic collection processes. This will then be supported by the development of the *Butterfly Pin Constructs* in Chapters Six and Seven which extrapolate upon the background of historic forms of collection processes. This will be followed by a comparison of the primary research data collected through interviews and visual analysis in Chapters Eight and Nine including the research outcomes presented in textual and diagrammatically modelled forms.

It is hoped that my research, which has yielded the *Butterfly Pin Constructs* and the supporting model of the creative process including the constructs positioned as inputs, offers an alternative paradigm for investigating *COIAP*. While this research includes some unavoidable elements of personal bias and is necessarily limited in its scope, it is expected that these elements may be addressed by future research endeavours which will build upon this new paradigm for theorising in regard to artistic practice that includes collected objects.

Chapter 4. Relics, curiosities and catalogue cards: historic collecting and classification

4.1 Introduction

A fundamental principle upon which my research has been built is that the actions of collecting, classifying and display observed in contemporary visual arts practice display represent an adaption of methods of historic collection processes. This informs the perspective that there exists a relationship between the historic collection processes and contemporary visual arts practice. My research proposes this relationship is in the format of a continuum of practices of object interaction which have developed from the Medieval period reliquary, cabinets of curiosities and early museums, to museology and which have subsequently been adapted into the visual arts sphere. This presents the idea of a structural underpinning of object interaction, particular to collecting, classifying and display of objects, which has existed and been refined over time, largely within contexts other than the visual arts. Since the early twentieth century however, these historic and museological structures of object interaction have begun to be utilised by artists engaging with collected objects as a material component of their works of art.

The notion of structures of practice derived from a historic legacy is not an original concept created by my research. The idea is discussed at length in numerous theories related to the role of constructs of culture in the conditioning of individuals and collective groups including Bourdieu's notion of *habitus* (Bourdieu 1980). This and the following chapter will briefly note a number of significant characteristics of historic collecting, classification and display, a number of which have been referenced as theoretic paradigms in the *Butterfly Pin Constructs* for the purposes of my research. The chapters have been created to develop an understanding of how contemporary collecting, classification and display techniques have evolved over time, rather than providing a holistic chronological or encyclopaedic description of this history.

Characteristic practices of collected object interaction are often contemporaneously referred to as techniques of museology. While museology offers a contemporary form of institutional collected object interaction, the practices inherent to museology represent a culmination of over fifteen hundred years of methods of collecting, classifying and displaying objects. These progressions through history which incorporate the Medieval reliquary, the cabinets of curiosities and the early museums, provided the foundations of collected object interaction that was professionalised within the museum in the twentieth and twenty-first centuries. My research proposes that it is these pre-existing modes which underpin the methods that artists are adapting, as embedded cultural praxes, into the creative process. This chapter will present

this discussion with a focus on the acts of collecting and classifying and will be followed in Chapter Five with a similar review from the perspective of techniques of object display. Together, these two chapters will provide the groundwork for the researcher-generated concepts that describe key characteristics of historic collection processes adapted into *COIAP*, the *Butterfly Pin Constructs*, which are discussed in Chapter Six and Seven.

4.2 A history of collecting relics, objects and oddities

While the act of collecting is a central pillar in an investigation of collection processes, in reference to historic lineages, the act of collecting objects has remained comparatively constant across history. The exceptions to this constancy exist within points of interception with the processes of classification and display, each process being inextricably linked to collecting. As such, it is challenging to discuss changes in collecting as an independent action, without articulating the changes related to classification and display. Substantial changes to methods in these areas which have resulted from alterations in critical perspectives and increases in knowledge informed by exploration, science and the separation of sacred and secular, have had an indelible impact upon collecting. To provide clarity with reference to the construction of the *Butterfly Pin Constructs* key elements of collecting (independent of classification or display) including curiosity as a motivating factor for the collector and the differentiation between public verses private collections, will be discussed briefly in this chapter. Additional modes of collecting that relate to classification and display will be mentioned in section 4.3 A History of Classification and Chapter Five respectively.

4.2.1 A very brief history of collecting from the Medieval Reliquary to the traditional Museum

While object collecting can be defined as having origins in pre-history (Pearce 1992; Tait 1989) or at the earliest in ancient history, (Blom 2002; Elsner 1994) for the purposes of my engagement with collecting, the Medieval period has been chosen as the historic entry point. This reflects the pivotal role that relic collecting and reliquaries of the Medieval Christian church have played in the development of collection processes over time. According to Shelton (1994) Medieval churches held a great many things in their collections including: "altars, chalices, ciboria, chasubles, candelabras and tapestries…funerary monuments, stained-glass windows and *jubés…*some Medieval churches also contained relics - remnants of the Apostles and martyrs – or objects that were said to have been in contact with them" (Shelton 1994, p. 178). The collecting of relics in the Medieval period exhibited its own logic as defined by Cynthia Hanh (2017) who notes, that while most of us think of Christian relics as bodies or bones, relics in their earliest forms also included 'cloth, pebbles or even dust'. Hanh herself defines relics (of all religions) by a quality of being "indexical…they are

representative of a sacred person or place in terms of being a product of (as blood indicates a body), adjacent to (as touching or having touched) or actually being a portion of (a fragment or splinter) the holy thing" (Hahn 2017, p. 19). The use of combined indexable qualities (body parts and touch) as a mode of classification, or definition of value, conflates the physical and contextual elements of the object. This conflation practice also exists within the contemporary period.

The Medieval period of relic collecting was followed chronologically[26] by collecting, to support the many guises of the cabinets of curiosities[27]. This form of collecting began towards the end of the Medieval period, continued through the Renaissance period and into the seventeenth century. As with any continuum of practice there are substantial periods of time where inheritance of previous perspectives and justifications of collecting informed those formats that followed. Shelton (1994) notes that the Renaissance collectors of the cabinets of curiosities borrowed their justifications for collecting, including the didactic function of collecting and its ability to support a communion with God and the ideas of the marvellous and 'conflation of beauty and virtue', from the Medieval period. The author acknowledges though that gradually, over time, collecting changed from being driven by 'theological reasoning to secular rationalization', though a great many cabinets of curiosities collections continued to reflect the dichotomy of a belief in God, science and monsters until well into the eighteenth century (Shelton 1994, pp. 178-84).

During the eras of the cabinets of curiosities, collecting played an indispensable role in learning and research for individuals such as Ulisse Aldrovandi (1522-1605) and Conrad Gesner (1516-1565). Similarly at this time the collecting of Antiquities of Greek, Roman and Egyptian origin also characterised the 'rebirth' period of the Renaissance (Impey & MacGregor 1985, p. 1). In addition, increases in mechanical capacity including developments in the lathe increased the artistry and technical virtuosity of manmade crafts. This saw elements of human craftsmanship and technical virtuosity combined with objects collected from the natural world, works of art and the curiosities and oddities that characterised these cabinets.

The collecting preclusions present in the cabinets of curiosities are reflected in collections of well-recognised European princes from the fifteenth to seventeenth centuries, many of whose collections would subsequently form part, if not all, of the foundations of some of the earliest

---

[26] It is important to note that relic collecting continues to the present period, for this reason it was important that my research is specific to the Medieval incarnation of this practice, as it is in this period that the enshrinement elements of the reliquary as a vessel for containment and transference of both important and narrative are initiated.
[27] See (Mauries 2009, pp. 50-1). This is also described the various forms of nomenclature used to describe the cabinets themselves across various geographic regions and by definition of the specific type of collection held.

public museums in Europe. These collectors encompassed notable families of Europe including the Medicis and Habsburgs as well as other wealthy and scholarly individuals. In a reflection of the particularities of the historic era, the collectors of cabinets of curiosities were predominantly male, though note must be given to Empress Maria Theresa (1717-1780) of the House of Habsburgs and Empress Catherine I (1684-1727) of Russia who both played substantial roles as collectors during their reigns.

Collectors of the sixteenth century[28] include notable entities such Olaeus Worm (1588-1654) of Copenhagen; Leonhard Fuchs (1501-1566) of Germany; Boniface [Bonifacius] Amerbach (1495-1562) of Basel and his son Basilus (1533-91); Archduke Ferdinand II (1529-1595) of Austria; Francesco I de' Medici (1574-1587) of Tuscany, known for his *studioli*; Emperor Rudolf II (1552-1612) of Austria and Bohemia; and Philipp Hainhofer (1578-1647) of Augsburg. The Habsburg's collection which began in the Middle Ages as a *schatz* or treasury would then subsequently be enhanced by Archduke Ferdinand II (of the Tyrol) in the sixteenth century; by Emperor Rudolf II (1552-1612) who used the collections to "make political statements and as the locus for diplomatic activity" (Kaufmann 1994, p. 145); and by Emperor Leopold I (1640-1705) in the seventeenth century. Later during the eighteenth-century reigns of Empress Maria Theresa (1717-1780) and Emperor Joseph II (1741-1790) these inherent Habsburg collections became publicly accessible and subsequently formed the basis for Vienna's public museums.

In the seventeenth century, a notable collector of the cabinets of curiosities was Peter I (1672-1725) of Russia, known also as Peter the Great. The collections of Peter I included a wide diversity of material including coins, gems, animals, monstrosities, anatomical specimens, armoury, ethnographic rarities, apothecary material, natural history objects, artisan elements, archaeological treasures and also the heads of his and Empress Catherine's executed lovers.[29] The collection of Peter I encompassed a combination of individually collected items and gifts presented to the monarch. These incorporated the entire collections of other significant collectors including: the apothecary collection of Albert Seba (1665-1736) of Amsterdam; the anatomical collection of Frederic Ruysch (1638-1731) of Amsterdam; Christoph Gottwald (1939-1700) of Danzig's natural history collection; and a collection of Scythian gold given to Catherine I by Nikita Demidov (Neverov 1985, pp. 55-6).

---

[28] For detailed accounts of the collectors of the cabinets of curiosities from fifteenth to eighteenth century see (Cardinal & Elsner 1994; Davenne & Fluerent 2012; Impey & MacGregor 1985; Mauries 2009; von Habsburg 1997).
[29] See (Impey & MacGregor 1985, p. 55).

The seventeenth century witnessed the continued development of collecting and collections in Italy[30] including those of Manfredo Settala (1600-1680) of Milan, Lodovico Moscardo (1611-1681) of Verona, and Ferdinando Cospi (1606-1686) of Bologna. This century also saw the rise of a number of key English collectors including Sir Hans Sloane (1660-1753) whose collection would become the foundation of the British Museum and John Tradescant (c.1570-1638), referred to as Tradescant the Elder, who created a natural history collection commonly known as 'the ark'. Tradescant the Elder's collection was left to his son John Tradescant the Younger (1608-1662) who subsequently then left it to Elias Ashmole (1617-1692). Ashmole in turn donated it to the University of Oxford where it became the 'nucleus of the Ashmolean museum' (Mauries 2009, p. 142).

The all-encompassing nature of collecting during the eras of the cabinets of curiosities held collecting in a positive position, as Europe saw the first significant expansion of exploration into the New World of the Americas. This was, as history records, followed by expansive exploration and colonisation of other parts of the world by European countries. These explorations changed collecting. Collectors began to endeavour to hold encyclopaedic representations of a rapidly expanding world in two forms: firstly, fully encyclopaedic collections such as can be seen in many nineteenth century museums, and secondly, the reduction of focus to specific subject matter and the encyclopaedic representation of that subject, for example conchology. There even exist in Australia, though of a later date (early nineteenth century) two collectors' chests: the *Macquarie collectors' chest* c.1818 (see Figure 12) and the *Dixson collectors' chest* c.1818 that reflect the impact of this form of collecting within European, in particular British, colonies (Ellis 2010).

While the eighteenth century saw the first public museums in the form of private collections made accessible to the general public, it wasn't until the late eighteenth and early nineteenth centuries that private collections began to more closely resemble the traditional museological format. Collectors of this period were pivotal to creating the museum format we recognise today including Sir John Soane (1753-1837) who arranged the transformation of his house and collection into a museum through an Act of Parliament dated 1833[31]; Charles Willson Peale (1741-1827) of America who created America's first museum; and Augustus Pitt Rivers (1829-1900) who created the founding collection of the Pitt Rivers museum in Oxford. This lineage formulated the museological structures and collections across Europe and America

---

[30] Susan M. Pearce notes Italy as the 'birth' of modern collections "in a very broad sense the museum as a modern institution came to birth around the middle of the fifteenth century in the Renaissance cities and courts of Italy and has continued in a linear development in Europe since that time…" (Pearce 1992, p. 1).
[31] See Elsner 1994, p. 157.

Figure 12: Macquarie Collector's Chest, ca. 1818. Wooden chest made from red cedar and rose mahogany or Australian rosewood, with original Regency-style legs. 56 x 71.3 x 46.5 cm. (closed) Collection of the State Library of New South Wales.
Image courtesy of the State Library of New South Wales.

which are regarded today as either encyclopaedic or subject-matter specialised.

4.2.2 Curiosity

The collection of relics during the Medieval period was defined explicitly by the parameters of the sacred and links to individuals and events that encompassed the history of Christianity. What followed in the cabinets of curiosities was the enacting of collecting within a span of history[32] characterised by the rapid expansion of the literal and conceptual knowledge of the existent and newly discovered world. This immense surge of new knowledge acquired through the actions of critical inquiry in Science, Mathematics, Social Sciences and related disciplines fuelled a curiosity to acquire more knowledge. This curiosity was often enacted through the collecting of objects. In the time of the cabinets of curiosities, as the designation suggests, curiosity became a significant impetus to collect.

---

[32] This is inclusive of the Renaissance and Enlightenment dependent on the location and collector.

As Benedict (Benedict 2001) accounts the expansion of knowledge and critical inquiry fostered a culture of curiosity and interest that had both positive and negative effects on those whom engaged in these practices:

> In the early modern period, when curiosity rose to a peak of frenzied attention, it took on distinct historic shapes. From 1660 to 1820, scientists, journalists, women, critics, collectors, parvenu middle-class consumers, and social reformers asked questions that challenged the status quo. They inquired into forbidden topics: for example, physical generation and sex, the motion of spheres and religion, social customs and human nature, the sources and uses of wealth, history and hierarchy. In reaction, conservatives literally and culturally represented these queries as social or intellectual transgressions that were parallel to the physical transgressions of oddly formed people. Curious people thus appeared as monsters, "queers", and curiosities. Their violation of social roles was depicted as a physical violation of the order of being: their ambition to know, to know the hidden and/or to know more than they were told condemned them as traitors to their own species. The curiosity of these social challenges made them curiosities themselves (Benedict 2001, p. 2).

While initiated in the cabinet of curiosity, the espousal of curiosity as a driving factor for collecting and critical enquiry was sustained over many subsequent centuries. In time, collecting to support curiosity morphed with the development of scientific taxonomy and theories of evolution, motivating the expansive categorised encyclopaedic collections characteristic of the early museums. The stimulus of curiosity about the natural world supported by an unmitigated desire to possess and record the world as it was, became the spawning point for many collectors now recognised as the forefathers of public collections.

During the period from the sixteenth century through to the eighteenth century, collecting as an activity expanded from the elite realm of monarchs and the extremely wealthy to include those with equal curiosity and scholarly interests but, with slightly lower economic or social standing. It would however, be remiss to see the development of cabinets of curiosities and the later early museums as indicative of a period of popularisation of collection. Collecting on a significant scale remained primarily an elitist activity that required an interest and education and as such was unavailable to the full spectrum of individuals for some time. This period does however, represent the beginning of a shift in the importance placed upon the processes of collecting and value given to collected objects and collections as a whole.

4.2.3 Private verses public collections

With hindsight, we are able to acknowledge that many of the private collections of the cabinets of curiosities have subsequently founded the 'public' collections of the early museums and then have been encompassed by acquisition, transference or inheritance into the truly publicly accessible collections of the traditional and modern museum formats. This transference of

collections from a private sphere to a public sphere is one of the key examples of historic development of collecting methods. This conversion of modes initiated the development of the formulaic methods of collecting, classification and display repeated consistently across museological environments.

Private collecting was the dominant and often only mode of collecting for the Medieval, Renaissance and Enlightenment eras. Private collecting[33] is that which is characterised by individuals such as members of royalty or significant social stature or, in the case of the Medieval period, 'the Church' as an entity. While during these periods there exists numerous references to collecting as 'public' or to 'publicly accessible collections' it must be contextualised that 'public' as a terminology would have only been referential of the social conditions of the time. These historic social and political structures would render the nominated 'public' activities as 'private' under contemporary understandings of public activities and access.

The late eighteenth and early nineteenth centuries witnessed the activity of collecting evolve into collections which were accessible to a wider diversity of visitors, thus creating the museological framework of open access to collections by the general public. This change in collecting activities references variations of social and political structures in the Western world. As such, large museums came to define structures of collecting, viewing, interaction with and valuing of objects. These same institutions began to amass objects of 'value' in various fields including science, natural history, social history, art etc. which we recognise and engage with as cultural collections today. It was this movement from private museums to the proliferation of public museums that characterised the museology of the nineteenth century. It also furthered a structured, institutionalised and often scientific codification of collection, classification and display to develop and progress to what we are indoctrinated into today.

Private collection as a form of collecting continued unabated during the nineteenth and twentieth centuries, though perhaps in a more marginalised role than its public counterpart. Collecting by individuals remains a persistent activity of the twenty-first century[34]. The dominance in the twentieth and twenty-first centuries of the public museum format led private collectors to re-engage with the personalised ethos of the cabinets of curiosities and early private museums, featuring deeply personalised collection processes, classification systems

---

[33] To be differentiated from individual collecting, private collecting while it may be undertaken by an individual or group is not for general public consumption. This is a significant differentiation from contemporary understanding of public collections which by their funding and ownership models are collected by and owned by the nation state or other political entity on behalf of their citizens.

[34] See (Pearce 1998) for research into contemporary collection practices in Britain.

and display techniques. These private collections became filled with curiosities or oddities which assumed no other role than to fulfil a personal drive or interest, many of which would fall into the notion of objects as 'souvenirs' or part of 'collections' outlined by Stewart (Stewart 1984) and the 'souvenirs' or 'systematic collecting' format of Pearce (Pearce 1992). While it appears that contemporary private collections are a polar opposite to the collections of institutions, the revision of the historic development of collecting shows that both public and private collecting forms are deeply engaged in the same social and cultural constructions.

In the discussion of the private and public iterations of collections, note must be made to these spheres in reference to the libidinal cycle of collecting. As is discussed in detail in my research's Literature Review, collecting appears to be somewhat dependent on the existence of a libidinal cycle[35]. This cycle is characterised by two parts in cyclic repetition with each other: firstly, the desire encountered while searching for an object, and secondly the satisfaction upon the acquisition and ownership of an object. As Mauries discusses, the collector's cycle of desire and satisfaction is played out through acquisition and display of their objects:

> Viewed from a psychological standpoint, this overwhelming profusion of objects offer eloquent clues not only to the history of each collection … and more importantly to the constant, insatiable need to add, to complete, to gather together, to leave no gap unfilled. It speaks of the cyclical nature of the lust to possess and the satisfaction of possession, of the unfinished work in progress and the complete collection (Mauries 2009, p. 66).

As outlined in the Literature Review this is also supported by ideas of seriality of collections (Baudrillard 1968; Schor 1994). With reference to the development of the act of collecting, it is proposed that it is through the desire component of the cycle that a personal philosophy or mythology may develop. This mythology is where an object or objects take on a level of significance to the collector which is higher in value than other objective indicators would support. A collection however, cannot consist of a sole object no matter how satisfying its acquisition may be and the collector soon finds this process must be repeated to reinforce the experience. It may appear that this libidinal cycle is removed from the public collection by the professionalization of museology with the inclusion of acquisition policies and directives. Yet, the seemingly high proliferation of 'collectors'[36] within the museological profession may

---

[35] This is further explored in Chapter Six in relation to the *Hunt construct*.
[36] It is important to note that most museological environments include provisions and conditions whereby staff in positions that deal in acquisitions must always put the needs of the organisation above their personal collecting requirements.

indicate simply a transference of actions of the individual from a personal to a professional context.

4.3 A History of Classification

Classification is an integral component of the collection process. It is an action that is implicit both to the act of selection[37] and employed post-collection to a group of objects prior to their inclusion within a format of display. Within a museum environment the form of classification is inherent in the nature of the objects held within the collection and may account for many categorisation or taxonomic structures. For the purpose of this chapter, the identified forms of classification, personal, public and scientific, will be explored with reference to the historic development of classification. In the same manner as the discussion of collecting, this will provide a theoretical and historic framework from which to discuss adaptation of historic collection processes into the creative sphere, as theorised in the *Butterfly Pin Constructs*. This discussion represents a brief overview of key characteristics of classification in a chronological form. To maintain consistency within the parameters of this research, the historic entry point will be the Medieval reliquary.

4.3.1 Classifying relics and curiosities

While seldom discussed, the relics held within the reliquaries exist within a classificatory system that categorises each relic based upon the part of the body from which they derive or the degree of contact the saint or religious entity may have had with the item, described by Blom:

> Scholastic writers classified relics in *reliquiae insignes*, those that included either the entire corpse or at least head, arms or legs, and *reliquiae non insignes*, lesser relics. The division was carried further when the faithful came to distinguish between *notabiles*, large and significant body parts, and *exiguae*, such as fingers and teeth. Even today, the relics of the Catholic Church are officially classified as being first class i.e., *insignes*, second class, *exiguae*, and third class, i.e., objects merely touched by or belonging to a saint (Blom 2002, p. 152).

As is the instance with any form of categorisation prior to scientific classification there is an inherent value scale implicit within the classificatory mechanism. The dichotomy between categorising an object by physical characteristic and/or contextual association is clearly demonstrated in Medieval relic classification.

---

[37] Classification can be seen to be employed prior to selecting, effectively narrowing the field of what is collected.

Classification of a similar nature continued in the cabinet of curiosities, positioning the practice of classification as a significant part of the collection process. This significance was not limited to asserting or amplifying the value of an object[38] but, began to act as a method of defining what a collection contained, how inclusive it was, and how it was physically structured. This conflation of physical and contextual elements used to classify objects had an impact on the terminology used with relation to cabinets of curiosities and their sub-classifications, the nomenclature of which is described in detail by Mauries (2009) as integrally linked to classification and the purposes of collecting:

> the very term 'cabinet of curiosities'[39] came into use only gradually. It was used to designate an enclosed space, often rather cramped and sometimes hidden away, characterized by the singular use it made of the space available and its scholarly array of objects which were brought together primarily to be studied rather than to be put on display. In fourteenth century France, the precursors of these cabinets were termed *estudes*, and in Italy in the fifteenth and sixteen centuries they became known as *studioli*. In about 1550, the world *Kunstkammer* ('chamber of art') appeared in German, to be joined soon afterwards to *Wunkerkammer* ('chamber of marvels'). In his famous treatise…Quiccheberg uses both terms, definitively and in conjunction with each other, for the first time: '*Kunstkammer*, that is a close chamber filled with objects fashioned with art (*quod est artificiosarum rerum conclave*), and '*Wunderkammer*, that is a collection of marvellous things (*id est miraculosarum rerum promptuarium*)'. In the late sixteenth century, the two terms merged to form the *Kunst- und Wunderkammer*. And following von Schlosser, this terminology entered the vocabulary of historians writing in every language. Now almost universally adopted, the German term and its national variations (*cabinet d'art et de curiosité, camera d'arte e di meraviglie* and so forth) were nevertheless in competition for many years with more widely used designations derived particularly from the realm of theatre (*theatrum mundi, theatrum sapiente*), but also from that of museums, of *promptuaria*, of archives and of cabinets of antiquities, rarities and oddities (Mauries 2009, pp. 50-1).

The use of classification systems in the era of the cabinets of curiosities was employed within a social and cultural environment where the value of curiosity was recognised yet, the divisions between science, art and religion were not as defined as they would become in subsequent centuries. Reflective of this social and cultural milieu the classification systems of this period included categories that acknowledged the dual existence of nature and artifice, intended to assert the dominance of the sacred in increasingly secular environments. This can be seen in the clarification of the role of God within the classificatory structures, as described by

---

[38] This is defined as part of the role of reliquary in the Medieval period see Hahn 2017, p. 10.
[39] In my research, the westernised terminology of cabinets of curiosities takes predominance as a collated terminology, this is supported with occasional references to the German terminology as required.

Davenne: "making it possible to reconcile Christian thought and the humanists' first scientific steps: Nature, the work of God, was carried on through man's artificial works, and the bond that tied them together was as indisputable as Genesis itself" (Davenne & Fluerent 2012, p. 9).

Over time as the cabinet of curiosities continued to develop, more definitive classification structures emerged, defined by Mauries:

> caught between the two great poles of the wisdom of antiquity, of which the Renaissance sought to achieve a synthesis – nature in its wildest, most untamed forms and art in its boldest manifestations – the objects in these collections arranged themselves within a spectrum of vaulting and universal ambition, the scale of which may be gauged by the categories into which they were divided: *naturalia; mirabilia, artefacta, scientific, antiquities and exotica* (Mauries 2009, p. 51).

A crucial element of display which supported the classification of objects and collections within the cabinets of curiosities was the design of the cabinet itself. In particular, the ability of the cabinet to compartmentalise items either singularly or in small groups. The use of the inherent qualities of the vessel in which the collection was kept, the cabinet,[40] offered a physical sense of classification which could be recognised by the uninitiated, providing a sense of both access and pleasure for individuals other than the collector.

In the second half of the sixteenth century a defined focus on prescriptive systems of classification arose, most particularly in Bologna, Naples and Verona with numerous collectors engaging in documentary classificatory acts. Ulisse Aldrovandi, recognised as one of the great classifiers of cabinets of curiosities,[41] "founded a 'museum' in Bologna which was freely accessible to scholars, a paradigm of the encyclopaedic cabinet conceived as an instrument of observation and classification" (Mauries 2009, p. 149). This museum in the form of a cabinet of curiosities is documented to have included no less than 4,554 drawers.[42] A similar level of recognition for the gravity of influence to classification in this period applies to Quiccheberg who in 1656 "identified five main classes of collection which related to the whole universe: paintings and sacred objects; objects made of inorganic material; organic materials representing the three realms of earth, water and air; artefacts; and material glorifying the founder" (Pearce 1992, p. 95). These forms of classification were also supported by written catalogues, often numerous in volumes.[43] In these catalogues the collector would

---

[40] though in some cases this expanded to include multiple cabinets or indeed rooms.
[41] This judgement is defined by Davenne (Davenne & Fluerent 2012).
[42] As noted by Mauries (2009, p. 150).
[43] These volumes would often reach the hundreds.

meticulously define and describe both the object and its categorisation, these "were included in cabinets as complements to – or replacements for – specimens, in order to establish a nomenclature" (Davenne & Fluerent 2012, p. 143). It is the methods of classification of cabinets of curiosities and the development of classification catalogues that would later become the basis for the modes of classification formats seen in the seventeenth and eighteenth centuries.

4.3.2 The development of scientific classification

The development of scientific classification is a well-known narrative featuring Swedish physician and botanist Carl Linnaeus (1707-78) and his intellectual opposition George Louis Leclerc, Comte de Buffon (1707-88) the Director of the Jardin des Plantes and a regarded naturalist and mathematician[44]. In a taxonomic sense, Linnaeus divided botany according to the form and function of the reproductive parts of individual specimens. By this method, Linnaeus arrived at twenty-four classes and numerous orders, genera and species for further differentiation. The Latin name of each plant was to consist of two parts, a binominal classification, one for the class and one for the identification of the individual species (Blom 2002, p. 89). This innovative approach not only definitively altered the structure of classification in reference to collection processes but, transformed the face of scientific enquiry in the natural sciences by introducing scientific taxonomic design.

Buffon, in opposition, ardently disagreed with the approach of Linnaeus and his binominal classification.[45] While the efforts of Linnaeus would inevitably form the classificatory system from which modern natural history and natural science taxonomies would be developed, Buffon's "ideas about the instability of species, the common ancestry of apes and men, and about evolution in nature in general were to prove far-sighted beyond his own imagination" (Blom 2002, pp. 90-1). These notions, put forward by Buffon to contest Linnaean classification would subsequently provide the basis for Charles Darwin (1809-82) to develop his theories on evolution in the natural world. The engagement of naturalists such as Linnaeus and Buffon as well as many others in classifying the natural world changed the role and importance of classification for collections in a profound manner.

---

[44] "Today, Buffon is remembered as a mathematician rather than a naturalist. At the age of twenty he formulated the binominal theorem, a significant contribution to mathematics" (Blom, 2002, p. 89).
[45] "Where the binominal classification sought to go into ever more detail and to fix every creature with the intellectual equivalent of a taxidermist's needle, Buffon believed in the instability of species. Redundant features such as the hind toe of pigs, he argued, would eventually be bred out and vanish all together, as indeed might this species itself. This evolutionary concept led him to post an age for the earth that was much longer than was previously thought and to speak of different periods during which species would have existed that had long since become extinct" (Blom 2002, p. 90).

4.3.3 A nod to 'good taste'

In addition to the rise of scientific classification systems, the seventeenth and eighteen centuries also featured an interest in social ascension through the recognition of collector's efforts and 'scientific legitimacy'.[46] This interest resulted in a systematic classification of 'good taste' with Dezallier d'Argenville proposing in the *Mercure de France* in 1727 a kind of academicism of good taste. According to Davenne he recommended that the collector have "a few good Flemish and French paintings mixed with some Italians" but that a collector should also avoid "having too many prejudices toward one country over another" (Davenne & Fluerent 2012, p. 169). The notion of 'good taste' defining collection and collection processes persisted through the nineteenth and twentieth centuries however, over these centuries it is challenging (as highlighted in (Baudrillard 1996)) to differentiate from good taste principles in consumerism and collecting, hence it is not a defined focus in this research.

4.3.4 Developing museological classification

As the eighteenth and nineteenth centuries progressed, collections became increasing public and separated into specialised institutions based upon their classification in terms of science or art:

> Within the context of this new structure of reality, objects which had hitherto been jumbled together or juxtaposed in the cabinet of curiosities now had to be distinguished; that is to say it became necessary to sort and arrange according to a new scale of values. The first step was to abandon the confusion of *naturalia* and *artificialia*, and to separate works of art from works of science; the next was to draw a distinction within the category of works of art between major and minor works, and between fine and decorative art, the latter being a superior form of craftsmanship distinguished by the excellence and virtuoso skill of its execution. As in certain pathologies of a linguistic nature, the first thing to vanish was the very *syntax* of the cabinet (Mauries 2009, p. 194).

In the nineteenth century, the introduction of the public museums changed the manner in which classification was viewed. Key figures such as Sloane and Peale were interested in providing a view of the world in encyclopaedic format. Progression and chronology rose as key classification structures and aimed to frame, though perhaps incorrectly in many instances, history and progress as narratives through their objects. As Pearce notes "archaeologists were beginning to accumulate large museum collections, backed by interpretative ideas about typological relationships derived from Pitt Rivers and ultimately from

---

[46] See Davenne & Fluerent's discussions on Joseph Dezallier d'Argenville (Davenne & Fluerent 2012, pp. 165-9).

eighteenth-century biology, and about the relationship between material evidence and human 'cultures' derived from Gordon Childe" (Pearce 1992, p. 8).

The proliferations of classification systems in the contemporary museological environment is the legacy of early scientific taxonomies of Linnaeus combined with this subsequent separation of science and art in the eighteenth and nineteenth centuries. Collectively these historic processes have formed the foundations of museological classification practices. This is encompassed within Pearce's (1992) definition of systematic collection:

> They [systematic collections] are formed by the imposition of ideas of classification and seriality on the external world, but the world itself has, one way or another given rise to these ideas. However, this is a process without beginning or end. No-one starts to form or to display a collection without inheriting past process, and each collection or display in place contributes its mite to the dynamics of change. The whole continuous reconstruction is part of the concrete appreciation of the world, with all its awkwardness and dislocation, and each actor in the story can be involved in the struggle (Pearce 1992, p. 88).

In the modern museum these historically derived classification systems have been further developed to address the varieties of ways in which different disciplines and collecting institutions name and define objects and the groups in which they should belong[47]. Whereas, for much of the twentieth century museological classification systems existed in institutional vacuums, the increase in digital cataloguing and portals to access aggregated data, has produced an environment where information and knowledge needs to be machine-readable and easily matched to other classification systems. This has been achieved predominantly through metadata classification standards including Dublin Core and Darwin Core as well as the introduction of the models such as the CIDOC[48] Conceptual Reference Model for "describing the implicit and explicit concepts and relationships used in cultural heritage documentation" (International Council on Museums, 2017a) as well as many variants.

4.4 Conclusion

A review of the development of collecting and classification is able to position practices which are recognisable as museographical methods within a historic context. The understanding of the development of the acts of collecting and classification highlight the codified and embedded nature of many significant processes associated with these acts in their contemporaneous iterations. In identifying key characteristics of the historic legacy of

---

[47] See (Pearce 1992, p. 124).
[48] CIDOC is the International Council of Museum's (ICOM) International Committee for Documentation see (International Council on Museums, 2017b).

collecting and classifying, associations can be surfaced between: the processes of contemporary visual artists engaged in *collected object inclusive artistic practice*; museology; and the history of collecting and classifying since the Medieval period. This creates, along with the discussion of the development of methods of display, a framework or perspective from which to further examine the actions of contemporary artists using collected objects.

Chapter 5. Vessels and Vitrines: historic methods of display

5.1 Introduction

Display represents the final element in the collection process: the presentation of objects for the viewing.[49] The act of display exists as a symbiotic relationship between physical structures and the transference of meaning from collector to viewer, which the physical structures facilitate. In a sense, the physical compositions that display collected objects act as a praxis to convey meaning amid the triad of interaction between collector, collected object and viewer. Collecting, classifying and methods of display have become codified practices constructed in relation to social, cultural and political norms over the continuum of history however, these influences can often be more easily recognised in changes to techniques of display, perhaps in recognition of display as an interface to a collection.

While this chapter is not encyclopaedic in its approach to the history of display or the social, cultural and political environments in which these practices have originated, it does highlight key techniques of display from Medieval reliquaries, cabinets of curiosities and early museum formats. This review of crucial elements establishes a lineage of development of display practices in museums[50] and in doing so is able to inform discussions on the adaption of these methods into *collected object inclusive artistic practice*.

5.2 The reliquary display

In the historic lineage of techniques of collected object display, the Medieval reliquary exists as point of origin. The magnitude of influence that the techniques inherent to the reliquary had on subsequent eras of collection processes can be attributed to the multiple critical functions that reliquary performed for relic objects.[51] These functions included the reliquary's ability to 'make' the relic (Hahn 2017, pp. 10-1) through the act of display and the reliquary's role as a conduit to educate a viewer in the sacred value of the relics and the appropriate level of veneration required.

---

[49] See (Velarde, 2001, p. xvii) for a discussion on the commonalities between the selling of commodities and modes of collected object display over history.

[50] As the final stage of a process, display has a synchronistic relationship with the process of exhibiting or displaying of works of art as they would be found in a gallery. It is important to acknowledge that while my research will engage or reference the legacy of the post-modern engagement with modes of display in terms of the 'white cube', the central discussion of this chapter explores collected objects and their modes of display. The materiality of the object is defined as of lesser relevance and the chapter is not a review of display of works of art. This is to differentiate that methods of display that are used by collected object inclusive artistic practitioners within the parameters of the work of art they are creating, and the exhibition and display decisions made by galleries or museums when subsequently exhibiting this material.

[51] This is the case for Christian or Abrahamic relics and Buddhist relics. My research however, only focuses on the Western lineage of relics and reliquary practices which fall within the Christian or Abrahamic tradition.

One of the most important functions of the reliquary, from the perspective of my research, is the role it performs in establishing the relic:

> it [the medieval reliquary] erases its own existence, standing only as a setting or context for the staging of the relic…Without the script supplied by labels and inscriptions, without the set design and lighting of brilliant substances, without the supporting cast of other relics and sacred things in a surrounding treasury and the ritual action so of the devout, the relic remains mute – a silent and speechless thing, not even an object responding to a subject in dialogue. The reliquary makes the relic (Hahn 2017, pp. 10-1).

This is a position that Chaganti (2008) supports defining her parameters for use of the term 'enshrinement' as a reference to both the enclosure in a physical sense but also as an act in making the relic through 'indeterminate' borders between the container and the contained (Chaganti 2008, p. 15). In its ability to create a relic, the reliquary creates a structural reciprocity between collected object and display.

This interchange also has an impact upon meaning and value, according to Hahn "perhaps we should recognize enshrinement as an essential marker of meaning and enduring value" (Hahn 2017, p. 273). This ability for a vessel or structure of display to 'make' an object, also speaks of an associative ability of display, to instil reverence within the viewer, an idea which the Medieval reliquary was able to transfer to the cabinets of curiosities, as described by Mauries: "The precursors of cabinets of curiosities can be found in the relic collections of medieval churches…Something of the atmosphere of the supernatural that belonged to them passed to cabinets of curiosities, so that alchemy, the occult and magic were never very far away" (Mauries 2009, p. 7).

The reliquary as a method of display, educates the viewer on the relic and its relation to the sacred. It dually instructs and directs the viewer on the requisite level of veneration and propriety. In early Medieval reliquaries, this function would have been performed by inscribed text and incised, painted or carved imagery. As the era progressed, the material value and skilled craftsmanship reflected in the reliquary's construction provided a visual clue to the sacred value of the relic. This slightly altered the role of the reliquary from simply communicating, to stimulating a reaction, one that was appropriate to the lavish nature of the vessel. This preference for superfluous and excessive forms of the reliquary were in Hahn's opinion, presenting an argument on the power of the object held within "…in its sumptuous materials, its evocation of stories, its shining beauty and its indexical power, the reliquary courts an awestruck response from its viewers – making a rhetorical argument, materially asserted, for the significance and power of the relic" (Hahn 2017, pp. 35-8).

Each of these elements of display are reliant on the ability of the reliquary to contain or enclose a relic. According to Hahn (2017) the notion of 'containing' a relic responded to notions of scarcity and veneration that exist in Abrahamic and Buddhist beliefs. In Buddhist and Abrahamic religious practices, veneration is often enacted through the act of wrapping and sealing bodies and objects. The practice of containment which was core to the reliquary also responded to the doctrinal belief that relics[52] should be protected from carnal sight. The urge to protect, by enclosing an object, led to a subsequent practice of multiple levels of enclosure. Containment and relational positioning as acts of display inherent to reliquaries was also believed to amplify the sacred transference of the relic, something that Hahn (2017) describes as the 'power network'. This power network could be achieved through practices such as relics sharing spaces with other relics, placement within an altar, in chapels or larger architectural frames such as the church, each practice referencing the containment of the reliquary (Hahn 2017, p. 57). These practices have direct correlations with structural and ideological frameworks found in subsequent periods of collection history i.e. cabinets of curiosities.

The reliquary of the Medieval period provided complex interaction of practices of protection, containment and display. The complexity of the reliquary as a mode of display references the variety of roles that relics, as collected objects, played within the Medieval era in asserting and confirming the sacred and supporting devotion and religious doctrine. The importance of this form of display is proven though the reliquary's ability to create, protect and amplify the power of the relic while dually informing the devotee of the sacred value of the object. This strategy, enabling a mode of display able to create and articulate objects has endured in collection processes. It is this conflation of elements of display present in the Medieval reliquary that sets up a complex relationship between collected object and method of display which endures in museological environments and can be seen to inform actions within *collected object inclusive artistic practice*.

5.3 The cabinet of curiosities as display

The modes of display that feature in cabinets of curiosities are built directly upon the methods of the Medieval reliquary. This maturation of existent methods enabled the cabinets of curiosities to create a framework of display that combined notions of containment and relational positioning to support collections which encompassed a diverse range of collected objects. The expansion from the reliquary format into the cabinet structure enforced a sense

---

[52] Which prevailed in the Middle Ages.

of all things, natural, man-made and curious being related to each other as part of a unified world, thus reaffirming the prevailing belief of the period, that all matter derived from a single source, God. While the period of the cabinet of curiosities comprised the beginnings of the conceptual and philosophical shift from the dominance of the sacred to the ascendency of science, this sense of unification endured even when applied to encyclopaedic collections. The physical and conceptual techniques of display employed to promote multiplicity and relational meaning in the cabinet of curiosities would, as a result, form the basis of methods of display used by early museums in subsequent centuries.

As the cabinet of curiosities became the primary format of collections, the role of display in creating an object began to dissolve. The complementary practices of display in articulating meaning, value and veneration that also characterised the Medieval period endured, transforming in the sixteenth century to create tacit relationships between objects and as a reflection of the relationship of the objects to the collector's perspective on the world. The cabinet structure as a characteristic display format in this period was integral to creating meaningful relationships between objects:

> The founding secret that lay at the heart of the cabinets of curiosities was thus dual in nature: their intention was not merely to define, discover and possess the rare and the unique, but also, and at the same time, to inscribe them within a special setting which would instil in them layers of meaning. Display panels, cabinets, cases and drawers were a response not only to a desire to preserve, or to conceal from view, but also to a parallel impulse to slot each item into its place in a vast network of meanings and correspondences (Mauries 2009, p. 25).

The use of symmetry played a comparable role in reinforcing ideas of unification of disparate collected objects. As an aesthetic of display, symmetry not only afforded an aesthetically pleasing presentation but, in a similar format to classification, provided the viewer an unspoken structure by which to orientate themselves through the objects provided for their viewing. As collections of the period grew expansively in number and categorisation and the space afforded to their housing expanded accordingly, these display principles extended outside the cabinet structure. It was during this expansion that larger spaces were encompassed into this unified perspective aesthetically and philosophically. According to Mauries these resulted in "...every aspect of the cabinet of curiosities was hence to become codified and invested with meaning, with analogy and symmetry serving to reinforce the illusion" (Mauries 2009, p. 35). This use of structure was fundamental to the legacy that the cabinet structure imparted upon subsequent modes of display, as is reflected here by Stafford and Terpak (2001):

> Yet, over and over, the prismatic order of the display returns the visitor to the structural implications of the curiosity cabinet. A miniature house of images, it functions as a theatre, a

laboratory, and a visionary prototype for future inter-connective systems. This little museum for the harmonization of far-fetched things encourages the observer to see each object as part of a new constellation. Not unlike peering at a specimen through a microscope or a star through a telescope, glimpsing a baffling item lying inside a drawer both clarifies it and unites it to a large prospect (Stafford & Terpak 2001, p. 3).

The modes of display characteristic of the cabinets of curiosities also feature a number of other elements of display that provide the basis for practices of museology. For example, an object placed within a large compartment with a mirror inserted at the rear so the object may be viewed in three dimensions and a collected object placed strategically at eye and hand level would gain a higher significance than an object of similar size and beauty encased in a small niche off to one side with nothing significant or aesthetically engaging about its compartment. This period also began to see the systematic application of object labels and display labelling for the shelves.

While few cabinets of curiosities exist in their original form, the existence of various catalogues which included engravings which illustrate layouts and designs of display are able to provide some documented evidence. These surviving illustrations provide insight into the display of the cabinets of curiosities and the early museums that followed suit, as described by Pearce in her description of the well-recognised illustration in *Musei Wormiani Historia*, the catalogue to Olaus Worm's collection and some of the earlier forms of museums:

> The back walls seem to have measured about 3m. in breadth and 3.3m. in height, and the two side windows suggest a room of some depth, possibly a corridor. The objects are placed upon open shelving or are hung from the walls and ceiling, where large fish and birds swing with a kayak. Like is often grouped with like: there are sections for horned shells and horns, clothing, edged weapons and arrows…An L-shaped bank of shelving, four shelves deep, has its lowest three shelves divided into named sections with titles like LINGA (woods), ANIMALIUM PARTES (animal parts) and CONCHILIATA (shells)…It seems obvious that the collection was arranged partly in response to the size of the pieces (just like any modern store) and partly in an effort to create the distinction between *artificialia* and *naturalia* and to classify the *naturalia* into groups based upon their apparently obvious physical characteristics...Scattered illustrations suggest that most of the cabinets looked much like this, and presumably the Tradescant and surviving Ashmole collections were laid out in a similar fashion when the Ashmolean Museum opened, as the first freely accessible museum, in Oxford in 1683 (Pearce 1992, pp. 96-7).

It is this legacy of illustrative representations of the display in the more substantial cabinets of curiosities, combined with the existence of a number of small scale cabinets, which qualify the magnitude of influence that this period had upon subsequent approaches to the display of collected objects. This influence, in a large part, formed the basis for the format of display that

followed in the early museums and existed into the twentieth century, being superseded by 'new museology' related approaches to display and integrated interactivity and digital engagement in the twenty-first century.

5.4 Museums

As private collections began to transform into public museums, the primary roles of display came to support transference of meaning and enhance access to collected objects while also ensuring object protection. Initially, a viewing of a cabinet of curiosities would have assumed the inclusion of the collector as guide. From the eighteenth century onwards, this function was primarily left to the format of display and supporting didactic material, occasionally supplemented by written guides. It is here that the practice of display metamorphosed into the museum practice of exhibition. Exhibition as described by Pearce is centred on "the belief that knowledge can be laid out as a demonstration in temporal, three-dimensional space and that this is morally desirable and promotes the development of fresh knowledge, is itself a meta-narrative of the modern world" (Pearce 1992, p. 139).

5.4.1 Early Museums

The methods of display undertaken in early museums (publicly accessible private collections) represent an interim period between the display formats of cabinets of curiosities and the professionalisation of museology that features in the late nineteenth and twentieth century. Early museums, as the work of individual collectors, utilised techniques of display to represent collections defined as encyclopaedic: either attempting to represent the macrocosm of the world or the microcosm of a particular type of object. Collections began to exist in the format that Pearce defines as 'systematic collections'[53] in that the acts of collecting and display are informed by classification, in most instances by taxonomic structures of the natural world. From the perspective of collected object display, these early museums attempt to achieve what Pearce describes as "the physical arrangement of the finds sets out in detail the creation of serial relationships" (Pearce 1992, p. 87) exemplifying that the collection has been created for the viewing and information of others: the public.

Two key examples of note for the period with regards to methods of display are the early museums of Charles Willson Peale in America and that of Sir John Soane in London. Charles Willson Peale (1741-1827) was the founder of America's first museum known as the Philadelphia Museum. The museum was housed in various locations including Philadelphia's Philosophical Hall (1794) and the Long Room of Philadelphia's State House (c. 1822) until the

---

[53] For Pearce's full discussion of systematic collections see (Pearce 1992, pp. 84-8).

collection's dissolution and sale in 1849[54]. In her essay on Peale, Susan Stewart (1994) describes the museum's arrangement as an interpretative form of taxonomic structures. This position is informed by a painting[55] of 1822 titled *The Long Room* by Peale's son Titian Ramsay Peale II, which shows Peale's collection as hierarchically structured in a vertical sense with human representations in the forms of portraits being closest to the ceiling and other species hierarchically structured beneath this. According to Stewart this display format was supported by additional groupings arranged by what Peale understood of the Linnaean system (Stewart 1994, p. 206). Imbedded within this structure was the firm belief that this display should not include duplication of species, but offer an encyclopaedic representation of species to support the classificatory structures of the natural world. Stewart notes that there was no delineation between animate, taxidermic and paleontological specimens with the museum.

Peale's structures of display highlight the importance of display formats that referenced a sense of authenticity. This includes attempts to articulate, in visual means, the reality of the natural world from which specimens were derived. Peale (in the late 1780s) achieved this both through painted backgrounds in specimen cases and integrated display environments (open style diorama):

> [a] landscape on the gallery floor comprising a thicket, turf, trees and a pond. On a mound he placed those birds that commonly walk on the ground, as well as a stuffed bear, deer, leopard, tiger, wildcat, fox raccoon, rabbit and squirrel. Boughs were loaded with birds, while the thicket was full of snakes. On the banks of the pond he placed shells, turtles, frogs, lizards and watersnakes, while in it swam stuffed fishes between the legs of stuffed waterfowl. A hole in the mound displayed minerals and rare earths (Stewart 1994, p. 217).

Dioramas, or the use of replicated three dimensional natural environments, as a visual device of display for natural history specimens, would be revisited consistently throughout the nineteenth and twentieth centuries.

The private museum of Sir John Soane (1753-1837) offers a unique perspective into museum display of the period. The museum was acquired by Britain from Soane in accordance with an act of British Parliament in 1833. Engineered by Soane, the Act defined that upon his death the collection and museum would become the property of Britain on the condition that the collection and display would remain static in perpetuity.[56] This pseudo-time capsule collection offers a unique opportunity for contemporary viewers to review the original methods of display

---

[54] As referenced by Karie Diethorn (Diethorn 2015).
[55] This work is held in the collection of the Detroit Institute of Art and is reproduced in black and white in Stewart's essay (Stewart 1994, p. 206).
[56] See (Elsner 1994, pp. 157-8).

used in a late eighteenth and early nineteenth century museum. This unique opportunity is enhanced by the fact that the collection is specific to the interests of Soane (including architectural elements, architectural models, sculptures, drawings, paintings, antiquities and furniture) which offers a counterpoint to the encyclopaedic collection of Peale and as such offers a different form of collection display. The nature of the variety of collected objects and the dominance of the voice of the collector is implicit in this idiosyncratic display which was intended to create juxtaposition[57] between elements of the collection. These elements are enhanced by the fact that the collective display exists within a semi-domestic setting, and while there was differentiation made between the living areas and 'museum' areas during and after Soane's lifetime, the nature of the physical structure is predominantly domestic. As such, the architecture of the building becomes an inherent characteristic of the display itself. The Soane Museum also offers early examples of self-guided tours with the existence of several versions of a 'description' of the house.[58] As described by Elsner (1994):

> These descriptions are not catalogues, although part of their purpose is to enumerate the most prestigious contents of Soane's rooms. In *describing* the house, they enact an itinerary through it, taking the reader on a carefully orchestrated journey that is itself also an argument for the significance of Soane's collection as a distinctive entity (Elsner 1994, p. 158).

The Soane Museum in comparison to the Peale Museum differentiates both on materiality but most particularly on the manner of display. The Soane Museum can be seen to inherently reflect some of the more personalised characteristics of the cabinets of curiosities period, whereas the Peale Museum was structured in a manner that attempted to reflect the structures of Linnaean classification. While many of the largest public museum collections are derived from private collections, the Peale Museum (as documented in secondary sources) and Soane Museum, offer a static representation of the methods of display that featured in the period between the cabinets of curiosities and the early public museums, thus offering a unique perspective on the point in the lineage of methods and approaches to the display of collected objects.

5.4.2 Display cases

The formats of display of the nineteenth and twentieth centuries illustrate a direct response to the increased accessibility of fabrication and mass-production (Pearce 1992, p. 105). Museum display cases were able to be commercially fabricated and as a result, uniformity proliferated

---

[57] As stated by Sir John Soane's House Museum see (Museum 2017).
[58] Versions exist from 1830, 1832 and the privately published *Description of the House and Museum on the North Side of Lincoln's Inn Fields* of 1835 (Elsner 1994, p. 157).

the display cases and vitrines that characterised early museum displays. While the use of these uniform and structured devices of display may have responded to the increased capacity of the manufacturing process and glass production technology, they also remained embedded in the prevailing belief of the museum as a microcosm of the world unified and classified.[59]

The focus of these cases as modes of display within the museum was three-fold: firstly, to enable visitors to see as much as was possible of the collected objects; secondly, as a method of control and protection of the objects, and finally to present objects in a manner which offered one or more dominant museological perspectives. As Blom notes, public museums "…satisfied a need for national history and mythology, especially as displays could be arranged and rearranged to suit prevailing orthodoxies…lent a form of justification and validity to imperial ambition, national histories, and to traditions that had been invented recently…" (Blom 2002, p. 112). The structures of display (or exhibition) were integral in achieving this transference of message.

5.4.3 Taxidermy and the Diorama

The eighteenth, nineteenth and early twentieth century also saw the practice of taxidermy become a commercial venture in response to the increase in desire for acquisitions of natural history specimens for private and public collections. The taxidermy methods of the eighteenth century were indebted to the techniques of relic embalming seen in the Medieval period, where relics consisted of embalmed bodily remains of saints.[60] They also benefited from the structures and processes associated with early anatomical displays of the sixteenth and seventeenth centuries such as those of Fredrik Ruysch and his dioramas using foetus skeletons, coral and body parts (Ruysch's collections themselves would become a part of Peter I of Russia's cabinet of curiosities). The all-inclusive nature of the cabinet of curiosities introduced the idea of the specimen as a collected object. This in turn facilitated the requirement for maintenance of these organic objects in as original form as possible, establishing the requirements for taxidermy to support collecting and ensure longevity of the specimens.

The eighteenth and nineteenth centuries saw the rise in a number of taxidermists focussed not only on the taxidermy of individual specimens but on the provision of integrated display formats in which the specimen would be presented. These methods of displaying specimens as collected objects included large display cases and dioramas, each of which would be

---

[59] See (Pearce 1992, p. 105).
[60] See Alexis Turner *Taxidermy* 2013 for further detail on the history of taxidermy from the Medieval Reliquary (Turner 2013, p. 20).

distinctive enough to be recognisable by the taxidermists distinct 'house style'. For example, the work of Thomas Hall, a recognised taxidermist of the late eighteenth and early nineteenth century (who was employed by Charles Willson Peale) developed over time from the "black painted boxes with a glazed front and sparse groundwork" into "far more decorative and realistic dioramas, showing birds and animals in their natural habitat. Groundwork was created from peat, straw, hemp and papier-mâché, and then painted" (Turner 2013, p. 21). Other key figures in the development of taxidermic and dioramic display include: Quatremain; Peter Spicer & Sons; Rowland Ward; Edward Gerrard & Sons; Éduoard Verreaux; Jean-Baptise Deyrolle; Hermann Ploucquet; the Spanish Benedito brothers; Jonas Brothers; Martha Maxwell; and Henry Augustus Ward whose work is showcased at the American Museum of Natural History, New York.[61]

5.4.4 Museum display in the twentieth century

As the twentieth century emerged, museum display presented a cacophony of formats inherited from earlier periods. It wasn't until the late twentieth century with the revisionist theories of new museology that museum display formats were substantially revised to incorporate a variety of perspectives and approaches including those of the original custodians or owners. This occurred to a degree in response to the recognition of the falsehood of the previously accepted perspective that "Museums are assumed to operate outside of the zone in which artefacts change in ownerships and epistemological meaning" (Saumarez Smith 2006, p. 9). The change to the methods of display reflects this altered perspective and reinforced the dominant role that display plays in transferring message and completing the collection process.

The rapidly changing technological landscape has also irretrievably altered the method by which museum collections can be exhibited with the physical realm, working in tandem with modes of digital access and digitally motivated audience engagement. As a result, the developed methods of collected objects display which had been built upon since the Medieval period have come to be seen as more nostalgic than functional.

The notion of historic display techniques as nostalgic, speaks to the notion that display, like collecting and classifying, is a culturally constructed action. This can be seen through the changes to cultural perspectives inherent to the twenty-first century, requiring revisions of methods of display of collected objects. The role of display as integral in transferring meaning

---

[61] See (Turner 2013).

to the viewer in a performative conclusion of the collection process has endured the eras, as described by Pearce:

> It is doubtful if the taxonomic relationships of animal and plant species, or the stratigraphic relationships of geological beds and the fossils within them, could be made intelligible, could really be said to exist at all as a meaningful concept without the organized space and serried cases of the gallery which demonstrate the related specimens and make knowledge actual…This kind of knowledge and its demonstration in exhibition are one and the same. Like other constructions of the age, it takes for granted the notion of public exposition as an element in the idea of progress, but like the others, it can be fully understood only by those who have been trained to do so, who understand the conventions and feel at home in the performance (Pearce 1992, p. 139).

Through this lens, the notion of display as a culturally derived construct, reflective of Bourdieu's idea of *habitus*, is derived. The techniques of display are as much about the cognitive and behavioural structures required to complete the performative act of viewing, as they are about the physical structures of vitrines, plinths and cabinets.

There is also an inherent experiential, emotive and nostalgic element of methods of display: often museum professionals or those who love museum and gallery environments will recall with reverence and nostalgia their first experiences within the hallowed halls of a museum. These evocations of memory will be framed in elements of display, of halls lined with cases of aged mahogany and cedar timber work with brass fittings and heavy glazed panels; the patina of the surface built-up over years of inquisitive viewers as they lean and peer at the content, the raised and partitioned sections within display boxes or cabinets. The sense of wonder as you peered through the glass, being tempted and tantalised by the contents within. The smell of dust, naphthalene, formaldehyde, all giving gravitas to these humble objects elevated through the context of the vitrine. There is a deeply personal context to these modes of display that speaks to the ideas of *habitus* but also to the role of importance and magnitude that these features include. A nostalgia and romance that exceeds the purpose of shelves, boxes, niches or cabinets as simply containment boundaries as suggested for collections by Stewart (Stewart 1984, p. 157) and moves into the realm of fascination as described by Mauries in the ability for "serried ranks" of collected objects to be able to impart a "burning, impatient, feverish quality" (Mauries 2009, p. 67) perhaps transferring in some small degree the desire of the collector, to the viewer.

5.5 Conclusion

Key characteristic practices of display, which originated in the Medieval reliquary, have been repeated and revised over the span of subsequent eras to embody codified structures of object display. While the approaches of 'new museology' to exhibitions and collection display

respond in an important and necessary way to the changing cultural perspectives of the late twentieth and early twenty-first centuries, the techniques often still relate to historic methods of object display. My research proposes that there are a number of significant historic methods of display that contemporary artists draw upon to present and display collected objects in the parameters of *collected object inclusive artistic practice*. It is within this historic legacy of practices of collecting, classifying and display, the *Butterfly Pin Constructs*, as researcher generated notions, have been created. The articulation of the *Butterfly Pin Constructs* will reflect upon the characteristic methods noted with reference to collecting, classification[62] and display to present a new paradigm for collected object interaction that befits collected object based visual arts practices present in the twentieth and twenty-first century.

---

[62] See Chapter Four.

Chapter 6. The *Butterfly Pin Constructs* (Collecting and Classification)

6.1 Introduction

The *Butterfly Pin Constructs* are theorist generated concepts that demonstrate my hypothesis pertaining to how characteristic elements of historic collection processes, including museology, may have been adapted into the object interactions present in *collected object inclusive artistic practice*. As theoretic hypotheses, the *BPC* have been generated by extrapolating observed commonalities between the methods and outcomes of *COIAP* combined with primary research on four contemporary artists who use collected objects in their artistic practice. These theoretic entities are founded on the idea, similar to a notion like Bourdieu's *habitus*, that the practices observed in *COIAP* are built upon a structure of socially, culturally and/or politically informed methods of object interaction that have developed over time in the sphere of private and public collecting. The *Butterfly Pin Constructs*, as theoretic paradigms, have been deduced from *resonances* of historic collection processes demonstrated in *collected object inclusive* contemporary works of art. These *resonances* can be seen as interchangeable with the idea of *effects* (and could be termed *Butterfly Pin Effects*) as they represent the impact of the practices that are described by the *Butterfly Pin Constructs* (see Figure 13).

This chapter will frame the development of the *Butterfly Pin Constructs* as theoretical notions. It will encompass the definition of a construct within the parameters of my research project and will facilitate a discussion on the manner in which the *BPC* present a theoretical template by which to articulate the observed resonance of historic collection processes on *collection object inclusive artistic practice*. This will be followed by a detailed profile of each of the five *BPC* and an outline of the suggested framework of each of the constructs in relation to historic processes (including museology) and source material. This will be encapsulated for *BPC* related to collecting and classifying in this chapter. *Butterfly Pin Constructs* relating to display will be discussed in Chapter Seven.

This introduction of the individual *BPC* will be approached from various perspectives including: the practice or methods themselves, the intended conceptual nature of the reason for the use of such adapted techniques and the expected behavioural outcome in the viewer. It will be followed in Chapters Eight and Nine with comparisons of the theoretic notions of the *BPC* against the primary data derived from artist interviews and visual analysis of works of art.

Butterfly Pin Construct (BPC)
Theoretic description of characteristic methods of object interaction that inform or direct the interaction between collected object and COIAP artist (applied during actions of collecting, classifying or display).

Presence of BPE supports application of BPC

Collection object inclusive artistic practice artwork

Butterfly Pin Effect (BPE)
The resonances of effects of the BPC which can be measured or viewed in the work of art.

Figure 13: Diagram of the *Butterfly Pin Constructs* and their effects in works of art

6.2 Theorising the legacy of historic collection processes on contemporary visual arts practice as *Butterfly Pin Constructs*

It is proposed in this research that there are repetitive practices of object interaction in relation to collecting, classifying and display of objects which have developed over time to act as a language of object interaction. These practices, or more specifically characteristic elements of these practices have, over time, become entrenched behaviours or codified constructs of object interaction. These methods often appear so deeply entrenched in society's collective consciousness as to be rendered imperceptible. It is this undetected structure, or language of object interaction, that enables individuals to reference an innate understanding and familiarity of the expected behaviours and structures of object collection within a collective group. The *Butterfly Pin Constructs* represent theorist generated paradigms of these embedded characteristic elements of historic collection processes which have been adapted for use within *collected object inclusive artistic practice*.

As the notion of imperceptible and imbedded human practices is a central feature of the *BPC*, it is important to acknowledge the commonalities of structure in relation to Bourdieu's concept of *habitus*, in particular to the nature of *habitus* as a "theory of the mode of generation of

practices" (Bourdieu 1972 (translated 1977), p. 72). As has been outlined in the Literature Review and Methodology, my research and the *BPC* are not drawn from a theoretical reference with regards to the work of Bourdieu and the concept of *habitus*. There are however, irrefutable commonalities in regard to the sociological notion of *habitus* and the foundation of the *BPC*, in that there exist inherent structures of object interaction in the areas of collecting, classification and display. While Bourdieu does not position *habitus* with relation to historic or contemporary collection processes or the creative process, in this instance the characteristic 'environment' required for *habitus* (which Bourdieu defines as the material conditions of existence characteristics of a class condition (Bourdieu 1972 (translated 1977), p. 72)) could be translated to collection processes and museology. Consequently the *habitus* as "systems of durable, transposable *dispositions*, structured structures predisposed to function as structuring structures" (Bourdieu 1972 (translated 1977), p. 72) could be translated into the suggested language of object interaction that exists within that environment of collection processes.

The description of Bourdieu (1979) of *habitus* in reference to social class (Bourdieu 1979 (translation 1984), p. 170) and the accompanying diagrammatic map or model of "conditions of existence, habitus and life-style" (Bourdieu 1979 (translation 1984), p. 171) could, in future research, be applied as a comparative theoretical lens by which to approach my research question. The use of a comparison of this nature would further elucidate the culturally and socially constructed nature of the historically influenced methods, referenced in this research as *BPC*. For the purposes of this *historical* research a more simplified description of a construct is utilised.

For the purposes of this research a 'construct' within the frame of a *Butterfly Pin Construct* is a theoretical paradigm that demonstrates and models key characteristic methods of object interaction which appear to be present in contemporary visual arts practice when collected objects are used. While it is the constructs which this research discusses and proposes, the awareness of these constructs is primarily drawn from *resonances* or *effects* of historically informed methods of object interaction.

The *BPC*, as theoretical explanations of viewed phenomena, are based on the perspective that contemporary collection processes represent structures of object interaction which have developed and become codified over a continuum of history.[63] This position of a construct as a behavioural practice means that the methods that are described in the *BPC* are both

---

[63] A historic continuum for the purposes of my research (from the Medieval era to contemporary period) accommodates for evolutions and alterations of practice as a result of the influence of social and cultural factors.

resultant of, and reactive to, changes in cultural and social influences and structures over time. They therefore display the commonalities and evolutionary developments that have arisen due to circumstance.

In the parameters of the *Butterfly Pin Constructs* the methods of object interaction that have developed over time are limited to the acts of collecting, classifying and display of objects from the Medieval reliquary, the cabinets of curiosities, early museums to traditional and contemporary museology. These practices and behaviours have been repeated in these spheres since the Medieval period and have, in the contemporary period appeared to have an impact or effect upon the object based interactions of artists working within a *collected object inclusive artistic practice*.

My initial professional observations which generated this research identified the apparent commonality in the applied methods of collecting, classifying and display of objects employed by contemporary artists in comparison to museum professionals. Deeper investigation placed the museum on a protracted trajectory of practices featuring versions or adaptions of these elements. The contemporary hypothesis of how the acts of collecting, classification and display function in terms of the creative process of *COIAP* and how these link to the historic collection processes that precede them, is represented in the current chapter and Chapter Seven as the *BPC*.

It is proposed that in a functional sense, the *BPC* in their role as representing contemporary adaptions of codified practices of object interaction practices (drawn from a historic legacy of collection processes) could act as a filter by which the artist modifies their behaviour in their interaction with an object or series of objects. The filter, as proposed, is bi-directional: the artist's interaction of the objects is altered, as is the object's elements, in reference to the relationship with the artist (see Figure 14).

The construct, in this role as filter/intermediary mechanism, is positioned to influence or direct the manner in which an artist and collected object are able to interact. In doing so, this filter defines the parameters of a shared language of behaviours characterised by methods of collecting, classification and display used in contemporary visual arts practice that have been adapted from historic collection processes.
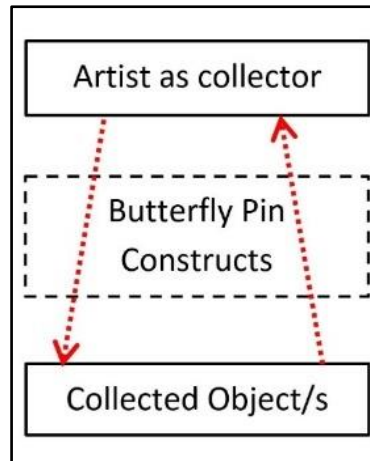
Figure 14: Diagrammatic representation of the role of the *Butterfly Pin Constructs* in the relationship between artist and collected objects[64]

6.3 Introducing the Butterfly Pin Constructs

The *BPC* are theorist generated templates or models to represent characteristic methods of collecting, classification and display adapted from historic collection processes into the visual arts in *COIAP*. The *BPC* that will be outlined in this thesis are a sample of possible constructs, chosen or developed to reference key commonalities that have arisen through: researcher observation; primary data collection in interviews; and visual analysis of *COIAP* works of art. Each of the *BPC* that are outlined in this chapter offer an explanation for integral components of the language of object interaction related to collected objects. They display how a structure may act as a filter between an object and an artist to direct behaviour along similar paths as can be identified in historic collection processes and museology. Within this framework, the *BPC* represent one or more aspects of collecting, classifying or display and explain how inherited or adapted structures may act as inputs in the creative process.

The *BPC* outlined in this thesis (*Hunt construct*; *Encyclopaedia of self construct*; *Pigeon-hole construct*; *Reliquary construct* and the *Association construct*) represent characteristic methods of historic forms of collection processes and provide a platform upon which to base a discussion of how these methods may have been adapted into the creative process. The *BPC* are grouped with reference to the part of the collection process they primarily engage with (though they may have relevance to more than one part of the collection process).

---

[64] This diagrammatic model draws also from the theoretical perspective of Edwina Tarborsky (Taborsky 1990) who defined that all signs are socially derived.

The judgements on what constitutes the *BPC* and how they may theoretically function within the parameters of *COIAP* have been generated in this research by identifying crucial elements of historic collection processes (including museology) which have been consistently present (though with natural alterations over time) through the historical timeframe outlined in my research. This identification has been matched to similar elements that have been perceived in *COIAP* works of art (the effects or resonances of the application of the methods described in the *BPC*) through observation and visual analysis, or identified in an artist's practice through discussion and questioning in the form of interviews. The combinations of these elements have subsequently been generated into theoretic paradigms of object interaction. Where possible each individual *BPC* discussion includes a diagrammatic model that outlines the elements of historic collection processes and museology that have influenced the development of the construct. This provides a diagrammatic road map of how the researcher generated theoretic paradigms, the *BPC*, have been created.

For the purposes of ease of navigation, the presentation of the individual constructs is structured in a similar manner to the discussions present in Chapters Four and Five, beginning in this chapter with the constructs relevant to collecting (*Hunt construct* and the *Encyclopaedia of self construct*) and then progressing to the construct relevant to classification (*Pigeon-hole construct*). Finally, the constructs which have relevance to the acts of display *(Reliquary construct* and *Association construct*) are featured in Chapter Seven. There are, with any integrated process, components of each *BPC* that have links to other acts within the collection process however, in this instance they have been grouped according to the part of the process with which they have the most direct correlation.

6.4 Constructs of collecting

6.4.1. The *Hunt construct*

The collector is frequently mythologised in the role of 'unusual individual', characterised as a person who engages in endless hours of searching, enquiring and hunting, driven by a singular desire to acquire. This is a description which abounds in historic and contemporary culture even entering popular culture in film through the role of mythologised archaeologists e.g. Indiana Jones and Lara Croft. For the mythologised collector, the devil is in the detail. To the observer it may be difficult to differentiate one collected object from the other items that surround it. To the collector, the value and importance exist entirely in the detail.

According to the popular stereotype, a collector must live and breathe the chase, secretly seeking an increase in heart rate and a flush in the cheeks at any given glimpse of the object they have desired. When they acquire this object, they sequester it to their collection location where they place the object in a particular spot. In this myth, the collector visits this item

regularly, gazing upon it in wonder. Soon they grow less entranced by the object, they visit it less regularly, and contemplate it less often – the satisfaction waning. This decrease in satisfaction is soon replaced with a familiar sensation that ignites their passion, an urge to search for another object for their collection.

While this is a fictionalised representation of a stereotypical collector, this mythologised individual seems to reference some outlandish and macabre historical collectors including:

- those who acquired living beings who were displayed pre- and post-mortem (Peter I of Russia)
- those who constructed dioramas using skeletons of human foetuses (Frederik Ruysch - anatomist)
- those who staged elaborate excavations in search of skeletal remains of extinct creatures (Charles Willson Peale and the mastodon skeleton as noted by (Stewart 1994, pp. 218-20))

Each is an example of an individual going to extraordinary lengths to acquire missing elements of a collection, to "possess" in the Baudrillardian sense (Baudrillard 1968, pp. 7-8).

While the reality for most collectors is far from these mythological, eccentric and curious individuals, the myth is centred on structures inherent to the process of collecting: the passion (Baudrillard 1968, p. 7) combined with the desire for seriality and yet, the contradictory urge never to complete the collection.[65] The cyclical repetition of contrasting positions of desire for an object and satisfaction upon its' acquisition that is represented by the *Hunt construct* is so deeply embedded within object related practices that to most collectors it appears both organic and inescapable as a process. The magnitude and prominent position of this libidinal construct in the behavioural patterns of many collectors positions this cycle as one of the longest standing and most fundamental constructs associated with the act of collecting.

The cycle relies on two dominant emotional states for the collector: the state of desire and the state of satisfaction. The libidinal cycle transitions between these emotional states at varying degrees of influence defined in Figure 15. As is diagrammatically modelled, 'desire' is the state through which the urge to collect is formulated. Upon the diminishment of the 'satisfaction' gained upon acquiring the first object, the collector may feel a sense of increasing urgency to source another object, in a hope to replay the interaction through seriality.

---

[65] As noted by Baudrillard, the completion of a series is a mode of death of the subject so an element must always remain unattainable (Baudrillard 1968, p. 13).
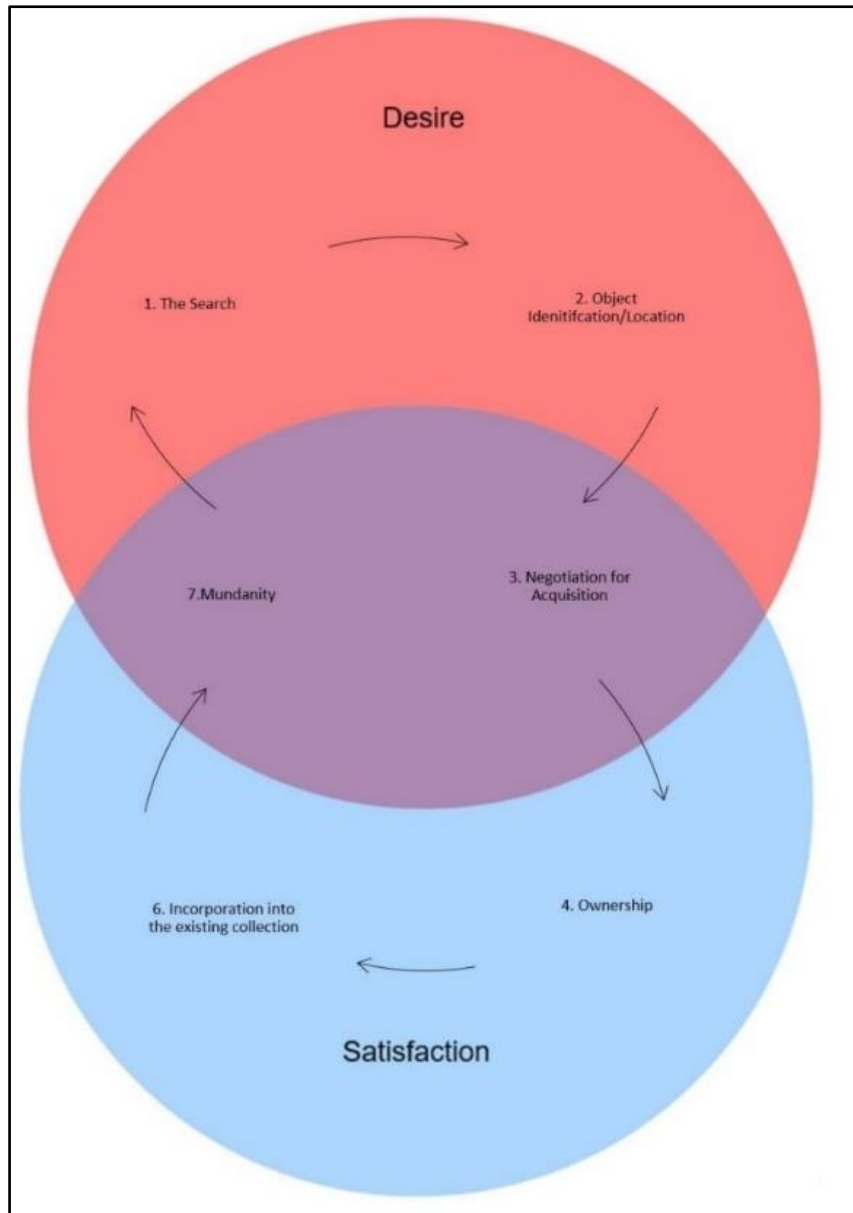
Figure 15: Diagram of the *Hunt construct* libidinal process

This diagram outlines the libidinal cycles of desire and satisfaction which are observed in the collecting and ownership process of collectors. It is this process the *Hunt construct* as a theorised notion of historic collection process informed contemporary adaption of processes are referencing.

The search phase can significantly intensify or prolong the desire state of the cycle, dependent on how easy or difficult an object is to source. Once an object has been located, the collector must then undertake the appropriate actions to acquire the object. Dependent on the nature of the object and the state in which it has been found the next stage may represent a period of internal and external negotiation. This state of the cycle may involve a level of competition and psychological play. Once the object has been acquired the height of the cycle is reached, the

maximum desire of satisfaction is present. This satisfaction is then prolonged when the object returns with the collector to their site of display and is placed in situ with other collected objects. There is often a great degree of ritual or ceremony present in this stage both with the acquired item and with the other collected objects. In the periods following this incorporation of an object into a collection, the object may be revisited at declining levels of regularity or intensity. Each of these visits will serve as a reminder of the satisfaction gained upon acquiring the object resulting in increasing desire for a new object to reinvigorate the satisfaction the existing object no longer supplies, thus perpetuating this cycle. The libidinal cycle offers a combination of both the passion and seriality that Baudrillard (1968) speaks of while almost always avoiding the 'death' of completion.

 In *COIAP* this characteristic cycle of desire and satisfaction enacted through collecting and resultant ownership is represented by the *Hunt construct*. This cycle can be seen as a necessary part of the continuum of passion for collecting: the inescapable desire to collect and the need to satisfy that desire with a collected object, a process that is dually a constant urge that drives the collector and a form of cage that restricts the collector. While the parallels in this libidinal cycle necessitate similarity to a form of sexual replacement, the development of this theoretical construct responds largely to the perspective put forward by Baudrillard (1968) which is, that while there is a similarity, collecting is not a substitute for active sexuality (Baudrillard 1968, p. 9), a position supported by Stewart (1984) and Benedict (2001) as outlined in the literature review. The *Hunt construct* is also reflective of the inherent requirement for seriality in a collection, a notion championed by Baudrillard (Baudrillard 1968, p. 12), Stewart (1984) and Schor (1994).

For the artist, the cyclic nature of collecting is a true example of the combination of passion (or Baudrillardian passionate abstraction) and seriality. In the use of a collected object as material, there is limited suggestion that the process is about sex and yet, the acquisition of material in those artists who are also collectors, can bring about "a reactive satisfaction that is every bit as intense" (Baudrillard 1968, p. 9). As Baudrillard articulates, this is as much about possession (or passionate abstraction) as it is anything else, in which case the collected materiality triggers a similar cyclic response or involuntary response to stimuli:

> Once the object stops being defined by its function, its meaning is entirely up to the subject. The result is that all objects in a collection become equivalent, thanks to that process of passionate abstraction we call possession. Further, a single object can never be enough: invariably there will be a whole succession of objects, and, at the extreme, a total set marking the accomplishment of a mission. This is why the possession of an object of whatever kind is always both satisfying and frustrating: the notion of there being a set of objects to which it belongs lends the object an extension beyond itself and upsets its solitary status. Something similar can be said to operate

in the sexual sphere: for if it is true that the amorous impulse is directed at the singularity of a given being, the impulse of physical possession, as such, can only be satisfied by a string of objects, or by the repetition of the same object, or by the superimposition of all objects of desire (Baudrillard 1968, p. 8).

In this instance, the *Hunt construct* can be seen to be within the parameters of *COIAP*, as a paradigm of Baudrillardian (1968) 'passionate abstraction'.

6.4.2. The *Encyclopaedia of self construct*

The *Encyclopaedia of self construct* is a theorist generated paradigm to describe how collecting can act as a mechanism to explore and/or articulate the 'self'. It is proposed in this construct that artists, in the same manner as historic collectors, may use collecting to explore or articulate their sense of self. This construct references the historic legacy of collectors use of collections as containers to explore the world or confirm and assert their dominance over the natural and artficial world, in particular those of the cabinet of curiosties and early museums.

This construct has developed from the ideas of two theorists Baudrillard (1968) and Pearce (1992) along with observational information. The idea that collecting is entirely about the self is drawn from Baudrillard, as the author articulates "for it is invariably *oneself* that one collects" (Baudrillard 1968, p. 12). For Baudrillard the collector, and for my research, the artist is always the subject of the act of collecting in some way, shape or form. Congruently from Pearce comes the notion that collecting is also a way in which to construct a relationship with the world "...collecting is a complex activity, in which several modes can be detected, each of which represents a particular way of constructing a relationship with the world" (Pearce 1992, p. 68). Together, these two theories offer collecting as an activity which is about the self in relation to the world, be that a macro of the global environment or a micro of the unconscious internal world.

From Frederick Ruysch's skeleton vignettes to Charles Willson Peale's dioramas of the natural world, history speaks to us of encyclopaedic collections which are as much about the individual as they are about the larger world. Taken from the viewpoint of historic collection processes the use of collecting to articulate the self would be encountered within two frames of reference: firstly, the use of collecting and collected objects to articulate a dominance or mastery by the collector; or secondly, the use of collecting and collected objects as the manner by which to explore a more submissive position within the larger context of these enviornments.
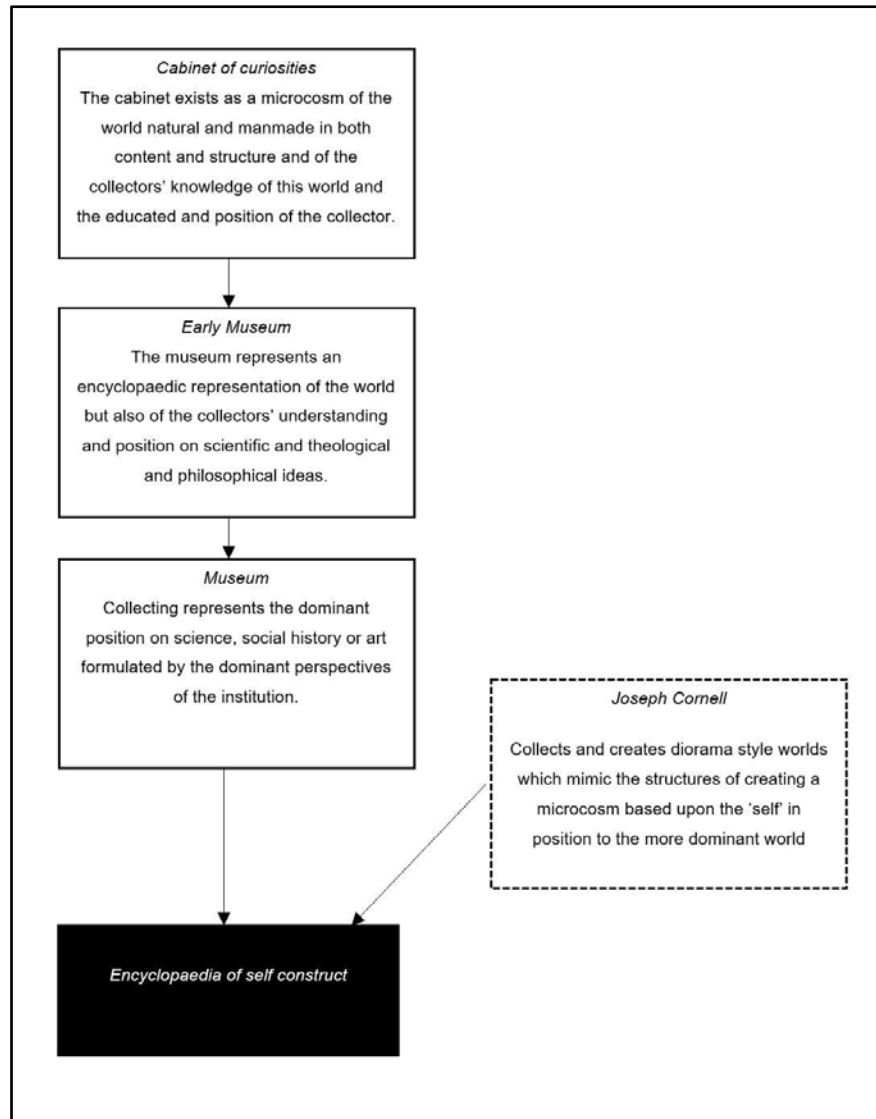
Figure 16: Diagram of historic precursors for *Encyclopaedia of self construct*

As this diagram articulates, the *Encyclopaedia of self construct* has developed from the use of collected objects in the cabinets of curosities and early museums to articulate the collectors sense of self. This can be seen in the early twentieth century in the works of art of Joseph Cornell whose box works and assemblages reference collected objects and material that explore deeply personal connections to people and also the artist's perspective on the world at large from the viewpoint of his Christian science belief structure. These influences can be seen to have developed the construct as a paragidm of object interaction focussed on the act of collecting in reference to the notion of self from the perspective of the artist.

To refer to the theoretic influence on the development of this construct, this dichotomy between the dominance and submissive roles in articulating or exploring the self within a larger environment, can be noted by Baudrillard (1968) and Pearce (1992). Baudrillard reflects upon how collectors define themselves within a frame of reference of their collected objects in an 'abstractive operation':

...all objects that are possessed submit to the same *abstractive operation* and participate in a mutual relationship in so far as they each refer back to the subject. They thereby constitute themselves as a *system*, on the basis of which the subject seeks to piece together his world, his personal microcosm (Baudrillard 1968, p. 7).

The key point of difference is that these collectors subtly position themselves in context with the global world, or in fact their internal world of self, in an effort to expand their innate knowledge of both themselves and the world, rather than asserting a pre-existing notion of dominance, as noted by Pearce on the subject:

Collections are the artistic creation of the self out of self, part of the connection of past and present and the hope for the future. Collectors who seek out what they love are involved in an effort of self-discovery and self-affirmation which is characteristically human and so, not matter how trivial others may perceive the material to be, is itself is never trivial (Pearce 1992, p. 66).

The mechanisms of collecting that characterise the *Encyclopaedia of self construct*, that is, the use of the act of selection inherent to collecting, appears to remain relatively static whether it is a perspective of dominance or exploration. In short, it appears historically, in using Baudrillard and Pearce as reference points, that many collectors use the collection of objects as a frame by which to repeatedly examine or reference their role as human, participant in society, collector, scientist, scholar, universal person or conscious being. The *Encyclopaedia of self construct* shows how this historic element of collecting can, if adapted into contemporary visual arts practice, enable the artist to use collected objects within a work of art to effectively profile themselves, in the process expressing psychology, social and political experiences and attitudes of the individual. This construct is naturally cohesive with the artistic process, which is an act of self-expression by an individual, often presenting an exploration or articulation of the self or a larger perspective on a world issue. In the process of creating a work of art or body of works, the artist is sometimes changed by the process. This comparative point of the 'ambiguity of control' that collecting (and collections) represent to the collector is beautifully articulated by Pearce (1992):

Collections, then, come about because individuals select objects and specimens out from all the available material of the world, and put them together in a way which renders the meaning of the group more than the sum of its individual parts. The objects, being material, retain their link with the 'real' world from which they come, but the collection is a metaphor for this 'reality', a dream, an inscription on the world. Collections spring from existing individual and social constructions, but they also underwrite and perpetuate these constructs. Collections are endowed with a life of their own, which bears the most intimate relationship to that of their collector, so that the collector sees them, in the most literal sense, as parts of himself. But at the heart of this relationship is an

ambiguity of control: sometimes the collector shapes the collection and sometimes it shapes him - another way of saying that objects are always both active and passive (Pearce 1992, p. 66).

While the author speaks definitively about the collector, it would be very apt to use the same description to describe some artists who use collected objects within the parameters of *COIAP*. If an artist was to use collected objects in this manner, they would, within the parameters of my research, be engaging with characteristic methods of collecting that are encompassed in the theorised paradigm of the *Encyclopaedia of self construct*.

6.5 Constructs of classification

6.5.1. The *Pigeon-hole construct*

The *Pigeon-hole construct* does not reference any singular format of classificatory methods, rather, it designates the mechanism of classification as filter and structure that is theorised to have been adapted from historic collection processes and enacted in *COIAP*. The choice to create a single *BPC* to reflect the act of classification, as opposed to individual classification constructs, is in homage to the historic legacy of classifying from the Medieval period through to museums during which the mode of classification selected tended to be based upon the selected objects.[66] As *COIAP* covers a diverse range of collected objects and inherent artistic practice as outlined in the Literature Review of the sample artists, a classificatory mechanism of filter and structure as opposed to descriptive form of classification was an appropriate choice.

As outlined in Chapter Four, forms of classification have existed in many guises since the Medieval period. In the Medieval period, relics were classified based upon a system which put primary importance on the intact body ahead of any dismembered parts. Of less importance were relics which did not constitute body parts but had a contextual relationship with a saint or sacred entity (Blom 2002, p. 152). This evolved in the cabinets of curiosities with a hybridised classification system that developed in reaction to the increase in scientific curiosity and the remaining power of the belief in the sacred. The vessel of display began to have increasing involvement in enacting classification systems. Materiality came to define larger groupings and collections including definitions of "art" with *Kunstkammer* and "wonders" or curiosities in *"Wunderkammers"*. Within the collections themselves a generalised categorisation based upon the terminology of *naturalia, mirabilia, artefacta, scientifica,*

---

[66] It should also be noted that in various periods of historic collection processes the intersection between religious and scientific classification systems were also hybrids representing elements of both ideas to fit a collection.

antiquities and *exotica* created further sub-classifications based upon a hybrid classification structure of material, creation and purpose (Mauries 2009, pp. 50-1).

The largest juncture in classification structures occurred in the mid to late sixteenth century with the development of a scientific classification system of taxonomy, developed by Carl Linnaeus, which would form the basis for scientific classificatory structures for subsequent centuries. As the notion of a museum developed in the late eighteenth century, the idea of combining the classification systems of the cabinets of curiosities with the scientific taxonomies of Linnaeus began to surface in the creation of encyclopaedic collections, in which each element was able to fit into a larger structure of an encyclopaedic world replicated in a smaller scale of the museum. As the early museums progressed into the nineteenth and twentieth centuries, the division of museums from encyclopaedic into subject matter specific institutions and the expansions of scientific and humanities fields, created a level of refined classification systems. This resulted in museology having to accommodate multiple classification systems within the boundaries of one museum's collection. As Pearce clearly states, objects in collections can be classified by any one of numerous systems in the contemporary museum and often are defined by various systems dependent on the perspective of those interacting with it (Pearce 1992, pp. 122-31). Throughout these periods there also existed a thread of classification based upon the idea of "good taste" a format of categorisation which continues to exist in personal collections of more subjective and less scientific fields.

This legacy of history does not offer a definitive structure upon which artists working with *COIAP* could adapt or embrace for their purposes. Instead, it is the role of classification within the larger collection process that appears to have been the focus of the adaptation within the collection structure, and henceforth, this adaptation forms the basis of the *BPC*. In reference to history, the employed structures of classification have functioned as an object filter, a regulatory element between the process of selection in collecting and in articulation in display.

While Cardinal and Elsner may present classification as the 'material embodiment' (Cardinal & Elsner 1994, p. 2) of the act of collecting, my research takes the position of classification as a post-collecting activity, more in line with the dominant perspectives on classification, with the pre-collecting form of classification being assumed as inherent to the act of selection. As can be seen in Figure 17, classification throughout history has altered dependent on social, cultural and scientific influences. In this sense it is a true construct. Similar to any form of language, the assigned term does not require consistency and similarly, the nomenclature for
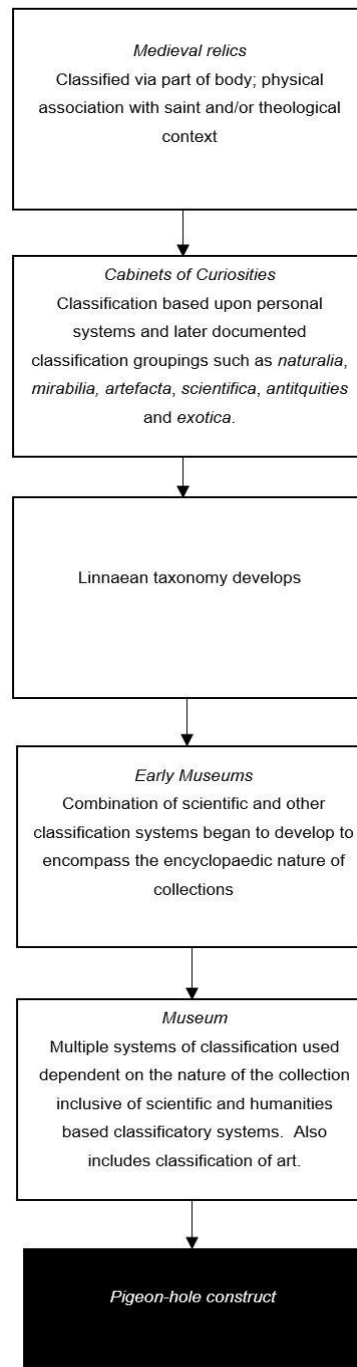
Figure 17: Model of historic precursors for *Pigeon-hole construct*

This diagram articulates the *Pigeon-hole construct* as a theoretical paradigm and has developed from a lineage of historic classification formats originating with the categorisations of relics through the cabinets of curiosities to Linnaean informed taxonomies of natural sciences and then to the multiplicity of classification systems found in museology.

a single object may change, dependent on which collection it is included within. The purpose of classification is to define the parameters of inclusion and positioning. As such, classification sits within the collection process between collecting and display.

As a material component of *COIAP*, the collected object can be seen to undergo a double classification process: firstly, it is classified as a material component of a work of art and secondly, as the *Pigeon-hole construct* references the collected object, it is part of a process of classification that has been adapted from a historical legacy. This may physically take the form of 'like' objects, where all objects fall within the same classification of type, materiality or form, or may represent a diversity of unique object types. Both of these forms exist within the framework of the *Pigeon-hole construct*, as they all constitute the employment of the act of classification as a mechanism to filter and orientate objects within a work of art which can be seen to have been adapted from the historic legacy of collection processes including museology into the creative sphere for activation within a *COIAP*. For the contemporary artist, the *Pigeon-hole construct* offers a smorgasbord of classificatory perspectives from which to define the structures (or pigeon-holes) of categorisation.

6.6 Conclusion

The *Butterfly Pin Constructs* pertaining to collecting and classification are theoretic paradigms of characteristic elements of historic collection processes which appear to be adapted in the *COIAP*. The *BPC* offer a structure by which to examine works of art of *COIAP* to elucidate a new perspective of investigation in this mode of artistic practice, one that differs from the individual review or institutional critique framework that dominates the existing discourse on artists' practice of including collected objects in their work. Chapter Seven will expand the *Butterfly Pin Constructs* into the act of display, an environment where the presentation of objects expands beyond the collector (in historic collection processes and museology terms) or the artist (in terms of *COIAP*) to include the viewer and to elicit responses from outside the discreet boundaries of collecting and classifying.

Chapter 7: The *Butterfly Pin Constructs* (Display)

7.1 Introduction

The act of display represents the outcome of the collection process. This act enables conscious and unconscious communication from collector to audience to be channelled through collected objects. Stewart defines this specifically in her description "the displayed collection finds its unity in memory and narrative" (Stewart 1994, p. 204). It is via the methods employed within structures of display that historic collectors were able to present their collection to other individuals or, in the case of museums, to a public audience.

The methods of display of collected objects utilised in *COIAP* appear, on observation, to be substantially referential to those methods of display found in historic collection processes. These practices of display also appear to function as a praxis of communication from artist to viewer, resonant of the role that methods of the display of collected objects play in transferring message from collector to viewer. The *Butterfly Pin Constructs* that I propose, are theorised paradigms of these methods of display which represent characteristic elements of object interaction adapted from history into the visual arts in *COIAP* (the *Reliquary construct* and the *Association construct)*. Each provides a recognisable structure through which meaning and narrative content inherent to a *COIAP* work of art can be presented to a viewer.

In addition to the transference of meaning, methods of display in historic or museological collection environments play a pivotal role in the delineation of the spatial boundaries for the collected objects (in both a physical and conceptual conditions). This provides both an aesthetic layout out for collections and a structural 'road map' by which a collector and viewer may orientate themselves when engaging with the displayed collected objects. This structural role of methods of display enhances the ability for collected objects and collections to transfer meaning. Pearce describes this within the parameters of the modern museological definition of display, that of exhibition, and the manner in which exhibitions create meaning noting "exhibitions make meaning through the conventions proper to them, the organization of enclosed space which carried displayed material" (Pearce 1992, p. 141).

One way of demonstrating this function is to describe what the outcome would be, in terms of the display of collected objects, if these historically informed methods were absent. In this instance, an example of a museological style collection has been noted. If an individual was to enter a room and find that every surface was covered by objects with no delineation between items or groups of items, the scene would be confronting. The viewer would be greeted by a cacophony of possibilities with regards to; what the objects are, why they have been grouped together and why they are all presented in the room? The lack of any devices of framing in

this scene has negated the transference of meaning between collector and viewer: the collector's voice is vacant and the relationships of objects with each other are indescribable.

In a contrasting example, the same individual enters a room and encounters the same group of objects, this time however, they are presented in a room filled with vitrines lining each wall. Within these display cases each object is placed upon a glass shelf, individually lit and with an accompanying label indicating the name, date of creation and the material of the object. In this instance, the viewer would find the space familiar, structured and conceivable to navigate. Even with the didactic labels removed, the devices of framing present within the room, presents the viewer with a map or framework by which to navigate the objects within the collection and thus relate to the collection as a whole. In both examples, the objects have not changed, neither has the process of collecting and classifying nor the intent of the collector. The only change that has occurred is in the mode of display. In the second example, the collector has presented their collection through the framework of the constructs of devices for framing. This action has enabled the viewer to unconsciously refer to the road map with which they are familiar and navigate their way around the display to achieve the maximum amount of understanding and satisfaction within the interaction process. Again as Stewart articulates, this is the dream of animation of the display as it "compels the consciousness of the observer to enter into the consciousness of the collector" (Stewart 1994, p. 204).

The display based *BPC*, presented in this Chapter, act as theoretic paradigms by which to categorise key characteristic of display in historic collection processes which I propose have been adapted into creative arts practice when artists use collected objects as a material component of the works of art, in particular, those artists who do so outside of the traditional mode of institutional critique.[67] It is key here to acknowledge that my research does not refer to the manner in which a museum or gallery would choose to display works of art. The methods and techniques to which these *BPC* are only of relevance to the manner in which artists engage with collected objects within the work of art. The only point of cross over between the two is in the instance of site-specific works of art (for example Donna Marcus *Trickle* 2009) as within that sphere, the creation of the work of art is inherently linked, via the artist, to the site of display. As such, the display of collected objects and the display within the spatial environment of the exhibition space cannot be separated.

---

[67] Barrett and Millner (2014) offer an excellent overview how mimicry as a form of subversion has been used as a mode of museum critique by visual artists including the 1990s practice of Fred Wilson. As noted "Wilson's strategy to mimic and represent the practices of the institution effectively disrupts the once familiar space of the museum" (Barrett & Millner 2014, p. 17).

7.2 Constructs of Display

7.2.1 The *Reliquary construct*

The *Reliquary construct* draws upon the manner in which historic collection processes and museology use methods of display to articulate value, acquire veneration and articulate narrative components regarding the object or objects to the viewer. In *COIAP* it is proposed that there is an adaptation of these methods in actions of containment and museological display that draw upon the legacy of the Medieval reliquary vessel, the drawers and boxes included in the cabinets of curiosities and the vitrines of the museum. The *Reliquary construct* presents a research generated theorised hypothesis on how characteristic elements of display drawn from historic collection processes may have been adapted to work within the creative sphere. In this description, the hypothesis of the *Reliquary construct* references the codified practice of display, primarily through the act of containment as an element of display found in historic collections. This is supported in Chapters Eight and Nine with a positioning of the primary research in terms of interview data and visual analysis against each of the theorised *BPC* including the *Reliquary construct*.

In Chapter Five the Medieval reliquary as a method of display, primarily through the act of containment, which Chaganti (Chaganti 2008) describes as 'enshrinement', was discussed with reference to its position in creating a relic, empowering the relic and of transferring those elements to the viewer via the mode of display within a container. The primary element of importance is what Hanh (2017) articulates as one of the roles of the reliquary vessel and that is "to make" or establish the relic, which plays into the broader item of creation of relics by acts of collection processes. Hahn outlines this element as "acts of selection and enframement *make* the relic rather than the reverse" (Hahn 2017, p. 21).[68] The author conveys the requirement of the elements of display, the container, the craftsmanship applied and the labelling as a manner by which to enable the relic to speak (Hahn 2017, pp. 10-1). Drawing from traditions of Buddhist and Abrahamic religions there is also the notion of wrapping, sealing and enclosing bodies as an act of veneration that has transferred into the reliquary vessel and subsequent forms of containment. This process of display also enabled the relic to establish itself as an object of power, as Hahn notes the relic exists within a 'power network' (Hahn 2017, p. 57). This power network asserts the place of the relic within a larger theological discourse and ensures that each viewer is aware of the object's power and the required level of veneration. The method of display dictates the requirement of behaviour of the individual

---

[68] This statement of Hanh can be naturally extrapolated to the relationship of collected objects and collection processes that succeeded the Medieval relics and their reliquary vessels.

by ensuring that the stakes of the interaction are clear, in this instance by the vessel in which the object is displayed.

The use of the methods of display to escalate value[69] translated easily into the period of the cabinets of curiosities where the use of elaborate cabinet structures as devices of framing were able to escalate the collected objects from general to otherworldly status. As will be discussed in the *Association construct* these devices of framing also enabled a network of associations of meaning to be created. While the reliquary vessel was predominantly focussed on individual objects (though there are numerous reliquary vessels that held multiple relics) the act of display in the cabinets of curiosities enhanced the ability for the physical structure of display to escalate the otherworldly value and veneration applied to multiple objects. This positioning can also be seen to be reflective of the philosophical position that all collected objects are part of a world created by God, which means the method of display also supported the ability to transfer this notion of the greater ideal to the viewer.

The cabinets of curiosities, as was noted in Chapter Five, increased the physical elements of display in a way that made them more tangible than those of the reliquary, to initiate or guide the viewer to understand the inherent veneration or importance of the objects. This includes methods such as the use of mirrors to view objects in cabinets in the round, object labelling and the use of shelving to present objects all together. These techniques formed the basis of many practices undertaken in the early museum and in the traditional forms of museology that follow. This includes the creation of vitrines and dioramas as display formats[70] by which a viewer is able to view and engage with an object in a visual sense whilst the collected object remains protected in a sealed environment, frozen in both time and environment, in reflection of the inherent otherworldly value the object has as a result of its selection and inclusion in a collection.

---

[69] It is important to note here that the value discussed and suggested that is escalated within the Reliquary construct is the "otherworldly value" of which Susan Pearce articulates (Pearce 1992, p. 33). The acknowledgement of this power is based upon the concept, a positioned by Baudrillard, that an object once selected and included within a collection is no longer a part of the functional value scale it previously existed within. Instead it has moved into a value scale that has reference to its notion within the boundaries of the collection. This is no different, I argue, to the non-functional value of a collected object as material component of a work of art. Arguably as a collected object in *COIAP* is also a material, there is an additional layer of the value of the objects role as materiality within the work of art however, for the purposes of this research it has been defined as falling within the parameters of Baudrillard's position of outside of the function and Pearce's notion of "otherworldly" value. As this references relics specifically an acknowledgement of the position of Patrick Geary (1986) on the 'social construction' of the value of relics (Geary 1986, pp. 174-81) has not been included here within the discussed as it Geary references this value scale within the parameters of a discussion of relics as commodities and my research does not expand into the associative idea of commodification of collected objects.

[70] The negative frame of reference of these devices of display and the veneration and narrative transfer that they elucidate is the provision of dominant narratives from collector or collecting institution from views something that the notions of New Museology has fought hard to counter.
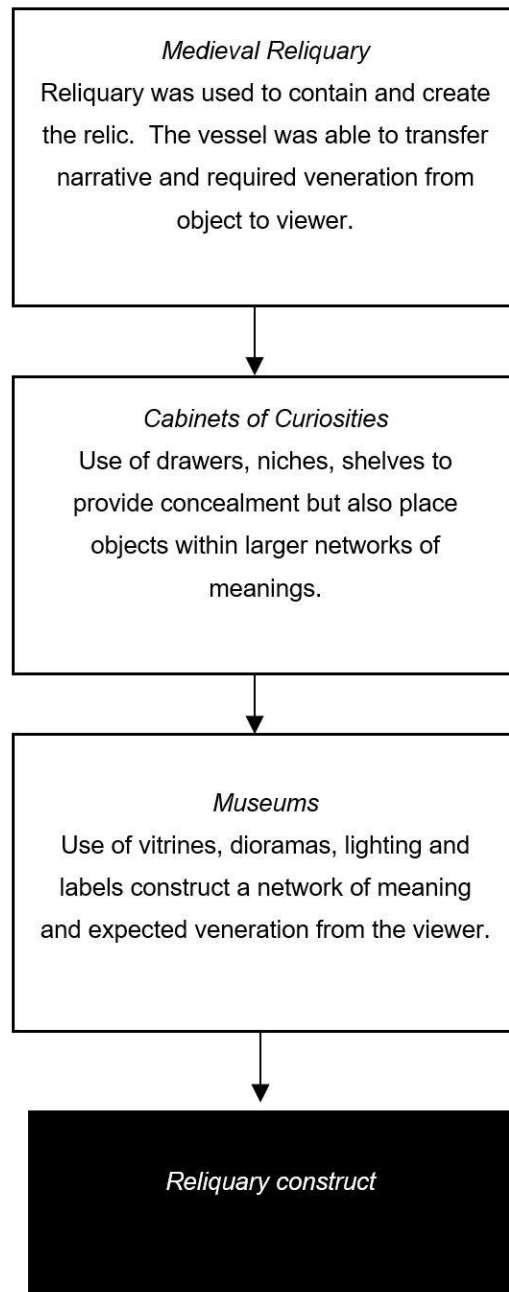
Figure 18: Diagram of historic precursors for Reliquary construct

As this diagram articulates the *Reliquary construct* as a theoretical paradigm is based upon the idea of enclosure and enshrinment present in the Medieval period reliquary vessel and was further developed in the cabinet structure of the cabinets of curiosities and the vitrines and dioramas of early and traditional museums from the eighteen to the early twenty-first centuries.

In a museum environment, this may take the form of a singular object contained on its own within a vitrine, with specialised lighting, support material or with the space for reflection and for a private collector, it may be a particular box, shelf or other vessel. While the physical detail and craftsmanship of museological devices of containment may not emulate the actual value and lavish decoration afforded to the reliquary and cabinet of curiosities precursors, they do however emulate the practice of using the act of containment and the physical space of a container to imbue a physical object with the magnitude of its cultural, historic or social significance. The diorama subsequently expands upon this and presents the collected object, in this case a taxidermy specimen, within a replicant environment of its original, enhancing its value based upon its perceived authenticity.

The *Reliquary construct* recognises the ability for a device of display to frame or contextualise the object within the parameters of the device of containment. In doing so, the act of display transfers the role for articulating value and narrative directly from the object to its device of display. The practices of using vessels or devices of containment to display objects alone, or in situ with other objects, over the history of collection processes and museology has provided a codified practice that artists have adapted in the creative sphere in *COIAP.* This display method of simultaneously containing and displaying objects through boxes, vitrines, dioramas, shelves and niches provides a structure and ability to escalate value, guide veneration and transfer narrative (often through the inclusion of labels or didactic texts) which is a praxis of creative expression when adapted in the creative sphere.

7.2.2 The *Association construct*

The *Association construct* references the method of placing objects within spatial relation to each other to elicit the 'reading' of objects in reference to each other and discusses the key elements of this practice which have been subsequently adapted in *COIAP.* Historically, this method of display is present in the late Medieval period where multiple relics may be placed within situ to create a collection, which Hanh refers to as the practice of 'nesting' and 'enclosure' stating "a relic's power might also be amplified through its association with a community of other relics, an aesthetic/material relic-ing manoeuvre we will call nesting and enclosure" (Hahn 2017, p. 57).[71] While this is present in the Medieval period it becomes a dominant mode of display in the subsequent periods of history with the rise of the cabinets of

---

[71] Hanh expands on this idea further in the notion of scalability noting "…in addition to the micro-environment of the portable reliquary, the power network of the relic is subsequently 'increased' through various layers: the sharing of space with other relics, and placement in altars, chapels and the larger environment of the church" (Hahn 2017, p. 57).

curiosities. During the period of the cabinet of curiosities[72] the placement of objects with spatial relation to each other began to exert an influence on the narrative or message that was presented. The use of structures of display including the cabinet itself played upon these relational meanings and used physical structure to manipulate or enforce the associations (Mauries 2009, p. 25). Mauries (2009) describes this also, within the idea of the period of cabinets of curiosities as fuelling a passion for "finding analogies":

> Thus through the revelation of hidden connections invisible to the uninitiated, and through the discovery of an essential affinity between objects far removed from each other in geographical original and in nature, collectors offered their visitors a glimpse of the secret that lay at the heart of all things: that reality is all one and that within it everything has its allotted place, answering to everything else in an unbroken chain (Mauries 2009, p. 34).

The use of these tools of presentation to inform and create meaning between objects continued into the early museum environment, where collectors such as Charles Willson Peale used the devices of association and display to articulate their philosophical or scientific perspective on their encyclopaedic collections. Susan Stewart's description of Peale's methods of display articulates this perfectly in two case studies referenced in Chapter Five. The first is the use of relational positioning of objects within the display to present the Linnaean classification system as a legitimised structure of display, as Stewart (1994) describes the 'vertical, hierarchical display of Peale's the *Long Room*' of the specimens, based upon the structures of Linnaean classification and the notions of biological evolution that followed is made by places these objects in a hierarchical display, each object is henceforth read in relation to the next and in this instance in a hierarchy (Stewart 1994, p. 206). The second is the use of the diorama style structure of stretched skins over frames and painted backgrounds (Stewart 1994, p. 207) or replicated environments (Stewart 1994, p. 217), as a representation of the natural environment from which species came. The placement of these collected objects in relation to each other supports the overall aim of Peale's collection to present an encyclopaedic representation of the world that would inform visitors of the intersections of the natural world.

The use of relational positioning of objects forms one of the most important structures of exhibition design within the museological environment. It creates a narrative structure which underpins the transference of knowledge or information from collecting institution to viewer. This is demonstrated through the following fictional narrative. During the course of wandering

---

[72] Whether the collections were displayed as a *estudes* in fourteenth century France, *studioli* in fifteenth and sixteenth century Italy, *Wunderkammer* in post 1550 Germany or the more generally termed cabinets of curiosities and in the case of some larger collections, wings of a building.

the halls of a museum a visitor inadvertently takes a wrong turn and finds themselves within a small room. Within this room they find a single display cabinet of metal and glass, empty with the exception of a single shelf upon which are placed three objects: a taxidermy bird of paradise, a magnifying glass and a small closed leather notebook. The cabinet only features a single label "Museum Collection: Kindly donated by Mrs M Morgan 1901." On viewing the scene in front of them the viewer unconsciously reads each of the objects with relation to each other and in doing so generates a narrative. After several moments in the room the viewer has come to the conclusion that perhaps Mrs M Morgan's husband or father was a late nineteenth century explorer or ornithologist who spent many years studying the native fauna of the highlands of Papua New Guinea. These objects seem to support this story when read in relation to each other.

This narrative may or may not be accurate: there may be a myriad of connections between the objects or simply none other than that each of them originated from a single donor. What this scene presents in an example of the behaviour of the viewer: that, when confronted with a display of objects in situ with each other; in the absence of any detailed contextual information; the viewer's unconscious thought process has an immediate and automatic reaction to assume a relationship between the objects. The placement of the three objects in the frame of the cabinet has forced the viewer to engage with the imbedded cultural practice of reading objects in relation to other objects that inhabit the same space in a display or collection, to generate a common narrative. This is a behaviour, representational of the *Association construct* which the collector, and specifically the artist as collector, will be highly conscious of.

It is this inherent understanding of objects having a relationship to each other in a conceptual sense, as a result of their spatial association with each other, which is a feature of artistic interventions in works of art which deal with institutional critique as well as *COIAP* works of art outside the critique based intention. The idea of reading items within relation to each other can be well understood as a manner by which to present juxtapositions that subvert this inherent unconscious belief and as a result, highlighting the constructed nature of this practice.

The *Association construct* does not separate the use of relational meaning in a conscious, unconscious or subverted manner. For the purposes of my research, the *Association construct* simply highlights the characteristic practice of using the spatial placement of objects within relation to each other to elicit or create associative relationships which may or may not
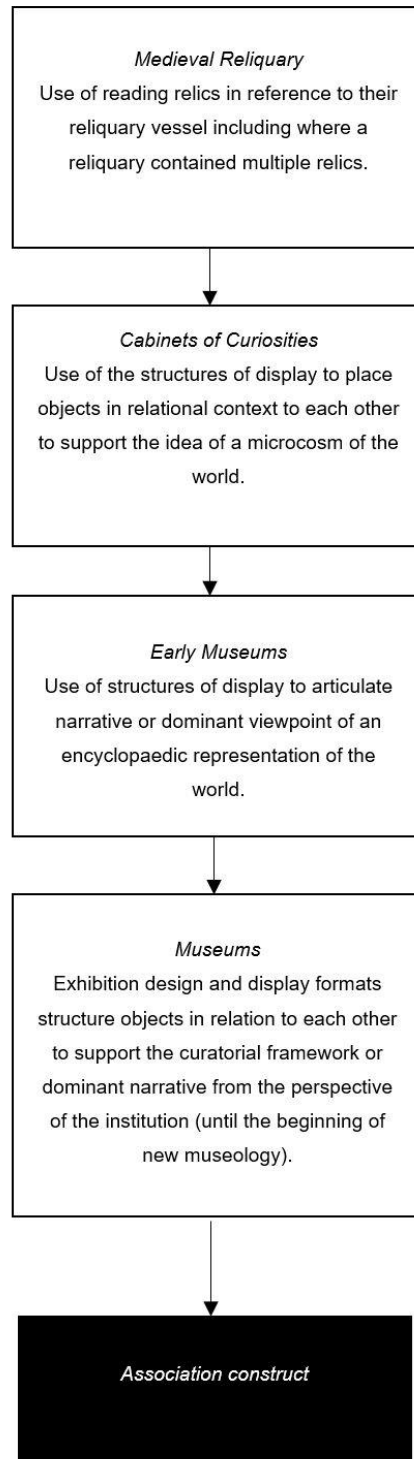
Figure 19: Diagram of historic precursors for Association construct

The use of methods and structures of display to create or highlight relational meaning between collected objects, as referenced in the *Association construct*, is part of a lineage of collection processes articulated in this diagram from the Medieval period reliquary to the exhibition design and display processes of the museum in the nineteenth, twentieth and twenty-first centuries.

have a basis in historical social, cultural or political facts. This *BPC* is also one of the best examples of the manner in which the *BPC* can be seen as engaging with an idea such as Bourdieu's *habitus* through the use of objects, as there is no inherent requirement for these actions to exist, and yet they do. In fact, they flourish as a structure of object interaction in historic collection processes and in museology. This technique of associative display or relative positioning of objects has also been easily adapted within the works of art of *COIAP*.

7.3 Conclusion

The five *Butterfly Pin Constructs* offer researcher generated theoretic paradigms that characterise elements of historic collection processes and museology which have been adapted in the creative sphere through *collected object inclusive artistic practice*. This theory of adaptation has been based upon resonances of the characteristic elements (represented in this research as the *BPC*) which can be observed in contemporary works of art that include collected objects. This chapter and the preceding chapter (Chapter Six) have described the *BPC* with reference to the key characteristics of the historic methods of collecting, classification and display that have informed the adapted practices, each offering a theoretical hypothesis for what may be, in *COIAP*, a contemporary stage of a long historic continuum of object interaction.

While positioning the *BPC* in relation to the practices which have informed them offers an entry point to a discussion about their relevance to *COIAP*, it only provides the framework of the characteristic practices of historic collection processes which may have been adapted into contemporary arts practice. To theorise on the function that these constructs may play within the works of art, it is subsequently beneficial to assess the *BPC* against the creative process as part of *COIAP* by reflecting upon the primary data of this research in the form of interview transcripts and visual analysis. To achieve this, Chapter Eight will present a comparison of the *BPC* with the interview data of the four sample artists, reflecting on their awareness of and engagement with historic collection processes.

This will be followed in Chapter Nine with an exploration of the creative process modelling and how this may provide the groundwork for producing a working model for the *BPC* within the creative process of *COIAP*. The placement of the *BPC* within the creative process then enables a comparison of these historically informed theoretic concepts to be positioned against the primary data from interviews with the sample artists and visual analysis of works of art. This will provide a two-fold outcome, to ascertain the resonance of historic collection processes within contemporary artistic practice and to utilise the model of the creative process with the *BPC* placed within it, to assess whether these theorised concepts of the adapted processes are an effective paradigm by which to assess a *COIAP* work of art.

Chapter 8. A Box of Wonders

8.1 Introduction

The *Butterfly Pin Constructs* exist as theorist generated concepts created to articulate the characteristic methods of historic collection processes that have been adapted into the contemporary visual arts. The information pertaining to historic processes was gained through existing literature sources. Gathering evidence related to the resonances of these processes which appear in contemporary practice required a combination of primary data collection from practicing artists in the form of interview responses and visual analysis of works of art. This primary data was then compared to the characteristics drawn from historic collection processes described by the *BPC*.

My research does not intend to suggest that the sample artists are engaging with the *BPC*, as the *BPC* represent post-practice theoretic paradigms used to examine works of art. This chapter offers the *BPC* as an instrument to canvas whether artists are aware of, or acknowledge key characteristics of historic collection processes which display as resonances in their artworks. This investigation combined with the visual analysis presented in Chapter Nine will offer an examination as to whether the *BPC* offer legitimate paradigms to discuss the resonances of historic practices that can be observed in *collected object inclusive artistic practice*.

As is outlined in the methodology, the primary data exists in the form of interview data gathered from the sample artists: Tom Risley, Donna Marcus, Patrick Hall and Glen Skien. Transcripts[73] of these interviews offer an insight into *COIAP* from a practitioner perspective, a viewpoint which is currently not readily available in existing literature on the collected object in visual arts. This data, which was gathered via a series of interview questions put to each artist, addresses the artist's awareness of, and conscious engagement with, historic collection processes.

8.2 Adapted historic processes in contemporary practice: collecting

8.2.1 Cyclic or libidinal collecting behaviours as theorised in the *Hunt construct*

The concept of a cycle of desire and satisfaction, as is characterised by the *Hunt construct*, presents a particular challenge when attempting to assess its presence through documented evidence in the form of interview data. This is largely because it is difficult to differentiate if the artist is discussing an object based cycle of desire and satisfaction (a driving factor for

---

[73] The interview transcripts are reproduced in full in Appendices B-E.

more general collectors) or a creative drive. Nevertheless, in an effort to evaluate whether there was any presence of a cyclic collection process of desire and satisfaction, as theorised in the *Hunt construct*, each artist was questioned on the parameters of their process of collection, specifically whether they collected just within the boundaries of their artistic process or also engaged with collecting outside of their artistic practice.

Marcus is a self-confessed collector both outside her artistic practice and within the search for aluminium cookwear as the material component of her art:

> I have always been a bit of a collector of things and my practice to some degree has grown out of this. The very first jelly moulds I collected were the beginning point of this body of work that I have been working on for the last decade. Initially I was just drawn to these objects and I collected them. I will often just collect objects that I find interesting, often the reason for collecting them isn't immediately explicit (Marcus, 5 July 2010, p. 1).

While Marcus does not articulate the existence of a desire and satisfaction cycle or similar cyclic process in her responses, she does indicate a drive to collect. The artist also indicates that her collecting is challenging to restrain: "I need so much for my work I have tried to use that as a way of restricting other collections but, such restraint doesn't come easily" (Marcus 5 July 2010, p. 1).

The artist speaks of her collecting activities with a level of emotional engagement. She also articulates the level of mental and physical fatigue that a continued practice of collecting (the type required to maintain collecting for her works of art) causes, stating:

> I do sometimes get a little bit of collecting fatigue after all those years and sometimes sort of like before I did a big project called *Trickle*…like all collectors you do get to a point where it does take over a little and you do want to be free of it, it is interesting to me that once a collection is complete people will often sell it. I think at the moment, I still walk into an Op-shop and still get excited by the jelly-moulds, there are very particular things that I can't help but get a thrill from even when I thought I was a completely jaded collector (Marcus 5 July 2010, p. 6).

It should be noted that Marcus is the only artist selected to indicate this level of impact of collecting upon her emotional and physical states. It is illuminating to highlight that Marcus indicates a sense of renewal of energy, or reinvigoration of interest upon sighting an object to collect, which could be extrapolated to reference a reinvigoration of desire in the *Hunt construct* framework.

Tom Risley also reveals in his interview responses that his collecting pre-dates his inclusion of collected objects in his art. When asked about the role of collection in his artistic practice and life, the artist specified:

I think they are interconnected you know, in some ways, not that I need an excuse but It has come out of a duality of beach-combing and wondering around the bush, which is always wonderful…yes…it is an excuse to do that, not that I need an excuse to go and find something but there is that duality in it (Risley 13 March 2010, p. 1).

Risley, in an anecdote on his thong works indicated a desire to acquire other objects based upon existing found objects; this is in particular reference to the inclusion of flotsam and jetsam in discarded thongs in his work during a particular period:

We were up at Archer Point…our daughter Trace, I think had collected half a dozen thongs, really beautiful ones, but you would hardly tell they were thongs anymore, they were pinks and liquorice all sorts…suddenly I was thinking well that is bloody interesting, you [know] when something just triggers, and I thought I must go and collect some more and they turned into the thong works and that is really what got me going on the found objects (Risley 13 March 2010, p. 1).

This quote references the role that collected objects had upon the artist's practice, which in this instance responds to the actions of impromptu collecting of an object type. Risley, while indicating the presence of a more overarching collecting practice, did not explicitly speak in terms of a cyclic process nor in terms of an emotive engagement that would constitute the desire and satisfaction cycle characteristics that are outlined in the *Hunt construct*.

Artists Glen Skien and Patrick Hall both appear to recognise the role of collecting within their artistic practice and yet, retain a degree of distance from the act, with the interview responses indicating that collecting is limited to the boundaries of their artistic practice. The profusion of collected objects that each engages with[74] indicates that within the space of artistic creation there may be a degree of repetitive collecting actions. These repetitive collecting actions by their nature are cyclic yet, there was no degree of desire or satisfaction stated in the responses.

Skien indicates that his engagement with *COIAP* has integrated his studio practice and collecting activities, stating: "I reached a point where I no longer separated the art of collection/gathering from what I did in the studio" (Skien 1 February 2010, p. 1). It is difficult to ascertain, from this comment, whether the artist means that art has now become synonymous with collecting or, if collecting that preceded art is now encompassed firmly in the creative process. Skien gives an impression of a degree of passion with regards to the creative process asserting an: "overwhelming sense to be making… a compulsiveness that I regard as a very poignant energy and the need and desire to be making… to be creative if

---

[74] This can be supported by visits to both artists' studio environments which were visited in the process of this research.

you like" (Skien 23 April 2010, p. 6). The artist also speaks of intuition or impulse in the use of collected objects noting "at the beginning there is an impulse or an intuitive response to these objects not having any rational concept of what you are going to do with them" (Skien 23 April 2010, p. 10). In neither of these statements is there any reflection upon the role of collecting or an indication of a cyclic or libidinal process. It would be pure conjecture to extrapolate the aforementioned statement to be inclusive of that element.

Patrick Hall defines himself as a collector only within the boundaries of his artistic practice:

> I am not a collector of objects per se… it is sort of not really an aesthetic fetish for me. It is more just a way of expressing ideas through objects really, so you almost have to have a lot of objects before those things coalesce into an idea really (Hall, P 13 March 2011, p. 2).

Hall draws the requirement for multiplicity from a position of the influence of his early training in printmaking which has a reliance on repetition and critical mass. This is an influence which Hall cites as indicative to setting up a tone of repetition and multiplicity in his practice, an artistic device he extends to collected objects:

> In art school I was doing printmaking and seeing objects repeated and on-mass does change its meaning and I think that is probably why I do the multiple drawers in a way, it sets up a personal rhythm and you find you kind of work through it in a certain way (Hall, P 13 March 2011, p. 2).

The manner in which Hall is able to articulate this resonance, offers another influencing factor on the creative process, that of the artist's original training. There is no content in these statements to indicate any form of cyclic process that could be seen as libidinal in any sense.

The interview responses provided evidence that two of the sample artists, Donna Marcus and Tom Risley reference collecting practices that preceeded their inclusion of collected objects within their works of art. This is a factor that could be indicative of the existence of a libidinal cycle of desire and satisfaction for certain objects. Marcus offers a model of a *COIAP* that offers the most congruencies with a historic collector and this may be a result of her collecting desires existing both within and outside of her artistic practice. She refers to the process of collecting in emotive language, in a similar way that Skien does about the act of making art. In contrast Patrick Hall and Glen Skien both indicated that they did not collect outside of the boundaries of their artistic practice, reflecting that there is less likelihood to be a libidinal cycle present with relation to collecting objects.

The primary data from each of the artists offers limited insight into whether any cyclic or libidinal process is engaged with during collecting. The mode of assessment put forward in the interview and analysis did not elucidate any consistent responses pertaining to a libidinal

cycle of desire and satisfaction. To interrogate this behavioural practice further would require additional research focussed on questioning whether a level of pleasure or emotive reaction exists in relation to the acts of collecting, either within or outside of the artistic process. In this research, the primary data is only able to offer an insight into whether the collecting is an active component of the artist's more general existence or whether it is addressed as a materiality in any other form. This is an accepted and acknowledged limitation of the interview format and data.

8.2.2. Collecting as an articulation of self in the *Encyclopaedia of self construct*

The *Encyclopaedia of self construct*, as a theorist generated paradigm, has been developed based on the historic methods of using collecting as a mechanism for the collector to explore or articulate notions related to their sense of self. This is supported by Baudrillard when he states "for it is invariably *oneself* that one collects"(Baudrillard 1968, p. 12). This characteristic practice of historic forms of collecting has a degree of resonance to the creative process of making art. As a subjective creative expression, a work of art (even when an artist is approaching a position of critique or universal concepts) is likely to encompass a degree of influence of the creator. In addition, as Bourdieu's *habitus* (Bourdieu 1980) defines, every individual is a product of the environment in which they developed and continue to exist. These two elements present a substantial challenge in defining the influence of self on collecting in relation to a work of art. As such it is accepted that there will be a degree of unavoidable hybridisation and conflation of these two elements in the responses.

Donna Marcus does not specifically articulate her collecting processes in terms of an explanation of self or a personal narrative. Rather, the discussion of the inclusion of collected objects within a work of art leads the artist to cite influences in a wide range of subject matter and topics including Modernism and the re-valuation and re-use of junk. The collecting of jelly moulds which Marcus articulates began her interest with modern aluminium cookware preceded her use of the object in her artistic practice. From this fact it can be inferred that there is likely to be a reflection of self in those objects however, this was not specifically elucidated in the interview responses. On this matter Marcus reflects only "initially I was just drawn to these objects and I collected them. I will often just collect objects that I find interesting, often the reason for collecting them isn't immediately explicit" (Marcus, 5 July 2010, p. 1).

For Marcus the act of collecting for *COIAP* supports universal concepts of interest to the artist such as the Modernist era, Formalism, commonalities between patterns present in natural and manmade objects and the history (in terms of social and cultural history) of the materials used. From the initial personal interest in this form of collected objects, Marcus' practice has

expanded to a degree that the objects collected act primarily as facilitators for creative expression reflective of the artist's particular interests.

Tom Risley's collecting of objects can be categorised in a similar manner to Marcus, with the original impetus to collect drawn from personal interest or activity. In Risley's instance this is related to his childhood yet, the resultant collecting for art is more about the collected object integrated as materiality within an existing art practice. The artist's only articulation of 'self' can be seen in the reference to his personal history and experience of beachcombing and wandering (Risley 13 March 2010, p. 1). There is a connection to family in the collecting that Risley undertakes: anecdotes that reference time spent with his mother as a dressmaker and his grandfather as a boat builder (Risley 13 March 2010, p. 9). He furthers this idea by also reflecting on the thong works, where the initial thongs were collected by his daughter and subsequently this familial act triggered something for the artist which initiated his collecting of those objects noting "I must go and collect some more" (Risley 13 March 2010, p. 1). In Risley's practice, rather than offering an echo of philosophy, the collected object as material facilitates physical interaction; an opportunity to play with placement, structure and composition in a physically motivated sense, with explorations of form and materiality "my art is as simple as I wonder what this would look like if I did that, so I go and do it" (Risley 13 March 2010, p. 2).

Glen Skien approaches collecting and any articulation of self in a very different way to Marcus and Risley. Skien's practice is focussed on an acknowledged personal mythology or narrative that drives the incorporation of collected objects and object forms into the artist's work. This is presented as a form of allegory or symbolism and yet, is not prescriptive and remains highly ambiguous in reference to the allegorical or symbolic meanings depicted. The artist articulates that he maintains an intentional ambiguity to these references, "a conscious vagueness" (Skien 1 February 2010, p. 3) as he describes it. This approach may enable a shrouding of the personal elements while continuing to permit the viewer to bring their own perspective to the process. These aforementioned references to self are very much linked to the artistic process as a whole and not specifically to collecting objects. This becomes apparent in artist statements such as "I see the making of art as a deeply personal engagement with life…a continual questioning of one's experiences of things"(Skien 1 February 2010, p. 3) and "to remain authentic and as close as possible to who you think you really are" (Skien 23 April 2010, p. 11) which punctuate the interviews.

In contrast however, Skien repeatedly references the self as the entry point of his practice. This is again repeated through phrases such as "it is that [sic] nature of the beast that it is obsessive and it is self-absorbing but, why do we have this history of individuals who do this,

in the hope that we are expressing something" (Skien 23 April 2010, p. 12) and "in the fact that they [works] do relate to childhood memories" (Skien 23 April 2010, p. 12). This is not to indicate however, that Skien's work is purely autobiographical as the artist reflects on many other influences in his artist practice including phenomenology, Japanese culture, film and concepts such as "a universal capacity for memory" (Skien 23 April 2010, p. 5) and nostalgia.

Patrick Hall does not link the act of collecting to an articulation of self in any instance in the interview responses. The artist only goes so far as to discuss his interest in the cabinet structure as a method of display referencing his personal perspectives on the role of such devices in historic and contemporary environments: "trying to make an enclosed world for yourself rather than trying to prove that you are master of the Universe" (Hall, P 13 March 2011, p. 3). He expands upon this and references the ability for a cabinet to act as a personally derived contained museum:

> I sort of use them in my own mind as my own little personal museum…it presents objects and then it sort of gives you an interpretation of those objects and it is presented within its own museum context…I can build my own free-standing space that sets up a relation between things…I almost see each drawer as a paragraph or a sentence about a particular thing (Hall, P 13 March 2011, p. 5).

In this interview excerpt it is the method of display that is facilitating this relationship, not the objects included, hence this comment does not reflect on the same elements that are encompassed within a theoretical notion such as the *Encyclopaedia of self construct*. While this comment by the artist could be extrapolated to include the objects, without this being stated explicitly, this remains a subjective interpretation only. Hall's practice generally approaches more universal conditions and ideas interweaving those with his own and other's stories. Grace Cochrane (2004) highlights the first entry point of an element of self in one of Hall's cabinet works in quoting Hall speaking on the work *The Crossing* 1994, which was made following the death of the artist's mother and discusses both his family's past but, also a permanence of change following loss (Cochrane 2004, p. 18). While this content is prevalent in secondary sources, it is generally linked to works of art as a whole and not specific to the act of collecting. This was not transferred explicitly in the interview responses.

The interview responses across all sample artists presented a high level of variance in how each artist connected with collected objects as a form of reflection of self. The content of the interview responses does not offer definitive qualitative measures to assess whether it is likely that the artists are using collected objects to articulate a sense of self, in the same way as historic collectors are documented to have done. Additional research reflecting in further detail

on the motivations of collecting and the conditions which lead to object selection would be required to provide further clarity on these elements.

8.3 Adapted historic processes in contemporary practice: classification

8.3.1 Actions of classification as per the *Pigeon-hole construct*

The *Pigeon-hole construct* offers a theorised adaptation of the mechanism of classification from historic forms of collection processes to contemporary visual arts practice. In this frame of reference, the mechanism of classification is that of object filter, acting as a regulatory element between processes of collecting and display. Under this definition of classification and the characteristics of the mechanics of classification noted in the *Pigeon-hole construct*, each of the sampled artists engage in a direct way with classification within their artistic practice.

Donna Marcus' primary classification categories are: materiality, function and form. In the body of work to which my research refers these are categorised primarily by material = aluminium or plastic; and function = domestic tools or cookware. The classification of form appears to depend on the first two classification categories being satisfied and is then applied on an aesthetic basis dependent on resources available, as can be seen in Figure 20 which shows a detail of Marcus *Observatory* 2006. Marcus' practice more broadly also incorporates plastic forms and fabricated forms in other materials.

The artist reflects in her interview that her interest began with modernist aluminium jelly moulds. These initial collected objects, forms which were a domestic feature in many Australian kitchens throughout the post-WWI period, has subsequently extended in Marcus' artistic practice to collections of saucepans, teapots, steamers and a variety of other forms of aluminium cookware. Marcus incorporates additional classification categories which take into account the period and also colour, shape and size within the creation of a work of art. The artist's classification is commented on by Louise Martin-Chew (2012) who, upon a visit to the artistic studio, remarks on the stacked aluminium forms which have been classified "according to colour, object and shape" (Martin-Chew 2012, p. 24). The article also includes an image of the artist in the studio featuring those forms.

This structure can be inferred to be derived, to a degree, from a combination of Marcus' training at Art School in painting (Marcus 5 July 2010, p. 5) and the artist's interest in Formalism and Modernism. The artist also feels a particular resonance to the use of, and value of, aluminium as a modern material in the post-war era, which encompassed concepts of hope and optimism, as she states:

Part of that absolute beauty in how they were designed I guess is to do with that whole history of Modernism and that optimism of that part of the century…the way that a jelly mould actually does look a lot like part of an aeroplane and again you make a spaceship out of jelly moulds and that lovely modernist history. I guess the project of increasing efficiency and clearly with all of the materials ending up as junk there were holes in that project but, it does show that spirit of optimism and that they are like a lot of industrially produced things at the time be it the top of a sugar bowl or a jet engine or a nose-cone of an aircraft (Marcus 5 July 2010, p. 5).

Figure 20**: Donna Marcus *Observatory* (detail) 2006. 153 x 133cm. Installed in Parlour exhibition 2006 at the Dianne Tanzer Gallery in combination with Global Arts Projects.**
Image courtesy of the artist. © Donna Marcus.

The form of classification delineations utilised by Marcus share commonalities with the taxonomies and categorisation structures of many traditional and contemporary museological environments, each of which use combinations of time, function, form and other aesthetic qualities to categorise their collections, in particular where collections hold a multiplicity of similar objects.

The interview with Patrick Hall offers no definitive reference to classification, though the discussions of cabinets and filing cabinets and their function within society indicate a knowledge of the role of classification as a mechanism or object filter. Zara Stanhope

comments on Hall's work and the influence of filing cabinets, as noted in the Literature Review. She indicates that the works are "emotional filing cabinets…an attempt to store and order the intangible" (Stanhope 2007, p. 30), the emotional filing cabinet idea being originally drawn from Cochrane (2004). The artist's engagement with museological classification structures, in particular natural history taxonomies, is highlighted by Cochrane in her monograph on Hall indicating "a continuing theme is to do with storage and classification: trying to make sense of evidence of who we are and what we do" (Cochrane 2004, p. 30). This however, appears to be primarily a critic's or theorist's position.

Glen Skien utilises a personally derived classification system focussed on symbolic motifs in his works of art. The motifs appear to be applied through collected objects and also applied through drawing and printed visual markings. This is remarked on by Grishin (2009) who links these repeated motifs to Jungian psychoanalytic symbols including the bird and the boat (Grishin 2009, p. 59). This use of symbolic representation, which I note as a form of object and motif classification, is also remarked upon the Nash (2009) and Martin-Chew (2010). Skien himself, gives limited indication in his interview on the structural format that this classification system has however, its nature as related to personal components can be suggested regarding his commentary of the use of "birds" and "boats" during the course of the conversations (Skien 23 April 2010, pp. 1; 12-3).

Tom Risley's artistic practice references a wandering and beach-combing collecting process and the artist indicates with references to the 'thong works' that there is a level of intuitive or serendipitous element of categorisation. While the artist does not speak to classification in the interview data, there is a sense that if a classification system was present it may be drawn from a responsiveness to the natural selection of the environment. Risley's work *Still Life with Vases* (1991-1992) indicates a form of classification of discarded materials of a specific nature i.e. wood and particular forms, lengths etc. which has facilitated the inclusion of an arrangement of these found materials into the specific vase shapes. However, as these are found materials as opposed to found objects, they may fall slightly outside of the parameters of the discussion of collected objects. Based upon the hybrid nature of the included classification forms noted in the *Pigeon-hole construct* and the reflection on the mechanism of classification as a filter, as opposed to a predetermined format of classification, it is included as relevant for my research purposes.

As has clearly been outlined, there was limited specific articulation of the integration of classification structures in artist's responses. This can be seen in part to be a limitation of the format of questioning, which did not ask specific questions on this topic. It may also speak to

adaptation of these structures into the visual arts as an unconscious practice, an element which falls outside of the scope of this research.

8.4 Adapted historic processes in contemporary practice: display

8.4.1 The use of containment and enshrinement to escalate value, veneration and understanding as per the *Reliquary construct*

The *Reliquary construct* references the way in which historic collection processes have used containment and enclosure as methods of display to convey otherworldly value, evoke veneration and communicate narratives related to collected objects from collector to viewer. These characteristic elements of historic collection processes are adapted into *COIAP* in various forms including: the use of devices of display to contain; the inclusion of labels or text to transfer meaning; and the additional qualities such as lighting and positioning of a collected object. The elements that are theorised in the *Reliquary construct* will be discussed with relevance to any commentary in the interview, or notes in secondary material in order to denote awareness of, or engagement with, any historic precursors that include similar methods.

Donna Marcus does not articulate any explicit references to actions of containment or enshrinement related to display in her interview responses. The artist does however comment on the transformative actions of the site of display, in particular the boundaries of the 'white cube' of the gallery space (O'Doherty 1999) with reference to her early works, in particular her wall-based installations noting:

> to me they were [her early works] absolutely about the gallery completing them as paintings, it was about framing and all those things that you mentioned and they only when they are installed on the way and the lovely crisp wall of the gallery…I retrieve lowly things, mainly scrap metal and try to expose meanings and memories by inserting these things into a pristine modern space (Marcus 5 July 2010, p. 5).

While this quote explicitly references a mode of display that is particular to the art gallery environment and to Post-Modern theory (which is not a particular focus of this research in terms of historical precursors) it does highlight the artist's cognisant engagement with a structured and theorised method of display in *COIAP*. The use of the 'white cube' of the gallery space to perform a transformative act on collected objects, while post-modern in its direct reference point, is reflective of a key characteristic of historic display characterised by the *Reliquary construct*: the ability for the method of display to escalate objects with limited aesthetic or functional value to a high status of 'otherworldly' value (Pearce 1992, p. 33). As the artist states:

perhaps at heart I am an old-fashioned modernist in that I really do like the 'white box' and the transformations of materials inside the gallery. One of the really early works that I did which was the City Series which was made up of grids on the wall and really the gallery completed the work (Marcus 5 July 2010, p. 5).

She expands upon this with a reference to the influence of her training as a painter and also her interest in Formalism:

Absolutely and to me those early works, my background was actually in painting which is what I did at art school anyway but to me they were absolutely about the gallery completing them as paintings, it was about framing and all those things that you mentioned and they only work when they are installed on the wall and the lovely white crisp wall of the gallery. Obviously playing with the sense that you take these dirty old pots and clean them up and hang them and they become these lovely formalist things or objects and you can play with that further in terms of using them in terms of a palate and painting with them. Aluminium too is an incredibly reflective material that allows you to layer and change and make mixed colours by layers. I retrieve lowly things, mainly scrap metal and try to expose meanings and memories by inserting these things into a pristine modernist environment (Marcus 5 July 2010, p. 5).

Tom Risley does not comment on methods of display within his interview responses. Methods of display are an element of artistic practice that are not often highlighted in secondary sources discussing Risley's practice. The exception, is the ability for the inclusion of collected objects within a work of art to transform their value to an otherworldly[75] category, described by Steven Tonkin in reference to Risley's practice as "a transmutation of commonplace objects" (Tonkin 2005, p. 7). This statement is more specific to collected objects inclusion as a material component of a work of art, and as such, it does not link to the forms of containment or enshrinement noted in historic collection processes.

While the use of containment of collected objects within Glen Skien's assemblage works is an aesthetically dominant element, this is not referenced to any historic precursors. In the first interview Skien discusses the box construction as influenced by a visit to Japan and the witness of *bento boxes* which the artist saw as "the most practical form of connecting objects and prints" (Skien 1 February 2010, p. 5). He continues to note that he sees a "connection to childhood…of a revisiting of that time in our lives when we could totally absorb ourselves in something…the box of course has that childhood connection of keeping secret collections of objects hidden away (Skien 1 February 2010, p. 5). The artist also speaks to the idea of enclosing, sometimes a conscious action and sometimes intuitive, and the power transference

---

[75] See (Pearce 1992, p. 33).

enabled by small structures. Later, in the second interview, the artist does link the ideas of the box works and containment stating "there is a whole series of works based on this containment and perhaps that is what the boxes do, part of it" (Skien 23 April 2010, p. 14). These responses by Skien address a number of the core ideas that the historic display processes addressed by the *Reliquary construct* engage with, though they are approached from a different perspective.

In the second interview Skien discusses the element of binding, a technique that is present within a number of his box works. The artist indicates that at its essence it arose as a practical solution to a creative problem with the work *fifty ways to leave your lover*:

> I needed to write 50 synonyms for the word leaving of the reverse side of the 50 images I had made. So, I simply bound them together with bundles of paper in between. It served a very practical purpose but also added a certain mystery to their meaning and what may be contained in each wrapped parcel (Skien 23 April 2010, p. 7).

He indicates an awareness of the notion of transference of meaning and containment that such an action or method, when paired with display, can illuminate.

In a similar manner to Skien's practice, Patrick Hall's works of art demonstrate elements of containment and enshrinement of objects that could be characterised as historically derived. While Hall does not make any explicit references within the interview responses with regards to these ideas, the structure of the cabinet as a conceptual notion is discussed at length.

While the elements of display (enclosure, containment, enshrinement), characteristic of historic collection processes are visually evidenced in *COIAP* works of art, there are limited instances of acknowledgement in the interview data of these techniques being intentionally utilised by the artists. This may be either a result of how the interviews were conducted and the lack of explicit references in the questions to the application of these techniques, or it may be that these techniques are applied in a less conscious manner than was initially theorised.

8.4.2 The use of spatial allocation of objects to create relational meanings as per the *Association construct*

The *Association construct* offers a theoretical paradigm that outlines the characteristic practice in historic collection processes of placing objects within spatial association with each other to generate relational meaning. This associative relationship is an integral method of processes of display from the cabinets of curiosities and remains a crucial technique in traditional and contemporary museological displays. While most of the works of art by the sample artists show a degree of aesthetic resonance of this form of display method only Glen Skien and

Patrick Hall note any awareness of or engagement with the methods of display which are defined in this research by the *Associated construct* paradigm.

Skien acknowledges employing methods of associative spatiality of objects in his artistic practice with the intention of generating relationships in terms of meanings and narrative. The artist communicates this technique in the first interview indicating that "putting things into individual compartments is I think presenting them as a collective idea…yet also saying that individually they have their own significance…and if you remove one item the relationships change" (Skien 1 February 2010, p. 5). The use of spatial interaction to elicit relational meanings was reiterated by the artist in the second interview with the response "I am aware of the possibilities of both new and pre-existing relationships that come into play once I begin to create relationships with such images [collected photographs] and my own works…There are often many subtle inter-relating aesthetic associations within these box assemblage pieces" (Skien 23 April 2010, p. 4).

Hall is also clear in his interview responses that his use of the structure of the cabinet, in particular its drawers, represents an awareness of the ability of this method of display in facilitating the generation of relationships between objects. The artist highlights this awareness in his description of his use of the cabinet as a form of personal museum, a structure which, in the same means as the *Association construct*, references both association created by spatial positioning and the application of this process in the museum:

> I can't exactly build my own museum but I can build my own free-standing space that sets up a relationship between things…I almost see each drawer as a paragraph or sentence about particular things… the thing is in drawers it can be a non-linear experience, as in that you can open the bottom one first so it is up to the interaction that sets up the particular relationship and that has always interested me – that it is not a static thing (Hall, P 13 March 2011, p. 6).

The awareness of the capacity for relational meaning to be generated through the methods of creating associative spatial structures in display is articulated clearly by Hall and Skien. In contrast Risley and Marcus made no responses in the course of their interviews related to the association of objects and the subsequent development of object relationships or narratives as a consequence of these actions.

8.5 Conclusion

Reviewing the interview data from the sample artists, Donna Marcus, Tom Risley, Glen Skien and Patrick Hall, through the lens of the *Butterfly Pin Constructs* as representative of characteristic elements of historic collection processes, presents vacillations of the awareness and conscious application of methods during the actions of collecting, classification and

display within *COIAP*. This variance has been elevated solely upon the data gathered in the original interviews (as transcripts) and was not supplemented with clarification or challenges to responses. As the interview structures did not explicitly frame or discuss the characteristic historic collection processes or the theoretical paradigms of the *Butterfly Pin Constructs*, there was no guidance or framing to elicit specific responses. This is both an advantage, at being able to see an organic response format however, it has also resulted in a gap between what can be observed in the works of art, in terms of apparent resonances in historical practice and what can be ascertained from the artist's perspective based upon their interview responses. In the future, a more analytical interview format (or survey) that offers an advanced degree of interview structure and a clearer articulation of the characteristics may elicit very different reflections on artistic practice.

As the interview structure did not seek to gain specific answers to each of the suggested characteristic practices related to collecting, classification and display, a comparative process of visual analysis has been undertaken and will be presented in the next chapter. This visual analysis presents the observed elements and positions them, through a simplified model of the creative process, as inputs. Where there is a contrast between what can be observed and what has been noted here in the review of the interview data, that contrast will be explored, thus establishing a model to bring closure to the analysis in the concluding chapter of this thesis.

Chapter 9. Visualising the *Butterfly Pin Constructs*

9.1 Introduction

My research proposes five *Butterfly Pin Constructs* as theorised paradigms to investigate the adaptation of methods from historic collection processes into *collected object inclusive artistic practice*. As has been outlined in Chapter Eight, the interview responses offered substantial variances when reviewed through the framework of the *BPC*. To present an alternative method of examination to that found in Chapter Eight, a visual analysis of two works of art from each artist was undertaken. This visual analysis views the works of art through the lens of the *Butterfly Pin Constructs* to identify, visually, where works of art appear to engage with archetypal practices of object interaction that are characterised in this research by the *BPC*. The examples that are outlined in the visual analysis can be described as *resonances* or *effects* of the implementation of the characteristic practices framed as *BPC.*

To support the visual analysis, a theoretic model of the *BPC* as inputs in the creative process was generated (see Figure 21). This model assists in identifying the effects or resonances of historically informed methods of object interaction in works of art. This chapter will initially discuss the generation of the theoretic diagrammatic model of the *BPC* within the creative process and the role it plays in this research. This will be followed by a demonstration of the use of the diagrammatic model of the *BPC* within the creative process to facilitate a discussion of the historically informed elements of collecting, classification and display observed during a visual analysis of works created by each of the sample artists. This will be undertaken by analysing nominated works of art and will include a summarisation of how each artist displays visual influences of adapted historic processes within their artistic practice.

9.2 Positioning the *Butterfly Pin Constructs* in the creative process

The *BPC* offer a theoretical framework to discuss the resonances of historic collection processes observed in *COIAP* works of art. As theoretic entities, the constructs describe an array of characteristics, drawn from historic precursors, that may be exerting influence on how artists interact with collected objects. To expand upon the *Butterfly Pin Constructs* as purely a theoretical description of practice, a model of the *BPC* within the creative process was required. In addition, this model offers a structure by which to examine contemporary artistic practice in a visual sense, to facilitate a discussion on how works of art represent characteristic elements of historic collection processes. The creation of this model and the theoretic positioning of the *BPC* within the creative process does not state that the artists are engaging with the *BPC* (as these theories exist as conceptual notions only) rather, it offers a manner by which to explore these historic resonances in visual arts practice.

To present the *BPC* as a series of paradigms which characterise forms of adapted methods of collecting, classification and display within the parameters of visual arts creative practice, an understanding of how the creative process works is invaluable. While design theory and creative thinking research were both originally reviewed in understanding the creative process, the survey of literature provided that theories of creative thinking research and creative process modelling would be of the most relevance to estimating how adapted methods of collection processes could act within the creative process. As has been outlined in detail in the Literature Review, creative process research focusses on the way in which problem solving occurs in creative individuals, progressing from the classic preparation, incubation, illumination and verification model of Wallas (1931) to culminate in the complex multiple feedback cycles of Mace and Ward (2002) which can be seen in Figure 10.

Creative thinking and creative process research enabled an understanding of the cognitive pathways which *COIAP* artists would be undertaking during the artistic creative process. This approach allowed for conjecture on where the *BPC* as theorised notions of adapted collection processes might exist within the creation of a work of art. The model was informed by the creative process modelling of Mace & Ward (2002) seen in Figure 10 . However, as there is no evidence or empirical studies comparing artists who use collected objects with those artists surveyed by Mace & Ward, this form of complex modelling has been used solely as a structural underpinning to create a simplified theorised process model for the *BPC* (see Figure 21). The simplified process model which places the *BPC* in the creative process seen in Figure 21 was developed in accordance with the three common stages that appear to exist between the creative process and the collection process: intent, process and outcome. In terms of a collecting process, the intent would be the idea in the mind of the collector; the process would facilitate the inclusion of the acts of selecting/collecting, classifying and displaying objects and the outcome would be the collection. For a *COIAP* creative process, the intent would be the notion or creative problem to be addressed, the process would progress to the making of the work of art (physically and cognitively) and the outcome would be the finished artwork. In comparing the simplified model to the Mace & Ward (2002) model (Figure 10) the simplified model would find a comparative beginning at reference "Phase 2 (Idea Development); Phase 3 (Making the artwork and idea development) and Phase 4 (Finalising the artwork)" (Mace & Ward 2002, p. 183).

The simplified model will be used as a diagrammatic point of reference with which to organise visual analysis on works of art for each of the sample artists. Performing this function, the model allows a visual representation of observed elements of *BPC* in the work, which I propose offers resonances of historic collection processes.
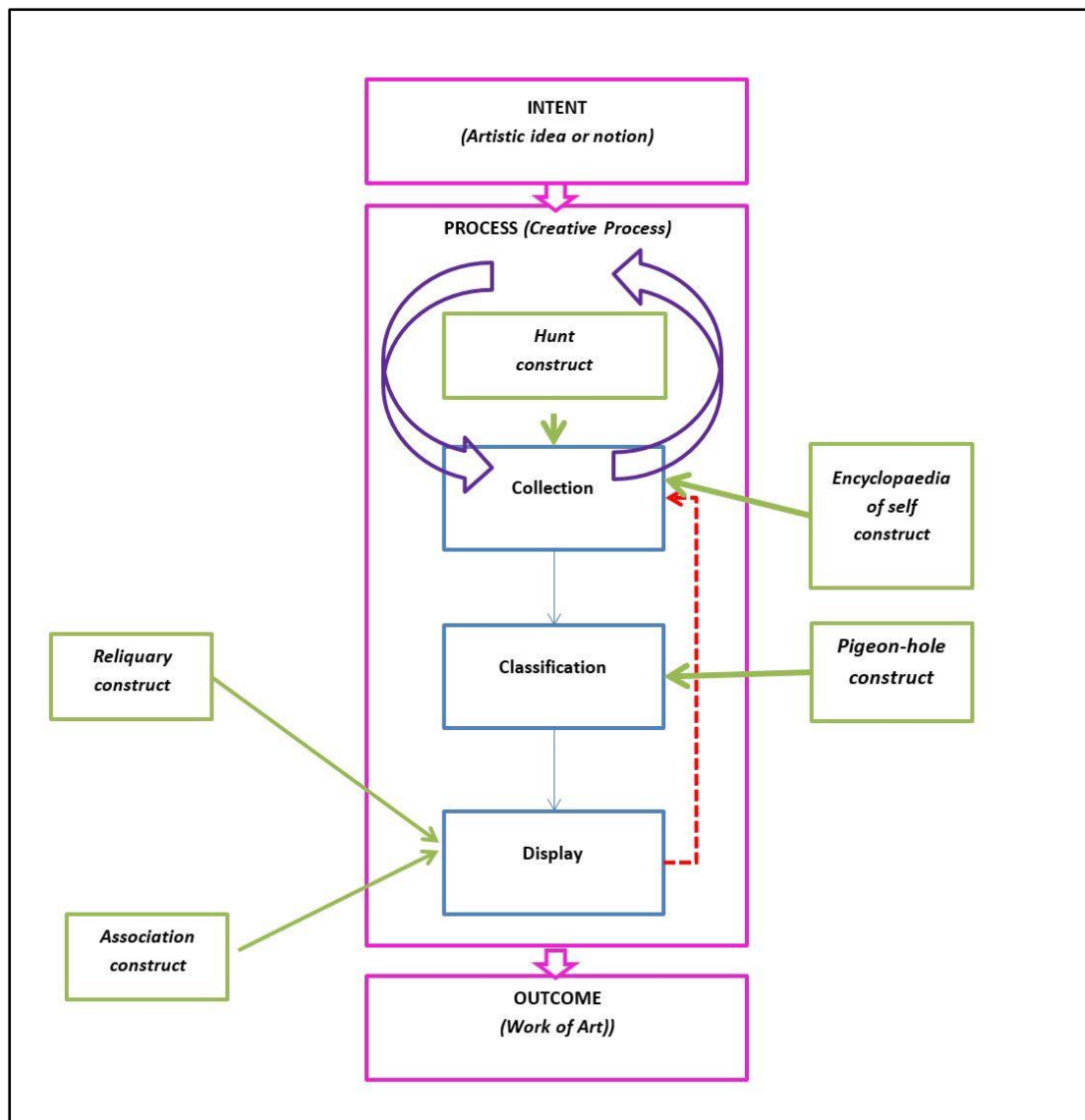
Figure 21: Simplified researcher generated diagram of the *Butterfly Pin Constructs* as inputs within the creative process

9.3 Using the *Butterfly Pin Constructs* creative process model as a case study structure for visual analysis

The *Butterfly Pin Constructs* offer a means by which to discuss elements of *COIAP*, in particular the methods that *COIAP* has inherited or adapted from historic processes of collecting, classifying and display. The *BPC* have been used in this manner in the previous chapter to discuss interview responses of the sample artists, with varying levels of success. To provide a counterpoint to the review of the interview data, a visual analysis of two key *COIAP* derived works of art from each sample artist will be presented in this chapter. The visual analysis examines the work of art through the framework of the *BPC* to identify if there appears to be, in visual terms, the influence of any historic forms of collecting, classification

or display into the creative process. In short, what is measured through the visual analysis is the resonance or effect of the methods articulated by the *BPC* applied in the creative process. To assist with this discussion within the creative process, the diagrammatic model of the *BPC* will be used to note the observed influences, with a short summarisation provided in addition to each diagram.

9.3.1 Donna Marcus *Observatory* 2006 and *Trickle* 2009

The works, *Observatory* 2006, and *Trickle* 2009 have been selected from Donna Marcus' *collected object inclusive artistic practice*. *Observatory* 2006 (see Figure 20 and Figure 22) is a wall-based sculptural installation constructed from anodised aluminium lids of domestic cookware. Each of the anodised lids, contrastingly plain and striking Prussian blue aluminium, are displayed in formal composition that echoes the shape of a snow-flake or similar natural form. The blue anodised aluminium lids create a six-point star pattern in the centre of the work and this internal object arrangement radiates a visual energy towards the furthermost point of the composition. The shapes of the original aluminium cookware forms (arc shaped forms with two straight sides and one curved side) produce a continual patterning of curved and straight edges. Structured in a similar manner to an Islamic mosaic, the work has an inherent rhythm to it which keeps the eye moving continually across the configuration.

The work features an engagement with several characteristic features of historic classification as is characteristic of Marcus' wider practice. In this work, as is outlined in the following diagram (see Figure 23) the aluminium forms are categorised by a hierarchic combination of materiality, form and colour. A degree of engagement with creating associative relationships between objects (as is framed in the *Association construct*) also appears to be present, as each of the aluminium cookware forms are required in situ with each other to create the full wall-composition. The compositional structure is informed by boundaries and structures to contain objects and escalated value. In *Observatory* this takes the less traditional form of the gallery environment as the vessel of containment. It is this structure of display that is able to escalate the collected objects from detritus to art, as is outlined in the *Reliquary construct*. It should be noted however, that these two observed elements could also be referential of Post-modern artistic practices of installation.

A repetitive or cyclic collecting process is implied by the volume of similar objects included in the sculptural installation, however, visual analysis offers no mechanism to assess this element accurately. While the volume of similar material suggests a collecting desire and satisfaction cycle (characterised by the *Hunt construct*) without documentary evidence from the artist, the visual information alone is inadequate in making this assessment. The work of

art does not appear to contain visual characteristics that are referential to the self, as would be characterised by elements discussed in the *Encyclopaedia of self construct*.
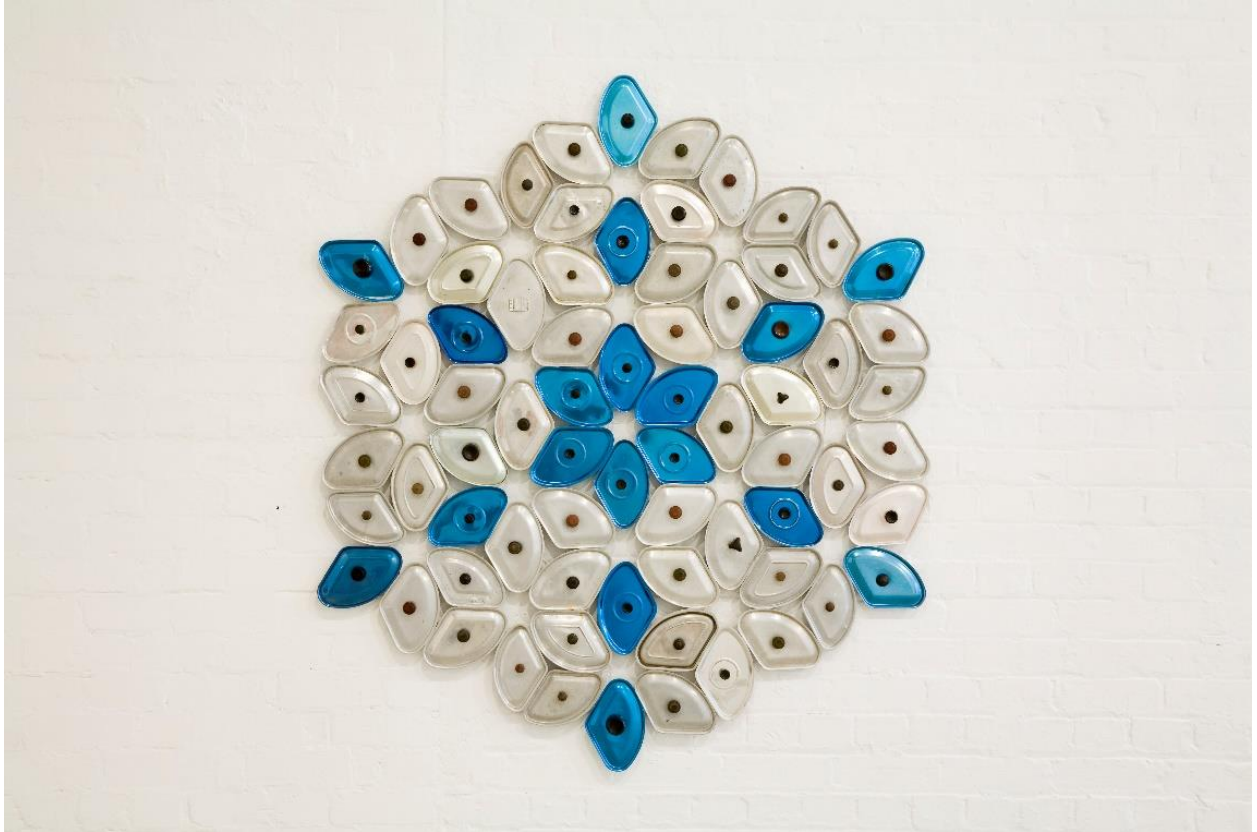
Figure 22: Donna Marcus *Observatory* (detail) 2006. 153 x 133cm. Installed in Parlour exhibition 2006 at the Dianne Tanzer Gallery in combination with Global Arts Projects.
Image courtesy of the artist. © Donna Marcus.

INTENT

PROCESS *(Creative Process)*

Hunt construct

Hunt construct:
Implied by repetitive forms of collected forms but unable to be assessed by visual analysis alone.

Encyclopaedia of self construct
Not present

Collection

Pigeon-hole construct
Classification system based on 1) materiality 2) form 3) colour in this instance 1) aluminium, 2) cookware 3) blue and white

Classification

Association construct
Objects are read in relation to each other as they combine to form a single entity both in terms of pattern and creating a work of art.

Display

Reliquary construct
The gallery wall acts as a form of containment or vessel escalating the form from discarded aluminium cookware to art.

OUTCOME
Donna Marcus *Observatory* **2006**

Figure 23: Visual analysis diagram of Donna Marcus *Observatory* **2006**

**Figure 24: Donna Marcus *Trickle* 2009, anodised aluminium and steel rods, variable dimensions.
Collection of Brisbane City Council, Public Art.
Image courtesy of the artist. © Donna Marcus.**

Donna Marcus' *Trickle* 2009 is a site-specific sculptural installation which utilises discarded modernist cookware to create sculptural forms that mimics stalactite, stalagmite or icicle formations (see Figure 24, Figure 25 and Figure 26). These conical configurations extend from the roof of the 400 George Street building in Brisbane towards the floor and in reverse from the floor to roof, reaching various lengths of extension. Some of the sculptural forms conclude in a defined point, others finish in a rounded form – this differentiation reflects the manner in which stalactites, stalagmites or icicles are continually growing.

Figure 25: Donna Marcus *Trickle* (detail) 2009, anodised aluminium and steel rods, variable dimensions. Collection of Brisbane City Council, Public Art. Image courtesy of the artist. © Donna Marcus.

The visual analysis of *Trickle* 2009 using the creative process model (see Figure 27) and the *Butterfly Pin Constructs* produced very similar outcomes to *Observatory*. This similarity is thought-provoking, given the visual differences between the two works of art and the site-specific nature of *Trickle*. This work also implies a repetitive or cyclic collecting process by the sheer volume of similar objects included in the sculptural installation, yet, without clarity from the artist on the collecting process for this particular work, this can only be suggested as a possibility by interpreting the visual cues. Classification is represented in this artwork by a

hierarchical combination of materiality and form. In comparison to *Observatory*, the colour element is replaced in *Trickle* by a graduation of size to create the interconnected length and narrowing of diameters of the forms as they extend towards the ground or upwards to the ceiling.

There is a similar level of spatial association and generated relational meaning between objects present in both *Trickle* and *Observatory*, as both artworks feature objects as components of a full composition. There appears to be a slight connection to the notion of containment in *Trickle*, as characterised by the *Reliquary construct*. As this work is site specific[76] the environment is naturally a component of the work. As a result, it is challenging to extricate the two elements from each other.

Figure 26: Donna Marcus *Trickle* (detail) 2009, anodised aluminium and steel rods, variable dimensions.
Collection of Brisbane City Council, Public Art.
Image courtesy of the artist. © Donna Marcus.

---

[76] It would be an intriguing new interpretation to apply the notion of methods of display to the practice of installation and site-specific art in the future to determine whether there was any relationship of influence between the two.

INTENT

PROCESS *(Creative Process)*

Hunt construct

Hunt construct: Implied by repetitive forms of collected forms but unable to be assessed by visual analysis alone.

Encyclopaedia of self construct
Not present. References natural forms not personal narrative.

Collection

Pigeon-hole construct
Classification system based on 1) materiality 2) form 3) size, in this instance 1) aluminium, 2) cookware 3) graduating sizes (large to small).

Classification

Association construct
Objects are read in relation to each other as they combine to form a single entity. The single stalactite-like forms are read in relation to each other (and the space) to reference the natural form of a cave in the urban environment.

Reliquary construct
Not present. While the works are framed within a building it does not reference containment but mimicry of the environment of a cave.

Display

OUTCOME
Donna Marcus *Trickle* **2009**

Figure 27: Visual analysis diagram of Donna Marcus *Trickle* **2009**

**Figure 28: Tom Risley *Thong Head* 1985. Weathered rubber thongs, steel, hair brushes, wood.
Dimensions variable. Collection of the National Gallery of Australia
Image courtesy of the National Gallery of Australia. © Coral Risley.**

Thong Head 1985 and *Still Life with Vases* 1991-1992 were both selected from Tom Risley's oeuvre as indicative of the artist's *collected object inclusive artistic practice*. *Thong Head* 1985 is an installation work of six standing abstract figures, each constructed from a length of timber with a supporting base (see Figure 28). Ranging in heights, each anthropomorphic form is topped by a 'head' constructed from a combination of thongs and brushes which are reminiscent of the facial structure of an African mask or of a trophied animal head. The use of the three-dimensional elements of the sculpture allow for shadow-play of the forms upon the white-wall behind, offering an additional dimension of visual engagement with the sculptural forms and making the space of display an integral element of the composition.

The numerous similar collected objects required for Riley's *Thong Head* 1985 (see Figure 29) implies the existence of a repetitive or cyclic process however, as was stated with regards to Marcus' practice, it is not possible to assess this behaviour without documentary evidence from the artist on their methods of collecting and a self-reflection as to the desire and satisfaction elements which are present within that process. This work does not appear to reference, as far as can be assessed, any representation of the 'self' that would be characterised by the elements discussed in the *Encyclopaedia of self construct*. Rather, it references Risley's interest in the period of Primitivism and the inclusive appropriation of African masks and mask forms by European artists in the late nineteenth and early twentieth centuries.

The work includes a classification structure of materiality and form which supports the aesthetic construct of the anthropomorphic forms. In a similar method to the display methods of Marcus' work, this work is an installation where the objects are read both in spatial association with each other (referencing the characteristics of the *Association construct*) and also are framed by the enclosed space of the gallery environment. It is this enclosure or containment in the gallery which escalates the included collected objects from detritus to art (as outlined in the historic processes referenced by the *Reliquary construct*). Again, in a similar nature to Marcus's works of art, while there appears to be adapted processes which are outlined in the *Association construct* and *Reliquary construct* present in *Thong Head* this may be in fact referential of the nature of the work as an installation. The inherent characteristics of installation based artistic practice, an element of twentieth and twenty-first century artistic practice are not specifically engaged within this research.

Encyclopaedia of self construct
Not present. This work explores external world including references to other periods of art and art history such as the Primitivism movement and its appropriation of African masks.

Hunt construct
Implied by repeated collecting of various forms detritus including thongs and brush heads which related to beach-combing actions but unable to be assessed by visual analysis alone.

INTENT

PROCESS (Creative Process)

The Hunt

Collection

Pigeon-hole construct
Personal classification system based upon collection of flotsam and jetsam and an interest in repurposes of collected content. Thongs, drift wood and brush heads feature for a significant part of Risley's oeuvre.

Classification

Association construct
Objects are read in relation to each other as they combine to form a single entity, each structures similarities and differences as read with relation to the other forms within the group.

Display

Reliquary construct
They are framed by the 'white cube' of the gallery environment which is required to complete the work through the shadow-play of the forms on the white wall.

OUTCOME
Tom Risley *Thong Head* 1985

Figure 29: Visual analysis diagram of Tom Risley *Thong Head* 1985

Figure 30: Tom Risley *Still Life with Vases* 1991-1992. Found materials, timber, caulking compound. 388 x 182 x 32cm.
Image courtesy of Tom Risley. © Coral Risley.

The artwork *Still Life with Vases* from 1991-92 (see Figure 30) shows a combination of Risley's collecting practice and his use of 'icon' objects within his practice. In this case, the 'vase'. In *Still Life with Vases* Risley has cleverly created a singular 'vase' composition from the incorporation of many smaller vase forms he created using found/collected materials. Risley's focus on the 'vase' or similar object structures permeates this period of his practice.

While this is a visually striking work, it offers less representation of a *collected object inclusive artistic practice* than *Thong Head* 1985. This may be a result of the work being more focussed on found or collected material than collected objects. As is outlined in the diagrammatic model, in the visual analysis of the work of art (Figure 31), there are some similar observations that can be made between this work and Risley's previous work. While there is repetitive material which indicates a possibility of a cycle of collecting, without the support of anecdotal information, it is impossible to assess if this was collected within a desire and satisfaction

cycle, as is referenced by the *Hunt construct*. There also appears to be no referential articulation of the self through the collecting of objects, as would be characterised by the *Encyclopaedia of Self Construct*.

To be able to create the structured form of vases presented in *Still Life with Vases* the classification method, characterised in the *Pigeon-hole construct*, is based upon material and to a degree size. As is the case with *Thong Head* the objects are read is association with each other spatially to create a singular composition form. The gallery wall is required to complete the composition form as a sculptural wall based work however, these elements could be referential of the impact of installation or semi-installation practice of Post-modern art.
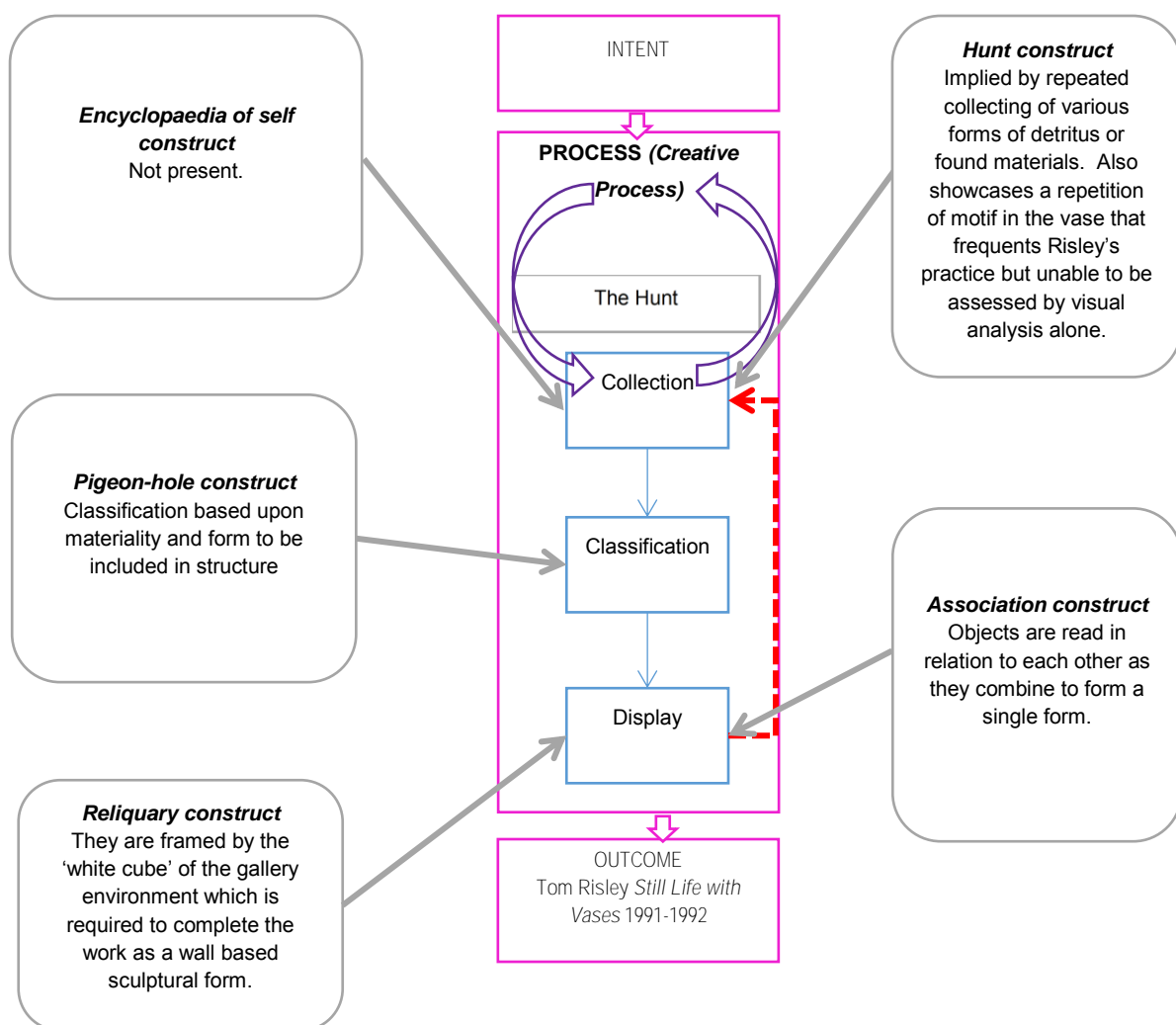
Figure 31: Visual analysis diagram of Tom Risley *Still Life with Vases* 1991-1992

Figure 32: Patrick Hall *Tiny Worlds* 1998. Chest of drawers: Tasmanian oak, collected brass spirited level plates, fabricated and collected objects, screen-printed glass, 120 x 95 x 60cm. Collection: Private (USA). Image reproduced with permission from the artist. © Patrick Hall.

Patrick Hall's artworks *Tiny Worlds* 1998 and *The space between stars* 2008 were selected to reflect the artist's oeuvre from 1998 to 2008. *Tiny Worlds* 1998 (Figure 32 and Figure 33) offers an industrial style cabinet structure with a burnished surface, movable and functional with an empty interior. The face of the cabinet offers an entrance point into the narrative of the works, as described by Grace Cochrane in 2008:

> Around a central diamond are twelve small drawers representing the hours on a clock-face, each one itself containing a clock-face sitting about a magnifying glass over a watch mechanism, with the text: He had spent his life repairing clockwork universes of orbiting cogs and gears. Now, he often went into shops and forgot why he was there. At those times, afraid his mind was slowly unwinding he would hurry home and tinker – restoring order and logic to *Tiny Worlds* (Cochrane, 2004, p. 29).

When visually analysing Hall's artwork in reference to the *BPC* (see Figure 34) *Tiny Worlds* 1998 appears to reference a number of the historic methods of classification and display however, limited evidence is indicated for references to collecting. As has been noted with other works of art by the sample artists throughout the visual analysis, the volume of collected objects as material in *Tiny Worlds* indicates there may have been a cyclic collection process (as referred to in the *Hunt construct*). It is a limitation of visual analysis, that volume of material alone is insufficient to define if any desire and satisfaction cycle exists in the artistic process.

The collected objects do not appear to be referential of the artist's self, as would be expected of the collecting elements characterised by the *Encyclopaedia of self construct*. Rather, this work presents a story of an individual and in addition, addresses a number of universal themes of the human condition including loss, memory and control. The classification method of the work, characterised in the *Pigeon-hole construct*, is present, with the objects being classified in a whole-and-part structure connected to the narrative of the work of art.

As is a characteristic of Hall's practice in the late 1990s, the cabinet structure of the work of art is an integral component in the characteristics of display in *Tiny Worlds*. This use of the cabinet form inexorably exhibits resonances of historic forms of display. Hall's juxtaposition of the watch faces in spatial relation with the dislocated watch mechanisms (or components thereof) strengthens the narrative arc of the work of art by using spatial association of objects to lead to relational meaning, as outlined in the *Association construct*. This work is a superb visualisation of an adapted practice of display of relational meaning that has been in place since the cabinets of curiosities.

Elements of containment and enshrinement, outlined in the *Reliquary construct*, are also present in *Tiny Worlds*. Each of the objects are contained, housed behind glass, in a classic display structure that is suggestive of display formats of the reliquary, the cabinets of

curiosities and museum. The display technique that Hall uses is also functional in that it offers the objects for viewing and safe keeping, indicating a requirement of veneration and consideration.
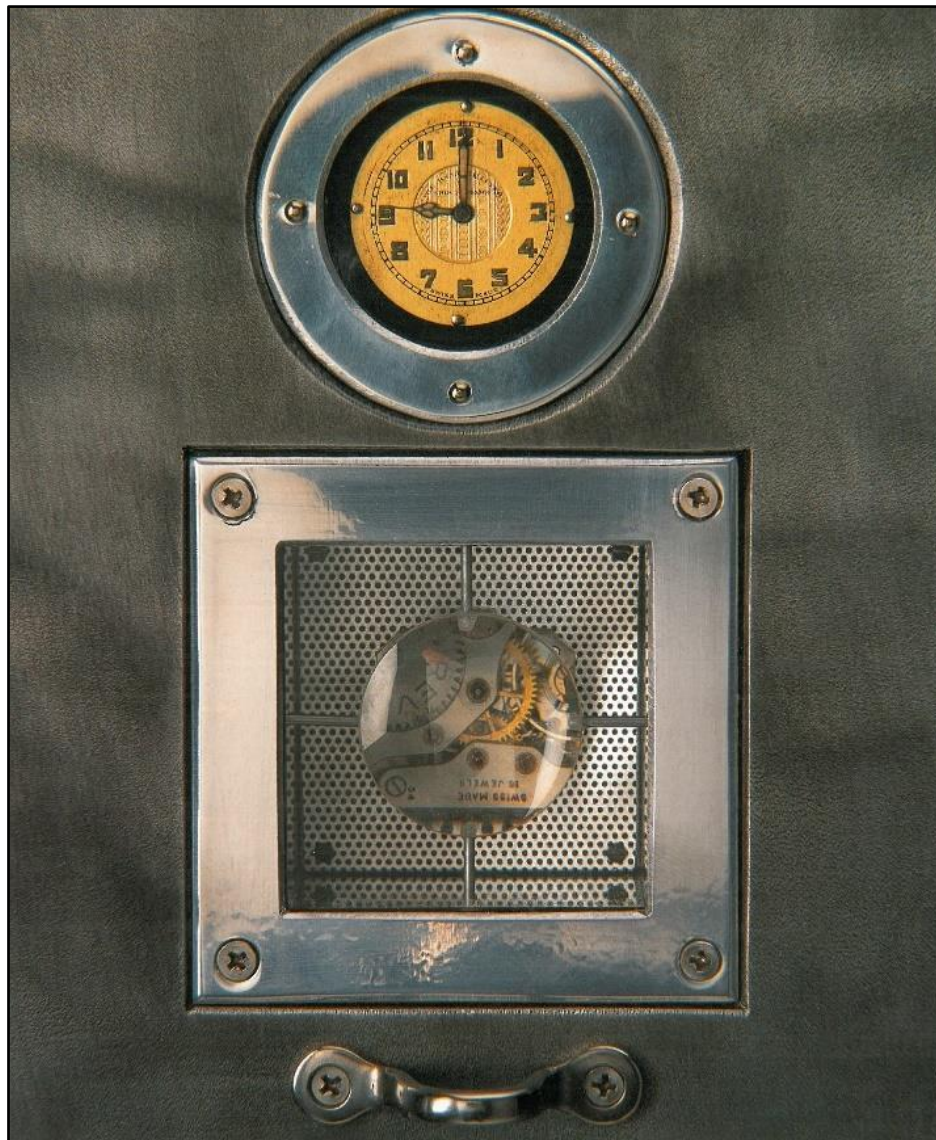
Figure 33: Patrick Hall *Tiny Worlds* (detail) 1998. Chest of drawers: Tasmanian oak, collected brass spirited level plates, fabricated and collected objects, screen-printed glass, 120 x 95 x 60cm. Collection: Private (USA). Image reproduced with permission from the artist. © Patrick Hall.

INTENT

PROCESS *(Creative Process)*

The Hunt

Collection

Classification

Display

OUTCOME
Patrick Hall *Tiny Worlds* 1998

Encyclopaedia of self construct
Presents a narrative however, not specific to the artist.

The Hunt construct:
Implied by repeated collecting of clock elements. But unable to be assessed by visual analysis alone.

Pigeon-hole construct
Classification structure of whole and components which connects to the narrative of the work.

Association construct
Objects are read in relation to each other within each individual window and the cabinet as a whole. This positioning re-enforces the narrative structure.

Reliquary construct
The cabinet structure and windows with enclosed items are both methods of containment. Multiples of objects are escalated in the whole composition of the cabinet yet each window escalates the singular of a single watch. This is referential of the singularity of the specific story referenced by the work but of the universality of the struggle.

Figure 34: Visual analysis diagram of Patrick Hall *Tiny Worlds* 1998

Figure 35: Patrick Hall *The space between stars* 2008. Bone, cotton, glass and plywood, 90 x 160 x 9 cm. Image reproduced with permission from the artist. © Patrick Hall.

Hall's *The space between stars* 2008 (see Figure 35 and Figure 36) is visually structured as a large map of intersecting and diverging roads. As opposed to roads of asphalt, *The space between stars* features road of bones, placed end to end with small jointed bones providing the structures for intersecting points. Positioned over a grid, evocative of those found on archaeological sites, the roads of bones are marked with paper registration tags with text phrases upon each. As described by Séan Kelly in 2008:

> *The space between stars*, the bones are tied with cotton to a series of 'tags' containing statements, which read across the surface – a metaphor for life journeys, but like much of his work, expressed as a poem, not proscriptive, allowing an open end for the viewer to enter into the potential meaning of the text. The journeys are mapped in bones, a road, a track built of bones, winding circuitously as tracks of discovery must (Kelly, 2008, pp. 5-6).

When visually analysed using the diagrammatical model of the *BPC* within the creative process, the work of art references a number of the same methods or practices of classification and display that were discussed with relevance to *Tiny Worlds* 1998 yet, in an aesthetically dissimilar fashion. In *The space between stars* the cabinet format seen in *Tiny Worlds*, has been replaced by a painting style box-framed composition. The visual analysis does not provide enough information to determine if there is a cyclic, or desire and satisfaction process, present as is outlined in the *Hunt construct*. Interestingly, the inclusion of bones and registration tags references museological collection processes which are less referential of

desire and display and more similar to what Pearce defines as systematic collecting (Pearce 1992, p. 88). The collecting, that supported the creation of *The Space Between Stars* does not appear to articulate a sense or position on Hall's self as would be expected in reference to the *Encyclopaedia of self construct*.

Figure 36: Patrick Hall *The space between stars* (detail) 2008. Bone, cotton, glass and plywood, 90 x 160 x 9 cm. Image reproduced with permission from the artist. © Patrick Hall.

The inclusion of labels (identification tags) and a grid like structure reference the discipline of humanities and forms of museum classification, resonant of an archaeological dig with each specimen laid out in a map with a grid to reference the place collected. The inclusion of labels or identification tags indicate the practices of nomenclature of museum environments, where objects are categorised and labelled to accommodate their positions within taxonomic structures and other categoric structures such as accessioning ledgers.

The characteristics of display noted in this work of art are as referential of the methods of display characterised by the *Association construct* and *Reliquary construct* as they are in the work of art *Tiny Worlds* (Figure 34). The presentation of the bones within a pattern, like a map or a road, visually implies a relationship between each object, both as a representation of their

similar materiality and also as the part they play within an unbroken path. While Hall has moved away from the cabinet structure here, the use of a glass fronted frame housing bones and labels, references both the Medieval reliquary and the museum. In this manner, the artist uses the adapted techniques of containment, enshrinement and the inclusion of text to support the understanding of the object and the required level of veneration.
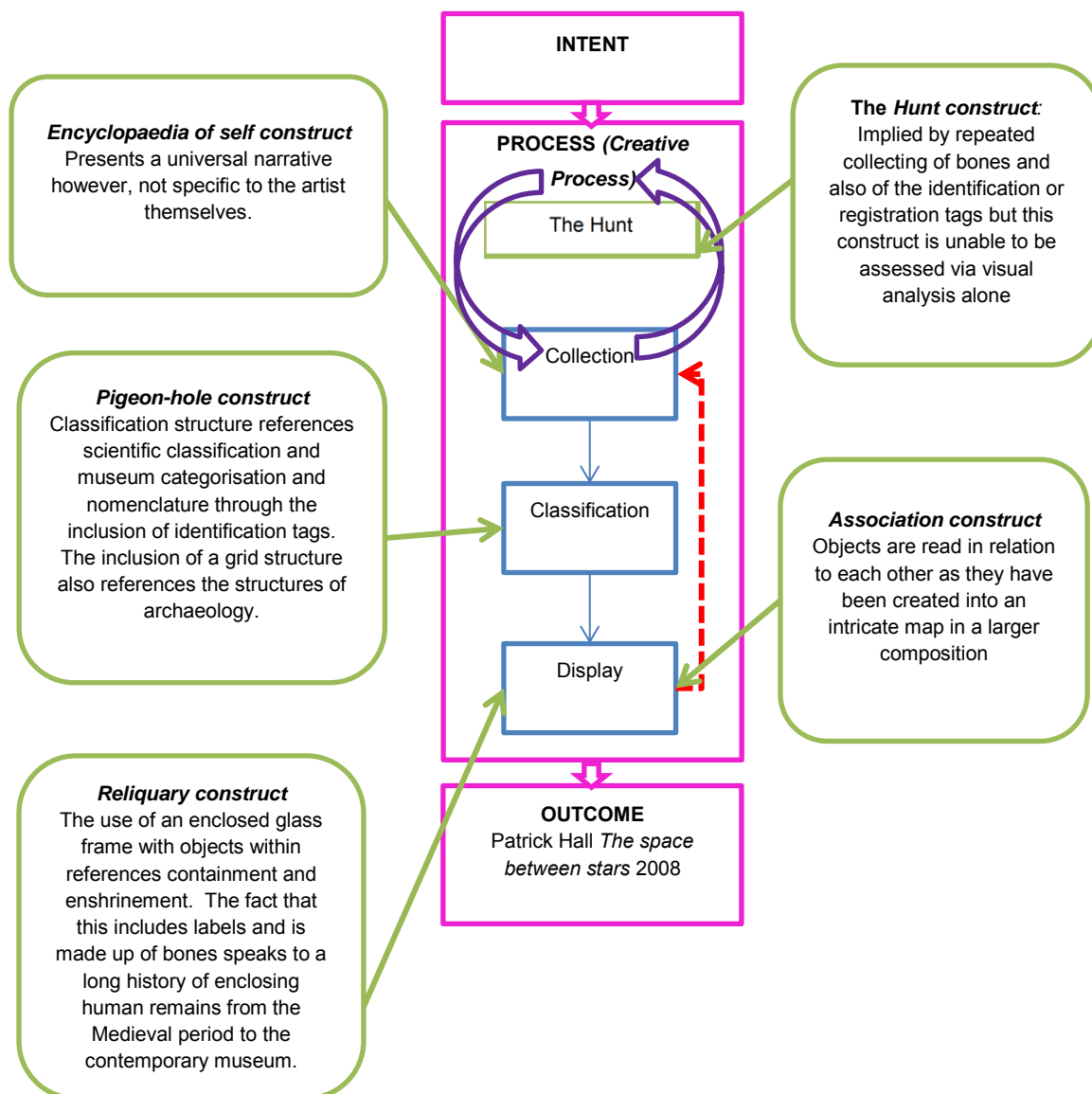
Figure 37: Visual analysis diagram of Patrick Hall *The space between stars* 2008

As Glen Skien's artistic practice includes a wide range of media including assemblage, print and installation, the visual analysis presented in my research focusses on two works from the mid-2000s. This period can be seen as the highpoint of Skien's artistic exploration of assemblage forms and the inclusion of collected objects. The works chosen for visual analysis are titled 'untitled' (as were many of the works of the period of Skien's practice). For the purposes of this visual analysis review they will be noted as *Untitled [Butterfly Wing and Fish]* 2005 and *Untitled [Bullets and Birds]* 2005 for identification reasons (see Figure 38 and Figure 40 respectively).

Figure 38: Glen Skien *Untitled [Bullets and Birds]* **2005. Box assemblages, collage and found objects, 9 x 7 x 3cm. Image reproduced with permission from the artist. © Glen Skien.**

Untitled [Bullets and Birds] 2005 is compositionally presented in a box structure scaled at the small size of 9 x 7 x 3 cm. The box structure is delineated into separate compartments, each varying in size and holding one or more collected objects and prints. The compositional plane of this work is dominated by a large central compartment featuring a collage presented in a frame. This central motif is surrounded by a number of additional vignettes, each housed in its own compartment including:

- Six bullet casings in stacked format, with the butt of each casing facing outwards

- Two groupings of three stacks of printed material, presented in a 'spine-out' orientation, the individual bundles are tied with white cotton. One grouping features glimpses of white/cream paper with green and black prints. The other grouping is of aged paper reminiscent of old books which have had their spines removed.

- A single large printed panel encased in a red border with push-pins in each corner. The printed panel features four postage stamp reliefs, with three of the four overlayed with bird silhouettes positioned in profile. The bottom right hand side features a bird silhouette in profile. Directly to the left is a swing tag motif with a bird imprinted upon it. The middle panel is tied horizontally and vertically with what appears to be fine, rusted wire.

- A bird shape created from layers of paper formed in white against an inked background in blue and black. The bird is tightly bound with red cotton thread that intersects and knots at various intervals.

- A horizontal stack of aged paper bound with cream/white cotton thread is centrally positioned;

- A stack of printed material, print surface facing outwards. The print includes two elephants (top centre) with intertwined trunks. The bottom has cursive text which appears to be illegible in that it has been truncated by the images. Both of these images are superimposed with a printed "R". The prints are bound by black cotton thread.

Untitled [Bullets and Birds] offers an impression of an idiosyncratic narrative, each of the visual compartments acting as a memory component or plot point. The bullet casings and the tied bird form with markings that could be articulated as "shot marks" and tied with a vivid red string speak of a level of violence yet, the orderly composition space and containment of each section speak of control and safety (or perhaps control and confinement).

Skien's *Untitled [Bullets and Birds]* 2005 visually analysed through the framework of the *BPC* (see Figure 39) displays resonances of a number of the characteristic practices of historic forms of collecting, classification and display. As articulated in the previous visual analyses, it is difficult to ascertain whether a desire and satisfaction cycle has occurred in the collecting process from visual analysis alone. In this work of art in particular there is no evidence of the characteristic practices outlined in the *Hunt construct*. Skien's practice outlines a strong use of repeated allegorical images which are in part autobiographic. While this may not be directly referenced by the collected objects as per the *Encyclopaedia of self construct*, it does reference collected images which in Skien's practice can be seen as interchangeable

elements. The 'bird' image depicted in this work is indicative of the bird motif that dominates Skien's practice and refers to a personal history with the artist's brother.

It does not appear that there are resonances of historic forms of classification present in *Untitled [Bullets and Birds]* however, this artwork demonstrates a strong influence of historic methods of display which has resulted in the compositional structure. The resonances of historic precursors of display are referenced through characteristic elements outlined in the *Association construct* and *Reliquary construct*. Skien uses the cabinet or box structure to contain the individual objects or prints and to provide spatial congruence to enable the components to be read in relation to each other. In *Untitled [Bullets and Birds]* this historically informed method of display provides a cohesive physical and conceptual structure of a single narrative. The structural elements of the box which provides numerous niches with different visual elements in each, reference the display structures of the cabinets of curiosities. The additional inclusion of binding adds overtones of containment and enclosure with each of the groupings and the prints being held in perpetuity within the structure.
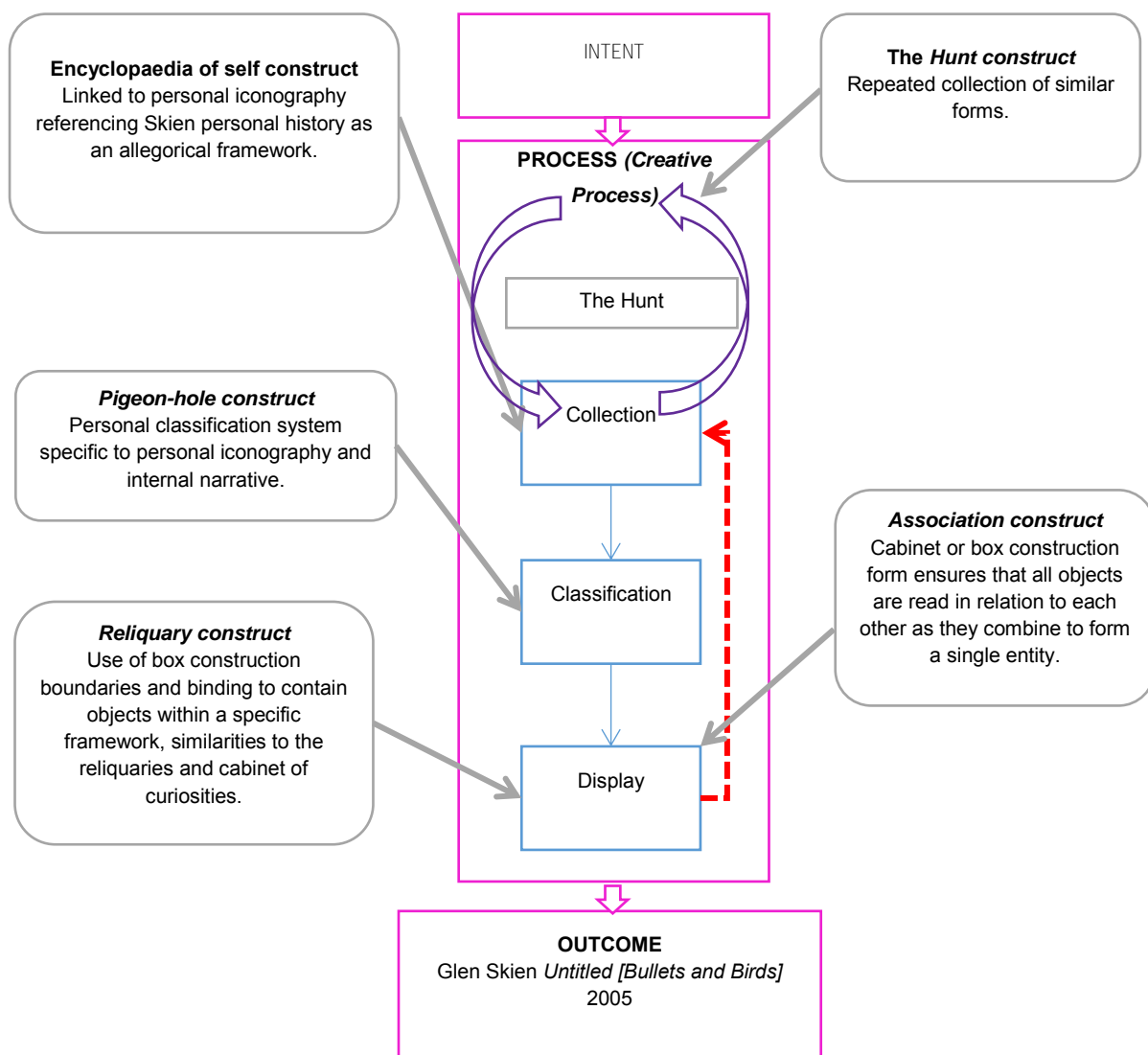
Figure 39: Visual analysis diagram Glen Skien *Untitled [Bullets and Birds]* 2005

Figure 40: Glen Skien *Untitled [Butterfly Wing and Fish]* 2005. Box assemblage with artist book, etchings and found objects, 30 x 30 x 3cm.
Image reproduced with permission from the artist. © Glen Skien.

Glen Skien's *Untitled [Butterfly Wing and Fish]* 2005 is also displayed in a box frame structure. Within this compositional frame exists ten separate compartments each varying in size and holding one or more collected objects and prints, these include:

- The spine of a book (title unknown) maroon in colour with gold incised design and title, bound by two blue thread bindings;
- A small bundle of prints, featuring what appears to be a rope-bound heart upon a black and white checkerboard background. The prints are bound with red strings tied in a slightly offset manner;

- A small bundle of prints featuring a bird in mid-flight. The prints are bound with what appears to be blue or black string;

- Cover of bound artist's book featuring a textural mix of papers in maroon, black and gold.

- Small, deep brown apothecary style glass bottle with a cork stopper and a black and white label with the text CRIMSON in black on the label, flanked by two border lines

- A single butterfly wing, brown with white spots, it is bound to the box in a criss-cross fashion.

- Small bundle of prints bound with a red string.

- Bundle of rectangular prints featuring an etching of a bird's wing interspersed with other features. The prints are bound with white/cream string.

- Two Bronze style fish icons with hoop located at the mouth, each held in individual compartments. Possibly some form of jewellery or an accoutrement to a piece of textile.

The works presents a scene similar to a childhood collection of objects or a cabinet of curiosities yet, devoid of any didactic guidance and imbued with an overarching sense of control or containment.

The analysis of the visual elements of Skien's *Untitled [Butterfly Wing and Fish]* (see Figure 41) offers less resonances to historic forms of collecting and classification than those noted for *Untitled [Bullets and Birds]*. The work of art does retain a similarity in the methods of display that are employed in the *Association construct* and *Reliquary construct*. The display format of this work of art creates spatial associations between objects in two manners: through the partitions of each frame, and the larger frame of the full composition. The use of the larger frame contains the composition as a whole and each of the niches demarcates the individual elements by containing and enshrining them individually. It is through this framing device of the work that clear resonances of historic forms of display where objects are contained or enshrined within box structures (characterised by the *Reliquary construct*) can be seen.

Encyclopaedia of self construct
Some elements are linked to artist's personal iconography which references the artist's personal including the heart and the bird.

INTENT

The Hunt construct
No elements noted.

PROCESS *(Creative Process)*

The Hunt

Collection

Pigeon-hole construct
Personal classification system specific to personal iconography and internal narrative.

Classification

Association construct
Cabinet or box construction form ensures that all objects are read in relation to each other as they combine to form a single entity.

Reliquary construct
Use of box construction boundaries and binding to contain objects within a specific framework, similarities to the reliquaries and cabinet of curiosities.

Display

OUTCOME
Glen Skien *Untitled [Butterfly Wing and Fish]* 2005

Figure 41: Visual analysis diagram of Glen Skien *Untitled [Butterfly Wing and Fish]* 2005

9.4 Conclusion

The visual analysis of *COIAP* works of art through the lens of the *Butterfly Pin Constructs* has presented a variety of outcomes in reference to the resonance of historic methods of collection processes. This is consistent with the findings drawn from the interview data outlined in Chapter Eight. In both data sets there is a clear indication that there exists substantial variance in how each artist individually engages with the elements of adapted forms of historic collection processes when working within *COIAP*.

The visual analysis has clearly evidenced that the desire and satisfaction cycle, as articulated within the *Hunt construct*, is unable to be assessed solely on visual analysis. While in the works of Donna Marcus, Tom Risley and Patrick Hall there is a representation of repeated objects this does not, without context of the interview data, offer any form of conclusive evidence whether there is any definitive sense of a libidinal cycle of collecting. The articulation of self through the collected objects as outlined in the *Encyclopaedia of Self construct* is intermittent with only Skien offering a level of personal narrative or structure with which the collected objects appear to engage. The use of classification as a mechanism of object filter, characterised in the *Pigeon-hole construct*, is present in many of the analysed works of art. It is however, difficult to assess the degree to which this references a defined structure of classification. An exception is the work of Marcus where classification references a dominant approach to material and form.

Resonances of historic methods of display that have been noted in the visual analysis component of this research also show a degree of variance. Marcus and Risley use the gallery environment as a structure of enclosure and containment, but also to provide a neutralised space for display. It is challenging to assess whether this is directly referential of historic collection processes or a more specific Post-modern engagement with the gallery as a frame (a feature of installation practice). As such, it is difficult to determine whether these artists are engaging with the elements described in the *Reliquary construct*. In contrast, the works of Hall and Skien feature a dominant use of structures of display (boxes and cabinets) that show resonances of historic forms. It is the use of these structures that imbue each of the works of Hall and Skien with a sense of relational meaning between objects as is characterised in the *Association construct*. Marcus and Risley both use these elements within the composition as a whole, as opposed to within defined spatial sections or contained elements.

My research proposes theoretical paradigms, in the format of the *Butterfly Pin Constructs*, that represent key methods and practices of collecting, classification and display, have been adapted from historic collection processes and can be observed in contemporary visual arts practice. The results of the visual analysis, as a form of primary data, has offered a high level

of variability in the characteristic methods of historic collection processes described in the five suggested *Butterfly Pin Constructs.* Visual analyses have proven inconclusive in determining how the sample artists incorporate elements of collecting, classification and display in their artistic practices.

The selected works of Donna Marcus and Tom Risley present a new challenge in the differentiation between the application of techniques of display which are historically derived from structures and processes which are central to the Post-modern ideology of 'installation art' and 'site specific art'. In this instance the spatial environment of the gallery environment or spatial location of the work is integral to completion of the composition. This form of spatial engagement is both an inherent quality of Post-modern practice and exists as a form of containment in the preceding reliquaries, cabinets or vitrines.

In contrast, Hall and Skien engage with historically derived structures of display, such as the Medieval reliquary, the cabinets of curiosities and museum, in the box or cabinet structures that they employ. In doing so they both elicit relational meaning between objects and also inspire and enhance levels of veneration and otherworldly value through containment and enshrinement. It may be that it is the use of the cabinet or box structure that lends to both of these historic processes being present.

The interviews and visual analysis offer a foundation data set that identifies the presence of historically informed methods of object interaction that are applied in the creation of works of art, resulting in a series of resonances or *Butterfly Pin Effects*. While the results of both primary data sets produce high degrees of variance, it is challenging with a small data set to assess whether this represents an individualistic approach to creative practice or more dominant trends within *COIAP*. Future research is required to identify if there are common effects generated by the behaviourally based *BPC* the *Hunt construct* and the *Encyclopaedia of self construct*. Further research may enable these constructs to be referenced in visual analysis. In addition, a clear mapping of the characteristics of each *Butterfly Pin Construct* and the *Butterfly Pin Effects* it produces, would create clarity in the application of the *BPC* as theoretic paradigms.

Chapter 10. Behind the Glass (Conclusion)

10.1 Introduction

When Marcel Duchamp displayed a urinal in a gallery space, the artist not only presented a challenge to the pre-conceived notions of what constitutes a work of art, he enabled a new form of visual arts practice to be born: that which includes collected objects, known in this research as *collected object inclusive artistic practice*. The inclusion of the collected object as a material component in works of art has offered both a new vernacular of visual arts practice and reduced the constructed delineations between museums and the visual arts. This single action by Duchamp conceptually linked visual arts practice to a legacy of collection processes which have been developed, reiterated and refined since the Medieval period. As a result, the development of *COIAP*, as a visual arts practice, places the artist within a lineage of historic collectors and institutions. It is the position of my research that this association to the lineage of object interaction processes also imbues *COIAP* with resonances of characteristic methods of historic collection processes.

My research defines that in encompassing cultural material in the form of the collected object within creative practice, *COIAP* has inherited influences of museology and its preceding history of collection processes. This inheritance presents within works of art with resonances or effects of the application of historically informed, or museology-influenced collecting, classification and display methods, described in this research through the theoretic paradigms of the *Butterfly Pin Constructs*. This thesis has presented a research investigation of these resonances through comparisons of contemporary visual arts practice and historic collection processes, evaluated through visual analysis of works of art and interviews with artists engaged in *COIAP*. In essence, my research has utilised what could be termed *Butterfly Pin Effects* to measure and identify the application of historically derived cultural constructions of object interaction in Australian contemporary visual arts practice. This research process has suggested that these resonances or effects (which can now be termed *Butterfly Pin Effects*) constitute the outcome of an adaptation of historic collection processes into the contemporary creative sphere. This adaptation, I suggest, offers visual artists known and accepted methods of object interaction (specific to collected objects) that have been developed and refined over many centuries and, as a result, offers artists an effective praxis for creative communication.

The presentation of *COIAP* as inherently linked to, and influenced by, historic collection processes proffers a new critical theoretic perspective on works of art that include collected objects. This original viewpoint offers a point of differentiation to the dominant stance of literature on artists who engage with collected objects: the perspective of 'institutional critique'. That is, it is generally seen that artistic practitioners who engage with collected objects and

whose works display similarities to museology are employing museological techniques in an effort to critique the museum in a social, cultural and political space. My research is not intended to challenge the validity of the existing perspective of institutional critique. It does however, through the *BPC*, offer an alternate mode of examining works of art and artists who do not fall into the categorisation of institutional critique but, still demonstrate the influence of historic forms of collection processes in their works of art. This includes the sample artists of this research, Donna Marcus, Patrick Hall, Glen Skien and the late Tom Risley who all engage in *COIAP* in a wide variety of aesthetic and structural manners but, do not do so from the intent of providing a critique to collection institutions or museology. This alternate paradigm of investigation into this form of visual arts practice could also be useful to re-examine the practices of artists such as Rosalie Gascoigne and Joseph Cornell who both had an artistic oeuvre dominated by collected objects and have remained largely uncategorised within existing visual arts classifications.

10.2 The creation of the *Butterfly Pin Constructs*

An examination of contemporary visual arts practice, in this instance *COIAP*, required a framework of characteristic methods of historic collection processes that could be presented in comparison to the methods employed by contemporary visual artists. The *Butterfly Pin Constructs* fulfil this role. As theoretical paradigms of key characteristics of historic collecting, classification and display, the *BPC* have been developed to offer a reference framework within the parameters of my research into *COIAP*. To create these theoretical archetypes a survey of historic collection processes and museology was conducted and presented in this thesis in Chapters Four and Five. This review of secondary material reflecting on practices of object interaction (centralised on the actions of collecting, classification and display) highlighted a number of key methods of object interaction that had persistently evolved from the Medieval period reliquary to the museum. Where these methods appeared to resonate in *COIAP*, a *Butterfly Pin Construct* was developed as a description of the characteristics of the method. These *BPC* were then employed to examine the primary data to ascertain whether historically informed methods were present (visual analysis) or intentionally used (interviews.).

The *BPC* have been structured to refer dominantly to one action of the collection process i.e. collecting, classifying or display, though they may include elements of all. The first construct, the *Hunt construct*, demonstrates the characteristic cycle of desire and satisfaction that is referenced in secondary sources related to historic collectors. It positions this cycle as a mechanism that is used to amass a collection. The second construct the *Encyclopaedia of self construct* offers the characteristic role of historic collecting undertaken as a mode of self-representation. The *Pigeon-hole construct* characterises the use of classification as an object

filter or regulatory element between the processes of collecting and display. Based upon characteristic elements from various historic forms of classification, the *Pigeon-hole construct* describes the role of classification as a mechanism to filter objects as opposed to any prescriptive format of categorisation. The latter *Butterfly Pin Constructs*, the *Reliquary construct* and the *Association construct* represent practices of object interaction that function within the display stage of the collection process. The *Reliquary construct* references the ability for methods of display, in particular containment, to escalate the value of objects to an otherworldly[77] category and dually transfer narrative to the viewer and define their expected level of veneration. Finally, the *Association construct* articulates how, in historic collections, spatial association is utilised to develop relationships between objects.

To enable the *BPC* to be effectively used as paradigms by which to discuss characteristic elements of historic processes adapted into *COIAP*, a diagrammatic model placing the constructs within the creative process was developed. Using a grounding in creative thinking research and creative process modelling the *BPC* were theoretically positioned within the creative process in a diagrammatic model (see Figure 3). This expanded the frame of reference of the *BPC* from purely theoretic elements into an existence as theoretic inputs mapped within the creative process. It also facilitated a structure for visual analysis of *COIAP* works of art. This position of the *BPC* within the creative process enabled my research to measure the resonances or effects of historically derived object interaction methods in the visual elements of a work of art.

It is important to clarify that my research does not intend to suggest that the sample artists are engaging with the *BPC*, as the *BPC* represent post-practice theoretic paradigms to examine works of art. My research instead positions the *BPC* as framing historically derived characteristic methods of collecting, classifying and display, as a means to discuss whether artists are aware of, or acknowledge these characteristics in their practice. It also offers a theoretic explanation of the resonances or effects of historic collection processes that can be visually identified in *COIAP*.

10.3 The primary data

A two-phase approach of interviews and visual analysis was used to assess the *COIAP* against the characteristic methods of object interaction outlined in the *BPC*, using data from the sample artists interviews and works of art. As has been outlined in the methodology, this

---

[77] Value for museum objects and collected objects represents a significantly challenging perspective of economic, cultural and political value scales, this is referenced in the Literature review however, is extremely well summarised by Susan M Pearce in Museums, Objects and Collections (Pearce 1992, pp. 32-5).

approach was the result of an initial failure of data analysis using a research matrix. The approach of a two-phase analysis uses the *BPC* as aggregation structures for the interview data. It also provides the diagrammatic model of the *BPC* to articulate the results of the visual analysis. The results of these analyses have been presented in Chapters Eight and Nine.

The analysis of primary data in reference to the *BPC* produced a wide variance of results. The examination of the methods of object interaction presented in the collecting phase offered the least clarity in terms of whether historic collection processes have been adapted into *COIAP*. The findings outline that while the libidinal desire and satisfaction cycle, characterised in the *Hunt construct*, may exist as a behavioural pattern within collectors, it is difficult to assess whether a similar behaviour supports object collecting for works of art. In several of the artistic practices reviewed, any evidence of a desire and satisfaction cycle of collecting was unable to be differentiated from the volume of collected objects required to create a *COIAP* work of art. In the documented interview responses Donna Marcus responded as the only clearly identified collector within the sample set. A substantially larger data set and clarity of interview structure would be required in future research to ascertain whether there was a desire and satisfaction cycle in the behaviour of artists that collected outside of their work and whether this transferred into their practice. This data set could then be used as a comparator to data from artists who only collect to create works of art. A similar set of inherent flaws in the mechanism of gaining interview responses from the sample artists exist regarding the use of collected objects to articulate a sense of self, as is characterised by the *Encyclopaedia of self construct*.

The data drawn from visual analysis related to the *Hunt construct* and the *Encyclopaedia of self construct* were equally as inconclusive. These results may also reflect that both of these constructs reference psychologically derived behavioural characteristics of collecting, and the nature of this research project and the interviews were not structured to support a psychological investigation. The inability to assess, through visual analysis, the *Hunt construct* or the *Encyclopaedia of self construct* indicates that what is visually recognisable in *COIAP* works of art are not the methods of object interaction (characterised by the *Butterfly Pin constructs*). Instead the resonances seen in works of art are the effects of the application of these methods in the creative process of an artist.

The interview data and visual analysis differ in reference to an exploration of classification, as categorised in the *Pigeon-hole construct*. While interview data produced limited results (with the exception to the practice of Marcus where classification is dominant) the visual analysis confirmed that classification, in one form or another, was present in most of the works of art. As has been outlined in Chapter Eight, this acknowledges the limited reference to classification

in the interview questions, a noted limitation of the interview format used and hence the responses given. To the contrary, the documentary evidence sighted in the works, would indicate that there is validation for future questions to be asked of artists with regards to their engagement with classification when working within *COIAP*.

The examination through primary data of typical elements of display, characterised by the *Reliquary construct* and *Association construct* offered a more artist-centric interview data set. Artists Patrick Hall and Glen Skien both referenced elements of display in their interviews, which supported the dominance of effects or resonances of historically informed display methods present in the visual analysis of their works of art. In comparison, Donna Marcus and Tom Risley did not articulate the methods of display that are characterised by the *Reliquary construct* or *Association construct*, and yet, there is a degree of effects of or resonances of these practices that can be seen, visually, in their works. In the instance of Marcus and Risley however, this highlights an area for future research as the artworks examined from both artists fall into the category of installation or site-specific artistic practice. Both of these forms of artistic practice require the boundaries of the spatial environment to complete the work. The possible historic precursors for the spatial integration of installation art and site-specificity have not been explored within this research, so it is not feasible to clarify the difference between their interview data and visual analysis results.

10.4 The validity of the *Butterfly Pin Constructs* as paradigms for object interaction and future research requirements

The theoretic research into historic collection processes demonstrates that there are a number of characteristic methods of object interaction related to collecting, classifying and display, that have developed and been repeated over a period of history from the Medieval reliquary to the museum. While there appears to be a degree of resonance of these elements in the visual aesthetics of works of art categorised as *COIAP*, these are primarily focussed on the acts of classification and display. The awareness of the sampled artists of these characteristic methods of object interaction was inconclusive. This may be largely a result of the interview questions and format.

The use of the *BPC* in their role as theoretic paradigms of characteristic methods of historic classifying and display was significantly more evident in visual analysis than in the interview responses. This supports the validity of these specific *BPC* as valid tools of examination for *COIAP* works of art, in an Art Theory or Art Criticism environment, to expand upon the existent model of institutional critique. In fact, it may be true that it is the effects or resonances, the *Butterfly Pin Effects*, that should form the basis of future research. A clearer delineation between the *constructs* as theoretic representations of the legacy and influence of historic

collection processes (which cannot be measured) and their *effects* (which can be measured) would enhance an understanding of the impact of historic collection processes on *COIAP*. This would also facilitate further research into the *BPC* related to collecting, as this requires further primary evidence in terms of interview data to identify a suite of *effects* or *resonances* that these behavioural practices create within a work of art. This would enable these methods to be assessed at the visual level, rather than requiring a knowledge of the artist's process and intent.

This examination of the *Butterfly Pin Constructs* and the identified presence of *Butterfly Pin Effects* have proven that there is substantial latitude by which to expand this research in the future to further clarify the validity of these theoretic entities. Any future modes of research should include revised interview modes (fully structured in form) with a diverse sample of interviewees that include both artists engaged in *COIAP* from institutional critique perspectives and those who do not present work critiquing institutions. The visual analysis of the *Pigeon-hole construct*, the *Reliquary construct* and the *Association construct* would also benefit from being applied to a larger data set representative of modern, post-modern and contemporary artists who use collected objects. From a purely theoretical perspective it would also be compelling to undertake a theoretic review of the *BPC* in line with existing cultural theory concepts such as Bourdieu's *habitus*, linguistic theory or Post-Structuralism. This comparison to existing theoretical frameworks would be of substantive benefit to the positioning the *BPC* as research theories within a cultural theory framework and may offer additional empirical models to test the concepts in a more detailed manner.

10.5 Conclusion

Contemporary visual arts practice does not exist within a vacuum. Art History defines artistic practice by the social, cultural and political context in which works of art are created. For artists who use collected objects within their artistic practice this frame of context extends to the historic processes of collecting, classification and display from the Medieval period to museums. Whether consciously aware or not, each artist who engages with a *collected object inclusive artistic practice* does so in the wake of a legacy of historic methods which exist as a structured language of object interaction. As producers and consumers of material culture in the contemporary Western world, artists implicitly negotiate these frames of reference with ease: in the museum environment, the gallery environment or within the proliferation of a collector's home or collection space. The impact of these frames of reference on artistic practice however, continues to be underrepresented. This is a level of representation that is disproportionate to the proliferation of the collected object within contemporary artistic practice.

This research has investigated the use of collected objects within Australian contemporary artistic practice through a small data sample of contemporary Australian art and artists. The development of the *BPC* as theoretic paradigms in which to represent characteristic practices of collecting, classifying and display, drawn from history, has enabled this research to explore the phenomena of *COIAP*. My research, as a result, has defined a number of archetypal characteristics of historic collection processes that show a degree of resonance in the aesthetic elements of works of art and in some instances, are referenced by the artists themselves. Whilst by no means fully resolved, the *BPC* and their integration into the creative process through a diagrammatic model, offers an entry point to an alternate framework for investigations and interpretation of *COIAP*. This alternate framework offers a starting point for the expansion of this discussion within the sphere of artistic practice and art theory. It is hoped that this may offer future researchers a theoretical structure to assist in investigating *collected object inclusive artistic practice* to shed further light on the prevalence and importance of the influence of historic forms of collection processes into contemporary modes of creative expression.

References

Baca, M & Harpring, P (eds) 2009, *Categories for the Description of Works of Art*, 2014 edn, Getty Research Institute, <http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html>.

Baca, M, Harpring, P, Lanzi, E, McRae, L & Whiteside, A (eds) 2006, *Cataloging cultural objects: a guide to describing cultural works and their images*, American Library Association, Chicago, <http://www.loc.gov/catdir/toc/ecip0614/2006013342.html>.

Barker, E (ed.) 1999, *Contemporary Cultures of Display*, Yale University Press in association with The Open University, New Haven and London.

Barrett, J & Millner, J 2014, *Australian artists in the contemporary museum*, Ashgate Publishing Limited, Farnham, Surrey.

Baudrillard, J 1968, 'The System of Collecting', in R Cardinal & J Elsner (eds), *The Cultures of Collecting*, Melbourne University Press, Carlton, Melbourne.

Baudrillard, J 1996, *The System of Objects*, Verson, London.

Benedict, B M 2001, *Curiosity: A Cultural History of Early Modern Inquiry*, The University of Chicago Press, Chicago.

Berry, J 2013, 'Of Ghosts and Atlases', in Gympie Regional Gallery (ed.), *Mytho-Poetic: Print & Assemblage works by Glen Skien*, Gympie Regional Gallery, Gympie, Queensland, pp. 6-8.

Blom, P 2002, *To Have and to Hold: An Intimate History of Collectors and Collecting*, Penguin Books, London.

Bourdieu, P 1972 (translated 1977), *The Outline of a Theory of Practice*, Cambridge Studies in Social Anthropology, Cambridge University Press, Cambridge, London, New York & Melbourne.

Bourdieu, P 1979 (translation 1984), *Distinction: A Social Critique of the Judgement of Taste* Routledge and Kegan Paul, London, Melbourne and Henley.

Bourdieu, P 1980, *The Logic of Practice*, 1990 edn, Polity Press, Cambridge.

Bullock, M 2012, *Memory Fragments: Visualising Difference in Australian History*, Intellect, Bristol, Great Britain.

Cardinal, R & Elsner, J (eds) 1994, *The Cultures of Collecting: From Elvis to antiques - why do we collect things?*, Melbourne University Press, Melbourne.

Caws, M A 1993, *Joseph Cornell's theater of the mind: selected diaries, letters and files*, Thames and Hudson, New York and London.

Chaganti, S 2008, *The Medieval Poetics of the Reliquary: Enshrinement, Inscription, Performance*, Palgrave Macmillan, New York.

Cochrane, G 2004, *Patrick Hall*, Craftsman House, Melbourne.

Phildelphia Museum of Art and the Menil Collection 1998, *Joseph Cornell and Marcel Duchamp...in resonance*, Cantz Verlag, Ostfildern-Ruit, Germany.

Cornell, J 1995, *Joseph Cornell: box constructions and collages*, New York, NY : C & M Arts, New York.

Davenne, C & Fluerent, C 2012, *Cabinets of Wonder*, Abrams, New York.

Devallees, A & Mairesse, F (eds) 2010, *Key Concepts of Museology*, Armand Colin, Paris.

Dewey, J 1910, *How we think*, D.C. Heath & Co, Boston.

Diethorn, K 2015, *Peale's Philadelphia Museum*, Rutgers University, viewed 20 May 2016, <http://philadelphiaencyclopedia.org/archive/peales-philadelphia-museum/>.

Dorst, K 2011, 'The core of 'design thinking' and its application', *Design Studies*, vol. 32, no. 6, pp. 521-32.

Dorst, K & Cross, N 2001, 'Creativity in the design process: co-evolution of problem–solution', *Design Studies*, vol. 22, no. 5, pp. 425-37.

Doyle, L & Tonkin, S 2005, *Tom Risley*, Cairns Regional Gallery, Cairns.

Ellen, R 1988, 'Fetishism', *Man*, vol. 23, no. 2, pp. 213-35.

Ellis, E 2010, *Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest*, Second edn, Miegunyah Press and State Library of New South Wales, Carlton, Victoria.

Elsner, J 1994, 'A Collector's Model of Desire: The House and Museum of Sir John Soane', in R Cardinal & J Elsner (eds), *Cultures of Collecting*, Melbourne University Press, Melbourne.

Elsner, J & Cardinal, R 1994, 'Introduction', in J Elsner & R Cardinal (eds), *Cultures of Collecting: From Elvis to Antiques - why do we collect things?*, Melbourne University Press, Melbourne, pp. 1-6.

Forrester, J 1994, ''Mille e tre': Freud and Collecting', in J Elsner & R Cardinal (eds), *Cultures of Collecting: From Elvis to Antiques - why do we collect things?*, Melbourne University Press, Melbourne, pp. 224-51.

Gascoigne, R, Eagle, M & Drill Hall Gallery 2000, *From the studio of Rosalie Gascoigne: the Australian National University, Drill Hall Gallery, 5 September-8 October 2000*, Drill Hall Gallery, Canberra.

Gascoigne, R, Edwards, D, Mollison, J, Heath, S, Art Gallery of New South Wales and National Gallery of Australia 1997, *Rosalie Gascoigne: material as landscape*, Art Gallery of New South Wales, Sydney.

Gascoigne, R, University Fine Arts Gallery and University of Tasmania Fine Arts Committee 1985, *Rosalie Gascoigne 1985*, University of Tasmania, Hobart.

Geary, P 1986, 'Sacred commodity: the circulation of medieval relics', in A Appadurai (ed.), *The social life of things: Commodities in cultural perspective*, Cambridge University Press, New York, pp. 169-91.

Goldschmidt, G & Rodgers, P A 2013, 'The design thinking approaches of three different groups of designers based on self-reports', *Design Studies*, vol. 34, no. 4, pp. 454-71.

Gregg, S 2009, *Re-collections: Donna Marcus*, Gippsland Art Gallery, Sale, Victoria.

Grishin, S 2009, 'Profiles in Print - Glen Skien', *Craft Arts International*, vol. 75, pp. 56 - 9.

Guilford, J P 1967, *The nature of human intelligence*, McGraw-Hill series in psychology, McGraw-Hill, New York.

Hahn, C 2017, *The Reliquary Effect: Enshrining the Scared Object*, Reaktion Books Ltd, London.

Hall, D 1992, *Tom Risley: The indigenous object & the urban offcast*, Queensland Art Gallery, Brisbane.

Hall, P and Joyce, R 13 March 2011, *Interview with Patrick Hall [Transcript]*, [Not Published].

Ham, M 2004, 'Footprints from another world; up close: Tom Risley', *The Sydney Morning Herald*, 24 April 2004, p. 3.

Harpring, P & Getty Research Institute 2013, *Introduction to controlled vocabularies: terminology for art, architecture, and other cultural works*, updated edn, Getty Research Institute, Los Angeles, California.

Hawkins, H 2010, 'Collection as Artistic Practice: The Geographies of Collection and Politics of Display in The Installations of Tomoko Takahashi and the Geographies and Politics of Display', *Women's Studies*, vol. 39, no. 6, pp. 647-72.

Higson, R 2007, 'The Face - Donna Marcus, recycler and sculptor', *Weekend Australian*, 15 December 2007.

Holmes, J 1985, *Return to sender: Donna Marcus, Loretta Quinn, Vivienne Shark Lewitt*, Tasmanian School of Art Gallery, Hobart.

Hong, Y-C & Choi, I 2011, 'Three dimensions of reflective thinking in solving design problems: a conceptual model', *Educational Technology Research and Development*, vol. 59, no. 5, pp. 687-710.

Hughes, P 2015a, 'Of Fragments and Things', in P Hughes (ed.), *Things I Once Knew: The Art of Patrick Hall*, Tasmanian Museum and Art Gallery, Hobart, Tasmania, pp. 18-30.

Hughes, P 2015b, *Things I once knew: the art of Patrick Hall*, Tasmanian Museum and Art Gallery, Hobart, Tasmania.

Impey, O & MacGregor, A (eds) 1985, *The Origins of Museums: The Cabinet of Curiosities in the Sixteenth- and Seventeenth-Century Europe*, Clarendon Press, Oxford.

International Council on Museums 2013, 'ICOM Code of Ethics for Museums', <http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf>.

International Council on Museums 2017a *CIDOC Conceptual Reference Model*, viewed 25 April 2017, <http://www.cidoc-crm.org/>.

International Council on Museums 2017a, *ICOM International Committee For Documentation*, viewed 24 April 2017, <http://network.icom.museum/cidoc/>.

Johansson-Sköldberg, U, Woodilla, J & Çetinkaya, M 2013, 'Design Thinking: Past, Present and Possible Futures', *Creativity and Innovation Management*, vol. 22, no. 2, pp. 121-46.

Kaufmann, TD 1994, 'From Treasury to Museum: The Collections of the Austrian Habsburgs', in R Cardinal & J Elsner (eds), *Cultures of Collecting*, Melbourne University Press, Melbourne.

Kelly, S 2008, *Patrick Hall*, Despard Gallery, Tasmania.

Kubler, A 2002, *fathoming: contemporary Australian sculpture*, Regional Galleries Association of Queensland, Brisbane.

Kubler, A 2003, 'I ♥ Metal', in M Snelling (ed.), *Donna Marcus: 99% pure aluminium*, IMA Publishing, Fortitude Valley, Queensland, pp. 9-17.

Leavy, B 2010, 'Design thinking - a new mental model of value innovation', *Strategy & Leadership*, vol. 38, no. 3, pp. 5-14.

Leder, H, Belke, B, Oeberst, A & Augustin, D 2004, 'A model of aesthetic appreciation and aesthetic judgments', *British Journal of Psychology*, vol. 95, pp. 489-508.

Lubart, T 2001, 'Models of the Creative Process: Past, Present and Future', *Creativity research journal*, vol. 13, no. 3-4, pp. 295-308.

Macdonald, S (ed.) 1998, *The Politics of Display: Museums, Science, Culture*, Routledge, New York.

MacDonald, V & Gascoigne, R 1998, *Rosalie Gascoigne*, Regaro, Paddington, New South Wales.

Mace, M-A & Ward, T 2002, 'Modeling the Creative Process: A Grounded Theory Analysis of Creativity in the Domain of Art Making', *Creativity research journal*, vol. 14, no. 2, pp. 179-92.

Marbury, R 2014, *Taxidermy Art*, Artisan, New York.

Marcus, D & Joyce, R 5 July 2010, *Donna Marcus Interview [Transcript]*, [Not Published].

Marshall, A J 1954, 'Bower-Birds', *Biological Reviews*, vol. 29, no. 1, pp. 1-45.

Martin-Chew, L 2009, *Room, Letter, Window, Map: Recent works by Glen Skien*, Redland City Council, Cleveland, Queensland.

Martin-Chew, L 2010, 'Tom Risley 1947-2010', *Art monthly Australia*, vol. Oct 2010, no. 234, p. 49.

Martin-Chew, L 2012, 'Metallica', *Green: sustainable architecture and landscape design*, vol. Jul/Aug 2012, no. 26, pp. 20-4.

Martin, R 2010, 'Design thinking: achieving insights via the "knowledge funnel"', *Strategy & Leadership*, vol. 38, no. 2, pp. 37-41.

Mauries, P 2009, *Cabinets of Curiosities*, revised edn, Thames and Hudson, London.

McAlpine, A & Giangrande, C 1998, *Collecting & Display*, Conran Octopus Limited, London.

McConnell, R, Nye, A & Risley, T 2008, *Tom Risley: 8 Still Lifes. 1982 to 2008 an overview.*, KickArts Contemporary Arts, Cairns.

Muensterberger, W 1994, *Collecting: An Unruly Passion*, Princeton University Press, New Jersey and West Sussex.

Ministry for the Arts & Attorney-General's Department 2014, *Australian Best Practice Guide to Collecting Cultural Material*, Commonwealth of Australia, viewed 17 February 2017, <https://www.museumsaustralia.org.au/sites/default/files/uploaded-content/website-content/Resources/australian_best_practice_guide_to_collecting_cultural_material.pdf>.

Mumford, M D 2001, 'Something Old, Something New: Revisiting Guilford's Conception of Creative Problem Solving', *Creativity research journal*, vol. 13, no. 3-4, pp. 267-76.

Museum of Modern Art 2016, *Marcel Duchamp and the Readymade*, viewed 27 August 2016, <https://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade>.
Nagai, Y, Taura, T, Goka, M, Fasiha, M, Mukai, F, Yamamoto, E & Nakashima, H 2012, 'Constructive simulation of creative concept generation process in design: a research method for difficult-to-observe design-thinking processes', *Journal of Engineering Design*, vol. 23, no. 4, pp. 297-25.

National Standards for Australian Museums and Galleries 2016, The National Standards Taskforce, Melbourne, viewed 18 February 2017, <http://mavic.asn.au/assets/National_Standards_1_5.pdf>.

Nelson, R 2003, 'Introduction', in M Snelling (ed.), *Donna Marcus: 99% pure aluminium*, IMA Publishing, Fortitude Vallery, Queensland, p. 7.

Neverov, O 1985, 'His Majesty's Cabinet' and Peter I's *Kunstkammer*', in O Impey & A MacGregor (eds), *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventheenth-Century Europe*, Oxford University Press, New York, pp. 54-61.

Nye, A 2008, 'Introduction', in *Tom Risley: 8 Still Lifes. 1982 to 2008 an overview.*, KickArts Contemporary Arts, Cairns.

O'Doherty, B 1999, *Inside the White Cube: The Ideology of the Gallery Space*, Expanded edn, University of California Press, Canada.

O'Doherty, B & The Pace Gallery 1989, *Dovecotes, Hotels and Other White Spaces: Joseph Cornell 20 October -25 November 1989*, New York.

Olubas, B 2003, ''that which is made in making it': Practices of Efficiency, Waste and Modernity in Artworks by Donna Marcus', in M Snelling (ed.), *Donna Marcus: 99% pure aluminium*, IMA Publishing, Fortitude Valley, Queensland, pp. 19-25.

Olubas, B 2006, ''that which is made in making it': Practices of Efficiency, Waste and Modernity in Artworks by Donna Marcus', in E McMahon & B Olubas (eds), *Women Making Time: Contemporary Feminist Critique and Cultural Analysis*, University of Western Australia Press, Crawley, Western Australia, pp. 62-77.

Pearce, S M 1990a, 'Objects as meaning; or narrating the past', in S Pearce (ed.), *Objects of Knowledge*, Althone Press, London, pp. 125-40.

Pearce, S M 1990b, *Objects of knowledge*, Athlone Press, London and Atlantic Highlands.

Pearce, S M 1992, *Museums, objects and collections: a cultural study*, Leicester University Press, Leicester, England.

Pearce, S M (ed.) 1994a, *Interpreting objects and collections*, Routledge, London.

Pearce, S M (ed.) 1994b, *Museums and the appropriation of culture*, Athlone Press, London.

Pearce, S M (ed.) 1995a, *Art in museums*, Athlone Press, London and Atlantic Highlands.

Pearce, S M 1995b, *On collecting: an investigation into collecting in the European tradition*, Routledge, London and New York.

Pearce, S M 1998, *Collecting in contemporary practice*, SAGE Publications and AltaMira Press, London and Walnut Creek, California.

Preziosi, D March 1995, 'Museology and museography', *The Art Bulletin*, vol. 77, no. 1, pp. 13-5.

Putnam, J 2009, *Art as Artifact: The Museum as Medium*, 2nd edn, Thames & Hudson, London.

Richards, R 2001, 'Millennium as Opportunity: Chaos, Creativity, and Guilford's Structure of Intellect Model', *Creativity research journal*, vol. 13, no. 3-4, pp. 249-65.

Risley, T & Joyce, R 13 March 2010, *Tom Risley Interview [Transcript]*, [Not Published].

Risley, T 2008, 'Tom Risley', in *Tom Risley*, KickArts Contemporary Arts, Cairns, pp. 7-8.

Saumarez Smith, C 2006, 'Museums, Artefacts, and Meanings', in P Vergo (ed.), *The New Museology*, Reaktion Books Ltd, London.

Schaffner, I 2003, *The essential Joseph Cornell*, Joseph Cornell, Harry N. Abrams and The Wonderland Press, New York and London.

Schon, DA 1983, *The reflective practitioner: how professionals think in action*, Basic Books, New York.

Schor, N 1994, 'Collecting Paris', in J Elsner & R Cardinal (eds), *Cultures of Collecting: From Elvis to Antiques - why we collect things?* , Melbourne University Press, Melbourne, pp. 252-74.

Schwarzman, C 2012, 'Glen Skien: Mytho-poetic', *Artlink*, vol. 32, no. 2, p. 143.

Sheehy, C J (ed.) 2006, *Cabinet of Curiosities: Mark Dion and the University as an Installation*, University of Minnesota Press, Minneapolis.

Shelton, A A 1994, 'Cabinets of Transgression: Renassiance Collections and the Incorporation of the New World', in R Cardinal & J Elsner (eds), *Cultures of Collecting*, Melbourne University Press, Melbourne.

Shelton, A A 2013, 'Critical Museology: A Manifesto', *Museum Worlds*, vol. 1, no. 1, pp. 7-23.

Skien, G & Joyce, R 1 February 2010, *Glen Skien Interview One [Transcript]*, [Not Published].

Skien, G & Joyce, R 23 April 2010, *Glen Skien Interview Two [Transcript]*, [Not Published].

Skien, G 2013, 'Mytho-Poetic: Foreign Correspondence', in Gympie Regional Gallery (ed.), *Mytho-Poetic: Glen Skien*, Gympie Regional Gallery, Gympie, Queensland, pp. 12-6.

Sir John Soane's Museum 2017, *Our History*, viewed 20 May 2017, <http://www.soane.org/about/our-history>.

Smee, S 2000, 'Artist abandons rubbish that goes for a thong', *The Sydney Morning Herald*, 25 March 2000, p. 12.

Snelling, M (ed.) 2003, *Donna Marcus: 99% pure aluminium*, IMA Publishing, Fortitude Valley, Queensland.

Solomon, D 1997, *Utopia Parkway: The Life and Work of Joseph Cornell*, Farrar, Straus and Giroux, New York.

Spinks, J 1999, *Hybrid creatures*, University of Tasmania, Launceston, Tasmania.

Stafford, B M & Terpak, F 2001, *Devices of Wonder: From the World in a Box to Images on a Screen*, Getty Research Insitute, Los Angeles.

Stanhope, Z 2007, *Nourish: a guide to craft and design practitioners in Tasmania*, Contemporary Art Services Tasmania, North Hobart, Tasmania.

Sternberg, R J & Grigorenko, E L 2001, 'Guilford's Structure of Intellect Model and Model of Creativity: Contributions and Limitations', *Creativity research journal*, vol. 13, no. 3-4, pp. 309-16.

Stewart, S 1984, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, The John Hopkins University Press, Baltimore and London.

Stewart, S 1994, 'The Works of Charles Willson Peale', in J Elsner & R Cardinal (eds), *The Cultures of Collecting*, Melbourne University Press, Carlton, pp. 204-23.

Taborsky, E 1990, 'The discursive object', in S M Pearce (ed.), *Objects of Knowledge*, Athlone Press, London, pp. 50-77.

Tait, S 1989, *Palaces of Discovery: The Changing World of Britain's Museums*, Quiller Press Limited, London.

The Small Museums Cataloguing Manual, 2009, 4th edn, eds Arts Victoria, Department of Premier and Cabinet & Museums Australia Victoria branch), Museums Australia (Victoria), Carlton South, Victoria, viewed 18 February 2017, <http://mavic.asn.au/assets/Small_Museums_Cataloguing_Manual_4th.pdf>.

Thompson, F & Nash, E 2010, *Alter: Glen Skien*, Townsville City Council, Townsville.

Tonkin, S 2005, 'First Impressions... and Second Thoughts about Tom Risley', in *Tom Risley*, Cairns Regional Gallery, Cairns, pp. 6-14.

Tonkin, S 2009, 'Looking Closer in Order to See Further', in *Tom Risley: Still Life with Paint*, Andrew Baker Art Dealer, Brisbane.

Turner, A 2013, *Taxidermy*, Thames & Hudson, London.

Varveris, T, Rowlison, E B & Australian Gallery Directors Council 1980, *Cataloguer's manual for the visual arts*, Australian Gallery Directors Council Limited, Sydney.

Velarde, G 2001, *Designing Exhibitions: Museums, heritage, trade and world fairs*, Second Edition edn, Ashgate, England.

Vergo, P (ed.) 1989, *The New museology*, Reaktion Books, London.

von Habsburg, G 1997, *Princely Treasures*, Thames & Hudson, London.

Wallas, G 1931, *The art of thought*, Cape, London.

Wynd, V 2014, *Viktor Wynd's Cabinets of Wonders*, Prestel Verlag, Munich.

Additional Resources

Adams, R S, Daly, S R, Mann, L M & Dall'Alba, G 2011, 'Being a professional: Three lenses into design thinking, acting, and being', *Design Studies*, vol. 32, no. 6, pp. 588-607.

Aitken, R, Astbury, L, Crawford, A, Davison, G, Niall, B & State Library of Victoria 2007, *The Art of Collection*, The Miegunyah Press, Melbourne.

Alberti, S J M M 2002, 'Placing Nature: Natural History Collections and Their Owners in Nineteenth-Century Provincial England', *The British Journal for the History of Science*, vol. 35, no. 126, pp. 291-311.

Altshuler, B 2005, *Collecting the new: museums and contemporary art*, Princeton University Press, Princeton, New Jersey.

Appadurai, A (ed.) 1986, *The social life of things: Commodities in cultural perspectives*, Cambridge University Press, New York.

Asma, S T 2001, *Stuffed animals & pickled heads: the culture and evolution of natural history museums*, Oxford University Press, Oxford and New York.

Assmann, J & Czaplicka, J 1995, 'Collective memory and cultural identity', *New German Critique*, pp. 125-33.

Atran, S 1990, *Cognitive foundations of natural history: towards an anthropology of science*, Cambridge University Press and Editions de la Maison des sciences de l'homme, Cambridge (England), New York and Paris.

Attiwill, S 2006, *Making relations: miscellaneous, clay, glass, metal, textile, wood*, Contemporary Art Services Tasmania, North Hobart, Tasmania.

Ayer, A J 1946, *Language, truth and logic*, Victor Gollancz, London.

Ayer, A J 1985, *Wittgenstein*, Weidenfeld and Nicolson, London.

Baker, A 2007, *Tom Risley: Family Crests*, Andrew Baker Art Dealer, Brisbane.

Baker, S & Tonkin, S 2009, *Tom Risley: Still Life with Paint*, Andrew Baker Art Dealer, Brisbane.

Bal, M 1994, 'Telling Objects: A Narrative Perspective on Collecting', in J Elsner & R Cardinal (eds), *Cultures of Collecting: From Elvis to Antiques - why we collect things?*, Melbourne University Press, Melbourne, pp. 97-115.

Barbican Art Gallery 2015, *Magnificent Obsessions: The Artist as Collector*, Prestel Verlag, Munich.

Baron, S & Zelevansky, L 2001, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*, Los Angeles County Museum of Art in association with Harry N. Abrams, Inc., Publishers, Los Angeles and New York.

Bazin, G 1967, *The Museum Age*, Universe Books Inc., New York.

Beer, S 2015, 'Digital Heritage Museums and Virtual Museums', paper presented to Proceedings of the 2015 Virtual Reality International Conference, Laval, France.

Belsey, C 2002, *Poststructuralism: A Very Short Introduction*, Oxford University Press, Oxford.

Bennett, T 1994, *The Birth of the Museum: History, theory, politics*, Routledge, London.

Bewell, A 2004, 'Romanticism and colonial natural history', *Studies in Romanticism*, vol. 43, no. 1, p. 5.

Bilson, G 2001, 'Nests', *Southerly*, vol. 61, no. 1, pp. 24-33.

Blair, L & Cornell, J 1998, *Joseph Cornell's vision of spiritual order*, Reaktion Books, London.

Boothby, R 1991, *Death and Desire: Psychoanalytic theory in Lacan's return to Freud*, Routledge, New York and London.

Brinkmann, V, Ulrich, M, Pissarro, J & Hollein, M 2012, *Jeff Koons: The Sculptor*, Hatje Cantz Verlag, Ostfildern, Germany.

Brook, D 2000, 'Go Back!: You are going the wrong way', *Artlink*, vol. 20, no. 4, pp. 82-5.

Broughton, RL 2000, 'Moorilla Museum: A case of curiosities', *Island*, vol. 80-81, no. Spring-Summer pp. 124-31.

Browitt, J & Nelson, B (eds) 2004, *Practising Theory: Pierre Bourdieu and the Field of Cultural Production*, Monash Romance Studies, University of Delaware Press, Newark.

Burke, J 2006, *The gods of Freud: Sigmund Freud's art collection*, Random House Australia, Milsons Point, New South Wales.

Butler, R (ed.) 1996, *What is appropriation?: an anthology of critical writings on Australian art in the '80s and '90s*, Power Publications and IMA, Sydney.

Butler, R 1999, *Jean Baudrillard: The Defence of the Real*, Sage, London.

Cahyadi, A & Prananto, A 2015, 'Reflecting design thinking: a case study of the process of designing dashboards', *Journal of Systems and Information Technology*, vol. 17, no. 3, pp. 286-306.

Cardinal, R 1994, 'Collecting and Collage-making: The Case of Kurt Schwitters', in R Cardinal & J Elsner (eds), *Cultures of Collecting: From Elvis to antiques - why do we collect things?*, Melbourne University Press, Melbourne, pp. 68-96.

Cherry, D & Cullen, F (eds) 2008, *Spectacle and Display*, Blackwell Publishing and Association of Art Historians, United Kingdom.

Clarke, G 2011, 'The finer things', *Sunday Tasmanian*, 6 March 2011, p. 37.

Clough, P & Nutbrown, C 2002, *A Student's Guide to Methodology*, SAGE Publications, London.

Cole, B 1976, *Boxes*, Collecting for Tomorrow, Pitman Publishing, London.

Collins, H 2013, 'Can Design Thinking Still Add Value?', *Design Management Review*, vol. 24, no. 2, pp. 35-9.

Confino, A 1997, 'Collective memory and cultural history: problems of method', *The American Historical Review*, vol. 102, no. 5, pp. 1386-403.

Cooke, L & Wollen, P (eds) 1995, *Visual Display: Culture Beyond Appearances*, Discussions in Contemporary Culture, Bay Press, Seattle.

Corman, C 2007, *Joseph Cornell's dreams*, Dreams, Exact Change, distributed by D.A.P., Cambridge, Massachusetts and New York.

Cros, C 2006, *Marcel Duchamp*, Critical Lives, Reaktion Books, London.

Culler, J 1990, *Saussure*, 7th edn, Fontana Modern Masters, Fontana Paperbacks, Glasgow.

Cummins, J 2012, *Eaten by a Giant Clam: Great Adventures in Natural Science*, Murdoch Books, Chicago.

Danaher, G, Schirato, T & Webb, J 2000, *Understanding Foucault*, Cultural Studies, Allen & Unwin, Sydney.

Davidson, K 1992, *The Garden of Earthly Delights: The work of Fiona Hall*, A National Gallery of Australia Exhibition, National Gallery of Australia, Canberra.

Davidson, K 2005, 'The Art of Fiona Hall', *Art and Australia*, vol. 43, no. 1, pp. 14-5.

Davis, C 2004, *After Poststructuralism: Reading, Stories and Theory*, Routledge, London.

Davis, L 2005, 'Bowerbirds: The Art of Ian Hamilton', *Artlink*, vol. 25, no. 4, pp. 44-6.

Dobke, D 2004, *Dieter Roth: Books + Multiples*, Edition Hansjorg Mayer, London, 0-500-97630-9.

Donald, D & Munro, J (eds) 2009, *Endless forms: Charles Darwin, Natural Science and the Visual Arts*, Pitzwilliam Museum, Cambridge, Yale Center for British Art, New Have in association with Yale University Press, New Haven and London.

Doyle, L 2005, 'Director's Foreword', in *Tom Risley*, Cairns Regional Gallery, Cairns, p. 5.

Driscoll, S 2006, *Carl Linnaeus*, Great Neck Publishing, Toledo, Ohio.

Duro, P (ed.) 1996, *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*, Cambridge University Press, New York.

Dwyer, P, Minnegal, M & Thomson, J 1985, 'Odds and Ends: Bower Birds as Taphonomic Agents', *Australian Archaeology*, no. 21, pp. 1-10.

Eccles, D 1968, *On collecting*, Longmans, London.

Eccles, J 'Urban Art Projects Take on the World', *Art monthly Australia*, no. 230, pp. 56-9.

Elliott, A 2004, *Social Theory Since Freud: Traversing social imaginaries*, Routledge, London and New York.

Estes, Z & Ward, TB 2002, 'The Emergence of Novel Attributes in Concept Modification', *Creativity research journal*, vol. 14, no. 2, pp. 149-56.

Ewington, J 2005, *Fiona Hall*, Piper Press, Annandale.

Farber, PL 2000, *Finding Order in Nature: The Naturalist Tradition from Linnaeus to E.O. Wilson*, John Hopkins Introductory Studies in the History of Science, John Hopkins University Press, Baltimore.

Fekete, J (ed.) 1984, *The Structural Allegory: Reconstructive Encounters with the New French Thought*, Theory and History of Literature, Manchester University Press, Manchester.

Fisher, D J 1991, *Cultural Theory and Psychoanalytic Tradition*, Transaction Publishers, New Brunswick and London.

Flanagan, R, Hall, P & Allison, D 2003, *Patrick Hall: Silent Recordings*, Despard Gallery, Tasmania.

Foucault, M 1971, *The Archaeology of Knowledge*, Routledge, London.

Foucault, M 1973, *The Order of Things: An Archaeology of the Human Sciences*, Vintage Books, a division of Random House, New York.

Frangsmyr, T, Lindroth, S, Eriksson, G & Broberg, G (eds) 1983, *Linnaeus: the man and his work*, University of California Press, Berkeley.

Galerie Karsten Greve 1992, *Joseph Cornell, 1903-1972 exhibition Galerie Karsten Greve, Köln [6 Feb.-8 Mar. 1988; and the Galerie Karsten Greve, Paris, 9 July-7 Oct.1992]*, Galerie Karsten Greve, Köln.

Gobble, M M 2014, 'Design thinking', *Research-Technology Management*, vol. 57, no. 3, p. 59.

Goffman, E 1986, *Frame analysis: an essay on the organization of experience*, North eastern University Press, Boston.

Gombrich, E H 1939, 'Julius von Schlosser', *The Burlington Magazine for Connoisseurs*, vol. 74, no. 431, pp. 98-9.

Gombrich, E H 1979, *The sense of order: a study in the psychology of decorative art*, Wrightsman lectures v. 9, Phaidon, Oxford.

Gordon, T W 1996, *Saussure for Beginners*, Writers and Readers Publishing Inc., New York.

Gosden, C 2001, *Collecting colonialism: material culture and colonial change*, Berg, Oxford.

Gould, S J & Purcell, R W 1992, *Finders, Keepers: Eight Collectors*, W. W. Norton & Company Inc., New York and London.

Greenberg, R, Ferguson, B W & Nairne, S (eds) 1996, *Thinking about Exhibitions*, Routledge, London and New York.

Grieco, A J 1991, 'The Social Politics of Pre-Linnaean Botanical Classification', *I Tatti Studies: Essays in the Renaissance*, vol. 4, p. 131.

Griffiths, A 2008, *Shivers Down Your Spine: Cinema, Museums & the Immersive View*, Film and Culture Series, Columbia University Press, New York.

Gruszka, A & Necka, E 2002, 'Priming and Acceptance of Close and Remote Associations by Creative and Less Creative People', *Creativity research journal*, vol. 14, no. 2, pp. 193-205.

Guilford, J P 1971, *The analysis of intelligence*, McGraw-Hill series in psychology, McGraw-Hill, New York.

Guilford, J P 1973, *Characteristics of Creativity*, Distributed by ERIC Clearinghouse, Washington, D.C.

Halbwachs, M 1992, *On collective memory*, University of Chicago Press, Chicago and London.

Hall, F 1995, *Subject to Change*, Experimental Art Foundation Piper Press, Annandale.

Hall, P 2013, *Patrick Hall: Lost in Thought*, Despard Gallery, Tasmania.

Hapgood, S 1994, *Neo-Dada Redefining Art 1958-62*, The American Federation of Arts in association with Universe Publishing, New York.

Harpring, P & Getty Research Institute 2013, *Introduction to controlled vocabularies: terminology for art, architecture, and other cultural works*, updated edn, Getty Research Institute, Los Angeles, California.

Hartigan, L R, Cornell, J, Peabody Essex Museum, Smithsonian American Art Museum, San Francisco Museum of Modern Art 2007, *Joseph Cornell: navigating the imagination*, Peabody Essex Museum in association with Yale University Press, Salem, Massachusetts, New Haven, Connecticut and London.

Hartigan, LR, Cornell, J, Vine, R, Lehrman, R & Hopps, W 2003, *Joseph Cornell: shadowplay, eterniday*, Thames & Hudson, London and New York.

Hauptman, J 1999, *Joseph Cornell: Stargazing in the Cinema*, Yale University Press, New Haven.

Hetherington, K 2011, 'Foucault, the museum and the diagram', *The Sociological Review*, vol. 59, no. 3, pp. 457-75.

Hetherington, M 1998, 'Paradise Possessed: The Rex Nan Kivell Collection', *National Library of Australia News*, vol. 8, no. 11, pp. 3-8.

Hoberman, R 2003, 'In Quest of a Museal Aura: Turn of the Century Narratives about Museum-Displayed Objects', *Victorian Literature and Culture*, vol. 31, no. 2, pp. 467-82.

Hoffman, I, Berry, J & Skien, G 2013, *Mytho-Poetic: Glen Skien*, Gympie Regional Gallery, Gympie.

Hooper-Greenhill, E 1995, *Museum, media, message*, Routledge, London and New York.

Hooper-Greenhill, E 2000, *Museums and the interpretation of visual culture*, Routledge, London.

Horrocks, R 2001, *Freud Revisited: Psychoanalytic Themes in the Postmodern Age*, Palgrave, Hampshire and New York.

Hoving, K A 2009, *Joseph Cornell and astronomy: a case for the stars*, Princeton University Press, Princeton.

Hudson, K 1975, *A Social History of Museums: What the Visitors Thought*, The MacMillan Press Ltd, Great Britain.

Hughes, P 2005, 'Patrick Hall's cabinets of everyday curiosity', *Artlink*, vol. 25, no. 1, pp. 62-5.

Inan, I 2012, *The Philosophy of Curiosity*, Routledge, New York.

Jackson, B 2013, 'Down the Rabbit Hole: reorienting contemporary art practice', *Art monthly Australia*, no. 266 (Summer 2013), pp. 61-3.

Johansen, J D & Larsen, S E 2002, *Signs in Use: An Introduction to Semiotics*, Routledge, London.

Jones, P 1992, 'From Curiosities to the Hyper-real: Notes on Context in Museum Anthropology Exhibitions', *Artlink*, no. March.

Karp, I & Wilson, F 1996, 'Constructing the Spectacle of Culture in Museums', in R Greenberg, BW Ferguson & S Nairne (eds), *Thinking about Exhibitions*, Routledge, London and New York, pp. 251-67.

Kenderdine, S, Chan, L K Y & Shaw, J 2014, 'Pure Land: Futures for Embodied Museography', *Journal on Computing and Cultural Heritage*, vol. 7, no. 2, pp. 1-15.

Keshet, Y 2011, 'Classification systems in the light of sociology of knowledge', *Journal of Documentation*, vol. 67, no. 1, pp. 144-58.

Kiely, A 2009, 'Thread Alert', *Vogue Living*, vol. Mar/Apr 09, pp. 65-6.

Kirshenblatt-Gimblett, B 1998, *Destination culture: tourism, museums, and heritage*, University of California Press, Berkeley, California.

Klien, H A 2004, 'Eastern Objects and Western Desires: Relics and Reliquaries between Byzantium and the West', *Dumbarton Oaks Papers*, vol. 58, pp. 283-314.

Krauss, R E 1996, 'Post Modernism's Museum Without Walls', in R Greenberg, BW Ferguson & S Nairne (eds), *Thinking about Exhibitions*, Routledge, London & New York, pp. 341-8.

Krauss, R E 1999, *A voyage on the North Sea: art in the age of the post-medium condition*, Thames & Hudson, London.

Krausz, M (ed.) 1989, *Relativism: Interpretation and Confrontation*, University of Notre Dame Press, Notre Dame, Indiana.

Kritzman, L (ed.) 1990, *Michel Foucault: Politics, Philosophy, Culture - Interviews and other Writings 1977-1984*, Routledge, New York.

Kumar, R 2014, *Research Methodology: A step-by-step guide for beginners*, fourth edn, Sage Publications Ltd, London.

Lagamma, A (ed.) 2007, *Eternal Ancestors: The Art of the Central African Reliquary*, The Metropolitan Museum of Art, New York.

Leavy, P 2009, *Method Meets Art: Arts-Based Research Practice*, The Guilford Press, New York.

Leonard Starr, S 1982, *Joseph Cornell: art and metaphysics*, Castelli, Feigen, Corcoran, New York.

Leonard Starr, S 1983, *Joseph Cornell and the Ballet*, Castelli, Feigen, Corcoran, New York.

Leupin, A 2004, *Lacan today: psychoanalysis, science, religion*, Other Press, New York.

Li, M 2002, 'Fostering Design Culture Through Cultivating the User-Designers' Design Thinking and Systems Thinking', *Systemic Practice and Action Research*, vol. 15, no. 5, pp. 385-410.

Liedtka, J 2014, 'Innovative ways companies are using design thinking', *Strategy & Leadership*, vol. 42, no. 2, pp. 40-5.

Lindland, OI, Sindre, G & Solvberg, A 1994, 'Understanding quality in conceptual modeling', *IEEE Software*, vol. 11, no. 2, pp. 42-9.

Linné, C v 1938, *The "Critica botanica" of Linnæus*, The Ray society, London.

Lucas, C 2000, 'Through the Looking Glass: The collection of Etta and Manny Hirsh', *Art & Australia*, vol. 38, no. 1 pp. 128-31.

MacGregor, A 2007, *Curiosity and enlightenment: collectors and collections from the sixteenth to the nineteenth century*, Yale University Press, New Haven and London.

Machi, LA & McEvoy, BT 2009, *The Literature Review*, Corwin Press, United States of America.

Mack, J 2003, *The Museum of the Mind*, The British Museum Press, London.

Mack, J 2007, *the art of small things*, Harvard University Press, Cambridge, Massachusetts.

MacKenzie, J M 2009, *Museums and empire: Natural History, Human Cultures and Colonial Identities*, Studies in Imperialism, Manchester University Press, Manchester and New York.

Mackenzie, N & Knipe, S 2006, 'Research dilemmas: paradigms, methods and methodology', *Issues in Educational Research*, vol. 16, no. 2, pp. 193-205.

Madden, JR 2008, 'Do bowerbirds exhibit cultures?', *Animal Cognition*, vol. 11, no. 1, pp. 1-12

Magee, B 1998, *The Story of Philosophy*, DK Publishing, New York.

Mainemelis, C 2002, 'Time and Timelessness: Creativity in (and out of) the Temporal Dimension', *Creativity research journal*, vol. 14, no. 2, pp. 227-38.

Mair, R, Marzik, M & Risley, T 2012, *Tom Risley: last and recent works*, KickArts Contemporary Arts, Cairns, Queensland.

Mansfield, N 2000, *Subjectivity: Theories of the Self from Freud to Haraway*, Cultural Studies, Allen & Unwin, New South Wales.

Margolis, J 1999, *Pierre Bourdieu: Habitus and the Logic of Practice*, Blackwell Publishers Ltd, Oxford and Massachusetts.

Martin, B & Ringham, F 2000, *Dictionary of Semiotics*, Cassell, London.

Martin, R 2010, 'Design thinking: achieving insights via the "knowledge funnel"', *Strategy & Leadership*, vol. 38, no. 2, pp. 37-41.

Martin-Chew, L 2012, 'Memory Fragments: Visualising Difference in Australian History [Book Review]', *Art monthly Australia*, vol. Nov 2012, no. 255, p. 49.

McAlpine, A & Giangrande, C 1998, *Collecting & Display*, Conran Octopus Limited, London.

McCulloch, A, McCulloch, S & McCulloch-Childs, E 2006, *The New McCulloch's Encyclopedia of Australian Art*, Aus Art Editions & The Miegunyah Press, Melbourne.

McKay, J (ed.) 1997, *Brilliant Careers: Women collectors and illustrators in Queensland*, Queensland Museum, Brisbane.

McLuhan, M, Fiore, Q & Agel, J 1967, *The medium is the massage*, Medium is the massage: an inventory of effects, Bantam Books, New York.

McMahon, E & Olubas, B (eds) 2006, *Women making time: contemporary feminist critique and cultural analysis*, University of Western Australia Press, Crawley, Western Australia.

McShine, K & Ades, D (eds) 1980, *Joseph Cornell*, Museum of Modern Art, New York.

Meyer, M & Wodak, R (eds) 2009, *Methods of Critical Discourse Analysis*, 2nd edn, Sage Publishers, London.

Miksa, FL 1984, *The development of classification at the Library of Congress*, University of Illinois Graduate School of Library and Information Science, Champaign, Illinois.

Moore, K 1997, *Museums and Popular Culture*, Contemporary Issues in Museum Culture, Leicester University Press, London, England.

Morris, C 1964, *Signification and Significance*, Studies in Communication, The MIT Press, Massachusetts.

Moser, S 2010, 'The Devil is in the Detail: Museum Displays and the Creation of Knowledge', *Museum Anthropology*, vol. 33, no. 1, pp. 22-32.

Museums Australia 1998, 'Museums making meanings - communication by design', in Museums Australia (ed.), *Museums Australia Inc (NSW) 1997 State Conference*, Haymarket, New South Wales

Myall, C & Carter, R C (eds) 1998, *Portraits in cataloging and classification: theorists, educators, and practitioners of the late twentieth century*, Haworth Press, New York.

National Gallery of Australia 2005/2006, *Transformations: The Language of Craft*, National Gallery of Australia, viewed 12 April 2009, <http://www.nga.gov.au/Exhibition/Transformations/Default.cfm?MnuID=1>

Nelson, R S 2008, 'Empathetic Vision: Looking at and with a performative Byzantine Miniature', in D Cherry & F Cullen (eds), *Spectacle and Display*, Blackwell Publishing and Association of Art Historians, United Kingdom, pp. 15- 28.

O'Doherty, B 1996, 'The Gallery as a Gesture', in R Greenberg, B W Ferguson & S Nairne (eds), *Thinking about Exhibitions*, Routledge, London and New York, pp. 321-40.

Olesen, J 2011, 'The Persistence of Myth: Written Authority in the Wake of New World Discovery', *Canadian Review of American Studies*, vol. 41, no. 2, pp. 129-48.

Olmi, G 1985, 'Italian Cabinets of the Sixteenth and Seventeenth Centuries', in O Impey & A MacGregor (eds), *The Origins of Museums*, Clarendon Press, Oxford.

Olubas, B & da Silva, T S 2012, 'Philosophy, Canonicity, Reading', *Association for the Study of Australian Literature (JASAL)*, no. 12.3, pp. 1-3.

O'Toole, L M 2011, *The language of displayed art*, Routledge, London.

Oxman, R 2004, 'Think-maps: teaching design thinking in design education', *Design Studies*, vol. 25, no. 1, pp. 63-91.

Palmer, T 2003, 'The Accidental Wunderkammer: Decorative arts and curiosities from the Grainger Collection', *University of Melbourne Journal*, vol. 8, no. 1 & 2, pp. 8-10.

Pant, G N, Morley, G & Dwivedi, V P (eds) 1980, *Museums and museology*, Agam, Delhi.

Parikian, D 1984, *From Wunderkammer to Museum*, Bernard Quaritch, London.

Parkes, B (ed.) 2004, *Design Island: contemporary design from Tasmania*, Object Australian Centre for Craft and Design, Darlinghurst, New South Wales.

Piaget, J 1971, *Structuralism*, Routledge and Kegan Paul, London.

Pickering, A 1997, 'Science as a cultural construct', *Nature*, vol. 387, no. 6633, pp. 543-6.

Poincare, H 1985, *Papers on Fuchsian functions*, Springer-Verlag, New York.

Pollock, G (ed.) 2006, *Psychoanalysis and the Image*, New Interventions in Art History, Blackwell Publishing Ltd, Malden, Oxford and Carlton.

Popkin, R H (ed.) 1966, *The Philosophy of the Sixteenth and Seventeenth Centuries*, Readings in the History of Philosophy, The Free Press, New York.

Purdy, JP 2014, 'What Can Design Thinking Offer Writing Studies?', *College Composition and Communication*, vol. 65, no. 4, p. 612.

Radok, S 2001, 'Trade', *Artlink*, vol. 21, no. 4, pp. 45-8.

Razzouk, R & Shute, V 2012, 'What Is Design Thinking and Why Is It Important?', *Review of Educational Research*, vol. 82, no. 3, pp. 330-48.

Rhys, J 1930, *The reliquary: a collection of relics*, Watts, London.

Riccardi-Cubitt, M 1992, *The art of the cabinet*, Thames and Hudson, London.

Richardson, EC 1964, *Classification, theoretical and practical*, 3rd edn, Shoe String Press, Hamden.

Riquelme, H 2002, 'Creative Imagery in the East and West', *Creativity research journal*, vol. 14, no. 2, pp. 281-2.

Risley, T 2008, 'Tom Risley', in *Tom Risley*, KickArts Contemporary Arts, Cairns, pp. 7-8.

Ritvo, H 1997, *The platypus and the mermaid, and other figments of the classifying imagination*, Harvard University Press, Cambridge, Massachusetts.

Robin, L 2006, 'Weird and Wonderful: The first objects of the National Historical Collection', *reCollections: Journal of the National Museum of Australia*, vol. 1, no. 2, pp. 115-29.

Rymphius, G E (ed.) 1705, *The Ambonese Curiosity Cabinet*, Yale University Press, New Haven.

Sanders, C (ed.) 2004, *The Cambridge Companion to Saussure*, Cambridge University Press, Cambridge.

Sarup, M 1993, *An Introductory Guide to Post-structuralism and Postmodernism*, Harvester Wheatsheaf, Hemel Hempstead.

Schlereth, TJ 1992, *Cultural History and Material Culture: Everyday Life, Landscapes, Museums*, University Press of Virginia, Charlottesville.

Schneiderman, S 1983, *Jacques Lacan: the death of an intellectual hero*, Harvard University Press, Cambridge, Massachusetts.

Schouls, PA 1989, *Descartes and the Enlightenment*, McGill-Queen's University Press, Canada.

Schwartz, J 1999, *Cassandra's Daughter: A History of Psychoanalysis*, Viking, published by the Penguin Group, New York.

Shusterman, R (ed.) 1999, *Bourdieu: A Critical Reader*, Blackwell Publishers Ltd, Oxford and Massachusetts.

Silberman, M, Till, K E & Ward, J 2012, *Walls, Borders, Boundaries: Spatial and Cultural Practices in Europe*, 1st edn, Berghahn Books, New York.

Simpson, F W (ed.) 1992, *Jeff Koons*, San Francisco Museum of Modern Art, California.

Simpson, G 1945, *The principles of classification and a classification of mammals*, American Museum of Natural history, New York.

Simpson, G 1990, *Principles of animal taxonomy*, Animal taxonomy, Columbia University Press, New York.

Skien, G 2011, *trace...* Silent Parrot Press, Brisbane.

Skien, G & Hoffman, I 2005, *Palimpsest: the art of Glen Skien*, Artspace Mackay, Mackay, Queensland.

Smith, G (ed.) 1988, *On Walter Benjamin: critical essays and recollections*, Studies in contemporary German social thought, MIT Press, Cambridge, Massachusetts.

Smith, N 1962, *Studies in Cartesian Philosophy*, Russell & Russell Inc., New York.

Solso, R L 2003, *The Psychology of Art and the Evolution of the Conscious Brain*, Massachusetts Institute of Technology, Massachusetts.

Stevens, P F 1994, *The development of biological systematics: Antoine-Laurent de Jussieu, nature, and the natural system*, Columbia University Press, New York.

Sturrock, J (ed.) 1979, *Structuralism and Since: From Levi Strauss to Derrida*, Oxford University Press, Oxford.

Sturrock, J 1986, *Structuralism*, Paladin Movements and Ideas, Paladin Grafton Books, London.

Sullivan, G 2006, 'Research Acts in Art Practice', *Studies in Art Education*, vol. 48, no. 1, pp. 19-35.

Swann, M 2001, *Curiosities and texts: the culture of collecting in early modern England*, Material texts, University of Pennsylvania Press, Philadelphia.

Swatz, D L & Zolberg, V L (eds) 2004, *After Bourdieu: Influence, Critique, Elaboration*, Kluwer Academic Publishers, Dordrecht.

Swift, J M 2013, 'To what extent collectors of intangibles have motivations distinct from those of collectors of material objects', University of Huddersfield.

Tashjian, D 1992, *Joseph Cornell: gifts of desire*, Grassfield Press, Miami Beach.

Thomas, S 2009, '"Things on holiday": collections, museums, and the poetics of unruliness', *European Romantic Review*, vol. 20, no. 2, pp. 167-75.

Tonkinwise, C 2011, 'A taste for practices: Unrepressing style in design thinking', *Design Studies*, vol. 32, no. 6, pp. 533-45.

Trompf, G W 2011, 'The classification of the sciences and the quest for interdisciplinarity: a brief history of ideas from ancient philosophy to contemporary environmental science', *Environmental Conservation*, vol. 38, no. 02, pp. 113-26.

Ucko, P 2001, 'Unprovenanced Material Culture and Freud's Collection of Antiquities', *Journal of Material Culture*, vol. 6, no. 3, pp. 269-322.

Vale, S 2014, 'Collecting Rooms: Objects, Identities and Domestic Spaces', University of the Arts London.

Waldman, D 2002, *Joseph Cornell: master of dreams*, Harry N. Abrams, New York.

Walker, W 2007, 'Bowerbird: The Collections of Peter Atkins and Dana Harris', *Art & Australia*, vol. 44, no. 3, pp. 434-9.

Watson, A 2006, 'Shipwrecks, Shells and Sheep: The Hanbury Clements Collectors Cabinets', *Australiana*, vol. 28, no. 3, pp. 5 -12.

Welsh, M A & Dehler, G E 2013, 'Combining Critical Reflection and Design Thinking to Develop Integrative Learners', *Journal of Management Education*, vol. 37, no. 6, pp. 771-802.

Were, G & King, J C H (eds) 2012, *Extreme collecting: challenging practices for 21st century museums*, Berghahn Books, New York.

Weschler, L 1995, *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*, Vintage Books, New York.

Winsor, MP 1976, *Starfish, jellyfish, and the order of life: issues in nineteenth-century science*, Yale University Press, New Haven.

Wintle, C 2013, *Colonial collecting and display: encounters with material culture from the Andaman and Nicobar Islands*, Museums and collections v. 4., Berghahn Books, New York.

Wittgenstein, L 1969, *Preliminary studies for the 'Philosophical investigations', generally known as the Blue and Brown books*, Blackwell, Oxford.

Wittgenstein, L 1982, *Last writings on the philosophy of psychology*, University of Chicago Press, Chicago.

Wolff, S 2012, 'Queensland', *Art monthly Australia*, vol. 12, no. 256, p. 107.

Wollen, P 1982, *Readings and Writings: Semiotic Counter-Strategies*, London, NLB.

Wollen, P 1993, *Raiding the Icebox: Reflections on Twentieth-Century Culture*, Indiana University Press, Bloomington and Indianapolis.

Young-Eisendrath, P & Dawson, T (eds) 2008, *The Cambridge Companion to Jung*, 2 edn, Cambridge University Press, Cambridge.

Zytaruk, M 2011, 'Cabinets of Curiosities and the Organization of Knowledge', *University of Toronto Quarterly*, vol. 80, no. 1, pp. 1-23.

'Tasmania: Crossing the Divide America', 2005, *American Craft*, vol. 65.3, no. Jun/Jul 2005, pp. 52-3.

'Local art legacy' 2012, *The Cairns Post*, 11 June 2012, p. 35.

'Risley's work remembered' 2013, *Townsville Sun*, 27 March 2013, p. 14.

Appendix A. Guideline Interview Questions

The following questions were set as the original guiding questions for the artist interviews. During the process of the five interviews (Glen Skien was interviewed twice) these were used as a general guide lines for the first two to three questions, additional questions were led by discussion points raised during the course of the interview. Due to the nature of Patrick Hall's works of art and documented knowledge of historical precursors of historical collection, classification and display techniques his original questions expanded upon the following list. The full documented list of questions is available in the original interview transcripts which are available in Appendix D.

1. Do you collect solely for your artistic practice or does collection play a larger role in your life?
    a) If so, what other items do you collect
    b) Does your collection drive your artistic practice or does your artistic practice drive your collection?

2. Do you work with a conscious (and defined) personal discourse or mythology in your artistic practice? If so, how does this manifest through your work?

3. You have used collection, classification and/or compartmentalisation in *Artwork X* for example; why did you use these techniques in this work
    a) Is this a conscious decision you make prior to beginning a work?
    b) Do you feel this enables you to transfer the meaning of your work to your audience more effectively? If so, how?

4. In *Artwork X* you isolate objects through their compartmentalisation/display, how you do think compartmentalisation impacts upon the role and value of each object?
    a) What effect you think this has upon objects relationship to each other in the work?

5. Are you aware of the historical precursors to collection, classification and compartmentalisation i.e. the reliquary, the cabinet of curiosity (Wunderkammer) and the museum?
    a) What degree of influence do these historical precursors have upon your practice?

6. In *Artwork X* you appear to use a form of classification to define the objects presented, was this a conscious choice?

a) If so, what guide/framework do you use to structure your classification process?

7. What do you hope that people that view your work will take from the experience?

8. As your artworks reference historical forms of collection, classification and compartmentalisation do you think that viewers that are unaware of these historical precursors can still engage with this discourse through your work?
   a) If so, how?

9. In which context would you be more comfortable having your work exhibited?
   a) Art Gallery
   b) Museum
   c) Library
   d) University
   e) What is it about this nominated venue that aligns conceptually, aesthetically, historically and/or personally with your work?

10. Do you believe that context has a significant impact upon viewers reading of your artworks?
    a) Why?
    b) What impact do you think this would have on your work, if it was presented in museum context?

11. If you were to construct a contemporary cabinet of curiosity what would you include?
    a) Why?
    b) Would you create your contemporary Cabinet of Curiosity for public or private viewing?
    c) Given that compartmentalisation/display in the cabinet of curiosity was as frequently as important as the collected objects how would you choose to house your contemporary Cabinet of Curiosities?

Appendix B. Interview Transcripts Glen Skien

B.1 Interview with Glen Skien Interview 1 February, 2010

Renee Joyce: I suppose the first thing I wanted to ask you about is that in your email correspondence you noted that you don't categorise yourself as a collector and you simply collect as part of your artistic process. Could you expand on what you meant a little more for me?

Glen Skien: I guess in relationship to my own work in using the found object it was never a conscious act of going out to collect a certain thing...perhaps gathering is a more appropriate description...when I started using objects in my work the process was more serendipitous...I like the idea that sometimes you are never really certain if it is you collecting the object or if it is the object collecting you...there is a vagueness about it all that I like...It is also a very intuitive process and I found that the activity in itself had its own creative energy and I reached a point where I no longer separated the act of collecting/gathering from what I did in the studio...With the objects I find I am always conscious of their embedded histories...and in particular with objects that were once very personal...for example photographs of people. I often reflect upon the very moment that someone relinquished that object...as if they were relinquishing the past...it also connects with the transitory nature of things.

RS: When you say, I guess it is interesting what you have brought up then with regards to other people having relinquished those objects and how it obviously had a deep and personal inherent value to them in the first place and then them being able to for whatever reason relinquish that, do you then see parallels then with your works once they are completed and then putting them out into the greater world I suppose?

GS: I think that connection is inescapable especially when you are using objects that have a sense of a contained history ...and the creative process for me is usually quite intense when creating a series of box assemblage works…the process of placing objects to form relationships with other images or objects as well as discarding things is such an intuitive and personal response that I feel very connected to the work once it is complete...at times the placement of a single object is like a writer searching for the correct word or description...it .seems cruel at times to have to turn around and put a price on these things…the relinquishing of these objects is often difficult so I'm not always disappointed if things don't sell...

RS: I suppose that leads me to a question I wanted to ask you with regards to the box-works particularly which is probably what I am most interested in looking at with regards to your work for the research I am doing. Is when a viewer or someone or an owner of one of your

works engages with it what do you, I suppose going through that whole process yourself of finding those objects intuitively and combining them in an artwork and then relinquishing them, what do you hope they (the viewer) get from the experience of engaging with your works?

GS: To begin with I am never conscious of a viewer or an audience for what I do...so it is difficult to think about what others may discover in the work....and I think it is perhaps a matter of discovery...that people come to these works as if they are finding something that they never knew existed before...that they discover a reaction within themselves that they never knew existed until that very moment...it is one of the most amazing things about making art or being creative , that you can create something that is so personal yet it is capable of finding a response in others...the other thing is I hope people have a sense that they are being told something ..something they can't quite put their finger on...but they are happy not knowing...I have a message written on my studio that reads...'proceed with vagueness' I hope there is that element of not knowing in my work.

RS: Yes, you don't leave it and then go home.

[Redacted]

RS: Yes, I know exactly what you mean.

[Redacted]

RS: I agree I certainly find, and I think that is something that interests me about people that particularly collect objects in a sense of different value but still a heightened sense of value on single or collections of objects I think it is both, potentially something that is far more animalistic in us but also that is compounded by social conditioning in certain respects and things that in Western culture we have been exposed to as well, as well as a those precursors and whether that is a universal unconscious that we run or whether that is something more specific is what I am trying to tease out at the moment. I guess on that track, when you started doing your box-works going from being a print artist as well, were you aware of, or consciously aware of the historical precursors, for collective practices, for example things like the medieval reliquary or the cabinet of curiosities and then the early version of the museum.

GS: This is where the idea of proceeding with vagueness comes to the fore with me...I studied art history and my own post graduate studies have forced me to research and discover things that I never knew existed and I find it really valuable...but part of me is always disappointed when I suddenly find an image that connects to my work...I know it

sounds rather naive but part of me doesn't want to know these things exist...I am a great believer in the notion that once you describe something you destroy it…or destroy part of it...often the impetus for commencing a series of works comes from quite accidental experiences...the title of a book or part of a conversation with a writer interviewed on the radio...often things taken out of context but from which I find my own connections...I never feel the need to research a certain idea...it is something of a constant battle with my research component here at QCA that the concept almost over rides the creative process...which is difficult for someone like me who places total trust in the intuitive response and allowing the process in a sense to create itself.

RS: Yeah I think that is what as an Art Historian is what I find fascinating, and particularly with artists that use collection they seem to be divided into two groups ones that are consciously aware of the historical precursors and are using it, to either I suppose to form criticism on the society in which we exist and then there is people like yourself that do it in a much more organic manner and not having had any conscious experience before-hand, not having done any research beforehand and I think that that is intriguing because it means it is obviously something that is not only a human responds to but particularly artist find a connecting with that process, and I suppose that I find that more engaging as to maybe why from a theorist or Art Historian point of view why that comes up, when exactly what you have said, you aren't out there consciously seeking engagement with those discourses where I suppose the background and training I have, that I know that, and I read an article that Sasha Grishin wrote last year in Craft Arts about your work and he said, and obviously linked your work with Joseph Cornell's work and said that you had not, when you were creating you had no awareness of that link between the works and I thought well that is quite fascinating because you have both come to a similar point...

GS: Yes, yes (I should have let you finish the sentence)

RJ: I was very lucky I was in Canberra last year at the National Gallery and they have just done a contemporary Wunderkammer and they have included 4 or 5 of Joseph Cornell's box works that they have

GS: [redacted]

RJ: Oh, it was magnificent I was like, I was nearly in tears because it is not stuff that you get access to in Australia a lot either.

GS: Oh, I know...

RJ: If you get the chance to see it, it is on semi-permanent display so if you get the chance to see it and there is Max Ernst and stuff and your heart nearly explode so if you get the chance to see it. So, when I was there and I was thinking about this research I was thinking about it and that is the kind of thing that really interests me is how people get to this point.

GS: How anyone who trusts their creative response to the world reaches that point is perhaps never something that one needs to completely understand...I think for those artists who have really left their visible footprints have always created with a sense of uncertainty...it allows for discovery and creating works that are unique to themselves yet contain a sense of the universal...I know even after almost 20years of art making I never have a sense of having to reach a certain point…I know within the university environment at a post graduate level I struggle with finding relevance to contemporary society with my own work...my work seems to have an emotional intelligence to it rather than a purposeful conceptual base... I am straying from your question but I see the making of art as a deeply personal engagement with life...a continual questioning of one's experience of things...and so I think one never reaches a point of saying well this is it...for me the act of creating is more defining then what I make...the artwork in the end takes on its own existence…but maybe that's a whole other conversation.

There is a strong academic influence occurring within formal art institutions now which is fine but I can't help but feel that it is a case of throwing out the baby with the bath water...I think it is imperative that we continue to trust the art making process on the level of a deeply intuitive response and allowing research to inform the work...rather than believing that we are reaching some higher intellectual engagement with our understanding of life through the creation of often inadequate visual responses that are concept driven...I know I am straying from our discussion but my use of objects has an inescapable layer of nostalgia attached to them and it can be a little dangerous because sometimes that is all people see and their reaction to the work is one of connecting with these nice old things from the past...it is something that I am having to justify with my Masters studies...and I think that kind of questioning is necessary as an artist but I don't think it needs to be spelt out to the viewer.

RJ: I think that as an Art Historian I always say that as the big difference between the two, where Art Historians are using a point or an object in time or a piece of Art to expand the social and cultural structure and place it within that and it is almost as you have said they have tried to intellectualise or academicize the visual arts, to make them more relevant in the university sector that they have kind of blurred that boundary and they are now expecting artists to be able to articulate exactly what they are doing rather than, sometimes, and I find this frustrating as well because I see that not only, is the artists understanding of what they

are doing is incredibly important and obviously I wouldn't be interviewing people if it wasn't but I also think that it is really interesting to have a multiplicity of views of art when for example I walk into a gallery and respond to your art that view of it whether it is someone with an intellectual background in art or not, is just as valid as what you are told it should be and what the artist intends as well. And I think that valid multiplicity of views are certainly happening less in the contemporary artist, it is like if the artist intends something, that's what it has to be but I think that part of the beauty of art is that it doesn't matter where you come from or if you have had the same experience as someone you can still, for me a truly great work of art is something that I can still engage with and respond to on my own level and someone that is standing next to me that has very different experiences can do that and I think in an Art Historical sense works that have that ability are ones that do last, you can be in the Uffizi and go and see Titan's Venus de Urbino however many hundreds of years later and still has a very visceral response to you, so I completely see what you mean and I can imagine it is very difficult for ...

GS: I guess I am lucky that I am at that stage where I trust what I do. In relation to the point you are making   Fiona Hall is an artist whose work I admire and I know from having heard her interviewed that her work is informed by a strong conceptual base but for me I sometimes feel as though as a viewer I am being force fed a certain view of things which is fine...but in this age of information I need to create to almost escape that idea of continually being informed...my response I think will always remain as a hint or a suggestion of something…a more poetic response if you like where viewers have to fill in the gaps...like reading a poem that you have to re-read to have a sense of what it is about...I guess it's only recently that I've become more comfortable about the kind of work I make...it is never going to be the grand statement…to be a printmaker is to be a poet I think..

RJ: I think that is interesting because when I was saying before people who consciously use historical discourses to make comment, that Fiona Hall was who I was definitely referring to, she is someone that I am looking at as well from that different point of view of someone who knows the way that we intuitively read things based upon the development of our society and then uses those to enact a specific response or to come to a specific outcome, which is a different and quite a subversive way of approaching art practice as opposed to what you were saying more of an organic or intuitive process. What I would like to ask you Glen, particularly with, I think the thing that interests me more with collection, classification is the way people compartmentalise objects, so the structures that they physically put them on, and I was really interested with your box-works, as you said with the visual poetry, they are so small and intimate and yet, they have quite a structure within them and within the way you allocate different sized objects or like you said images within structures. Is that a conscious

process, do you set up what you want to put in it, and then make the structures fit? Or, why did you take that path rather than leaving them I suppose free within the space and is it a conscious thing to put within sections?

GS: It might be, yes... it will be interesting to see if you think the work I have in Townsville in a few months is less contained. I am probably starting to free up these objects a little. The initial reason for using the box structure came about in a very practical way of wanting to combine my natural response to collecting interesting objects with my printmaking...What influenced me most was a visit to Japan and the discovery of bento boxes...I immediately saw the box as the most practical form of connecting objects and prints...my time in Japan also reinforced the strong elements of craft and design associated with these works...something I was a little uncomfortable with because I thought that people only viewed the works as beautiful objects and the content was of a secondary nature...I realised the value in making things that are not simply beautiful but are also well made.

The act of containing objects is something that I have never really gone into...I really don't wish to psychoanalyse the whole process...putting things into individual compartments is I think presenting them as a collective idea...yet also saying that individually they have their own significance...and if you remove one item the relationships change...I think there is a connection to childhood...of a revisiting of that time in our lives when we could totally absorb ourselves in something...the box of course has that childhood connection of keeping secret collections of objects hidden away....it's a language and a process that I try not to reflect upon…I do know that there is a sensitivity to materials that takes place in the process of making the works that is almost like a hidden element...a hidden aesthetic that some people may never realise…contained within these works is the process of choice...and at times the choices I make can be so subtle that someone observing may question the relevance of it...but to me it is significant...sometimes it is a conscious choice and at other times it is an intuitive response...I trust both...there is also the concept that these objects are contain and for most of their existence they remain hidden from view...there are so many subtle contradictions to boxes...not that I reflect on it too much...once again it relates to the idea of destroying something once you understand it ... I do know that at one point I was interested in the possibility of something quite intimate and small being able to engage you to the same degree as a large painting or sculpture...the idea of containing a whole experience of something within a very small structure and the idea that producing something like that could be just as powerful as standing in front of a Rothko. That sounds very ambitious but in terms of using something as beautifully simple as the box I wanted to explore all of its possibilities. For some people they may appear too analytical which I guess is an element within their

207

structure but the process is really very organic. There are often moments within the process where it is as though the objects and the artworks are almost creating themselves.

RS: It is interesting because it is one of the, I suppose with your box works is, one of the things I responded to the most is that they are small, I know I approached it very differently, I didn't feel it was analytical and I don't see your works, having I suppose having engaged with works that are analytical and do use structure in that manner, I suppose I see your much more as an intimate response, I think there is from a visual point of view or a viewers' point-of-view there seems to be a sense of safety with those objects with those locations, it is definitely contained but it seems to be more in a personal sense of keeping something safe. It seems to be developing the relations to each other, rather than it being a more scientific or clinical sense which is why I specifically wanted to look at your work for this research, because I think you are one of the few artists in Australia that do that really, really well and I think having spoken to you clearly that comes from not doing it consciously, you are doing it more intuitive thing and it seems to be, I suppose from just the way I have been looking at things, it seems to be for yourself or Patrick Hall in Tasmania who is a mixed media artist who works in Tasmania and also building furniture and cabinetry. You two seem to be quite similar in that when you look at the works and engage with the looks you have a deep personal sense, a sense of personal engagement it's not clinical or analytical experience.

GS: Several times I have had the experience of visiting someone who has purchased one of my box works and I have been quite surprised by seeing it...it is as though at first, I don't remember having made it, as though I am looking at something I have never seen before. I find that wonderfully strange. I discovered some reference to this kind of experience in my own research which occurs when someone is so absorbed in a certain act that they reach a meditative state... a sense of time remaining at the point of creation...I not really able to articulate it but I know I've been there. It's a combination of everything you possess within that one creative act.

RS: I agree I see those links to Zen philosophy where the singular and the whole is just as important and really being in the moment itself.

GS: Exactly and the whole thing is for me to really consciously start finding threads of connection to the ideas I have would simply destroy that and so what I think happens is that element is intrinsically connected to the work but never as a conscious act. It remains within the realms of the intuitive and the unconscious.

RS: If you were more conscious of it, it wouldn't leave anything for people for me to do.

Interview was held in Glen Skien's studio at the Queensland College of Art. Comments refer to artworks within the studio

RJ: Tell me about...the burning questions that I have is: tell me about the bird. I have a thing about birds as well particularly Apostle Birds.

GS: Apostle Birds are the ones.

RJ: They have a little black nose, a short squat body but a long tail and cohabit in groups, they are very socially orientated.

GS: I am sure I would have known them when I was there but I...

RJ: They are absolutely adorable

GS: Yes, I love that name, I remember the name.

RJ: I ran into them when I was doing a road trip up from Brisbane to Townsville and saw this whole group of them and ever since I felt, I think it is timing too, you know how some things in life you just associate with good memories or something with as well.

GS: Oh okay, it says there around, that is them there (referring to book)

RJ: You tend to get them out the back of Harvey's range area in Townsville as well, really dry, they tend to like the dry environment, sometimes you see them at JCU up there but not often. But, I have found on that road from Rocky to Townsville a couple of the roadhouses there, there are hundreds of them.

GS: I am sure that I have seen them; I do because I always remember the name

RJ: So, what is the alignment with the birds?

GS: I don't think I have ever been able to really pinpoint anything in particular. My interest in birds came from my older brother who I think commenced his own interest during his teaching years in the Northern Territory. It was one of those things that take hold of you and you wonder why you didn't notice birds earlier. But we come to all things in our own time. I am conscious of the artistic and cultural connections that humans have shared with birds. The whole of human kind has a history of association with the mythology of birds and I wonder if perhaps that has been lost, if there came a point where that connection was lost. There seems to be something in the spirit of a bird that I identified with. They are such

purposeful creatures and I feel as though there is perhaps some connection with my own creative process.

RJ: *That is really interesting. There is something that I must admit, and it is something that I respect & it was good that I am doing the project that I am doing because I can include you work because there are lots of similar things, there is these things that I bought, I don't know if you have ever heard of Ben Gubb he does a lot of paintings but mainly drawings pen & ink drawings, there used to be a little gallery on Latrobe Terrace, Charles Ginn gallery that I used to buy from and I have these two beautiful little pen and ink sketches that are literally just little fat birds.*

GS: Very calligraphic.

RJ: *Yes, and they are absolutely two of my most precious things for nothing about them other than you look at them and think and I noticed it with the silhouettes of birds that you use there is something in the form that just works, it is something that is very beautiful and yet very accessible. I don't know how to explain it, you look at them and they just make you happy.*

GS: That is nice. Yes, there is that moment you notice a bird that is immediately reflective...for myself at least. So, I think it is the same when you see the image of a bird also.

RJ: *There is definitely something about them because I have notice that a lot of artists use them but as you have said they have kind of disappeared from the rest of the world now, it is not involved in mythology, well we don't kind of have any constructs of mythology anymore but you definitely pick it up in artworks often as a symbol and it often has a very strong resonance.*

GS: Yes I know that John Woolsey is an artist who seems deeply connected to birds.

RJ: *I stayed at ANU and there was a beautiful work of his on the wall, it was incredible, really, really lovely.*

GS: Sorry, I know I am always a bit vague about where things comes from in my work but I am very conscious of the fact that everyone has their own relationship to some of the motifs I use and I am very happy for things to retain a certain degree of ambiguity in their meaning.

RJ: *That is ok, I know that we have talked before about, I know for you that it is a very organic process as well and I think that is part of what makes it so intriguing from an*

outsider's point of view as well. So, tell me about the new show, how is a departure from what you have done before or is it a continuation – I'm very excited.

GS: I hope you're not disappointed. What has been created has been driven by process through the use of collage and assemblage. In relocating to Brisbane and committing myself to an MVA I had a very deliberate intention of developing my work that was connected predominately with printmaking and etching. But I found that I reached a point where the traditional aesthetic connected to printmaking practices was in some way restrictive. So, I started using collage with etching and incorporating found objects where possible. I guess I was looking for some creative space between printmaking and painting.

RJ: And that ability I suppose, what you were saying before that greater freedom to alter and to modify and to mediate.

GS: The sensibility that seems closer to me just now does seem to be connected to the very nature of collage which allows for a greater trust in one's intuitive response to surfaces and form. With collage there is that wonderful reciprocating dialogue between the maker and the materials themselves. When one is using ephemeral materials or certain surfaces and images that already possess a layered connection to the past, as this show does, there is a risk of it being steep in nostalgia. But hopefully the works push through that. I have come to trust my own reaction to the works I am making. There always needs to be a certain emotional charge in connecting with things. That and as the motto on my wall reads, "proceed with vagueness".

RJ: I think that is what makes, it was interesting a read an essay the other day in a magazine or somewhere about the notion of curiosity and it said that the purpose of curiosity itself was to have something slightly magical about it something slightly unexplainable in the reason that you are drawn to something. Something that couldn't be written down, couldn't be ordered, couldn't be structured it just is.

GS: Yes, those things that can't be articulated through language. That is why visual art is what it is, it is often that silent language; its own self-contained language. Often this is the difficulty that I have in attempting to articulate my studio practice through the research component of my MVA. In one way there is a certain formulaic structure to it all that exists within a totally opposite realm to that of the making process. It seems to leave very little for the poetic. I think the research component is valuable in not only allowing for new concepts to be discovered but as a way of affirming one's studio practice. It is crucial that you find the right connections.

RJ: And the fear that you have discussed previously that it will destroy it. It is one of those things in many ways when something is going really well or is really satisfying or just working then you don't want to investigate why because it kind of ruins it, it takes something away from it rather than imbuing it with anything.

GS: The most important thing to me is the connection between the concept and the creative process. The research writing is a completely different energy but I must admit when you do connect with a certain theoretical thread the experience can be just as creative as the making. I total trust in my intuitive response to things which at times can be quite overwhelming. I like the not knowing element of the things I experience and the imaginative associations that seem embedded in those experiences.

 RJ: That is part, and I think this is a problem people have always had with access and sometimes I disagree with the way the galleries and cultural institutions have directed access for mass consumption i.e. you must be able to access things and you must be able to understand – because sometimes what is beautiful about going into an art gallery is looking at something that you don't understand and you don't know what your entry point is but just being able to stand there and really enjoy it, those are the most power works, the ones that you can go back to over and over again and each time you get the same feeling but you get something slightly different out of it – it kind of ruins the magic.

GS: Yes, you mentioned Cornell before. He referred to it as 'white magic'.

RJ: It really is when you got to see them because I have seen them in books and read a lot about them when I went to see them in the flesh [Cornell's work] when I was at the National Gallery there is a certain resonance that they have that you can never capture in words or even in a photograph, it just doesn't work. I think it is the same with this, there is just something that you cannot, you just can't articulate it and you can't share it and the only way to share it with someone if for them to be there. Is for them to physically be there and experience it which I think is the nicest part. So, what you are saying is, with the piano key works, we have a beautiful old Beale in our house which I am deeply in love with, it has been threatened to be sold many times but I have threatened to disown my family if it happens, they are all like we will just get a nice new one but I said you are missing the point, they don't sound the same, they don't feel the same under your fingers. So, you have obviously gone back, I know we had talked last time we spoken about the use of the photograph, about finding the photograph and then building, is this the same process or are you creating the photographs yourself, are you photographing the images yourself.

GS: I think the series of works that you are referring to used several found photographs which were individually presented in a series of assemblage box works. I think there are several layers of interpretation at work once the choice is made to use a found photograph. I won't go into them but once again as I said earlier I am aware of the possibilities of both new and pre-existing relationships that come into play once I begin to create relationships with such images and my own works. There is a certain contradiction at play between the sense that the works seem to relate to something very specific but to me I am always dealing with a more general sensibility. Really, I am more concerned with the suggestion of a narrative rather than expressing a specific story. Photographs are capable of evoking a powerful sense of a story either unfolding or retreating. There are often many subtle inter-relating aesthetic associations within these box assemblage pieces...some I am conscious of but some that will always be a mystery to me as well. And I like that element in my work...the thought that it can surprise and intrigue me just as much as a viewer seeing it for the first time.

RJ: Oh ok, so what are these about 1920s?

GS: No probably more 1930s. I regard them as objects that I am both immediately attracted to yet detached from. I am always conscious of the moment that these once precious photographs were discarded. That presents another layer in the thought of the transient nature of all things....

RJ: That has been discarded...oh my goodness where do you find these things Glen?

GS: Yes I can't believe that someone would throw away a complete photo album from the 1930's. I know we have talked about the more serendipitous relationship I have with collecting but since we talked last time I have been deliberately searching for these early albums.

RJ: Isn't that kind of sad too that someone has...

GS: It is – it is. In using them I often find I feel a little guilty at altering them in some way. I find that it is something of a speed bump I have to get over in terms of using them but then again someone has discarded it.

RJ: I guess in a positive sense too, in that way you are giving it a life that in other ways was not offered.

GS: Yeah, so I can justify that, suddenly these are very, very personal. And I have been thinking more about the memory thing and it is more like a de-facto memory if you like.

RJ: That is a really interesting term but a really accurate way to put it.

GS: Yes, so I'm not really dealing ever with my own memory, but in a way, I guess that I am, but it is in the form of a de-facto memory. It comes back to the very nature of photography and a photograph and I know they are black and white and being a printmaker, I tell my students that it might just be the painter verses the print maker that black and white always appears, is a more intellectual thing where colour is more to do with emotions. I just like to make that distinction [laughs] painters are all too emotional [laughs].

RJ: [Laughs] I think you are definitely on to something [laughs] but I think a painter might disagree [laughs]

GS: But there are certain references to that point in art theory...are you familiar with Audrey Beardsley?

RJ: Yes, I am, I am.

GS: Well he was one of my influences from an early, so I remember reading that as a quote I don't know if he said it or someone that reviewed his work. In the Townsville exhibition I have used the edges of the black and white photographs Often the shadows and the edges are able to resonate a certain reflective sensibility and connection to the past just as strongly as the photo itself. It may sound very, a bit too particular and over the top in some ways but for the scale that I am working with, that kind of intimacy that is possible exists within these edges. For instance, the shadow of the person taking the photograph but there is a depth in the black and white surface that I am excited about - that is what is happened with the collage and assembly and the use of photograph as well.

RJ: I think to it is interesting that you have said that with just using the shard of something or the edge of something. I have always been fascinated by, you know, how you smell something or see something or you hear something and suddenly you have that rush of recall and it is almost like you have a gone to a massive shop and pulled out a book and it is all in front of you and I think that is very unique about humans ability to do that and like you that is what you do when you go to a photo album, you see an image and the whole experience comes flooding back or the whole reference set of the emotions to that particular person or the little animals in there come back. So, I think that is a really interesting concept.

GS: That is a nice way of putting it. I feel as though there is an element of a universal capacity for memory.

RJ: Universal unconscious, that is what I have always found fascinating and it is what I thought looking at artists that do these things because everyone approaches it very differently and yet there are similarities that you can't deny that are there and yet you think if everyone is approaching it differently if it is an organic process for most people how on earth do these similarities come up and I think that is where that sense of the universal unconsciousness, something that is very human about us that we can have that shared sense of experience and not have truly be able to acknowledge or articulate it. I think that you are right when it comes to memory that is very, because we all experience it.

GS: To different degrees, in general, because I think there are certain people who do get it or experience it to the same depth though we all should be capable of it.

RJ: Yet a lot of people don't, it is kind of that concept that I think a lot of people, and I have always I guess because I am not a person who, how would you term it, that I am not creative in a lot of aspects, I am not creative in a physical sense I don't make things and yet there is something about people that do, something will set it off music, literature, visual arts even the physical for my father it is furniture making and working with wood and there is just this level of depth – interesting because what you said about making your boxes that you go into a Zen state, it is almost as if you can quieten everything and actually focus and expand yourself through the action of making something. Often it seems to be something by doing something physical with one of your sense, visually engaging with something, listening, smelling i.e. cooking or something people are like that with cooking or physically working it seems to quieten everything else enough to give you the space to do that, I've never really understood it but then I'm not sure I want to really understand it.

GS: I don't sit and analyse myself, thank god [laughs] but there is within me an overwhelming sense to be making ...a compulsiveness that I regard as a very poignant energy and the need and desire to be making...to be creative if you like. I don't know whether it relates to a generational thing or whether it relates to the fact I was working as a sign writer and in terms of a work ethic, I am often the first one in here at 7 am and I treat it as a full day's work. Sometimes I feel a bit guilty people often think I am just always making things and I am aware that, I am very aware of that process so I don' think there is a danger of becoming this crazy person who just makes stuff. Though I am sure it must appear like that to people and just seeing this studio it must appear like that to people but it seems very natural to me. It is only when you reflect on it that you think oh ok but I know when you are talking about the making of things as we have spoken about that - I don't separate that from we have this ideal of the art piece in the end which is kind of revered in its own way if it has a lasting quality but for the artist, I think, that is what we consume ourselves in - the process.

215

RJ: The process can be or is as important as the end point.

GS: I think so, I think so.

RJ: How do you – I have always wondered this because I'm not a visual artist myself – how do you know when it is finished? Is it just a sense or...?

GS: It is, it is. Sometimes you do look back and think maybe I should have stopped that a bit sooner but you are in that space when you are creating and you allow the work to, you have that dialogue with it, you allow the work to but it does. There is dialogue that takes place and it tells you when it is finished.

RJ: As you said there is a dialogue between the piece and yourself per se as the creator in a sense but it also has its own kind of direction.

GS: It does, it does. I I guess it varies depending on the form of the artwork. With these box works for example I have five drawers to fit stuff in and so there is going to be a completion point but along the way there are decisions about relationships between surfaces, images and objects that evolve.

RJ: Would you mind if I take some photos?

GS: No, no, not at all please do.

RJ: Oh god they are beautiful close up, I have only ever seen them on your website I have never seen one close up, I have seen a couple of your prints that Perc Tucker [Gallery, Townsville] have but I have never seen the boxes.

GS: You can touch them if you like [laughs]

RJ: What is with the tying? [reference to the binding of objects/prints in the box works]

GS: The binding yes.

[changing digital group on recorded]

RJ: The binding yes

GS: This is where it is easy for me to talk about the actual work

RJ: This is worth the whole trip to Brisbane, I won't tell my sister that she will be like 'What!'

GS: That is very nice, too nice.

RJ: I think too for a person when you experience things like this because you only see them in galleries unless you buy them often you don't want to touch them anyway too much but, you always have that sense of distance, you never actually get to see them and touch them. That is why I used to work for galleries because you get to touch them and move them.

GS: The binding of images really came from a very practical idea of needing to make a three-dimensional object out of a two-dimensional surface. I was working on a piece titled "fifty ways to leave your lover" from the Paul Simon. I needed to write 50 synonyms for the word leaving on the reverse side of the 50 images I had made. So, I simply bound them together with bundles of paper in between. It served a very practical purpose but also added a certain mystery to their meaning and what may be contained within each wrapped parcel. So, it was a device that I thought I could use in other works and really it is something that I feel I have yet to really investigate.

RJ: It is extremely clever as well though

GS: I guess but I like the fact that it came out of a very practical problem-solving process.

RJ: It needed to have weight to it

GS: It needed to be sculptural. But there was also something very meditative in the process of making the piece which I think is similar to writing or some physically repetitive activity that allows you to simply lose yourself in the process. There is a deep sense of detachment.

RJ: About the binding and wrapping

GS: Yes, in that repetition of things. Then when it is complete you realise you have created something that other people seem to connect with although for some people they seem a little anxious because they want to unwrap them to see what is inside.

RJ: As if there is something inside them that they can't access.

GS: Yes, and there are these other connotations of secrecy and things that remain unknown.

RJ: Yes, yes and I guess for all of those reasons, the reasons people bind things as well are often to contain them or...

GS: You being an Art Historian maybe, see this is where I could research binding and I am sure I can find in different cultures, you know Europeans have the culture of simply

[Conversation about using flash to photograph]

RJ: The whole concept of subjugation of women by binding their feet.

GS: The Japanese, I saw this thing on SBS one night, I felt as though I shouldn't be watching it but I thought oh well, I'm an adult [laughs] and it was the sexual binding of women that explored the various techniques of binding. Interesting but disturbing.

RJ: Have you ever been fortunate enough to wear one of their kimonos?

GS: No, no

RJ: My grandparents got married in the harbour outside of Hiroshima, they are both, my grandmother was English and my grandfather is Australian and they met in Japan after the bomb was dropped and they were given two magnificent kimonos as a wedding gift and I studied Japanese as a language for quite a long time and for one event, the Japanese lady that we studied with put us in these kimonos and even the binding, because they do all stuff underneath so you are all bound and then you have a kimono underneath and you are bound in that and then one over the top and you are bound with an obi, and the experience and I can imagine that sexually that would...

GS: I did have a Japanese friend who came to Mackay and she had an exhibition at *Silent Parrot* and she wore her kimono and it was lovely but that is interesting that you talk about that maybe I have been looking for a connection but I - sorry this is getting off the track...

RJ: No, no don't worry it is all on track, it is all exciting.

GS: No [laughs] now I have to find it, yeah, I am going to do a series of works on *Hiroshima*, the film have you seen it?

RJ: No

GS: It is a French film and it is set in Hiroshima and it is a love story and made in about 1958-9 and anyway it is nothing really, I don't know yet really...

RJ: No do tell, it is one of those things in my life that because it is, obviously I have two sets of grandparents but the ones who were married in Japan, they are my father's parents and they lived in Darwin and amongst other places and they were always quite physically isolated from. Living in Queensland we didn't get there a lot but they were/are both highly intelligent human beings. You would love this my grandma went back at 75 to do her Visual arts degree at Charles Darwin University, she decided she wanted to do it so she went back but something about, I was very disappointed that my grandmother died suddenly about 12 months ago, it wasn't expected at all, she wasn't unwell and it happened in the space of a couple of days and I was really disappointed because I had promised myself that I would get up at the next Christmas to write down the story of how they met and because she had

travelled, she had lost her first fiancé during the war. We all thought, he was a pilot, we all thought he had died during the battle of Britain but then I asked, they were very good to me when I asked things and there was only two grandchildren and they would tell me but apparently, he died of leukaemia but at the same time as that was all happening and she lost her brother and father in short succession so this lady, of 20 odd put herself as this volunteer...

[Interrupted by a phone call to Glen Skien – break in interview]

RJ: So, she put herself on a warship and went through India, Burma & she say the Indian troops withdraw...yeah that kind of story has always been part of my history and having the kimonos have been part of that so I can imagine it is very engaging...
So tell me about the little cigarette boxes down here?

GS: Oh, the tobacco tins, because they are on the way to Townsville I don't have much here, you have probably seen them before, have you?

RJ: I don't know, I think I might have seen them on your website maybe.

GS: Here take that [giving exhibition catalogue] you haven't got one of those

RJ: Are you sure? Thank you.

GS: Yes, I have boxes of them. Alright...

RJ: So, you tend to find these obviously?

[REDACTED SECTION]

RJ: They are extremely beautiful [referring to the works]

GS: But it is mainly that idea that they are collected, what I find interesting is this free association but at the beginning there is an impulse or an intuitive response to these objects not having any rational concept of what you are going to do with them.

RJ: Yes it just happens. Do you find there is, the thing that I am fascinated about with your works is particularly with the boxes? Is that beautiful sense of containment and yet they are not containment, where as some of Joseph Cornell's works look like that are contained as if they are trapped in there but yours you always get a feeling of safety (if that is the right word) and security they don't look like they are trapped, the look like that are there because that is the space that they need. I don't know how to make that sound the way it comes across. I have always wondered how that happens because they don't look constrained in the box.

219

GS: No, I don't, I have never and this is once again to do with process. There is nothing formulaic or prescribed in terms of what I am doing. It is the materiality and the physicality of what I am doing and of these objects that informs the outcome. They almost tell me what they want, what they want done with them and ok I am restricting them with the box pieces but it was never that idea of entrapment. I think that in reflecting on them it possibly has, and this is where you do have to connect with what is happening in the subconscious that there is this not wanting to relinquish time and that in some way the binding is connected with this, this reluctance to relinquishing the moment.

RJ: Sense of holding.

GS: Yes, this reluctance to let things go so there is a containment element to it but it...

RJ: I think I know what you mean. I am 27 this year and it only kind of hit a couple of years ago, and in my life, it was the first time that you start to repeat things that you have done before in some element or you lose people that you don't expect to lose and you actually realise that it is finite. It is very strange realisation that the journey or the process of whatever we do and because I am an atheist, that is how I see it but you realise that it is finite, there is and end point and it is, I would never say terrifying because I am not afraid of that but it certainly adds a different resonance to experiences and the fact that they happen and sometimes. You want to acknowledge that they happened more rather than just going through or processing with an end point in sight. I don't like the term 'you want to enjoy the journey' or what not I think it is more a sense that you need to acknowledge it that you have done those things because they might...

GS: Death is something that I seem quite aware of. Perhaps it is my catholic background, but I regard it as a very healthy attitude, especially when one is constantly striving for success as an artist. Our culture is still not that embracing of the idea of the value of the artist in society. Not that I dwell on that but it is a difficult path to take and to remain authentic and as close as possible to who you think you really are.

RJ: Unless you can become a commodity in which case they love you.

GS: Yes and I guess there is always some compromise and it depends on how much you are willing to compromise yourself and I am probably not, I have never been willing to be as compromising as that...

RJ: But most good artists, that sounds wrong because good isn't the right term. Most artists never do, they just happen to, and that is why a lot of them will get through their whole life and not be recognised and then posthumously they are because the stuck to principals or...

GS: It is that idea of an authentic life, you reach a point where you think in 10 years' time am I going to think well have I really wanted to pursue this, in some cases you have no choice, otherwise it just becomes, you become crazy.

RJ: The beast that you live with.

GS: Yeah so that is what is going on a lot of the time, but it is certainly not a conscious thing. You just get on with things. If I were to die tomorrow at least I would be so happy that I would have died doing something that I wanted to do. It sounds very corny but it is very true.

RJ: That, a lot of people think, I don't know, often you think it is a selfish thing but it's not, it is more than that it is an acknowledgement that that, it is an acknowledgement that that is what or who you are and that you are okay with that rather than trying to be something else or do something else that you should or...

GS: Yeah no I agree, it is that nature of the beast that it is obsessive and it is self-absorbing but, why do we have this history of individuals who do this, in the hope that we are expressing something.

RJ: Different and original.

GS: Yeah but not as a conscious thing. For most artists it is the monkey on the back or whatever name you want to give it but it exists and you either choose to deny it or not.

RJ: I think it is a wiser choice not to, perhaps it is just me but I think to deny parts of your personality, and a know everyone has different elements, it is a very dangerous thing because they come up eventually it just depends what form really, they come up in. I think if you are allowed to have the process and actions and I think you are very fortunate that outcome is magnificent to look at too which I think is really great but I definitely can empathise with that most certainly. I can't wait to see this show in Townsville.

GS: We will. There is a nice variety of works in the Townsville, the *Boat series* that all started at the residence at Umbrella Studio in Townsville that I did in 2006, I kind of starting using that boat motif then.

RJ: The boats are very beautiful; there is something about the shape of them.

GS: Yes, they do have...

RJ: They have a resonance about them.

GS: They are to do about memory actually.

RJ: Are they, how so?

GS: In the fact that they do relate to childhood memories of making childhood canoes in the back of cane fields

RJ: [Laughs] My father said he made those too in the back of Mt Isa not that I am sure there was any water [Laughs]

GS: We used to, you know I think I was 9 or 10 and my older brother was a couple of years older, (one of my older brothers) and we had a friend who lived on a cane farm and that was about 10 miles out of Mackay.   So, we would ride our bikes, you know, and this was when you would just disappear for the day.

RJ: And parents didn't worry in those days.

GS: No and you know we are in the back of these can fields in creeks and swimming all day and making canoes and obviously there is a reference to this freedom that is lost I think, though hopefully there are kids in the bush who are still doing that stuff but, so that is how it started. But there was also I remember, with my older brother, there was usually a couple of girls who would come along and so there was always that possibility of a certain sex education that one was never going to learn at a catholic boys' school. I remember one of the canoes was named after female genitalia, there was a learning there but, I didn't realise that until much later.

RJ: A sense of growing up

GS: Yes, I have often heard writers talking about the use of childhood memories as a valuable resource in their writing. So, I am interested in how that links back.

RJ: I think it is, I don't know, I don't know if it is an age thing or if it is a generational thing I don't know how it works. But, that concept that when you are younger a lot of things are new and fresh as well, so there is, so when you watch a tiny baby and you see their eyes are huge just trying to take everything in and looking at things as if, and that is that joy that they have never seen or experience that thing before...

GS: Yes, that sense of fascination.

RJ: How would you even, if you didn't know what it was how would you even have a language or understanding where do you start and I think that is the joy of being a kid you, its new its fresh, there is a sense of fun, less duty more fun, which I think set[s] up really poignant memories in your brain.

GS: Yes, and in a way, that is connected to my research that explores specific themes within the area of phenomenology. It is many things but part of the process within phenomenology is the thought of coming to experiences as if we were a child encountering things for the first time. As an adult it is almost like re-creating that sense of wonder in all that we encounter. I guess as an artist I feel as though that sense of wonder is never too far from my own every day experiences.

RJ: I always, like, platonistic though, the concept that there is an umbrella and then there is a concept of the umbrella and then I thought but, what if you don't but I like Structuralism too that deals with signals and the signified and signifier and that concept that how do I know that, that is a pair of scissors and someone else calls them something else and yet we are talking about the same thing and what if you had never seen those things before what on earth would you call them and what would you think that they did? So, I always think that, and I think that you are right; with the world going in a globalisation sense there is less of that. There is less of unseen things because the more you explore the world, the more mass media you have, you don't have that concept anymore. Is that a metronome?

GS: [Showing a metronome] Yes, I got it in Tasmania and it's from Paris originally and it was about 70 dollars from a second-hand shop. I should be embarrassed but when I saw this, I had no idea what it was. It stopped me when I first saw it I felt as though I had discovered a small-time machine.

RJ: It is a very specific tool...

GS: Yeah, I know but you know, Ernst used it in his which I had probably seen but I never realised what it was that it was attached to...

RJ: What a fantastic experience!

GS: It was and I still haven't done it yet but there is a whole series of works based on this containment and perhaps that is what the boxes do, part of it.

RJ: Yes, contain the experience. Metronomes are fantastic too because they make their own, because I learnt instruments growing up and played piano and they are interesting because they provide. I used to hate them!

GS: I can imagine for anyone who has learnt the piano, are you cold?

RJ: No, no thanks, I have a wrap in my bag.
Technically I was proficient but not a technical genius but I played music because I liked the

enjoyment of moving around in time, being able to shift things in time because you had a sense of a beat but if you have ever listened to Chopin, he does it the best.

GS: Yes, the nocturnes mostly.

RJ: Because he manages to draw out time and expand time even though it is still contained he plays with it and that is what I used to hate about the metronome, because you have this strong beat and your teacher would be screaming at you to stay in the beat and all I would want to do would yep sure, I want to do doing this here not stuck doing that.

GS: I had never thought about it that way.

RJ: Well the only Chopin, is one of the few that you have to do it for example, with some of his Nocturnes for example, you will have to your base, your left hand doing a lot of the rhythmic section and your right hand doing the melody and he would have a base line melody and then he will have a lot of passages over the top where if you are talking about it in time you might be working in 3/4 time or 4/4 time and he will be putting 3s against 4s and 6s against 8s which don't work. And you are trying to do two things at once and when you are working to a beat it doesn't work but when you get it, you have to suspend your understanding of time and how things fit together and then they just work and it is absolutely beautiful. They are really complicated to do but when you realise that, as a musician he is a genius that you don't have to stick with that but your hand can be doing something else

GS: That is really interesting to know that.

RJ: He is really interesting.

GS: I have always wanted to do a series based on the nocturnes and I thought these might be them but they just didn't work out that way.

RJ: The nocturnes are absolutely beautiful I always have been a big Chopin fan and a lot of people, I think he is a musician or a composer, I still now play now, and I will struggle along and get mad at myself because I am not technically proficient anymore but you get a great sense of joy, he is a pianist's composer you play them and you get, even when they are dark, there is a sense of contentment and you get this and everything else just disappears. It is beautiful metronome.

[Formal Interview Ends – General conversation proceeds after this not transcribed]

Renee Joyce: The first question that I wanted to ask Tom was with, the objects that you collect a lot of which are of an organic or industrial nature, do you collect solely for your artistic practice or do you find that collection plays a larger role in your life as a whole?

Tom Risley: I think they are interconnected you know, in some ways, not that I need an excuse but it has come out of a duality of beachcombing and wondering around the bush, which is always wonderful...yes...it is an excuse to do that, not that I need an excuse to go and find something but there is that duality in it.

RJ: Did you start collecting objects first, for example when you were a child, and then it informed your artistic practice or has it always kind of been that dual...

TR: I hit a period, see, I didn't go to art school as such but I went to what I would call a student period even though I was supposedly a self-taught artist, I did a lot of woodcarving and welded steel things for about five years but, ironically, I did my first show with Ralph Martin gallery in about...80something. But after that it is funny being self-taught you find art history in all sort of stages right out of context with each other and I think I sort of got this see what was happening for me with the British culture at the time, there was Tony Foge, Anthony Gormley in the early 80s Bill Woodrow, a whole lot of them had a show at the NSW art gallery. That sort of crept into the psyche but I think I had exhausted the world of steel in a way because that was influence by David Smith & Anthony Carlow and um, we were up at Archer Point, you know, I always go up to the beach and go fishing and I think it was our daughter, Trace, I think had collected half a dozen thongs, really beautiful ones, but you could hardly tell they were thongs any more, there were pinks and liquorice all sorts. She must have just put them down and it didn't hit me straight away but she just put it down on the sand near the fire of something, and they must have been just sitting there and suddenly I was thinking well that is bloody interesting, you when something just triggers, and I thought I must go and collect some more and they turned into the thong works and that is what really got me going on the found objects. It sort of developed then, and I draw the line between found object and found material, I gravitated more toward found materials in a way and so that was.

RJ: I have noticed too that with the work on the wall there (the vase out of found objects) when you make the distinction between the found material and found object you seem to use the found materials and then transform them into an object of their own which I find quite a

fascinating process... and obviously the vase for you is a strong icon is that something that is very organic or...

TR: Well we just went down to Canberra last week and saw the Monet to Cezanne exhibition...

RJ: Was it good?

TR: Yeah it was a bit crowded ... I mean all that showed is that still life is something that... I don't think that Cezanne or any of those people would have been the painters they were without; I mean Cezanne's great comment that 'I want an apple absolutely astonishing!" [Laughter]

RJ: [Laughs] I must admit last time I was in Paris I went to the Louvre, which is the first time I had ever been to the Louvre and I saw some of Chardin's work and the tangible nature of what.

TR: Those two or three stingrays on the beach are just mind boggling...

RJ: Yeah... your heart just drops, because you know that it is a painting and you know that it is a painting of... a stingray.

TR: Yes, the subject matter is just so bloody ordinary

RJ: Exactly! And that for that time...

TR: I think I picked up on still life because of that reason, you are not, the subject matter is, is just, as good as anything and I think it gave them the freedom and it gave it to me too for the same reason that you just play around forever and do all different themes and attack it from all sorts of different angles, like for example how do we recognise a vase? It is pretty simple something every day... I have told kids over the years who complain about still life all the time... it doesn't matter where you go you are confronted with still life all the time, like funny little bottles and a pair of glasses... yeah

RJ: I suppose I to find it...with what I have been looking at a lot of it aligns with Structuralism as a philosophic concept and with semiotics and stuff and it was interesting the notion that there is a terminology for something for example the term 'vase' and then there is our concept of it. And as you have said our concept of it of what a vase is can be quite stretched so that we still visually recognise it as that is what it is, even though it is not necessarily functional as a vase kind of is as well, so I find that quite fascinating as well. The next questions I wanted to ask you was, in your work do you work with a conscious personal

discourse or mythology that goes through the whole of your practice. Do you have something that underpins your whole practice? I suppose reflecting on the fact that you have quite an extensive practice already; do you find something that there is something underpinning?

TR: Not a philosophy as such, yeah, I think, what you are hinting at.

RJ: Um by no means hinting, just enquiring.

TR: Yeah, I think that is the curse of a lot of young artists these days, I think it is forced upon them by curators and government bureaucrats. There are a lot of shows curated on the basis of 'this is the theme' and I find that completely revolting, sorry. Yeah, I just prefer to remain an innocent in a way, I just come from a love of making things and I could talk until the cows come home about making things, or why I have made something but it doesn't mean anything because you can only look at these things in retrospect. Because after you have made something you forget what you think about when you made it.

RJ: That is very interesting...

TR: But, basically my art is as simple as I wonder what this would look like if I did that, so I go and do it. It is as simple as that.

RJ: But I think that is lovely there is nothing wrong with that, I suppose I am an art historian so I have... it is funny because I had this exact some conversation with Glen Skien about it, he said very similar that he comes from a very organic manner, he does something because he wants to do it at the time and um and as a, well coming from an Art History background which I have got, it is always interesting because one of the things that I value the most comes from having a multiplicity of views, so someone walking into an art gallery and saying 'oh my god – that is fantastic!' and why they related to it has to do with where they have come from and what they see as beauty and I always think, thought that was the most fantastic role of an art historian because you can look at someone else's work in the context of what was happening in the world around them and say maybe they were thinking this, this can be drawn from it and yet, I complete agree with you and Glen raised that as well in contemporary art that something has to be defined and that is the only way that you can see it.

TR: Then you can apply for funding and get a grant!

RJ: That is exactly right [laughter]

TR: I had my stint on the [missed words] because these artists kind of, and I can say when I applied for them, what do they want me to say... what is the point of writing ten pages of gobbledegook and bullshit, because everyone knows that it is bullshit. It is visual arts for god sake and artists aren't great oral communicators...because they would rather not talk to anyone at all. [Laughs] you know what I mean, they aren't very articulate.

RJ: You articulate it but you articulate it in visual terms I think, I have always found it really interesting... I thought of Art historians that were working on work of people that had passed away hundreds of years ago so I thought that is really interesting because they can't ask the person what they thought it really was just one person's opinion saying, this is what I look at, this is what I see and this is what I get from it which I think is lovely but, as you said more and more artists are being forced to do that for themselves whereas really a good artwork in my opinion, or a great artwork that lasts the span of time, is something that is not only beautiful in some way or interesting in some way but that different people can relate to at different times and bring what they see to it as well, even if it has nothing to do with what the original artist may have intended in the slightest... Interesting...I know you mentioned before that you have come to Art History and Art Theory at different times and for different reasons, I was just going to ask do you have an awareness of historical precursors for things such as collection, for example, and classification and compartmentalisation though I think that is probably less in your work than some things like the reliquary, the cabinet of curiosities, the early version of the museum?

TR: No not as such, the behind the scenes sort of stuff, I mean I am aware that there are conservators...

RJ: That is very interesting because I have been curious about that stuff and it seems to be, early in the research that there seems to be two streams, there seems to be people who consciously subverting an existing know practice and I will use Fiona Hall for example the museum or she often does things that fit into what you would call a cabinet of curiosities, and she subverts them to make a comment on something and then there are people that come to things from a more organic manner, that is the area that I am more interested in people come to similar outcomes, they do similar things, they collect, the classify, the compartmentalise, they have the ability to escalate the value of an object by where they place it and how they place it and yet they do it from a completely organic background.

TR: I must say I have seen the results of it, I don't think we have got good enough curators in this country to do it like I have seen, in New York at one stage I have been fortunate enough to be there for 2 shows. This one time I was just wandering around when the MoMA collection was up, mind you they have enough pictures to do this because they just pull it out

of the stock room, they hung Lachaise, Braque & Picasso and it was a story about trying to work out how was looking at whom, do you know what I mean? ...I went around and wondered what was this all about and then I twigged that it was about who was looking at whom...in the end I did about five rounds because I was intrigued by the quality of, which of course, in the end I just thought that was a fantastic show.

RJ: Just to have something to look at and thought this is a really unique thing...

TR: Just that period between 1910 and 1925 or something... just to see about 20 pictures of each of them and they can just pull it out of the stockroom...

RJ: I must admit I was looking through one of your catalogues and um I did, definitely did notice, something that reminded me of Georges Braque's work, Picasso as well but that kind of early period where they were having that conversation or that competition in some ways, that they were having between themselves. I saw their works a number of years ago at the Guggenheim in Venice, it was the first time, you know being and Australian, it was the first time you get to see these things in the flesh and it was quite powerful actually in a restrained way.

TR: The irony is...I quite often tell my daughter...we don't know how to look at art properly in this country because we just expect too much from it...

RJ: That is exactly right

TR: That was what was happening in the Canberra show, it was just so slow they stood in front of every painting and thought they were going to have an orgasm... god was going to reveal himself to them...you know what I mean... it is just not possible.

RJ: I agree particularly not for every artwork for every person. There are certain artworks that I look at and my heart just falls through my chest and then there are other works that I know are great, that I recognise are great internationally, that I look at and I feel cold.

TR: You really have to go to Europe to those big shows to learn how to look at art. I was lucky I spent three months in Paris and had a show in one of the French galleries but the first day I walked in, I think it was in London, and here was a Renoir show with 350 pictures at the Tate Gallery. I thought oh my god how and I going to look at all these pictures

RJ: How do you take all of that in...?

TR: But, I think I kind of twigged and said well first off, I am going have a quick look and there was not a lot of people

RJ: Which is a luxury.

TR: So, I did a round which took about an hour, then I went off and had a cup of coffee, then went back and had another look. In the end I did about 3 rounds and I realised that when you see 350 pictures of anyone they are only as good as their best pictures and you can never compare one artist with another for that reason, because they create a whole world of their own. I realised that there were probably 10 real stunners amongst them that.... and there was probably 50 really good works and the rest of them are just....

RJ: Normal?

TR: [missed words] but you need them to pack it out

RJ: That is it and they have been escalated to that level because of those great ones.

TR: He had to do those

RJ: That is exactly it, and you always wonder if it takes those. I always wonder with artists because I am not, I did big wire sculptures when I was at school, I love working with metals, I do some silver smithing now, I find that really fascinating but I was never going to be a good artist, it wasn't in me, I knew it wasn't in me but I always wondered if sometimes artists have to do, with some artists it really seems to be a cathartic process and whether some have to produce a multiplicity of things to get to the great one, to work out, to work it out of themselves and then land it. I have always wondered that, because you are right when you see all of their works together you do really see that there are some.

TR: My greatest philosophy is literature has taken over my life in the last twenty years I have always loved books, in some ways my main influence is literature. I thought I was going to be a rock musician...well I played guitar but I just didn't have...

RJ: I think sometimes it is funny, you come to it, as I am in my late twenties now, you come to it with age that, you kind of just do accept that some things you are much better at and that you do just have an aptitude for some things rather than others, and you think, I should really do this or this and then you get that little bit older and think, no actually I am quite good at this maybe that is enough, I quite like this maybe that is enough. You say literature, what kind of literature? How do you use literature in your works?

TR: It just informs the world that I live in, in some ways I think it may be trying to make up for the education that I didn't have as a kid.

RJ: I was reading a really interesting book the other day by person called Chandler, it is actually about, well it is not the most well written book in the world but it's actually about that concept of literature informing. It is set in America and it is about high level production in Hollywood, that is part that interests me the least, it is about this lady who has a PhD in literature who starts a book club and tries to get these screen writers and producers to read the classics in an attempt to understand, yeah to understand the context as to why these things are so important and how they can't just make these movies without understanding it and I think I got that message because there are certain books that you read at different times of your life for example I read Alice in Wonderland a couple of years ago and it was so different from when I read it as a child, it is one of the strangest yet cleverest books that I have read and yeah I think it is just that expansion of knowledge...

TR: There are so many wonderful books out there, I find every now and again I read one of those classics and my art, my history of literature is a bit like my art history all over the place but,

RJ: Don't worry so is mine & I did English lit at uni too...

TR: I have just been reading Mrs Bovary it is funny [missing text] almost a week later we found another text called literature and biology, or biology in literature called Madam Bovary's Ovaries, cause she was a loose woman [laughter]

RJ: Because it is so different to read them, I am actually reading, have you read Daphnis & Chloe? It is about, well it is a Greek novel so nearly 2000 years, well it is a tiny book...

TR: Do you have a little bit of Greek heritage?

RJ: No some Scottish & Irish, hence the skin but no but I did some Ancient, well I did Art History so I did some Ancient History as well and I have had this book but I had never read it and I picked it up the other day and it is about Daphnis & Chloe, these two young people, you know it is Greek with all the myths and such, who are brought up to fall in love with each other and it was scorned at the time because it was quite graphic at time about young people learning how to love each other, and how to fall in love, I was reading it the other day at lunchtime & I just thought I can't believe that this was written, not only was it written in Greek, mine is translated, but it was written over a 1000 years ago and I read it and love every second of it, it was just enjoyable and I think anything, and that is why I like art as anything that transcend time and culture is something that you want to hold onto and something that you want to enjoy and experience.

TR: I like reading non-fiction, yeah movies, for a while there years I ago I used to like going to movies and then I just stopped going I used to wonder why but know I kind of loathe them with a passion, ironically Victor Greenway, do you know him? We he kept the last [missing words] he just said, I said all of a sudden, he was just tired of movies, who wants to go & sit on their own in the dark for two hours, it is the element of the modern age. He said that Hollywood is just bankrupt they are looking for new ideas and but they are just so literate, the movie industry if they are looking for a new idea that just send someone down the bookshop.

RJ: Or they steal someone else's and like French film and just translate it.

TR: Yeah, and that is why it is giving me the shits for years, there are still reasonable movies made I am sure probably great ones.

RJ: Yeah perhaps French ones, that is the thing too they don't kind of come...

TR: They are not visual, The Cook, the Wife & her Lover...

RJ: I agree, I think, actually this will kind of seem strange but I watched Mad Max for the first time about a month ago, I had never seen it and I was quite astounded because there is limited dialogue in the film and it is exactly what you just referred to there, it is incredibly visual.

TR: I am not even sure that it has a strong story, but it doesn't need it.

RJ: You just watch it and you are captivated because everything they have included in that film needs to be there for it to work.

TR: Visually yes.

RJ: And my partner, said afterwards said what do you think and I said I found it incredibly compelling and he said "why?" and I said "because I feel...um...I feel quite disquieted now, quite odd, like it has unsettled something in me." Not that there was much dialogue in it to do that so...

TR: Visual story yes.

RJ: Yes, I agree there isn't much of that done today

TR: It is just like the reverse of those bloody videos in Art Galleries [missed words]

RJ: I was just going to say, this is just to pose an odd question – in what context would you be more comfortable having your artwork exhibited an art gallery, a museum or a library, or a university? If you had the choice.

TR: None. I suppose your ego says the National Gallery and such but that is just ego stuff

RJ: I think you need to have a reasonably healthy ego to be an artist, I think you guys are incredible because you kind of manage, it can't be an easy, it can't be an easy calling to have.

TR: I think all the arts are like that, I mean you can bullshit other people, and some of them might even believe you sometime but you can't bullshit yourself.

RJ: No that is exactly, that is exactly right... I suppose the last question that I will ask you then I will let you be is – for example when someone walks into a gallery and sees your work is there anything that you hope they get from your work or do you just prefer them to have their own experience.

TR: Well they are going to bring their own story to it, and you know, hmm you know, I can only think about it retrospectively but I can sometimes recognise where some ideas come from when I notice [missing words]

RJ: Do you find it hard reading things that have been written about you? For example, I can't imagine how odd an experience that would be, particularly if it was something outside of how you had seen something, do you see it as a good thing or?

TR: I lot of it is just superfluous even the things that I would right myself not that I am a good writer or anything but yeah, I suppose, I suppose it is all irrelevant once it is all said and done but I guess who... I think... one of the American artists I think it might have been Phillip Guston, said we, artists find it hard to articulate ideas but he said that we have to try because otherwise we are just performing monkeys

RJ: That is an interesting way to project it

TR: Pretty well sums it up, you have to try to go through the motions and everyone has to do the same kind of thing.

RJ: Yes or I guess just at least acknowledge when someone is way off base with something, or their interpretations of something that they have.

TR: Yes, well everything is open to mass misreading.

RJ: Yes, that would be, I remember reading, someone that I was reading somewhere said that about songs, they said it is incredible that they will write a song, they will put it out there, someone will have an extremely visceral reaction to it be absolutely in love it with and say "I'm in love with it because you know, I see this"

TR: They try to read more into it then there is.

RJ: Yes, and the person that wrote it is thinking wow that doesn't even have anything to do with what I was thinking at that time.

TR: Most common interpretation of my work has always been primitivism especially African art and I did look at lots of African art when I was in Paris but the sense that I get from when I look at a really funny mask, I get the joyousness that that cause, I reckon that his mates would have been taking up and down the street showing people, laughing, I guess I hope that was the case but that is definitely the feeling I get, imagine wearing that fucking thing you just look at it and think that looks so amazing... if it didn't make corn grow better what would. That is what I get from Primitivist art it is just the madness, the sheer joy and I think that is what you get from Western Art.

RJ: I agree I think you need to get a reaction from it be it positive or not, any art worth its salt should elicit a reaction.

TR: It about humour, you can't forget all about humour. That is what is lacking from a lot of contemporary artists they forget their heart.

RJ: Yeah it all has be uber serious and I think to be honest there is lots of Post-modern art that I think is very clever but I think that, that did that because it took the natural humour out of things, it made you over analyse what something was, it wasn't okay for something to just be something, it had to be making a comment on something else, or it had to be reacting against something else and I think that has taken away a bit of the soul of it maybe.

TR: Yeah, I think it can all get a bit precious unless there is a lot people out there that say, everyone says that the art world is just so bitching but the problem is no one punches anyone anymore or vomits, I think art was healthy when no one was interested, artist fought it and worked it out themselves, when artists worked it out and then just all sat around afterwards all got pissed.

RJ: Then there was a sense of community about it I guess.

TR: Yeah, a sense of mate ship, like the early days of Uni, Brisbane in the 80s was like that.

RJ: I see Universities as going the same way was they got rid of, once they brought in Voluntary Student Unionism and Unis lost their soul. Because the Student Union used to be where you went to see bands, get cheap drinks and some people that may not be comfortable with other things they would go and join a club where they met like-minded people but it all disappeared and now Unis are a business and they don't...like when I went you to uni the best part about it – though I loved what I did, was meeting other people who loved what they did as well.

TR: That is part of doing it, like our daughter Trace, she went down to [missing words] in Sydney in 1989 because she was interested in graphics and all that but she passed but I think next year it all went computerised and she wasn't particularly interested – she felt a bit guilty but I said mate, it got you out of bloody here for Christ's sake.

RJ: I think my parents said that when I went to Brisbane for Uni from Townsville too.

TR: It got her out and down to Sydney and she felt comfortable in Sydney, I said you are right now you will be comfortable anywhere in the world.

RJ: That is exactly it when you learn to stand on your own two feet as a young person because I left home at 17 and went and did Uni on my own and in a city where I didn't know anyone and I had a fantastic time and I was comfortable anywhere and I was comfortable to make the decision to move back to Townsville and it not to be an indictment on my life. I just like living there and it works for me now and when that changes I will move. Anyway, I am going to leave you now, you have been just wonderful and I can't thank you enough.

TR: There was one point I was going to pick up on – just those early years with mum was a dressmaker so there was probably always material and such around the house and my grandfather made boats and oars and he died when I was five, but dad was the same he made all his own parts and stuff.

RJ: My dad was the same he makes/made boats.

TR: So everyone was always doing things and the floor always looked interesting but mum said to shut me up if I was – even though she said I would often go and play out – she would tie scraps of rag around me and make me an Indian or something like that.

RJ: She made it enjoyable too which is obviously a big part of it. When you collect things now do you just go out into the environment and collect things, do you go to scrap shops – how do you approach it now?

TR: Different things at different periods for example recycled car parts or colourful flotsam and jetsam, I must admit that I have almost let the found object or found material behind.

RJ: I was reading an article that someone wrote about you on the web Thursday night and they were saying you had moved much more into kind of...

TR: Paint.

RJ: Yes in the still life and the landscape, in paint form.

TR: Have you seen them? Come on I will give you a look.

[TAPE ENDS]

General introductory discussion, thank you for participation etc. general outline of the research topic and plan.

Renee Joyce (RJ): Is your practice of collection with regards to the particular aluminium objects and the plastic objects that I have noticed that you have been using more recently, is collection a larger part of your life or is it derived purely for your artistic practice?

Donna Marcus (DM): I have always been a bit of a collector of things and my practice to some degree has grown out of this. The very first jelly moulds I collected were the beginning point of this body of work that I have been working on for the last decade. Initially I was just drawn to these objects and j collected them. I will often just collect objects that I find interesting, often the reason for collecting them isn't immediately explicit. I have always been a collector of things but I guess now I mainly collect just the things that I need for my work.

RJ: Do find, how do you find, I suppose leading on from that because I am person that does that by nature too. Do you find that there are things outside of the objects that are outside your practice that you use that pique your interest in a collection sense?

DM: Oh, often while collecting for my work I find other things. I have tried to kind of, well because I need so much for my work I have tried to use that as a way of restricting other collections, but such restraint doesn't come easily! When my kids were small I used to collect a lot of old children's books and other bits and pieces that I found while looking for aluminium... Sorry I have just forgotten the question, Renee.

RJ: No, no that is alright. I was just saying do you find the fact that... I suppose to rephrase it, do you find that the fact that you collect for your work and as you said the magnitude of material that you need to collect to create your works, do you find that that has impacted on your personal collecting, which you pretty much answered anyway.

DM: Yes ah, yes.

RJ: Just on the magnitude of material that you have to get, I suppose based on the fact that, as you said, you have a number of items that are fairly specific or a narrow framework of material that you collect, how on earth do you get hold of that material?

DM: Persistence (Laughs) doing it over a long time. Just chipping away really, in the early years I went round to every Op shop that I could often with kids in prams. Then I had a few major Op shops and recycling spaces save things for me which was a great way of getting a

lot of stuff. It is just, you just need to start and then just keep adding to it. I have found that sometimes I collect, because my work relies on so much on multiples of the same object I would collect things that I keep seeing lots of, often not knowing what I would use them for and I have sort of learnt over the years that even if you don't have a specific purpose just chuck it in anyway because some of the things that you think that you won't use actually become the most useful. I need that critical mass of stuff before I can do anything and accumulation can take years and years.

RJ: Yes, that was what I was going to ask, are the times when you are collecting materials but what you are saying there that the point of inspiration might be the fact that you already have those objects or you have seen them and collected them so when you get to that critical mass point you can utilise them or does it tend to go both ways? Do you often have a concept of what you want to do and collect for it?

DM: I think definitely both ways, I mean I think it often begins playing with the objects and then realising that you need a lot more of them [Renee laughs] and then sometimes, like with those little vegetable steamers there were so many of them that I knew I had to be able to make something with them. It took me a long time and then I realised that if I had a few thousand more of them I could make more things.

RJ: [laughs] I love that you talk in thousands too.

DM: Oh yes! [Laughs]

RJ: Is it a lot, getting a bit off the topics of the questions I wanted to ask, when you are actually making your objects, is it a lot of play and moving them around to see how they fit together.

DM: Absolutely, I like using them as modules. It is a funny thing how you can look at an object; you can have these objects for years and then just look at a new way of putting them together. I often find that it is the things that almost look as though they have put themselves together...

RL: That work.

DM: Yes, if it gets too fussy it often doesn't work but it is an amazing what a detour you can take to get to a simple solution. Often to make things that are simple and seamless it can be much more work.

RJ: I was going to say I think the beautiful simple lines and the aesthetic that you get is deceivingly simple. When you see things like that you always think, maybe that it was just

easy and then you think no, to get something that works that well usually takes a lot more, exactly what you said, trial and error to get it to look like it didn't, if that makes sense.

DM: Yes! I still find that after all these years it is usually paring things back and making them more complex. I did a large public artwork last year for 400 George Street in the Brisbane.

RJ: Oh yes, is that the one called Steam? No?

DM: That is the ...it is like big long stalactites.

RJ: Oh no, I haven't seen those.

DM: I can send you some images if you like

RJ: That would be brilliant.

DM: That was these long, tapered stalagmites and stalactites and they are finely tapered and very minimal, it would have been very easy to make them jagged and that might have been quite good too but wasn't what I wanted. Making them minimal and seamlessly tapered was much more work too.

RJ: Do you find (just to go off topic for a moment), I noticed that very rarely in your work there is the notion of a jagged sense, they always have a beautiful fluidity to them, even I suppose thinking about the domed works for example have an inherent fluidity in their sides/size (sic) and a lot of installations and such was that reflective of the items being domestic and quite feminine in that sense or is it just something that inherently happens with your aesthetic.

DM: I think there is such a thin line when you use, essentially junk, to when it just looks like a pile of junk and when it transforms into something else, with the materials you want to do as little as possible but to rearrange them in a way that they take on this other journey, this other appearance. To almost leave their origins behind for a moment as well - in a sense though of course they can never leave their origins behind and they are obviously always what they are which is important too - but there is a moment where hopefully they become something else. Often that has more to do with a minimal aesthetic and relationship to art history and other things. I think with a pile of old junk, it is hard to do something, it has to change. So, I think that part of the anesthetization of junk into is quite formalist, is important. That is a round-about answer...

RJ: No that is an extremely good answer and it leads into the next thing that I wanted to talk to you about. I am quite a big fan of minimalist art, I always have been, I like the aesthetic of

it and it was interesting when I was looking at your work I noted the notion of the repeated, the repeated object or the repeated image and as we were discussing getting that sense of continuity with what you are doing. Is the notion of using repeated images or repeated objects particularly in your case to form a larger whole; is that a conscious decision that you make?

DM: Absolutely. It is part of that, look I suppose the work also plays on this aesthetic that is both organic and the mechanical and that sort of repetition you find in mechanical objects but you also find quite heavily in nature as well. Certainly, and that sense of the repetitive is about finding order in the chaos of the collection. And patterns – based on more recently bricklaying patterns and patterns found in microscopic pollen and things like that, with the notion of the repetitive form. The repetition also relates to the sheer volume of material and the history of manufacture as well.

RJ: It kind of has that dual sense of history as well. When you said the dual history of mechanical and natural as well is really interesting because obviously some of what I am looking at is some of the historical precursors to contemporary forms of collecting, your museums, your cabinets of curiosities and your reliquaries and stuff and one of the big junctures in difference was the point when it came to where the collected multiple objects as opposed to the singular, so the multiple was valued as highly as the singular. For example, in a museum collection you may have 20 taxidermy honeyeaters because you need the multiplicity of records to be able to maintain and hold on to the material.

DM: That is really interesting...

RJ: Yes, there is a beautiful series that Sydney based artist Justine Cooper who did a series of works in 2005 entitled 'Saved by Science', she did an internship/artist in residence program with the American Museum of Natural History and she was allowed to go into their collection facility. Which is that is obviously something that is rarely seen unless you work in that kind of structure as museum curator or conservator. She took photographs of the collections in situ in their storage facilities and when you look at the images themselves just the concept of this, I suppose exactly what you are speaking about the beauty of the repetitive and the looking at it from this conscious thing that not only is this natural, as in these things are repeated in nature but also that is something that we feel the need to have now, that a collection can be both valuable as a single object as something unique but also that a multiplicity.

DM: Yes, yes that is really interesting.

RJ: I will send you the link to a really interesting interview with her that has displays all the images as well. Her stuff was really, and because I have worked in Galleries and Museums before you take it for granted that you have these objects and I suppose the multiple objects are simply something that exist but when you pull them out of context and show them it really reforms the way you think about it.

DM: Yes, yes

RJ: I was going to say to with regards to the fact that you use repeated objects in your work do you think that changes the way that the objects are valued. As I mentioned there is this dichotomy of valuing a single object because it is unique and yet almost what it seems to be that you are doing using that multiplicity of objects or the repetitive objects and then creating another object from them that is unique in its own sense.

DM: Yes, well, yes - it is interesting. So, each kind of thing like spheres that I have worked with I could work on making. I could make spheres forever because there are so many variations but I try not to do that. I did have a show called *Dozens* a Dianne Tanzer gallery where the whole thing was made up, it is was a little bit like the piece for the strand [*Strand Ephemera* 2007, Perc Tucker Regional Gallery, Townsville] as well, but it was the gallery that was filled with lots of different types of spheres, there was a sense that maybe they weren't valued as much by collectors and they would have been if I had only done six of them but for me the whole thing was to create this sense of the plenitude of these discarded materials and for me it was a whole project that I would like to continue in many ways. I guess with the pieces that I use whilst they, have all been customized through a life of wear and tear as well, so there are all these moments of similarity and also moments of difference with them as well. I guess certainly I do like the way that, the journey that objects take and I like that I can take them further on other journeys too and am often bemused at their new treatment in the museum or gallery (particularly remembering where they come from)

RJ: I wanted to talk to you about context of the works, obviously exactly what you just said then, originally the objects that you are collecting were used, fully utilised in a domestic sense, do you find it different to see them in the context of a gallery and as you mentioned curators and gallery staff handling them as objects, as they are, of great value?

DM: I mean in a sense, though when you retrieve an object you have a sense of these objects that are so beautifully made and so common place and I suppose that idea of shifting value of objects and aluminium particularly. When you mention the plastic, I did plastic works years ago quite early on - I kept saving them and I didn't really push them that much further but lately I have been doing little prototypes printed out in nylon. But no, if you look at

aluminium as a material it has this whole changing thing changing value where initially it was seen as valuable as gold, at one stage it was, this wonder material and then it became 'poor man's sliver' but, it is an extraordinary material in that it has been involved in both high-end design and throw-away tins. So just generally that change in value that the material has itself is interesting, but it is also interesting that aluminium allows for that range of value in a very literal sense. In my work I start with simple arrangement of the objects in the making of the sculptures and installations which are then placed in a gallery when it takes on this other aesthetic as well, perhaps at heart I am an old-fashioned modernist in that I really do like the 'white box' and the transformations of materials inside the gallery. One of the really early works that I did which was the *City Series* which was made up of grids on the wall and really the gallery completed the work.

RJ: I was going to ask you about that, because I wanted to say that you work, you utilise, obviously I look at some artists that contextualise, or use compartmentalisation and I found it beautiful particularly with the works that you are talking about the 'City Series', the way that you use the 'White Cube' or the gallery space, as your compartmentalisation because obviously you don't use frames such as painting, you don't seem to use plinths but you actually utilise the wall space as the framework or the framing for your pieces. Was that an intentional use of that space?

DM: Absolutely and to me those early works, my background was actually in painting which is what I did at art school anyway but to me they were absolutely about the gallery completing them as paintings, it was about framing and all those things that you mentioned and they only work when they are installed on the wall and the lovely white crisp wall of the gallery. Obviously playing with the sense that you take these dirty old pots and clean them up and hang them and they become these lovely formalist things or objects and you can play with that further in terms of using them in terms of a palate and painting with them. Aluminium too is an incredibly reflective material that allows you to layer and change and make mixed colours by layers. I retrieve lowly things, mainly scrap metal and try to expose meanings and memories by inserting these things into a pristine modernist space.

RJ: I think saying that when you see them, as you said in that kind of context particularly the 'City Series', that you did, you kind of have a re-appreciation for the beauty of the design, the simplicity of the modernist design, of the pieces in their own right because, this sounds silly but because you actually see them outside of what their function was and so it lets you appreciate the absolute beauty of how they were designed as well.

DM: Part of that absolute beauty in how they were designed I guess is to do with that whole history of modernism and that optimism of that part of the century and the way that a jelly

mould actually does look a lot like a part of an aeroplane and again you make a spaceship out of jelly moulds and that lovely modernist history. I guess the project of increasing efficiency and clearly with all of the materials ending up as junk there were holes in that project but, it does show that spirit of optimism and that they are like a lot of industrially produced things at the time be it the top of a sugar bowl or a jet engine or a nose- cone of an aircraft.

RJ: I think that is exactly right and then it is interesting to see them back, like you said with the re-contextualisation of them in the gallery space to see them back again at that value level, or that sense of where they would be if they were used in a spaceship, whereas for most people, or for my generation at least they are what you use to see regularly in your grandma's kitchen hanging on the walls or that you used to play with as kids and bash things out of but, the material itself does have that whole different value spectrum and then when you see them in the context of an art gallery it escalates that value all over again as a piece of fine art as opposed to simply functional objects. I find the way that human beings value objects really fascinating because we are one of the few, we are one of the few species that actually do that, that kind of have that level of engagement with singular and multiple objects. The only other ones that seem to do it in quite a similar way are the bower birds particularly the ones that we get up here [North Queensland]. So, I always found that kind of fascination. I guess the other thing that I wanted to speak to you about was too, there is the notion that as a collector, more so for personal collection there is that notion of the pleasure cycle with regards to it, the finding of the object, the grasping the object, the bringing the object home and that pleasure waning until you can find another object. Do you find that you still get that cycle?

DM: Yes, I do. I do sometimes get a little bit of collecting fatigue after all those years and sometimes sort of like before I did the big project called *Trickle, trickle* - the one in George Street I was beginning to think, I think like all collectors you do get to the point where it does take over a little and you do want to be free of it, it is interesting to me that once a collection is complete people will often sell it. I think at the moment, I still walk into an Op-shop and still get excited by the little jelly-moulds, there are very particular things that I can't help but get a thrill from even when I thought I was a completely jaded collector.

RJ: Do you still find on the flip side of that, do you find relinquishing your works once they are completed a difficult process.

DM: No not really but there have been a couple of pieces, one piece in particular that I kind of regretted selling and I mentioned that to the person that bought it but I felt very guilty afterwards, but I was very glad that is had been sold too, it is funny when things are sold or

when they go off to a good home there is a sense that you don't have to look after it, someone else does. I think it, no I feel quite, I sort of feel that I still have an image of the work and a memory of the process and that really is enough. I don't, I think you will find this with a lot of artists that once you finish something you might be a little more attached to it but then there is something about stuff moving on into the world and having a life of its own that I really rather like. I think sometimes with the really early works you sometimes wish that you hadn't sold them, only that you may have moved on and made a better work maybe. But there only ever one work that was really, very important to me at the time that I wish I had kept. Sometimes I think I hope that they go to a really good home and that usually means somewhere where they will actually be able to come out and be seen or engaged with.

RJ: I wanted to say following on from that when people either purchase your works or engage with them in a gallery sense do you have any kind of things that you hope they will get from the engagement with your works?

DM: I think that doing a body of work, one of the most satisfying things and it really an unexpected thing really was that people did engage with the work on levels that made me really have to think about what I was doing. I guess with those early wall works that I saw as being these formalist abstract images that played with our emotions with a painting and art history and feminism and worked for me on different levels. People would come up and start telling me about their family stories and talk about their memories and things attached to the work and at first, I didn't think it had much to do with it but, then of course it does, and it made me think much more carefully about objects and memory and how things come with baggage and there is nothing you can do about it but it is something that you need to be aware of and consider. I mean I think there is sense of the familiarity with it; I am most pleased I guess when people, I think that the domestic thing is the easiest thing to take from it but I think that it isn't always the most important in a funny way. It is undoubtedly a large part of it and an important part of it but for me there is other stuff there, things that I have mentioned before that are equally as important. I remember when I first installed *Steam* and we were there in the early hours of the morning and there were people spilling out of the casino and this rather fierce looking man came marching over and he asked 'who made this' and asked for the fabricator and Damien said 'she is the artist' and the first thing he said to me 'my grandmother used to use these steamers' and it was a lovely moment and you know another woman who said to me when I went to a party, her mother had been very ill and she thought she was going to die but she didn't and she said to me that when she walked past *Steam* she would always think about her mother, she would always remember her mother and it was rather lovely. So, I suppose it is not so much I guess the fact that they are about these humble, small-mined, moments of everyday life and that they are re-inserted into

public life kind of elevating these over-looked and humble and often, beautifully manufactured designed things as well. That sort of engagement with the work is, I think at the end of the day you make your work and you have to be happy with it but I think if you are other people, it generally does follow or that is what I tell my students [laughs].

RJ: I find it really interesting too because I have an art history background and I talking to Glen Skien and Tom Risley and they were both saying that is very difficult to often, I suppose the strong emphasis at the moment on artists being able to articulate exactly what an artwork means, and I suppose from an Art Historical point of view I have always valued the ability for good works of art, good works is the wrong term, great works of art for their ability to attract a multiplicity of views of exactly what they are about. So the fact that you many engage with a work now and that your background may be totally different from someone else's exactly what you just said you can both find an entry point and an engagement point and I think for me that is, for me personally and for me as an Art Historian, that is what I value highly in a work, that I would use as a condition of it being a great work of art, or a good work of art is that people can engage with, exactly as you have said, on entirely different levels from perhaps what was intended when it was created. Just have done the research that I have done work that include objects of a nature that may be found or created does that quite naturally because people engage with the work quite naturally on a number of levels because, as they engage with them as objects and they engage with the history behind them and with their own personal history with that and then they also engage with it as an artwork and the way that it is has been re-contextualised.

DM: Yes, yes. It was one of the initially unexpected but pleasantly surprising about working with these things, these objects. More recently I did a large work with UAP and I went to Saudi and it's made of white bronze, it was a great experience and there were all these lemon squeezers made into organic forms. It's funny I remember now that connection back to the original items and the original objects and I guess now I am looking at ways now on making that conceptual connection even when I can't absolutely, by remodelling things now and accounting for what has been melted down and I don't know and there are ways that I want to take that idea and keep playing.

RJ: Keep moving with it but obviously in a different form. I guess that must be the challenge that once you have, how you develop yourself as an artist so that you are still engaged with it but that you can take it that step further so that it still challenges you, as you have said. Particularly with the plethora of objects, it would be really easy to continue to do that but it sounds like you want to that next step of challenge as well.

245

DM: Yes, it is very funny thing and then I go into my second shed full of objects and I there is so much that I could do with this stuff. But I do feel a bit like, I am just sort of playing with some other processes and I guess that has kind of grown out of the public art form.

[General chit-chat for a few minutes – not interview relevant material]

DM: There is a fantastic book called, I think it is called *The Ethics of Waste* by a woman from the University of New South Wales and the first chapter talks about plastic bags and American beauty.

RJ: I have written it down I will have to have a look for it.

DM: I think it is called the *Ethics of Waste* Just drop me and an email and I will have a look for it, yes, it is fantastic.

RJ: I guess it is one of those things it is not, it is ones of those things that you are always conscious of in an ethical and environmental sense and I'm from a greenie family, so have always been pushed to do that but I think these ways of using things that is kind of out of the square, I always find fascinating and what you were saying about the inherent memory of objects and the nostalgia that is attached to them seems to continue to come along with those objects as they move in function. And I think that particularly with things such as artwork and jewellery the ability to, it is strange sense, the ability to own something that has had a previous value you seem to be able to engage in that even if it is really on a small level.

DM: I was reading something on the weekend, it had to do with in Britain more people go op-shopping that...I know it was someone gave me a book from the collector's series [*Collectors,* ABC Television, Australia] and it had this thing about it from Adrian, he was saying that more people go to car boot sales in Britain on the weekend than go to the football on the weekend. And there is lots of fantastic things like that French film the Gleaners where people were engaging with waste. I was looking at the archives regarding the Aluminium drive for the World War and it was amazing that every man and his dog would write to the minister for Munitions and tell them about their ideas for saving waste. It is interesting the way that people get so excited about it and have this scavenging instinct.

RJ: I think that is it, and I think on a larger scale that is what government misses that people have their own way of approaching these things that are equally as valued rather than just putting something out there and saying this is you'll do it, there are many different ways to manage waste or people that have an interest in it, that saying 'someone's trash is someone else's treasure' and that is exactly what it can be.

[Thank you & general chit chat.]

End of interview.

Appendix E. Interview Transcript Patrick Hall

E.1 Interview with Patrick Hall 13 February 2011

RJ: The first question that I was really interested in asking, you obviously use found objects or created objects within your work. Do you collect objects solely for your artistic practice or does collection play a larger role in your life?

PH: I am not a collector of objects per se. No, I mean it is, it certainly that I really collect around an idea and if that idea becomes and artwork then... but no I don't keep these things around the house per se.

RJ: You are not a hoarder?

PH: No [laughs] well my workshop is shocking [laughs] I have junk everywhere. But not, it is sort of not really an aesthetic fetish for me. It is more just a way of expressing ideas through objects really so you almost have to have a lot of objects before those things coalesce into an idea really. Sometimes they never do with is a bit depressing really, occasionally you have to have a bit of a clean out. Like I know that I had this old tennis racquet for a reason but I can't think why so I will throw it out [laughs]

RJ: [laughs] I was going to ask following on from that, I know that you work has, there is often a lot of narrative within your work and often quite consciously by using text as well but do you find... I know speaking to Donna Marcus that she said it is often the mass of objects which she reacts to and it becomes a work. Do you find that it is the idea that generates itself first and then you find objects or is it objects that will set of an artistic idea?

PH: I think it is usually the idea, I will collect around an idea. It can work that other way but as a general rule idea is the starting point and the rest are really the back up for it so, I know where Donna is coming from in her comments. In art school I was doing print making and seeing objects repeated and on-mass does change its meaning and I think that is probably why I do the multiple drawers in a way, it sets up a personal rhythm and you find you kind of work through it in a certain way.

RJ: It is actually quite interesting because a lot of people, as you say really lean towards using collection of some sort in their practice have a printmaking background as well which is interesting and I wonder if there are those parallels between that notion of the repeated image or doing a repetitive process to come to that state where that imbues your artistic practice and with that being part of the process. Someone once expressed it as doing things or using repeated process kind of put them in a Zen state.

PH: Yes, I think so and I think that also relates to perhaps the craft aspect of what I do personally. I think you are spending a lot of time with specific material and you get a chance to really think about it, it is not an instant result it is very labour intensive so your mind gets to really contemplate what you are doing and move off into other directions and sometimes those from those other directions you get a burst of [missing word] with what you are doing. I think the human mind is a pattern recognition machine really and I think, well for me really, when you are making something, all of a sudden something will appear to connect even when it is totally unrelated and somehow you can work that in.

RJ: You can make those links.

PH: Those links come purely because you are doing it for a long time and I mean I sort of admire writers and people like that, that begin with a blank page and bring forth ideas. Whereas I sort of need to be handling things and fiddling with things to kind of, before anything seems to happen. [laughs]

RJ: [Laughs] I suppose you have just led in to what I was going to ask you, with the narrative being such a strong part of your work, it was interesting that you just made that comment about writers because obviously text plays a definite role in a lot of your works. Where does the concept for narrative come from in a lot of your works? Particularly in Grace Cochrane's work she alluded to the fact that often they are stories are part of your own personal history or part of other people's history that you have been associated with in some way. Is that how those things come to be, or?

PH: Yeah well, I studied design and print making at the same time and the cabinet has kind of been my adopted form in a kind of a way. They are not all cabinets but a lot do seem to be and it is interesting when you look up the word 'cabinet' that it has this definition of the small private room and in a way, that is where 'cabinet minister' comes from for example that private space. It is kind of, to me it is the secretive inside/outside elements that a cabinet has got and I guess the text... in a way they are little private museums really, little...

RJ: Little Wunderkammers

PH: Yes, *Wunderkammers* are very interesting in their way, they are sort of, the origins of them are interesting that they are kind of a way of storing the ill-gotten gains of the new world I suppose. Those *Wunderkammers* were a way of kind of displaying to the world your mastery of the universe microcosm. Whereas my kind of things are very much, almost showing the reverse, showing a frailty of the world. Trying to make an enclosed world for yourself rather than trying to prove that you are master of the Universe [laughs].

RJ: I am glad that you have brought that up because obviously part of my research is looking into whether artists are actually aware of the historical precursors of the techniques that they are using or whether it is more of an organic process and it is an unconscious stream that seems to happen. I have had a look at the cabinets of curiosity particularly the 16th & 17thones and the reliquaries as well and it is really interesting what you have said because I think there is definitely that notion where people were trying to display the world or the objects that they have amassed and I saw some parallels with yours because some of the smaller cabinets that I have seen or have researched I found quite interesting because it was almost as if they were using the objects that they collected, and I supposed being particularly at the time when science was starting to explode, they were really, it was almost as though they were struggling to work out what was going on in the world, or their place in the world and so the process by which they managed to do that particularly the really little ones was by collecting these objects and somehow that kind of gave them a sense of, I don't know, maybe satisfaction or comfort something like that.   When I looked at your works there was also that, kind of, not a sense as you mentioned, not a sense of displaying, more a sense of using those objects to understand.

PH: Yeah, I think you have hit on a good point. I mean, I see them as kind of filing cabinets, a way of exploring. Well a way of keeping a record really. I suppose, I kind sort of talk about filing cabinets a little bit...

RJ: Please do, go ahead

PH: I mean you have got, I sort of view the filing cabinet as the quintessential 20th century object in a way. In the 21st century well that has been usurped by the microchip but in the 20th century you have these Orwellian, big brother concepts where they have files on you in an ASIO type of thing but, it is more than that. It is more than that, we lived in, I am a 20th century boy and it was a world of dislocation and migration which my family was part of and I think. So, I one side it is a tool of that state but on the other side coin it is a way of retaining a sense of your own history and kind of grounding yourself in place by gathering or by making your history your own foundation if you know what I mean.

RJ: With that I was going to say, with that in mind and perhaps it has to do with your ability as a furniture maker or that being quite a clear interest of yours, why did you choose to put the objects on the outside of the cabinets instead of on the inside?

PH: Well yes, when I sort of, yeah, they are sort of changing a little bit I will have to send you some images of some more recent works.

RJ: I would love that!

PH: They are good because Grace's book is nearly 10 years old now...

RJ: Yes, you are a very difficult man to find information on [laughs]

PH: [laughs] Well I am not a very good promotionalist [laughs]

RJ: [laughs] we will find you a good marketer [laughs]

PH: [laughs] exactly. For example, I have just done a, I don't know if you have heard of the new MONA museum?

RJ: I have actually, I have heard very good things actually

PH: Yes, well it is amazing. Well David Walsh, the eccentric billionaire-chap commissioned a big work of mine out there.

RJ: How fantastic, congratulations!

PH: Yeah, well it is great to be part of. This one is kind of more installation rather than free-standing artwork but, you still have drawers. So basically you, well it is a room that you go into and one wall is this wall of drawers, like big kind of library [missing words] but when you open them they are all made out of vinyl records and when you open then up there is a voice, it has sound effects to it, will just say I love you. And when you open all 64 drawers you get a symphony of different people telling saying that so that you can close them down and that

RJ: How fascinating!

PH: Each one has a text about sex & death. Those ones are a lot more, the interior is a lot more important than my earlier works, where the interest was on the outside and the interior was for the person that owned it whereas this is more that you open it up and the interior is everything.

RJ: How did you?

PH: I will send you, I have a little film of that, hopefully I can get it through to you.

RJ: Yes, please do. Don't worry if I can't open it, I will find someone at the Gallery that can and I will send you the text that accompanies it.   Did you find that was quite a natural progression to move from the exterior and having the interior a bit more function to moving the objects inside the cabinets themselves?

251

PH: Definitely, there was always that interior space that was kind of just that neutral space that kind of gift to the person that owned it really but, now I am getting greedy and I want it all [laughs] but I am, I think my practice is certainly. For a long time, I wasn't sure how I classified it whether it was art, or craft or design and I think I have slowly sliding into the arts...

RJ: I think it was always there, it is probably just you becoming comfortable with that.

PH: Yes, you are probably right.

RJ: The other thing about using drawers that I have found really interesting, with artists that are kind of using these practices but also more in the historical precursors there is the notion of, and it seems to underpin a lot of the rest of it, of 'compartmentalisation' is probably the best way to put it even though that is the most awkward word possible. Using for example a drawer or a small space within a cabinet or something like that to display objects, but, I also think it is a little more than that in that they almost hold the objects. Do you think, I have noticed that within your work that is quite consciously done, or within some of the earlier works that this is quite consciously done, what does that, I suppose one do you do it intentionally? And secondly what are you hoping to gain from building the relationships between objects in doing that?

PH: I mean as I said before, I sort of use them in my own mind as my own little personal museum and that is what a museum does. It presents objects and then it sort of gives you an interpretation of those objects and it is presented in its own museum context. I mean, I am not quite as wealthy as David Walsh, I can't exactly build my own museum but, I can build my own little free-standing space that sets up a relationship between things and you know you can have that sort of moving from [missing word] to [missing word]. I almost see each drawer as a paragraph or a sentence about a particular thing and yeah. So, the thing is in drawers it can be a non-lineal experience as in that you can open the bottom one first so it is up to the interaction that sets up the particular relationship and that has always interested me – that is not a static thing.

RJ: I know, I also read that for a particular work, Animal something?

PH: *Museum Animal?*

RJ: Yes, Museum Animal that you spend some time at the Tasmanian Art Gallery and Museum and obviously because I have a background in those areas I am quite used to working in the back of them which are very different to what happens out the front

PH: Yep

RJ: Did you find that, that changed, as you were just saying then, using the compartmentalisation in that museum sense and that museum context. Did going into the museum and art gallery there, which I believe is fantastic, did you find that, that changes your approach to it or your opinion on museums?

PH: Yeah well, I mean that particularly piece is interesting in that, it was, it is sort of done from the perspective of a 10-year-old boy really because growing up in Hobart, you always in high school art classes they would always borrow sort of B-grade taxidermy animals and they would bring them round and high school kids would draw them and then when they talked about this project and I went down into the bowels of the building and there were my B-grade taxidermy animals. Those little-moth eaten things [laughs] so, it was kind of trying to make a little stack of Aesop fables out of these things that were part of my childhood in a way. But it certainly suggests that whole museum world and the artifice of it, these were once used and real objects and in the case of the diorama and taxidermies were once living creatures but, now all they have is the distant echo of what they once were. So, I was kind of getting at those type of things.

RJ: I must admit there is a work at the Gallery at the moment which is an installation work which has used some taxidermy creatures from the Queensland Museum collections which is quite unusual because museums and galleries in a lot of places are quite separated.

PH: Well that is good, that is a good sign

RJ: Yeah its beautiful and they were all in, I work up in the Collection and Storage area which in the Gallery are all up in the rooves luckily with regards to flooding and stuff it was a clever move and this little room next to me was filled with these creatures, these taxidermy creatures and I was fascinated and I would wonder in and have a lot and the conservators who were the ones that were making sure that everything was alright with them were 'what is wrong with you' and I said 'well there is sense of, I don't know, a sense of wonder about these things I suppose' as you are used to seeing them, as a kid you go to your museum and you see all these dioramas and you think wow these creatures existed or dinosaurs and you kind of come up with your own story.

PH: Well you sort of, you know, you sort of caught in this world you know that they are real but they are not real, you kind of know that it is a trick but it is still amazing to you.

RJ: I think too that we are not alone in that either, years ago I read that I think the original writer is Norwegian, the Time Travellers Wife, which has since been made into a movie but

the book is a beautifully written book and it is really interesting because of a whole host of reasons this fellow finds it, is unable to remain in one particularly time, quite frequently he jumps between them but he often finds himself in the Natural History museum, in America, which is where it is set because he has this really strong response as a child, when he was taken there. So often when he is skipping between places or whatever because it, you should read the book...

PH: Sounds like I should actually

RJ: It is challenging read in the way that she has written it but I think because but talking to you, you seem to have a real interest in literature and text you would probably appreciate the way that it has been constructed reflects his life, if that makes sense, it is quite ah, read it and you will get an understanding of what I mean as stress seems to trigger this particular thing in him, that this happens and he goes to those places because he feels safe in a way. I found that a really, really interesting concept. Just to kind of shift and take it to another direction, when you create an artwork, and this is a challenging question for artists I know, when people are able to see it and interact with it – what do you hope that they get from it?

PH: Yeah it is always hard...

RJ: Yes, it is a hard question

PH: I mean at the time you are, I think that artists don't think about their audience as such when they are making things, they just get carried away with the process and you get swept along with it, as soon it is done you certainly realise that someone is going to have an opinion on it and it might not be what your opinion is. But I think that is, well if I was a performing artist then I would be totally stressed about it but as a visual artist you can kind of put it out there and walk away and you don't have to stand and listen to what people's views are. But I hope that people are initially intrigued and then hopefully take it further and perhaps be moved, that might be too much of a stretch to ask, but hopefully that is what other people will get from it.

RJ: Not at all, it is funny because the next question that I was going to ask you was to do with that is. There is often and as I have said I haven't had the pleasure of seeing one of your works in the flesh per se.

PH: You will have to come to MONA then.

RJ: Yes, I will. My flatmate is dying to get down there as well so we might have to, I might have to organise something. I was going to say at often looking at your works even in

photographic documentation of them there is often a really intense sense of poignancy, that you notice but there is also a sense of loss and sadness to a lot of them. I don't know, whether it is often the materials, I know in particular some of the earlier ones where they were physical cabinets that were done in metal and such, there was a real sense of, I don't know, a sense of loss to them, not necessarily depressingly so by any means but a poignant sense to them. Is that intentional?

PH: Yes, I hope that people do get that. That is kind of what they are about. They are about the passing of time and the recording of that and inevitably your own mortality and in fact some of your own role in that. Some of them are an elegy to lost youth and the innocence of youth and I think actually more artwork than you think about is about that, the very fact that it has been made at a particular time and it is always going to be from that time, there is a poignancy in that. Almost any artwork that I can think of has a touch of that but, I am sort of, I am sort of squeezing I suppose [laughs]

RJ: [Laughs] no I think that you are right, I think that it is something that I suppose it is something that interests me in the way that people interact with objects I suppose in particular. Even often objects that won't physically hold any marks necessarily of their use, though a lot of objects very clearly do, umm they still have a sense, there is still an absolute sense of a history to them, even if it is a great history, they didn't change the world and they weren't integral in Australia's history or anything but, there is a very keen sense that they were important or functional. That they mattered to someone at some stage.

PH: And you working in a gallery must get that all of the time, that sort of gallery or museum pay homage to that experience, it may not be the now experience or the temporary experience but it never the less a legitimate one and one that has things felt and so, it is a way of connecting with a common humanity really isn't it.

RJ: Yeah and I think it always fascinates me the kind of the two polar opposites really the search for the new and the freshly minted per se with consumerism and the kind of cross of people that really are fascinated by not only old, as in ancient things, which obviously have another history again with their very age but, yeah, the things that have existed within our own lifetimes but weren't necessarily owned by us. They were owned by someone else and I found it interesting with someone like Donna Marcus for example when she was using things that were quite functional in their previous lives and changing their context. She did mention that she found it really surprising when she first displayed. She has a display in the Brisbane mall there which is made of colanders there are in kind of dodecahedron (I think that is the word) kind of shapes but they are made from old fashion aluminium steam colanders, the kind that were used for steaming food. She said that the first time when it

was installed, this fellow approached her and spoke to her, a big burly fellow and she was thinking on no what is he going to say about it and he said 'I remember being a little kid and my grandma used those.' I think she was quite taken aback by that, because she hadn't thought that would be the reaction and yet I think as soon as you use an object people bring their own story to it.

PH: I think that is it. I think people pooh-pooh nostalgia but it is a very potent emotional force. I mean it is a sort of sense of redundancy a sort of technology that was once, as you say the marker of the whole consumer thing of the day is all of a sudden is the stuff of the tip face.

RJ: I think that too feeds into the sense of a time passing because obviously there is a metaphor there for human existence as well. I am fortunate that I approach the world, in that part of the challenge but, I think part of the joy as well about life is that it doesn't last forever.

PH: Yes absolutely.

RJ: That is finite and I think that as you were saying with objects and the fact that they are, the objects themselves are often [in existence] longer than our existence reminds us of that. I think when someone else has owned it, you can't [escape it] I don't think you [as in humans] do it in a deep and conscious way but I think it certainly triggers that...

PH: I totally agree

RH: Yes, that sense of mortality, that is a finite thing. Anyway, on that note, that was very deep. Thank you so much for having a chat with me...

[Formal interview ends]

Appendix F. Sample Artist Website Links

F.1 Donna Marcus

http://www.donnamarcus.com.au/

Represented by Andrew Baker Art Dealer, Brisbane

http://www.andrew-baker.com/dm.html

F.2 Tom Risley

http://www.tomrisleyartist.com/

F.3 Glen Skien

http://silentparrotpress.net/

http://silentparrotpress.blogspot.com.au/

F.4 Patrick Hall

http://www.hallison.com/home

Represented by Despard Gallery, Hobart

http://www.despard-gallery.com.au/artistprofiles/patrick-hall/

Appendix G. Copyright Release Statements

This administrative form
has been removed