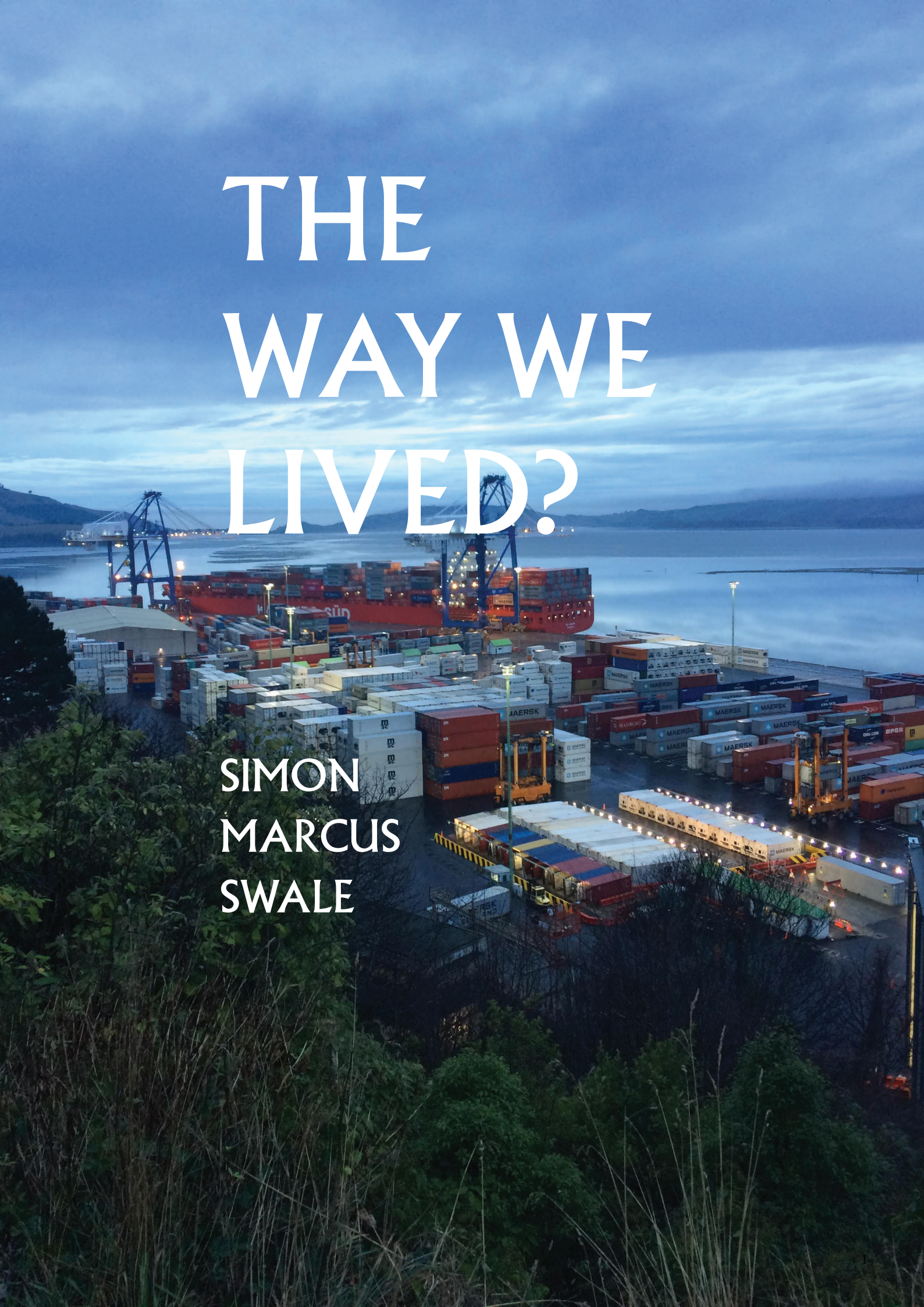
THE
WAY WE
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SIMON
MARCUS
SWALE

THE WAY WE LIVED?

SIMON MARCUS SWALE

A dissertation submitted in partial fulfillment of the requirements for the Master of Fine Arts degree at the Dunedin School of Art, Otago Polytechnic, Te Kura Matatini ki Otago, Dunedin, New Zealand.

Supervisors: Johanna Zellmer and Leoni Schmidt

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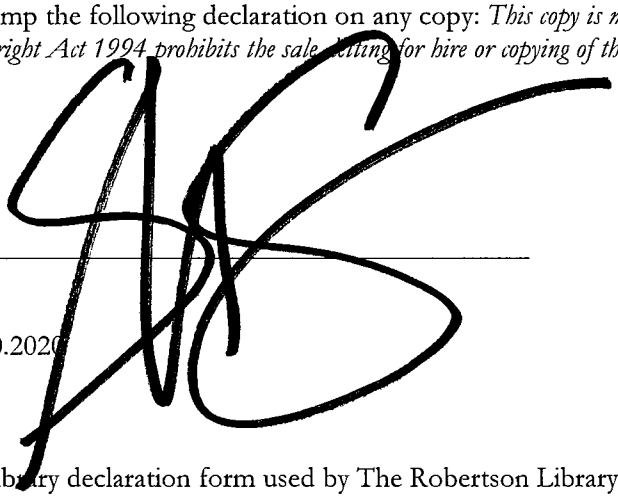
Signed: 

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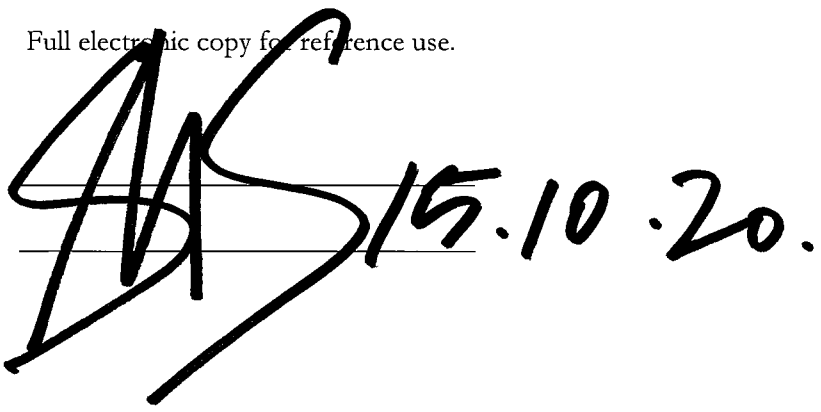
Signed 

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PREFACE

This dissertation was initially completed and submitted for examination in Feburary 2020, with the final studio work due to be exhibited in March; opening on the 24th and examined on the 27th. It was, as noted frequently within this dissertation, to be titled The Way We Live Now, a reference to the novel by Anthony Trollope, which in many ways foretells the globalisation and dominant market economy of the twentieth and twenty-first centuries.

As the date of the exhibition loomed, it became obvious that the world was entering an unprecedented situation in our lives. Besides the true tragedies of coronavirus Covid 19, my exhibition and examination became unviable at that time; just days before the exhibition was scheduled, the first Level 2 lockdown restrictions were applied. Two days later New Zealand was in full lockdown.

I had spent the preceding weekend installing the exhibition and documentation room. All was ready, but quite literally, like the general population, the exhibition itself went into lockdown.

With the easing of restrictions some weeks (months…? it's now a bit of a blur…) I could again prepare for a public exhibition and examination. The world was now a different place, somehow unfamiliar, altered, like waking in a daze. The economy was in ruins- international tourism for one, completely decimated with the continued border closures. Talk turned to supporting local businesses and of an international reset- of opportunities to come, new economic models and community orientated initiatives.

Having developed a project focused on globalisation, and the system of international capitalism and its effects, I was confronted with a body of work that now seemed both redundant, and yet timely. Did the models I had been working from now cease to exist, been replaced or perhaps otherwise transformed? As I write within this dissertation, the collecting and gathering, ordering and curating of objects of material culture offers a form of archiving that speaks to, and of, the epoch in which it is found. Heading into a (hopefully) post-Covid world, I considered the possibility for these objects to read increasingly archeologically- perhaps as relics of a bygone era.

Hence, with the eventual opening of my exhibition on Friday 26th June 2020, it was under a now retitled banner.

The Way We Lived?

Simon Marcus Swale
16th October 2020

CONTENTS

ABSTRACT

This dissertation discusses the theoretical frameworks and studio practice that has been undertaken in the course of study towards the degree of Master of Fine Arts at the Dunedin School of Art.

Drawing specifically on the work of Arjun Appadurai, and his articulation for a Global Cultural Economy, attention is focused on the flow of material culture around the globe. This focus is explored in both micro and macro terms as I utilise an array of theoretical frameworks including critical theory and human geography. The project is concerned with both production and consumption patterns, that trace the flow of commodities across the world to the specific spaces in which their packaging is often discarded and subsequently found.

Utilising a methodology of critical walking practice aligned with the concept of psychogeography, I reclaim this packaging, which then becomes the focus of my studio work. This work sits in the field of jewellery and small object making, as I seek to activate in the audience a heightened awareness and understanding for the relation between the body and urban space.

Made to exist in both the conventions of the gallery and in urban spaces, these works seek to explore and represent aspects of globalisation and the global cultural economy.

INTRODUCTION

This dissertation discusses theoretical frameworks and the studio practices that has been undertaken in the course of study towards the degree of Master of Fine Arts at the Dunedin School of Art, Otepoti/Dunedin, Aotearoa/New Zealand.

At its heart, this project is about globalisation and the global cultural economy. Around this central concern are explorations of contemporary urban existence: considerations of material culture and the spaces in which this is both produced and consumed. It is about the city as the everyday existence of an ever increasing proportion of the world's population and it is about the way that we, as citizens of the world, make sense of our place in it. It is about space, how people engage with the spaces of the city, and how the stories of these engagements are revealed in the material objects that often remain as traces of this activity. Both objects and spaces alike are alive with memory, of narratives that exist, like the objects, ephemerally, in the often liminal spaces of transient encounters.

These objects, narratives and encounters can be understood on both micro and macro scale: both locally and globally. This work draws particularly on the framework of Arjun Appadurai's seminal essay "Disjuncture and Difference in the Global Culture Economy,"[1] most especially for the manner in which Appadurai articulates a range of 'scapes' which together operate in a system of flows. While Appadurai's article most particularly emphasises the global nature

of these scapes, he is nonetheless aware of the ways in which these become manifest in the local: global commerce has regional implications and vice versa.

This project utilises walking as an exploratory methodology informed by the practice of psychogeography as set out by Guy Debord and the Situationist Internationale. Walking becomes a multi-faceted methodology which incorporates site mapping of affective properties and of geographical knowledge, collecting (material and aural data) and conceptualising. Walking, as much as reading and studio practice, informed the ways in which this project developed.

This dissertation comprises three chapters: *Frames, Field* and *Practice*.

The first chapter *Frames*, is broken into the three interrelated foci which underpin this project: *Walking, Objects* and *Space*. Tightly connected, the first chapter, *Walking*, articulates my methodological approach to research outside the studio environment. Here, I articulate the diverse ways in which walking as a research practice allowed me to both conceive and develop this project, and the important ways in which it is connected to my other methods.

The second part, *Objects,* is focused on material culture and sets out my various reflections on the many objects I have collected through my walking practice. Here I also pay tribute to the work of Walter Benjamin and his influence on my project, uniting as he does, reflections on material culture with a practice of gathering and collecting. In this chapter also, I re-introduce the work of Arjun Appadurai which underpins much of the project, most especially my thinking about material culture in a global context.

The third part, *Space*, considers the issues involved regarding subjectivity and urban geography. I begin by considering the city as a site of both agency and structural forces, tying back into the previous discussions of walking and material culture. From here I take a more micro focused lens as I consider more specific (yet ambiguous) examples of urban space of specific importance to this project, including the notion of non-place, loose space and of thresholds and the importance of the periphery.

Together, these sections form the conceptual framework with which my studio project engages.

The second chapter is titled *Field*, and discusses the art and artists who have most informed my research and studio practice. This documents my train of thought chronologically in relation to the specific histories of art and contemporary art practices with which I engaged as my project unfolded.

The third and final chapter entitled *Practice* focuses specifically on my own studio work and is again written in a chronological fashion to best present a sense of how the work has developed, and reflects back also on the various theoretical frameworks relevant to each work.

Finally, I conclude with a coda that summarises the project as a whole, describing potential ways forward for future work, and includes my thoughts towards my final exhibition and examination.

WALKING

You must walk like a camel, which is said to be the only beast which ruminates when walking. Henry David Thoreau [1]

WALKING IS

….walking is thinking, walking is knowing, walking is understanding, walking is making, walking is becoming, walking is method, walking is trace, walking is connecting, walking is motion, walking is time, walking is social, walking is reading, walking is travel, walking is creation, walking is space, walking is resistance, walking is empowerment, walking is living, walking is being, walking is privilege, walking is art….

Walking is a simple act; a means of connecting A to B.

But, at some point walking became more than walking. Walking became process and practice. In hindsight, walking was always more than just walking. This project is not *about* walking, but it is a project that could not have been undertaken, nor completed, without walking. Walking is integral to this project.

In her book *Wanderlust,* Rebecca Solnit ruminates on a history of walking, interspersed with her own personal experiences as a citizen of the world. Solnit reminds us of Aristotle, and the peripatetic philosophers who walked as they engaged in their thinking. Solnit explores many environments; she takes us to the homes of the aristocracy, and the galleries which they built for the specific purpose of walking, when such an act was recommended for health and wellbeing. In due course, this practice would motivate the construction of large stately gardens to further facilitate walking as a leisure activity. In the countryside, walking propelled the creative potential of writers such as William Wordsworth, Henry David Thoreau and Jean-Jacques Rousseau, where "the rhythm of walking generates a rhythm of thinking"[2]. As an urban practice, the work of Søren Kierkegaard, Edmund Husserl and Walter Benjamin are all discussed to illustrate a range of ways in which walking connects us to the world. Walking provides not just a physical relationship to the world, but a phenomenological one also, a way of "knowing the world through the body and the body through the world....the experience by which we understand our body in relationship to the world."[3] Furthermore, walking connects us not simply to the world of the present, but also the past. "The streets are repositories of history, walking a way to read that history"[4] writes Solnit as she considers the poets Jack Kerouac and Allen

Ginsberg, and the city of San Francisco, making a point that could relate equally well to Walter Benjamin or the many other figures she refers to in her book.

At its core, (and a point Solnit makes, almost literally in the middle of the book), is that people's connections to cities are "largely understood and undertaken by walking."[5] Walking is a powerful action, constituting an important act of citizenship, which Solnit elaborates on in relation to the Reclaim the Streets movement (founded in London in 1995), and other acts of protest since. Clearly articulated, Solnit demonstrates that to understand walking, we must consider it as much more than an act of bodily motion through space. Walking is many things to many people, and to understand walking one must consider it through multiple lenses. Solnit reveals walking as functional, emotional and psychological. Walking is an act of movement, migration, protest, enquiry, creativity; of being actively in the world.

During the course of this project, walking has become all these things and more. Solnit suggests "A city is a language… and walking is the act of speaking that language"[6] and indeed, walking underpins how I have come to conceive, negotiate, and discuss the relevance of the city in the context of this project.

The importance of walking actually predates this project - even if I did not recognise it at first. In 2015 and again in 2017, I spent a week in Shanghai, China, a city and experience that would deeply inform this project which commenced on my return from this second trip to that place. (Images 1-2).

Image 1. Learning by walking.
Shanghai 2017.

Image 2. Learning by walking.
Shanghai 2017.

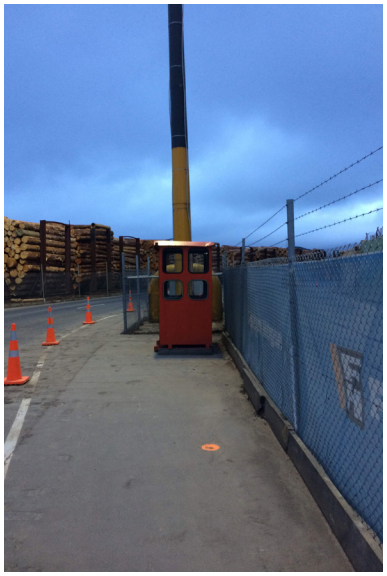

Image 3. Learning by walking.
Port Chalmers. 2018.

Image 4. Learning by walking.
Port Chalmers. 2020.

On both occasions I spent long hours exploring the city; by bus, by subway, often on foot. The old and the new, wealth and poverty, craft and industry; Shanghai is a city of contradictions writ large, each jostling side by side. Walking the streets surrounding my accommodation I could ruminate upon the history and the culture of this bustling metropolis. I began collecting discarded empty cigarette packets from the dusty streets (Image 5-6). I had seen such packets lined up in store windows throughout the day, drawn to their distinctive iconography, yet their form so familiar to those examples in the West. If the city is a language, so too are the objects and commodities that inhabit it. I brought home many discarded packets retrieved from gutters and building sites of Shanghai in 2015. For two years these would lay dormant in a drawer back home, but on my return to Shanghai in 2017 my interest in cigarette packets were renewed as I drew upon them as a cipher in my developing conception of that city.

I began to question as I walked: where would I find the next packet? Why did some packets appear more frequently than others? Why did they only appear in certain parts of the city and in quite specific environments? Who had left them and why? As I collected and I walked I began to perceive the rhythm of the city and ways in which people interacted with that urban space. I visualised the casual toss of a cigarette packet now empty as its owner lit the last cigarette. This act of littering became pregnant with meaning; a marking of space, a perhaps wilful proclamation of being - I WAS HERE. Or an act less conscious, of transience perhaps. Some person, dashing; on their way home, or to work, to meet a friend perhaps. The cigarette packet is a remainder of an ephemeral moment; a trace, a gesture, a memory, a fleeting moment in time, a person passing through the Shanghai streets.

Image 5. Discarded cigarette packet.
Shanghai 2017.

Image 6. Discarded cigarette packet.
Shanghai 2017.

Image 7. Discarded cigarette packet.
Dunedin, 2018.

Image 8. Discarded cigarette packet.
Dunedin, 2018.

Returning to Aotearoa/New Zealand to commence my project in September 2017, walking became an increasingly important aspect for its development. Walking initiated the project and helped me formulate it, but more importantly walking has helped me research and develop it. Walking had been the action through which I collected much inspiration, as well as providing time to further consider the scope of the project itself. But crucially, walking through the Shanghai streets became a method and a methodology which Solnit describes as "a kind of syntax organising thought, emotion and encounter."[7] Reflecting its multi-faceted nature, walking grew in importance as the project unfolded. Walking developed from a way of *finding* (objects, inspiration), to a way of *finding out* about the city, about space, about people, and the way people engage with the cities in their everyday lives. Walking had developed into a mode of enquiry - it had shifted in status from method to methodology (Images 3-4).

The interrelationship between walking and art has a recognised history dating back to at least to the time of Surrealists in the 1920s Paris.[8] Members of the Surrealists engaged with walking in much the manner of their more widely recognised writing by means of automatism. Indeed, much of the content of Surrealist writing, in works such as André Breton's *Nadja* and Louis Aragon's *Paris Peasant* involve walking as a central device of their plot. It was from the example of the Surrealists that perhaps the most widely cited conceptual practice of art and urbanism emerged: the Situationist Internationale (SI) (1957-1972).

Led by Guy Debord, the SI grew out of the embers of a previous collective, the Letterist Internationale (LI) (1952-57). While Debord would go on to find widespread recognition for his social critique *Society of the Spectacle*,[9] it was during

his time with the SI collective that he helped develop the influential concept of 'psychogeography' as an act of urban enquiry and intervention. As we have encountered, walking as urban enquiry has a long history, and like Rebecca Solnit, Merlin Coverley traces precedents through the literary tradition, of authors such as Daniel Defoe, William Blake and Thomas DeQuincey, as well as discussing Baudelaire and Benjamin in relation to the *flaneur.*[10] But as a term in and of itself, psychogeography was first employed by the LI in 1950s Paris, appearing by name for the first time in the first issue of the LI affiliated journal *Potlach*. It was not until 1955 however that Guy Debord developed the concept of psychogeography as a more rigorous mode of enquiry of urban experience in his "Introduction to a Critique of Urban Geography", published in the Belgian journal *Les Levres Neus.*[11] It was here that Debord first noted and expanded upon the emotional and behavioural implications of environment upon the individual, largely in reaction to the perceived destruction of Paris as part of the post-war redevelopment.

It was in the self-published *Internationale Situationniste* that Debord and his colleagues furthered their conceptualisation of psychogeography and the affiliated concepts of *détournement* and the *dérive*. The *dérive*, understood as "a technique of transient passage through varied ambiences,"[12] has obvious connections to the aimless wanderings of Benjamin's *flâneur*. For the SI however, the act of the *dérive* was to be both subversive and political, an act of "reconnaissance for the day when the city would be seized for real."[13] This preparatory work could find manifestation through acts of *détournement* whereby cultural objects and artefacts, such as commodities and advertisements are appropriated to subvert their intended meaning. An extension of this was a promotion of plagiarism as an act of *détournement,* but at its heart,

psychogeography and its affiliated terms are best understood in terms of urban interventions, an embodied engagement with the city that sought to disestablish the perceived or real systems inherent in the built environment; walking as resistance.

The limitations of psychogeography must be noted, however. Coverley writes "a great deal of leg work was expended for little obvious reward and, as a scientific tool for measuring the emotional impact of urban space, Situationist geography must be regarded as an absolute failure".[14] For my own project, however, the concept of psychogeography remains a useful lens by which to engage with urban space. The concept of the *dérive* maintains a promise to reveal spatial qualities in more than simply geographical parameters. As the name suggests- psychogeography encourages us to engage with space with both mind and body, through both our conscious and subconscious minds. To do so provides the potential for artistic production, whether as *détournement* or less interventionist practices. For my part, psychogeography opened up the possibility to move my practice from the studio to the streets, and engage directly with the built environment, undertaking projects such as *Jewellery for Fences,* (see Images 65-70) that distinctly intervene with urban space in a subtly subversive manner, encouraging the public to look upon their cities in new ways.

Walking has become the means of uniting my interest in material culture with urban and social geography. Each of these themes emerged on the streets of Shanghai, but as the project has progressed, other urban spaces and objects of

consumer culture have gained importance. My interest in engaging in an array of different spaces continues to grow, but significantly for this project, one location remains central.

I live in the township of Koputai/Port Chalmers, a harbourside town that is Dunedin's only port and which is also the terminal for arriving and departing cruise ships. Surrounding Port Chalmers are various pathways - footpaths and tracks, public gardens and cemeteries. These are within close proximity of the port, the sounds of which emanate around the clock. Although having always enjoyed the connection with land and concepts of landscape that walking in my own neighbourhood facilitates, my developing engagement with walking as a critical practice led to deeper considerations about this place. Repetition had bred familiarity, but now fostered increased criticality. Psychogeography informed a more sensorial experience of space than before, and nurtured a reflexive writing practice that sought to express my experiences of space more fully and phenomenologically. The following fragment of writing was one such response to my local environment.

> *State Highway 88 winds along the harbour side, past the suburbs: Ravensbourne, Maia, Burkes, St Leonards, Roseneath, Sawyers Bay… onwards towards Port Chalmers.*

Entering 'Port' the road rolls leftwards before straightening, rising slightly to a crest before descending between the shops on either side, over which the port cranes loom. The road does not deviate as it heads towards these cranes. A five way intersection awaits this short stretch, splintering off in all direction from the port gates.

Right turn at port. Past the library and the Tunnel Hotel before the footpath ceases. Look down the tunnel for an oncoming train. Cross the tracks which disappear under the port gates. Upon the footpath once again, a strange journey towards the yacht club - a corridor hemmed in by cliff and fence.

This writing attempts a 'thick description' of the act of walking, a term Tina Richardson credits to Ben Highmore and his book *Cityscapes,* and which attempts to "bring something to descriptions of the city that acknowledge its complexity and at the same time focus on the subjective responses to its spaces."[15] Writing here is utilised to both evoke the sense of walking in the reader, and to complement and deepen the physical experience of walking in my own practice. Writing helps focus and articulate the various affects the act of walking activates (Images 9-12).

Writing itself becomes analogous to walking - the mind and the pen, following in the footsteps of the physical step, stretching out upon the page, or fingers moving briskly across

Image 9.The approach to Port Otago

Image 10. Beach Street, Port Chalmers.

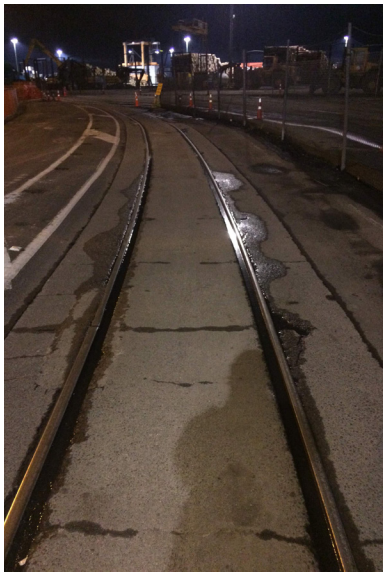

Image 11. Beach Street, Port Chalmers.

Image 12. Port Debris.

> the keyboard. While walking is the embodied practice of spatial engagement, writing helps elevate this act to a new level of consciousness. Conversely, this analogy is echoed in the writing of Michel de Certeau, who suggest walking as analogous to an act of speech; "a space of enunciation."[16]

In the course of this project, walking has transformed from a mere act of motion to one of psychogeographic method. The importance of walking emerged on the streets of Shanghai as I gathered my first source material. This collecting continued back in my home town of Koputai/Port Chalmers (Images 7-8) but became elevated in its importance as I developed greater connections to that specific place. In an attempt to be attuned to the various ambiences of the sites of my enquiry, walking became as central to this project as my studio making practice. Throughout, walking has been the time to reflect upon and think deeply about the project - my intentions, my goals, various problem solving processes related to my making, and more. Psychogeography has become a tool for experiencing and understanding everyday life and the world around me, as well as a means for generating studio work itself, specifically work that directly engages with urban space. By walking, I have attempted to "be drawn by the attractions of the terrain and the encounters (which I) find there," (Image 13) drawn towards the "psychogeographic contours, with constant currents, fixed points and vortexes."[17] By walking I was driven to develop greater knowledge of issues of space and place, and on these I write subsequently.

Finally, the act of walking has become central to the manner in which I seek to engage the audience with my work. As my practice has become increasingly

situated in urban spaces, I aim to foster a dialogical relationship between the public and urban space, one that is activated by their own act of walking and discovery. Just as walking has activated in me an awareness and heightened consciousness for the built urban environment, so to I hope to activate this consciousness in others.

[1] Henry David Thoreau, *Walking.* (Cambridge, Mass: Riverside, 1914) 14.
[2] Rebecca Solnit, *Wanderlust: A History of Walking.* (London: Granta, 2014), 5.
[3] Solnit, *Wanderlust,* 29.
[4] Solnit, *Wanderlust,* 191.
[5] Solnit, *Wanderlust,* 196.
[6] Solnit, *Wanderlust,* 213.
[7] Solnit, *Wanderlust,* 191.
[8] Merlin Coverley. *Psychogeography.* (Harpenden, UK, Pocket Essentials: 2010).
[9] Guy Debord. *Society of the Spectacle.* (London, Black and Red, 2002 (1967)).
[10] Coverley. *Psychogeography.*
[11] *Les Levres Neus* #6, 1955.
[12] (Debord. *Internationale Situationiste #1*).
[13] Coverley, *Psychogeography*: 97
[14] Coverley, *Psychogeography*: 24
[15] Tina Richardson, "Introduction" in *Walking Inside Out: Contemporary British Psychogeography,* ed. Tina Richardson (London: Rowman & Littlefield, 2015) 1-30.
[16] de Certeau, Michel. *The Practice of Everyday Life,* trans. by Steven Rendall (Berkeley and Los Angeles, CA & London: University of California, 1984). 97-98.
[17] Debord, *Internationale Situationniste #2,* 1958.

Image 13. Refridegerated shiping containers, Port Otago.

OBJECTS

the tiniest authentic fragment of daily life says more than a painting. Walter Benjamin[1]

Walking provided the means by which to unite my two significant areas of conceptual development: objects of material culture, and a deep consideration for space and place. Frequently, walking would provide the time and headspace to consider both these themes, but more importantly, walking was the physical, embodied act of engaging with my research outside of the studio environment.

As previously noted, cigarette packaging became a key signifier of urban life, both when in Shanghai and back home in New Zealand, and commodity packaging in general would become a key source of reflection and exploration. Commodities allow subjects to make sense of the world around them. Mary Douglas and Baron Isherwood contend that consumer goods are resources for thinking, demarcating and classifying, ways of making sense of the world and maintaining social relationships while consumption itself becomes a social system.[2] Tim Dant states that "Material culture ties us to others in society, providing a means of sharing values, activities and styles of life… human beings establish relationships with objects in which they live out in the real, material form the abstract relationships they have with wider society."[3] It is the idea of these relationships that drove me in my collecting of discarded packaging. This I touched upon in the previous chapter, the imagined narrative of the discarded cigarette packet in a Shanghai street.

Empty and discarded packaging is a trace of material culture, ephemeral objects of history and memory; not just of consumption, but also of production. Reclaimed from the urban environment, discarded packaging becomes ephemeral objects with a ghostly presence. They can be wet, sodden, dilapidated, ripped,

torn and subject to abrasion. These objects of urban decay would find their way into my studio practice and inspire such pieces as *Ghosts* and *Fragments.*

I consider my collection of such detritus a form of urban archaeology - relics excavated from the dust. In differentiating between anthropology and archaeology, John C. Barrett provides this distinction: while anthropologists enter a living community, archaeologists study things, utilising the surviving residues of material culture to create an image of the past.[4] Barrett quotes Christopher Tilley thus: "If archaeology is anything, it is the study of material culture as a manifestation of structured symbolic practices meaningfully constituted and situated in relation to the social,"[5] and it is this desire to unlock meaning that drove my incessant collecting (Image 14).

Collecting was the natural extension of walking. "The *flâneur* is optical, the collector tactile,"[6] wrote Benjamin. I sought to embrace this tactility, drawing upon Benjamin's writings on the ragpicker, that collector who "must not be averse to taking in hand all this most degraded trash of city life."[7]

As a member of the Frankfurt School, Benjamin wrote extensively on commodity culture as part of his extensive critique of contemporary life in the cosmopolises of the 1920s and 1930s Paris and Berlin. By the act of collecting, Benjamin recognised the potential for

> an expressly devised historical system…every single thing in this system becomes an encyclopaedia of all knowledge of the

> epoch, the landscape, the industry, and the owner from which it comes….for the collector the world is present, and indeed ordered, in each of his objects."[8]

Reflecting an archaeological mindset, Benjamin considers "the curio as relic,"[9] imbued with history and memory, material culture discarded or forgotten. Hence, the reclamation of found objects from the urban environment allowed me to consider "its entire past, whether this concerns the origin and objective characteristics of the thing or the details of its ostensibly external history: previous owners, price of purchase, current value and so on… All of these… come together… to form a whole magical encyclopaedia, a world order."[10] Through the collection of urban trash I sought knowledge and understanding of the actions and behaviours of individuals and of society. How did commodities facilitate people's relationships with urban space? How and why did this empty packaging find itself in these urban outposts? I gathered urban waste upon my bench, assembling worlds from detritus and trash as a means of understanding the relationship between actor and environment.

For Benjamin the object becomes allegorical, once detached from all its original functions, the object becomes representative of social experience. A certain creativity of narrative must be undertaken, an imaginative filling in of gaps. Peter Bauhuis, in his *ABECEDARIUM,* writes how "Any grouping of objects can be an exhibition, personal portrait and statement of identity" but more importantly how such collections are "governed by any logic one chooses to impose."[11]

Image 14. Found detritus at Port Chalmers.

The narratives I evoked would become increasingly outward facing. Less confined to specific urban locations, I became increasingly interested in the flow of commodities around the world as facilitated by increased globalisation. At this time I turned to the work of Arjun Appadurai and his perspectives on the global cultural economy.[12]

Appaduriai presents a model for contemporary global exchange that accounts for "disjunctures between economy, culture and politics." These correspond to an increasingly "complex, overlapping, disjunctive order, which cannot any longer be understood in terms of center-periphery models."[13] With an interest in concepts of space emerging alongside this research on material culture, I could see connections forming between Appadurai's construct of decentred systems and my own interest in notions of liminality and thresholds.

In his expression of a global cultural economy, Appadurai outlines a system of five interconnected relationships: ethnoscapes, mediascapes, technoscapes, finanscapes and ideoscapes. These exist in a state of flux, contingently interdependent. Working from a macro level of nation-states and multinationals, through mid-level communities such as villages and neighbourhoods, Appadurai's model finally settles upon the impact of the system upon individual subjects, who "both experience and constitute larger formations, in part by their own sense of what these landscapes offer."[14] This landscape of cultural flow comes to constitute the 'imagined worlds' of reality, of experience and meaning making.

In Appadurai's model, ethnoscapes, technoscapes and finanscapes are increasingly deterritorialized, a constant flow of people/labour, technology (both mechanical and informational), and capital across geographical boundaries at unprecedented speed, scale and volume. A consequence of this is an increasingly disjunctive relationship between nation and state, which "are at each's throats… (each) seeking to cannibalize one another."[15] It is the confluence of these factors that therefore drives the exploitation of mediascapes by nation-states as a means of control: to pacify separatists, and to control and engineer ideas of difference for instance. Mediascapes offer representations of worlds (real or imagined) which may then form the basis of invented homelands which can "often become sufficiently fantastic and one-sided that they provide the material for new ideoscapes in which ethnic conflicts begin to erupt."[16]

The global cultural economy is therefore one of great volatility, with repercussions for all aspects of social life. This extends to the relationship between the production and consumption of commodities and resonates with the ideas of Benjamin for whom the object is more than mere commodity or fetish. For Benjamin the object as commodity connects the industrial worker to "the thing-world of production" and "consumers to the thing-world of consumption."[17] Appadurai extends this thinking towards a post-modern discourse whereby the fetishism of the commodity has been replaced by two descendants: production fetishism and consumer fetishism. For Appadurai the relations of production have become increasingly transnational: "translocal capital, transnational earnings flow, global management and often faraway (and I would suggest globally dispersed) workers" are often the hidden realities behind

a fetishised and imagined location of production.[18]

This notion of transnationalism is reflected in examples of cigarette packaging found near the Port Chalmers wharf (Image 15).

I pick up an empty and discarded cigarette packet and note the brand. 'Marlboro'. It says so in the distinct typography of the brand. As with the brand crest however, it is faintly printed silver upon white, subtly embossed beneath the cellophane wrapper. More distinctive the broad arrow-head motif of gold on white, a mountain crest, it stands out clearly from the packet. Incremental shifts towards the no brand packaging that will soon be mandatory upon our shores perhaps? Unlikely, as it is clear by subsequent markings this packet was not manufactured in Aotearoa/New Zealand.

There are few brands as synonymous with the United States as Marlboro.[19] But then what of this small box of text, black on white on bold font, superimposed upon an image of cardiac surgery? Across the face of the packet, what is this language? As if to underscore the question, the writing itself ends in a question mark. An eight digit number concludes the missive, more familiar for its Arabic numerals (a phone number?). But what language is this text comprised of as a series of symbols I don't recognize? Of Asian origination I think? Not Chinese or Japanese, which I might recognise. Malaysian? Filipino? Korean? (yes - as it turned out).

As I continue to examine the box, more strange hieroglyphs aside more familiar captions: "20 CLASS A CIGARETTES", "CRAFTED FOR LESS SMELL", "FIRM FILTER SMOOTH TASTE".
Then, also in English: "Made in Lithuania under authority of Philip Morris Brands Sarl, Neuchatel, Switzerland".

Image 15. *Global Cultural Economy*, 2017.
Found cigarette box.

America, Switzerland, Lithuania, Korea, Aotearoa/New Zealand… I think, man - that's a hell of a narrative to find discarded on a nondescript pathway near a container terminal near the bottom of the world...[20]

Cigarettes and cigarette packaging exemplify Appadurai's articulation of the contemporary global cultural economy and directly inspired the series of reproduction cigarette packets I made in stainless steel. Appropriately, the title for this series is called *Contemporary Global Cultural Economy,* emblematic as they are of the constant flow of labour, technology and capital across geographical boundaries.

Cigarette packets present narratives (real or imagined), not just of individuals, but of the place from which it came itself. Packets teach us something of the culture of the place from which they came. With the social stigma of cigarette smoking yet to emerge in China, how quaint it seems to find a brand of cigarettes cheerily named "Double Happiness" (Image 16).

Through my studio work I have considered a diverse range of commodities, open to the discarded waste that walking presents me with. As my project has progressed however, this randomness has been superseded but a more thorough consideration for specific commodity forms. The cardboard fruit box has been a constant throughout my research, its ubiquitous nature making it a constant point of reference. In the context of the global economy however, I have begun to research deeper into food production. The ubiquitous nature of the banana box reflects the ubiquity of the banana itself - a basic foodstuff the world over that

Image 16. Double Happiness.
Disgarded Chinese cigarette packet

seems of little consequence (Images 17-19). However, the insignificant quantity of fair trade certified bananas in supermarkets made me question the conditions under which other bananas were produced. Research informed me that Dole and other large banana producing companies such as Chiquita were producing billions of dollars in profit every year through the exploitation of people and planet.[21] Banana production is rife with human rights abuses including child labour, gruelling and unsafe labour conditions, and tactics of fear, intimidation and violence aimed to suppress unionisation. Bananas are a seemingly innocuous commodity at the heart of the everyday life of millions of consumers around the world - more than 100 billion bananas are consumed annually[22] yet the manner of their production is an injustice largely unknown to the greater population. In 2017, Dole had an annual revenue of US$4.4 billion.[23]

Returning to cigarettes, similar issues were uncovered in the production of tobacco by large multinational corporations such as British American Tobacco (BAT). While the serious health effects of cigarette smoking are widely known and corporations producing them have at times been brought to account, the manner of tobacco production itself is little known or discussed in the mainstream media. At least until recently. Like banana producing companies such as Dole and Chiquita, BAT has recently been exposed for exploitative practices that include child labour. An article in the *Guardian* newspaper described the working conditions faced by children in Malawi such that "even Dickens did not describe a harder toil."[24] Since the first journalistic exposé of this story in 2018, human rights lawyers are now in the process of bringing a landmark case against BAT on behalf of hundreds of children and their families, arguing the company

Image 17. Frutadeli banana box

Image 18. Dole banana box

is guilty of "unjust enrichment."[25] In 2018, BAT produced an annual revenue of £24 billion and currently stands accused of attempted tax avoidance of nearly £1 billion.[26]

A final example of globally traded commodities and businesses that seem largely protected by the corporate structures inherent within globalisation is the pharmaceutical industry. Recent protests and court cases have drawn attention to the Sackler family, the owners of Purdue Pharma, which manufactures and markets the drug OxyContin, widely blamed for the unprecedented opioid crisis in the United States. Purdue Pharma is symptomatic of a capitalist system whereby global corporations are wealthier - and perhaps more powerful, than many independent nations. While the court of law is seeking to hold Purdue Pharma to account for the consequences of its nefarious profiteering it continues to make billion dollar profits. Many other pharmaceutical companies currently remain 'under the radar'.

Ω

In Chris Marker's film *Sans Soleil,* the narrator speaks: "I have travelled the world, and banality is all that still interests me."[27] Made in 1983, Marker's film uses techniques of montage to juxtapose dynamic examples of global change and some of the effects these have produced over the course of the twentieth century.[28] A cut-up, cross cultural assemblage, it is a film which in many ways reflects the

flows expressed by Arjun Appadurai, the effects of time-space compression; and the breakdown of personal and geographical boundaries. Marker's film captures technological changes that have brought war, destruction and unrest and a globalisation that has diminished, appropriated and conflated cultural difference.

Neoliberal policies of the 1980s continue to exact traumatic consequences from people and communities around the globe. Against a backdrop of continuous and monumental changes, Marker's film, and the quote above, suggest a need to look increasingly closely at the microcosms of human experience to best understand the fundamental realities of everyday life. While there is much to be understood from the perspective of global politics, the realities of the individual must be considered in the context of the everyday experience; the micro can be extrapolated to the macro. To understand how we live now, we must become the archaeologists and anthropologists of the everyday: of the everyday experience and the everyday objects which give shape and meaning to that experience. To best understand the human condition, we must focus our observations closely. To return to Benjamin: "for the collector, the world is present, and indeed ordered, in each of his objects."[29]

This chapter explained how a practice of walking developed into the practice of collecting and into the field of material culture. As noted at the start of the chapter, walking connected the two interrelated themes of material culture and space. Space has been an implicit, sometimes explicit, aspect throughout these first chapters with reference to the urban landscape generally, the township of Port Chalmers specifically, and the flow of commodities and the processes of

their production throughout the globe. In the following chapter I shall develop the relevance of space and place for my project as I seek to localise the role of material culture. Here I will attempt to demonstrate the words of Susan Buck-Morss, who writes "it is the material culture of the city, rather than the psyche, that provides the shared collective spaces where consciousness and unconscious, past and present meet."[30]

[1] Walter Benjamin, "The Author as Producer," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, (New York: Harcourt Brace Jovanovich, 1978).
[2] Mary Douglas and Baron Isherwood, *The World of Goods; Towards an Anthropology of Consumption.* (New York: Basic Books, 1996). For further examples of consumer agency see for example John Fiske, *Understanding Popular Culture.* (London: Unwin Hyman, 1989).
[3] Tim Dant, *Material Culture in the Social World,* (Buckingham UK & Philadelphia PA: Open University, 1999), 2.
[4] John C. Barrett, "Towards an Archeology of Ritual," in *Sacred and Profane: Proceedings of a Conference of Archeology, Ritual and Religion.* (Oxford: Oxford University Committee for Archeology, 1991), 1-9.
[5] Christopher Tilley, "Interpreting Material Culture," in *The Meaning of Things,* ed. Ian Hodder (London: Unwin Hyman, 1986). 185-194.

[6] Benjamin, 1999, 207.
[7] Walter Benjamin, in *The Optic of Walter Benjamin,* ed. Alex Coles, (London: Black Dog, 1999), 82.
[8] Walter Benjamin, "The Collector," in *Walter Benjamin, The Arcades Project,* ed. Rolf Tiedemann, trans. Howard Eiland & Kevin McLaughlin (Cambridge Mass. & London: Belknap Press, 1999). 201-207.
[9] Benjamin, 1999, 206.
[10] Benjamin, 1999, 207.
[11] Peter Bauhuis, *ABECEDARIUM,* (Stuttgart: Arnoldsche, 2012), 37.
[12] Arjun Appadurai, "Disjuncture and Difference in the Global Culture Economy," in *Modernity at Large: Cultural Dimensions of Globalisation.* (Minneapolis, MN & London: University of Minnesota, 1996), 27-47.
[13] Appadurai, 1996, 296.
[14] Appadurai, 1996, 296.
[15] Appadurai, 1996, 304.
[16] Appadurai, 1996, 302.
[17] Buck-Morss, "The Flaneur, the Sandwichman and the Whore," 108.
[18] Appadurai, 1996, 306.
[19] Here I mean America as myth rather than simply as a place of a company's founding. See for example the use of Marlboro advertising in the work of Richard Prince.
[20] A quick Wikipedia search states that "Philip Morris International Inc is an American multinational cigarette and tobacco manufacturing company with products sold in over 180 countries outside the United States. The company's headquarters are in New York City. The company does not operate in the United States". Philip Morris produces localised cigarette brands in countries all around the World.
https://en.wikipedia.org/wiki/Philip_Morris_International
[21] See for example reports by Human Rights Watch and the Food Empowerment Project.
https://www.hrw.org/news/2002/04/24/ecuador-widespread-labor-abuse-banana-plantations
and
https://foodispower.org/our-food-choices/bananas/
Both accessed 9 November 2019.
[22] 'Peeling back the Truth on Bananas' Food Empowerment Project. Accessed November 4, 2019. https://foodispower.org/our-food-choices/bananas/
[23] Forbes. Accessed on November 10, 2019. https://www.forbes.com/companies/dole-food/#5ebe45817c97
[24] Sarah Bosely, 'The Children Labouring in Malawi's fields for British American Tobacco' *The Guardian,* October 31, 2019. Accessed November 4, 2019. https://www.theguardian.com/global-development/2019/oct/31/the-children-labouring-in-malawi-fields-for-british-american-tobacco
[25] Sarah Bosely. 'BAT faces landmark legal case over Malawi family's poverty wages. *The Guardian,* Accessed Novemeber 4, 2019. https://www.theguardian.com/global-development/2019/oct/31/bat-faces-landmark-legal-case-over-malawi-families-poverty-wages
[26] Simon Goodly, 'British American Tobacco issued with £900m Dutch tax bill.' *The Guardian.* Accessed November 10, 2019. *https://www.theguardian.com/business/2019/sep/20/british-american-tobacco- issued-with-900m-dutch-tax-bill*
[27] *Sans Soleil,* written and directed by Chris Marker. Argos Films, 1983, Film.
[28] I wonder here whether Marker was familiar with the work of Walter Benjamin. It is interesting that Susan Buck-Morss writes how the readers of Benjamin's generation would need to bring together his "fleeting images" with their own lived experiences to understand his work. Buck- Morss writes that "the spatial, surface montage of present perception… can be transformed from illusion to knowledge… once the axis of montage is turned into history, it makes possible, quoting Benjamin "to grasp the design of history as such". It is compelling to think that Marker may have been of similar thought when making *Sans Soleil.* (Buck-Morss, "The Flaneur, the Sandwichman and the Whore," 109).
[29] Benjamin, "The Collector," 207.
[30] Susan Buck-Morss, "The Flaneur, the Sandwichman and the Whore: The Politics of Loitering," *New German Critique,* no. 39, Second Special Issue on Walter Benjamin (Autumn, 1986), 99-140.

Image 19. Discarded banana boxes. Auckland 2020.

SPACE

The future of art is not artistic, but urban. Henri Lefebvre[1]

The previous chapters explained how a practice of walking developed into the practice of collecting and into the field of material culture. As noted, walking also connects the two interrelated themes of material culture and space and I referred to the words of Susan Buck-Morss, who writes "it is the material culture of the city, rather than the psyche, that provides the shared collective spaces where consciousness and unconscious, past and present meet."[2] Space has been an implicit, sometimes explicit, aspect throughout these first chapters as I referenced the urban city landscape generally, the township of Port Chalmers specifically, and the flow of commodities and the processes of their production throughout the globe. In this chapter I shall develop further the relevance of space and place for my project.

Reflecting my interests in walking and urban intervention, and in the work and writings of the Situationiste International (SI) and of Walter Benjamin, it seemed inevitable that my initial conceptualising of space would focus on that of the city. Indeed, there is a rich and extensive history of writing on the city since the pioneering work of Henri Lefebvre in the second half of the twentieth century. Indeed, Lefebvre was himself at one point associated with Guy Debord and the SI collective. Lefebvre was a seminal figure in establishing contemporary urban geography within critical social theory, recognising space as a socially produced and created structure, both political and ideological: "It is a product literally filled with ideologies."[3] The truth of this statement and its implications are evident in two recent real world examples. Firstly, Google's recent offer to finance and redevelop the Toronto waterfront, an act that a Guardian newspaper editorial suggested would result in the data collection of its citizens "nearly as complete

as the surveillance state the Chinese are building in Xinjiang.[4] Secondly, the continuing furore Amazon has engendered in asking cities to pitch to become the destination of its second headquarters, some of which offered billion dollar tax incentives to the multinational corporation.[5] Both examples illustrate the developing tensions between public citizenship, public authority, and increasingly powerful multinational companies, a situation perhaps even Lefebvre could not foresee. These examples are symptomatic of the emergence of what Saskia Sassen has coined 'Global Cities', those such as New York, London and Tokyo which are home to various multinational corporations such as those mentioned above.[6] This phenomenon is critiqued by Doreen Massey in her book *World City*, as" a definitive account of how London came to be one of the centres of global finance, and the detrimental effects this had on the city and its inhabitants."[7]

This focus upon economics and a neo-liberal political system is consistent with Appadurai's framework for a global cultural economy, and this macro perspective has relevance to my ongoing research interests such as global trade and the systems of commodity production. It has, however, been a more recent extension of my more localised concerns for the effects of the built environment upon the social relations of everyday life. As noted, this focus was born as I sought to better consider and contextualise the sites, circumstances and experiences I encountered whilst walking and collecting. I considered artistic interventions of urban spaces, most notably graffiti as a means to (re)claim ownership and authority, but I also reflected back on the image of a person throwing away their empty cigarette packet in Shanghai - littering as an act of defiance and a marker of space? Through my consideration of material culture I recognised the need to

better understand and contextualise the environments in which these objects were found, and in which my work was grounded.

This more micro orientated lens is no less political however. Edward W. Soja notes how space is inherently political and ideological,[8] and Massey writes of cities as sites of social power and exclusion: "A street which represents freedom for a white man for example, can be a fearful, alienating place for a woman or a member of an ethnic minority. Gender, class, race, and ethnicity affect one's experience of and expectations of place. Analysing how spaces are organised can tell us about who is expected to be there and to feel comfortable in them."[9] Space is however contestable, for while "the city serves as a totalising and almost mythical landmark for socioeconomic and political strategies" it is increasingly difficult to administer. As "spatial practices in fact secretly structure the determining conditions of social life" there is the potential for "multiform, resistance, tricky and stubborn procedures that elude discipline."[10]

Therefore, although space is subject to political and institutional power, it remains dynamic, fluid and heterogeneous. Massey emphasises that it "does not exist prior to identities/entities and their relations."[11] Space is constantly being produced anew, in both a physical and representational sense. This was precisely the *modus operandi* of Guy Debord and the SI as previously mentioned, whose approach to space was directly concerned with intervention and disruption of spatial hegemony. Michel de Certeau would likewise write of walking's potential to reformulate physical space.

This understanding has been developed from the work of Lefebvre and the field of postmodern geography that emerged in his wake. This has included the writings of Edward W. Soja, Michel de Certeau, and Doreen Massey most especially. Features of this reestablishment of geography in critical social theory include the understanding of space as a social structure, thereby constantly evolving and becoming. For de Certeau and other geographers of the postmodern turn, space is a practiced place and further "not a 'reflection of society', it *is* society"[12] and reflects the central conceit that spatial forms are produced by human action.

Besides an interest in considering the way in which people intervene in urban spaces subversively and in resistance to established norms, the space itself helped compound the narrative of what I found there.

An important aspect for me in this project, is considering the narrative potential of space. Massey writes of space in terms of multiplicity, heterogeneity and interrelations.[13] These features present for Massey a "simultaneity of stories", Massey's book *for space* is "about ordinary space; the space and places through which, in the negotiation of relations within multiplicities, the social is constructed."[14] While much of my concern has been for my own or other individual relationships with urban space, my continued reflection of my time in China, combined with my growing interest in commodity product, meant my thoughts continued to oscillate between home and abroad. Massey writes of the "simultaneity of stories" as an expression of difference and an openness to "replace the single history with many."[15] I frequently drew upon this idea as a

narrative for the cigarette packet and other commodities that exist in locations globally dispersed. At each point an aspect of the narrative connected to others, but in so many ways also disconnected from the complete story. Narratives of production and consumption for instance, are globally dispersed, each hidden from each other, yet present in one object - a discarded form of packaging. It remains for me a difficult concept to action in my studio practice, my most notable example, however, being the hybrid cigarette packets made near the end of the project.

This narrative potential is evoked both by means of embodied action and physical discovery, but also phenomenologically. This point is emphasised by Lefebvre who conceived of space as a trialectic of three different forces: conceived space, perceived space and lived space. While conceived space relates to bureaucratic power to shape and control physical space, and perceived space relates to the actual manner in which people use space, lived space reflects the dweller's desires, dreams and memories.[16] If for Benjamin, collecting was a form of practical memory,[17] Tina Richardson suggests the city is comprehended in a similar manner, writing, "we are unable to separate our psychological responses to it from the materiality of the place itself."[18] Richardson continues:

> These memories are not separate from ourselves; they inform and form us. The experiences of the everyday that are played out in space - walking to the train station, going to the supermarket, taking the dog for a walk - make up a significant part of our days… what is particularly pertinent to our memories

> of place is that they are subjective and partial - they cannot be anything other. It is this that lends itself to the multifarious and often contradictory accounts of specific spaces.[19]

My developed engagement with walking facilitated an awareness for my own subjective relationship to space. This became increasingly centred on that space where I had found so much discarded waste near my home in Koputai/Port Chalmers. I continued my attempts to articulate that relationship through writing:

> *The road arcs leftward, a corridor between two fences. An effective valley between the port's perimeter and the opposing cliff. The footpath re-established, tracks beneath the cliff face. Unstable land looms above, debris upon the footpath evidences frequent erosion. Atop the cliff, a flagstaff, flag flutters in the breeze.*
>
> *In parallel; footpath, road, fence, trainline, landscape. Ahead the road sweeps right, disappearing 'round the bend. Before that though, a strange confusion.*
>
> *The footpath ends abruptly; a fence blockade lurches out from the cliff side, protruding deeply onto path and road. Behind this fence where pathway was, shipping containers now lined end to end, protection from the dirt, rubble, rock*

crashed down from above. A narrow pathway must now suffice, part of the road reclaimed and demarcated by low lying concrete barriers, ankle high. Hard up against the fence now to avoid oncoming traffic, and between fence and container, weeds and other growth, and the windswept detritus of the port, of tourists, ship crew, locals...

Look down. The road itself a confusion, its camber unintuitive. Walkway reclaims road, train tracks too, emerging from the port and superimposed upon it before slicing across at an acute angle. The port, a twelve foot high fence marks its boundary. Behind, logs piled high in large steel bays - looming monstrous bookends. Everywhere, liminal spaces of dust, and bark and dirt, further remnants - logging tickets and barcodes, industrial packaging, the lids of disposable coffee cups, chewing gum and cigarette packets.

This site became central to my project (Images 20-22), one I have tried to respond to throughout by various means; physically, conceptually, through research, writing, and a studio practice that includes direct interventions. This space is for me extremely ambiguous, slippery, and hard to define (Image 23).

Image 20. “Monstrous bookends,” Port Otago.

Image 21. Road/Train track,
Port Chalmers.

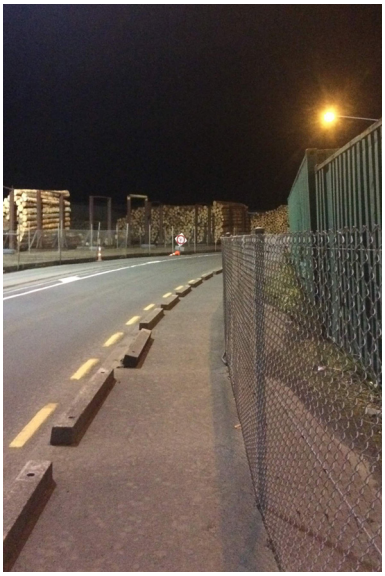

Image 22. Road/Pathway,
Port Chalmers.

Beach Street, or Peninsula-Beach Road? Some point a transition, but maps and signs are vague as to where one becomes another. Hemmed in, this stretch like a valley, a conduit between spaces yet autonomous of them. It connects two destinations but seems unrelated to either - some elongated threshold? This passage: road, railway, walkway, hazard zone, route of leisure, commerce and transportation. How to define this liminal space, this byway? I begin to think of it as a non-place.

The concept of non-place comes from Marc Augé, who writes of these spaces as symptomatic of the rise of global supermodernity.[20] For Augé, supermodernity is the reality of late capitalism, a situation of excesses that dislocates the connection between individual and culture which had previously been precisely located in time and space. As with Appadurai, Augé likewise recognises the effects of globalisation on the flow and speed of exchange in contemporary society. For Augé, this has a profound effect upon space and place, increasingly creating what he defines as non-places of transition and transactional experience. Augé uses such examples as refugee camps, airports, motorways and transportation vehicles themselves to present examples of non-place which change our experience of time and space, and are in opposition to the sociological notion of place and the notion of culture being localized in time and space.

The stretch of land connecting the town of Koputai/Port Chalmers to the recreational area of the Port Chalmers Yacht Club and Back Beach walkway,

Image 23. Beach Street/Peninsula Beach Road, Port Chalmers.
© Google Maps.

directly relates to this concept of non-place. It functions directly as a transport line for freight and logging, a transit for trucks and trains, as well as being home to the arrival and departure terminal of visiting cruise ships. All the while, it is also an ambiguous thoroughfare for pedestrians and dog walkers.

While Augé's non-place embodies specific physical forms, I read it also as a distinctly phenomenological conception of space. For when Augé writes of non-place as "a space which cannot be defined as relational, or historical, or concerned with identify… listed, classified, promoted to the status of 'places of memory' "[21] he is as surely speaking of both a subjective and affective understanding of that space, as he is of its geographic status or function.

In Koputai/Port Chalmers, the cliff I write of suffers from its constant state of erosion due to the claiming of the hillside as part of Port Otago's expansion in the 1990s. A consequence of this was the buying and demolition of renowned artist Ralph Hotere's studio on Aurora Terrace near the flagstaff. This severe alteration to the landscape would feature in the work of Hotere himself and was the focus of much antagonism in the town. Hence, the landscape we are left with is indeed one of memory, ripped out of original context, eminently affective as one walks around it. As a non-place, this piece of land is now ambiguous and dissident, neglected and maligned, a site of disruption.

Non-place is just one of many ways in which I have thought about the spaces relevant to this project. The idea of liminal spaces, and spaces that act as thresholds and places of transition, is present throughout. "The street becomes

primarily a space of transition" writes Kim Dovey,[22] but this is true of many other urban spaces also. So many of the cigarette packets I have collected have come from such places, sites of arrival and departure: bus stops, train platforms, cruise ship terminals (Images 24-27). They are litter as markers of points of transition, from one space to another. Perhaps one state of consciousness to another? A transition across a threshold, an act which Victor Turner considers potentially transformational to the individual.[23] Thresholds may be either ambiguous or absolute, sometimes both. Near the port I considered boundaries between sea and land. At sea, territorial boundaries are less easily defined physically, yet they exist. For cruise ship passengers this threshold is perhaps only understood once foot is set on land, that step from boat to shore. Appadurai reminds us that all such boundaries; geographical certainties, cultural identities, are increasingly in flux.

Spatial ambiguity reigns. Non-place is defined in part by its non-specificity to culture, and Kevin Robins suggests that if "we do not know what to think about the city… a cause of anxiety and resentment"[24] may result. Such space may, however, be ripe for intervention. It is precisely in liminal spaces that Quentin Stevens suggest space may loosen up: "Because of these in-between, both-and, inside- outside qualities, thresholds are always loose for playful possibilities."[25] The concept of liminality is not limited to a conception of space, but is extended to include the manner of human interaction with those spaces. Liminality allows for play. It is precisely due to the blurring of geographical boundaries that social conventions may be undone, providing the opportunity for new possibilities of action[26]. Perhaps these actions emerge and are expressed

Image 24. Threshold: Doorstep, Port Chalmers.

Image 25. Threshold: Doorway, Dunedin City.

Image 26. Liminal Space: Alleyway, Shanghai.

Image 27. Threshold: Between land and sea, Port Chalmers.

subconsciously. I return to the example of littering at the thresholds of travel, but these kinds of actions also evoke the deliberate interventions posited by the Situationiste Internationale through acts of *détournement*. Here the possibility arises of reclaiming space and of transforming the non-place to a site of place renewed, a space to engage the embodied subject anew.

The city is bound closely to the idea of citizenship; "the word citizen has to do with cities, and the ideal city is organised around citizenship - around participation in public life."[27] Perhaps for this reason, the city has been of increasingly interest to artists; "Attention is gradually shifting away from the conventional showroom… towards a complex contextual network of effects and actions invading the built environment."[28] Today many artists undertake urban situated practices, often responding directly to the increasingly regulated and surveilled conditions of contemporary life.

My research on space has helped better contextualise the ways in which we live; our relationship with material culture, and the relationship between material culture and urban space. Beside this, however, a deeper consideration of space has provided the direction towards an evolving practice that is socially engaged and participatory. This has grown from my own direct engagements with urban space and a desire to enliven an engagement with space in the audience rather than solely based on an intervention from my own part. Walking has truly become for me the "appropriation of the topographical system… a spatial acting out of the place,"[29] and by extension has allowed the potential to subvert or transform the rules and laws of the spatial order through such work as *Jewellery for Fences*, to be discussed in the next chapter.

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[3] Lefebvre, Henri, 'Reflections on the Politics of Space', translated by Michael J. Enders. *Antipode* 8. 31.

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[13] Massey, Doreen, *For Space.* (London and Thousand Oaks *London: Sage*, 2005). 13.

[14] Massey, *For Space.*13.

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[17] Benjamin, Walter, "The Collector," in *Walter Benjamin, The Arcades Project,* ed. Rolf Tiedemann, trans. Howard Eiland & Kevin McLaughlin (Cambridge Mass. & London: Belknap Press, 1999). 205

[18] Richardson, Tina, "Memory, Historicity, Time" in *Walking Inside Out: Contemporary British Psychogeography,* ed. Tina Richardson (London: Rowman & Littlefield, 2015) 73.

[19] *ibid*

[20] Augé, Marc, *Non-Places: An Introduction to Supermodernity*, trans. John Howe." *London and New York: Verso* (2008).

[21] Augé, *Non-Places.* 77-78.

[22] Dovey, Kim in Barrett, Jennifer and Caroline Butler-Bowdon, *Debating the City: An Anthology.* (Historic Houses Trust of New South Wales in association with the University of Western Sydney: Sydney, 2001). 63.

[23] Victor W. Turner, "'Betwixt and Between: The Liminal Period in *Rites de Passage,*" in *The Forest of Symbols: Aspects of Ndembu Ritual.* (Ithaca & London: Cornell University Press, 1967), 93-111.

[24] Robins, Kevin, in Marla Guppy, "The Edge of Centre" in Barrett, et al. *Debating the City: An Anthology.* (Historic Houses Trust of New South Wales in association with the University of Western Sydney: Sydney, 2001). 179.

[25] Quentin Stevens, "Betwixt and Between: Building Thresholds, Liminality and Public Space," in *Loose Space: Possibility and Diversity in Urban Life,* ed. Karen A. Franck & Quentin Stevens (London & New York: Routledge, 2007), 73.

[26] Stevens, "Betwixt and Between," 74.

[27] Rebecca Solnit, *Wanderlust: A History of Walking.* (London: Granta, 2014), 176.

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FIELD

At which levels can we influence the developments and conditions of the city. Gabi Schillig[1]

In this chapter I will give an account of the range of artistic influences that have informed my project; artists, artworks and writers who have had a significant impact on the ways in which I think about and create work. It is an account that is far from comprehensive but accounts for the major ways in which I have engaged with my research topics in relation to others' artistic practice. Throughout, I offer insights into how this research crosses over with my studio practice by providing examples of my own work. This I do briefly, however, as I will offer a more comprehensive account of my studio practice in the subsequent chapter.

It should be stated at this point that while there was some semblance of order and chronology to the research written here, the reality was far less straightforward. This narrative reads in linear manner quite at odds with the truth; one artist, movement or critic informing the next, consequently allowing my own work to develop in specifically defined stages. The reality has been in fact much more complex, a constant push and pull of influences, much like the work of Robert Morris; stacked and piled upon one another, different approaches, eras, artists, concepts and materials all conjoined into one project, one messy whole. Jewellery, for example, was there from the beginning, although it is true the great majority of research in this area came later. So while this chapter's account of art and artists is generally correct, it is worth noting that reality is in fact far more nuanced than my ability to describe it here. This relates of course not just to the examples set out in this chapter, but indeed to all the concurrent research written of previously.

The initial intention of this project was to explore the limits of and potential for fashion to be developed within a fine art context. Historically, few fashion designers have operated in this way, even fewer have been widely discussed in critical terms, and fewer still have been embraced within a fine art context by the art world itself - either by artists, curators or critics. This, however, has not precluded artists from using clothing within their own work, nor indeed from focusing their attention on the fashion system itself within their own practice. Increasingly, there has been high profile collaborations between artists and fashion designers, with some suggesting that each benefits from the social capital of the other.

It should be noted that at no point was I intending to attempt to produce fashion *as* art, rather I have always been interested in the thresholds whereby fashion may no longer be considered 'fashion', some space perhaps between the histories of fashion and art, specifically textiles, but also practices of performance which, like fashion, is an embodied practice. It was this later concern for intersubject dialogue, performance and ritual that led me to consider jewellery as a particularly relevant field of enquiry and investigation.

For the above reasons it was important to understand and consider a broad range of artistic practices to contextualise and inform my own work. With a developing interest in found objects and the urban vernacular of contemporary society, I had already begun experimenting with the use of unorthodox materials in a fashion context, including the use of cardboard boxes to generate new forms and

silhouettes. In this regard I was significantly influenced by the work of Robert Rauschenberg for a number of reasons.

My affinity with the work of Robert Rauschenberg predated this project. Rauschenberg's assemblages of found objects helped position him as a pioneer of twentieth-century art whose example continues to have significant influence over contemporary art practice. While Rauschenberg is widely revered for his so-called *Combines* from the late 1950s, I have more recently and forcefully been drawn to a later series of work from the early 1970s known as *Cardbirds* (Image 28). These works, utilising flattened cardboard boxes mounted directly onto the wall, reflected the changed environment Rauschenberg was working in having moved from New York to Captiva Island, Florida. Rauschenberg found that the usual variety of urban detritus that he had been accustomed to utilising had become unavailable. Instead, Rauschenberg turned to what was available, utilising the ubiquitous cardboard box for its yielding properties and reflecting his desire "to work in materials of waste and softness."[2] However, while Rauschenberg suggested that these works were a move away from his usual political and cultural concerns, I found them an interesting and useful beginning to consider concepts such as globalisation, the flow of commodities, and the stories inherent in their production and consumption.

I consider Rauschenberg's work as a cultural text, following the thinking of Leo Steinberg who suggested Rauschenberg's work needed to be understood through an entirely new vocabulary than the dominant Modernist discourse of the day. In his influential essay "Other Criteria." Steinberg suggested Rauschenberg offered

the "most radical shift in the subject matter of art, the shift from nature to culture."[3] Craig Owen would elaborate further, describing Rauschenberg's works as sites, which through an assemblage of fragments crosses aesthetic boundaries, and "transforms our experience of art from a visual to a textual encounter."[4] In Rauschenberg's work the juxtaposition of source material denies straightforward interpretation, producing outcomes that are "heterogeneous and non-hierarchical, the materials having been accumulated into apparently random or paratactic groups."[5] For Owens this leads to his key mode of analysis for postmodernist art, namely the allegory, which he suggests occurs "whenever one text is doubled by another… (where) one text is *read through* another."[6] Owens's concern with meaning, appropriation and hybridisation is foundational to his discussion of Rauschenberg's art, whose meaning is perceived as ambiguous and heterogeneous, facets of art and art making that remain central to contemporary practice. Although not the first to use found objects in art production, Rauschenberg remains a seminal figure who expanded the potential of art and art making practices, which besides the above mentioned examples also include the use of textiles and collaborative performance through his association with John Cage and Merce Cunningham. By such a broad practice Rauschenberg encouraged new discourses in art theory and criticism.

It was my focus on found objects and their use that drove the next wave of research, with artists considered from a wide range of practices, eras and geographies.

Image 28. Robert Rauschenberg
National Spinning / Red / Spring (Cardboard), 1971
Cardboard, wood, string, and steel,
2540 × 2502 × 216 mm.

Image 29. Jacques Mahé de la Villeglé, *Les Jazzmen* (detail), 1961.
Printed papers on canvas,
2170 × 1770 mm

Perhaps most notable, at this relatively early point in my project, was the work of the *Nouveau Realisme* (NR), a term coined by the curator and critic Pierre Restany to describe the work of artists such as François Dufrene, Raymond Hains, Jacques Villeglé (Image 29) and Mimmo Rotella. With a strong emphasis on the contemporary urban city and the materials and experiences of everyday life, members of the NR promoted a "poetic recycling of urban, industrial, and advertising reality"[7] through work which frequently included the reclamation of advertising posters, ripped, torn and remounted as works of art. Artists of the NR had a "need for a direct connection to the world"[8] that reflected the industrial and urban realities of the post-war period. Restany, who fervently supported the work of the NR, considered this "appropriation of the real...the law of our present."[9] The author Gérard Durozo writes of the ultimate failure of the NR due to an "utter lack of critique"[10], suggesting that a more critical approach was developed by subsequent artists such as those associated with the Arte Povera movement in Italy. While it may be true that members of the NR failed to look broadly at the wider socio-political context of their time, I remain interested in their work, which has elsewhere been described as "a socially and aesthetically critical act"[11] which I believe is sufficiently engaged with the everyday urban context in which they were practicing, much in the mode of Rauschenberg and his assemblages.[12]

The work of Arte Povera artists, however, proved of small significance for my own project. It is for me too mystical, too hermetic and too abstract to be aligned with the cultural realities it sought to portray. While I appreciate these artists' use of humble, and generally natural materials, I remain unconvinced of their

potential to connect an audience with the world in a sensory manner, through "faculties which had been distorted by the manipulation of a consumer society."[13] However, the idea that "by subtracting materials from the limbo of the insignificant, he makes them sacred"[14] resonated more strongly and would become central to later choices of materials I chose to work with, especially once I engaged in a more specifically jewellery-making practice.

At this point I considered also the work of Fluxus artists such as Wolf Vostell (Image 31), Joseph Cornell and John Chamberlain, who all collected and arranged found objects of an urban vernacular, albeit in quite formal and contained formats. It was this form of orderly curation that seemed important to me at this time; the presentation of urban detritus in display boxes echoed entomological museum collections and other archival examples that reified their object and reflected the writing of Walter Benjamin I had also been considering.

At this time I had been exploring the potential of many forms of cardboard boxes and other packaging that had contained consumer goods from my recent trip to China; fruit boxes which were as ubiquitous in Dunedin as they had been for Rauschenberg in Florida fifty years previously; and empty cigarette packets which I had collected in Shanghai as well as around the streets of Dunedin. These I were exploring for aesthetic form and display potential, conscious always of their propensity to convey narratives of labour, value and exchange.

While John Chamberlain also provided the example of a form of organised chaos through his sculptural work of dismantled and crushed car parts, it was another

Image 30. Robert Morris, *Untitled',* 1967-8.
Felt, Overall display dimensions variable

artist who drove me further to consider the formal characteristics of materials and their display. Robert Morris became extremely important to my project for the way he further elaborated on the possibilities for (in)formal sculptural practice. I was by then beginning to explore constructed simulations of the urban waste I was collecting; fruit box replicas in canvas and other fabrics. Secondhand upholstery material, for instance, invokes other kinds of spaces, in this case the domestic, contrasting with the previously public domain of the urban environment which I had been considering.

Robert Morris's felt wall hung pieces of the late 1960s (c. 1967-68 but which he also continued into the early 1970s) bear close comparisons to some work of Arte Povera artists in its elevation of the ordinary to the monumental (Image 30). Further than this however, Morris was engaged in expanding the conventions of both traditional sculpture and of the more recent developments within Minimalism which he had himself helped pioneer. With the felt pieces Morris engaged in a new way of making and a new conceptual framework, more organic, less predictable and more spontaneous in execution. These pieces related directly to Morris's *Notes on Sculpture* series, published in *Artforum* between February 1966 and April 1969 as well as his famous essay "Anti-form" also published in *Artforum* in April 1968. This development of a nascent conceptual art was chronicled by Lucy Lippard, first in an article for *Art International* in February 1968[15] and later in the book *Six Years* of 1972.[16]

Lippard would write of the dematerialisation of the art object and a change in focus from the making of objects to "the telling of stories, from sculpture to

Image 31. Wolf Vostell, *Esso 2-T*, 1959.
Compression of oil cans of cars,
630x 300x15mm

narrative."[17] This, it would seem to me, had much in common with the practices of Rauschenberg as mentioned further above.

While Lippard writes of a change in focus from the making of objects, this should not be confused with a rejection of making itself. Quite the opposite; Morris was increasingly concerned to emphasise the importance of the artist's hand in making work, something which had disappeared with the industrial production of Minimalist Art. It was this aspect of Morris's work that evokes a physicality, a sensory and affective response in the audience, and a change from values of production to reception. As Richard Williams writes: "the corporeality of sculpture, even at its most abstract, and our own corporeality are the same."[18]

This was an elaboration on form (or as described by Morris, 'anti- form') which I had not encountered previously. Morris writes: "Random piling, loose stacking, hanging, give passing form to the material. Chance is accepted and indeterminacy is implied as replacing will result in another combination."[19] It is an approach similarly practiced by many artists today. Eve Armstrong, for instance, is of particular interest for her use of cardboard. This she stacks, layers, piles up, creating actual and metaphorical support structures.[20] With our shared interest in material culture, Armstrong's work similarly utilises collected refuse to reflect upon systems of use, consumption and trade. Similar to Morris she uses multiples within the space of the white cube. Increasingly, however, I was beginning to consider the urban environment itself for its exhibition potential. As well as bringing my soft textile constructions back into the urban environment where their inspirations were first sourced (Image 51, 53, 55), I

was also experimenting with items from my own wardrobe, draping them on various structures I encountered such as trees, poles and benches. These were documented as a series of photographs and video pieces (Image 45).

Drawing upon the writing of Georges Bataille, Rosalind Krauss and Yves-Alain Bois developed the influential notion of 'formless' in art, using Morris's work as specific examples. The concept of formless (or *l'informe* in French) Krauss and Bois trace back to the work of Duchamp and Picasso in the early twentieth century, using their work to demonstrate Bataille's argument that the primitivistic urge was to deform and destroy the human form through art.[21] But besides this destructive tendency, Krauss and Bois position formless as a third categorisation that breaks with the traditional binary approach of form and content; formless being utilised "to undo the system of meaning, itself a matter of form or classification."[22]

Perhaps the best integration of the above aspects involves the use of surplus, of the discarded detritus of everyday life, and of an approach to formless) that privileges the unexpected, random and spontaneous. I found this in Dane Mitchell's seminal award winning artwork *Collateral* (Image 32). Mitchell's controversial work utilised the discarded packaging of other competition entries, which were tipped on the ground as per his written instruction by gallery staff. It is perhaps a logic of fragments which binds this work together; much like Rauschenberg's *Combines,* new meanings and allegories are cultivated through the excavation and cultivation of disparate matter. Thus, Franco Rella describes the work of Bataille himself, less of an *oeuvre* than "an immense accumulation of fragments, which appear not

Image 32. Dane Mitchell, *Collateral*, 2009.
Various materials,
Overall display dimensions variable.

Image 33. Richard Maloy, *Blue*, 2007.
Colour photogragh, 600x500mm.

to be constructed according to any logic, unless it is possible to hypothesise a *logic of the fragment*."[23] This concept of the fragment would later become important in my own work and I will discuss this in the next chapter. One further point of interest regarding Bataille needs to be discussed first, however. Rella suggests that its fragmentary nature makes Bataille's work elusive and difficult to pin down. Indeed Rella speaks of an "erratic movement"[24] within Bataille's intellectual enterprise which positions it at the margins. Here, I am reminded of Rella's previous pointing to the importance of the threshold in the work of Walter Benjamin and thereby finding good connections between the two in my own practice; on the one hand my consideration for certain urban spatial conditions, and on the other for thinking of the work itself. From this point on my work developed more specifically in relation to ideas of the threshold, the margin and the periphery, as well as reflecting concerns for the fragmentary and the ephemeral.[25]

Collectively this body of research brought together a range of artists, art and critical responses to both of these which helped frame a large part of my early explorations. It helped me make sense of the material qualities of my work, the manner in which I explored them (including explorations through drawing) as well as a way of presenting work in relation to an audience. At this point an increased emphasis was placed on ephemera and urban waste as both inspiration and as source material. Through the examples stated in the research above, and especially concerning the concept of formless I sought to develop an authenticity in the work that would resonate with the audience; an attempt to directly connect the audience with aspects of the physical environment in which they live, with the

circumstances under which their lives are lived and indeed with the very manner in which those lives are lived. Through carefully crafted recreations of the detritus of material culture I created inversions and subversions of established codes. Krauss writes how formless results from a blurring of categories and of distinctions; "the very differences on which formal and semantic order appears."[26] The combination of actual waste within pieces made to resemble waste further complicates categorisation, with the use of literal trash in the pieces completing a declassing, alongside declassifying. This, Krauss writes, was fundamental to Bataille's concept of the *informe,* a "knocking things off their pedestals… bringing them down in the world."[27]

Another important aspect of this project relates more directly to my initial proposal and my background in fashion. The soft fabric sculptures which I was making reproduced the form of cardboard boxes, but as well as exploring their potential as sculptures - objects to be viewed from a distance - I was equally as interested in them being worn on the body. There had always been a strong concern for the performance aspect of the work, hence my interest in jewellery. Therefore, concurrent to the above was a consideration also for artists as diverse as Joseph Beuys and Nick Cave. Beuys was an early influence when considering the social function of art, art that spoke of the human condition and the world around us, perhaps most particularly of human interactions. Beuys frequently used both clothing and cloth within his work, utilising and developing their potential to evoke memory and often connectivity. Beuys's work of 1974 *I Like America and America Likes Me* saw him secluded in a room for three days with a live

coyote. Here Beuys's use of a blanket is fundamental to the development of his relationship with the coyote which itself spoke metaphorically of Beuys relationship with America, and indeed America's relationship with its own first nation population. While Beuys cultivated the air of a shaman in part from his rather particular appearance and choice of dress, both fabric and clothing held also the presence of memory and the potential of narrative. This potential is realised in the creations and performances of Nick Cave

Cave invokes forgotten histories through a constructed appearance, utilising found objects to create work with a social consciousness. Speaking of his famous *Soundsuits*, he says: "The work helps us understand what's around us… our surroundings… the surplus, and the stuff, the abundance of what we tend to gather, and yet can be reconsidered… renegotiated how it may work into a new function."[28] Cave's concerns run deeper than material culture, his work evoking discussion on race and gender politics which speak particularly of his own experiences as a gay, black man in contemporary America.

In some ways more subtle and ambiguous is the work of New Zealand artist Richard Maloy. Similar to compatriot Eve Armstrong, Maloy also creates environments from humble materials (Image 33). However, I was drawn particularly to his photographic work in which he appears dressed in a strange array of materials, including corrugated cardboard and plastic bags, materials that "so often read as merely functional and devoid of excessively positive aesthetic associations."[29] While there is a strong element of play in Maloy's work, there is an equally discomforting and disruptive element at work, the creation of a

nonsensical reality in which the subject is on a very loose footing with the world around them. Through the performance aspects of his work, Maloy seems to be highlighting the unstable and continually in flux relationships we have with the world around us, relationships problematised by a society saturated by both media and objects. Similarly, by documenting myself wearing my box pieces, I too sought to draw attention to my physical reality and relationship to the world.

I found myself around this time at a sort of crossroads within my own project. Up to this point the vestiges of my fashion background had kept my attention on soft textiles to be worn on the body. The making of replica cardboard boxes in materials such as upholstery fabric and painting canvas had, however, reached their natural conclusion. All the above explorations had been considered and was incorporated into the work. This was in no small part informed by a visit to the international jewellery exhibition *The Language of Things* at the Dowse Museum, as well as my attendance at a corresponding symposium (12-13 April 2018).

Jeweller and object maker Peter Bauhuis provided an early and simple juncture. His book *AABECEDARIUM: On the Principle of Limited Sloppines,*[30] Bauhuis quotes the geneticist, biophysicist and 1969 Noble Prize Laureate Max Delbrück who coined the phrase. "The idea is to give chance a chance by being 'sloppy enough so that unexpected things can happen, but not so sloppy that we can't find out what we did'. 'If you're too sloppy, then you never g e t reproducible results, and then you never can draw any conclusion' but if you are just a little sloppy, then when you see something startling, you say, 'Oh, my god, what did I

do… different this time?' And if you really accidentally varied only one parameter, you nail it down… so that's what I call *The Principle of Limited Sloppiness*."[31] Here we see quite obviously a mode of practice sympathetic with that of Morris and working towards the formless as articulated in the writing of Bataille, Krauss and Bois. Such synergies continue in Bauhuis's account of serendipity.[32]

Important connections between jewellery and other fields of artistic practice were also considered. Lauren Kalman's work is pivotal in framing jewellery within a wider field of practice that involves the body. The workshop that she ran at the Dunedin School of Art (5-6 March 2018) was focused on the political body, and the potential for personal adornment to act as communication and social tool. This may reflect an artist's personal connections with issues such as gender and race, but equally considered was the potential for art to act as social and spatial orientation in a more outward manner. I will elaborate more on this aspect later in this chapter.

Significant also was Kalman's focus on the power of the photograph, as both documentation and outcome in its own right. This extension of practice into image making resonated with me as it was consistent with the works of other jewellery artists I had been researching such as Otto Künzli and Robert Smit. Both of these artists had at times privileged the image over the artefact for certain

projects. Or at least, they relied on the former for the understanding of the latter's relationship to the body. With *The Beauty Gallery* (1984) Künzli made a series of photographs in 1984 of women adorned in elaborate and ornate picture frames (Image 34), and in 1975 Smit took a series of images of himself holding packets of cigarettes which, according to Dujan Sudjic, amounted to "the redefinition and deconstruction of jewellery" itself.[33]

Kalman's workshop also focused on the use of found objects and an assemblage process that resonated with my own practice of scavenging, archiving and making. This provided the portal to another important concern, preciousness. My early concerns within a fashion context were to explore the limits of the fashion garment, leading me to first consider impractical and ephemeral materials such as cardboard. There is, however, very limited scholarship around the use of such material approaches in a fashion context.[34] Not so the case in contemporary jewellery, which throughout the late part of the twentieth century underwent a thorough 'critique of preciousness'.

From the 1950s onwards, jewellery underwent a through reconsideration of its material properties. This critique of preciousness, writes Damian Skinner, is a key mechanism leading to contemporary jewellery's increasing self-reflexivity, noting its challenge "to the prevalent notion that jewellery's value emerged from, and was equivalent to, the preciousness of its materials."[35] Jewellers were now exploring the possibilities for new materials, "divorcing the value of the object

Image 34. Otto Künzli, '*Susy*, 1984.
Photograph. 750 x 625mm.

from the value of the materials used to create it" and thereby ushering in "a conceptual revolution that matched the formal and material transformations."[36]

Bernhard Schobinger for instance famously utilise saw blades, scissors and broken glass in his work, while more recently, Lisa Walker has explored the use of all manner of kitsch objects from popular culture in her critique, extending this into joining materials and using tools such as the hot glue gun. Walker's work extends past a critique of preciousness in terms of exchange value, pushing far into a questioning of cultural values also, through the use, for instance, of children's soft toys in her necklaces.

The critique of preciousness helped produce a renewed exploration of the relationship between jewellery and the body.[37] Exploring as I was the potential for textile sculptures to be worn on the body, either for performance or to be documented in photographs, these references were a reassurance regarding my concerns around wearability. Such concerns were further eroded through the example of the so called 'New Jewellery' examples of the 1980s. Pierre Degan, for example, "delights in the appearance of ordinary objects - brooms, garden implements, a window cleaner's apparatus - but not so much for the way they have been made, as for the spectacle they provide in their workaday context."[38] Perhaps, like the example of the *Nouveau Realisme* artists discussed above, Degan lacks social and political consideration in his exploration of the material conditions of everyday life.[39] But what Degan did achieve with his so-called *Personal Environments* was a thorough questioning and interrogation of jewellery itself; Degan "investigated in one sustained effort the pressing question being

asked at the time by advanced jewellery thinkers, namely: what are the conditions (minimal or maximal) for an object type known as a piece of jewellery?"[40] Obvious similarities exist with my own stated interest in the limits of fashion and here was a significant precedent which furthermore incorporated "issues of scale, material, context as well as re-addressing such earlier artistic concerns as assemblage, found objects, body decoration (marking), adhocism, and chance."[41] In Degan's work I could see more clearly the potential for antiform-like processes resulting in body related objects with narrative and performative potential.

Contemporary jewellery had now become the central framework through which I could contextualise and ground my practice. Outcomes from the Kalman workshop were three neckpieces made of literal trash found and scavenged from the roadside which connects my home to the nearby port. My research into the *Critique of Preciousness* and the *New Jewellery* had enabled me to unite my concerns for form, materiality and the body, and from this point jewellery would provide my sole artistic focus. I now began making my first pieces in metal - replica cigarette boxes in spray painted stainless steel to be 'worn' carried in the hand, pieces which in certain ways responded to the work of Robert Smit mentioned previously.

A unique response to the critique of preciousness within the New Zealand context had been the use of materials such as bone, stone and shell in the 1980s[42] reflecting "the preeminent role that nature has in creating New Zealand identity."[43] One early significant exhibition was '*Bone and Paua Dreams* at Fingers

Gallery in 1981 but it is the *Bone Stone Shell: New Jewellery New Zealand* exhibition of 1988 which is generally considered most representative of this approach to contemporary jewellery making in New Zealand, even if, as Damian Skinner suggests, it rather marked its end.[44] What seems most evident, quite besides its critique of preciousness as an end unto itself, is that the use of materials from the local landscape, allowed these practitioners to craft a distinct identity for New Zealand jewellery. In many aspects this did borrow and appropriate from indigenous populations - not just of New Zealand/ Aotearoa, but also the wider Pacific, and for this reason is to my mind politically problematic (Image 35).[45] Within an international contemporary jewellery context however, the work is notable for its strong ability to evoke a sense of place. As noted in previously chapters, the idea of place is also central to my own project and so the example of bone, stone, shell practitioners become useful precedents against which to consider my own practice. While worlds apart in style, material and construction, I believe the use of industrialised production materials and techniques speaks as strongly of the urban reality of contemporary New Zealand as the *Bone Stone Shell* exhibition had done for the natural environment in the 1980s. I seek to challenge the traditional (and romanticised) connection between landscape and New Zealand identity, so often present in the canon of New Zealand art. This is a point echoed by fellow New Zealand jeweller Jackie Chan whose own explorations in engaging with "the local" is tinged with ambivalence. Following the *Bone Stone Shell* exhibition, Chan suggests "the tendency has been… to engage the local at either an overarching level of ideas of cultural identity, or to depict idyllic natural environments distanced from the realities of urban life."[46] As discussed previously, I have assumed the role of collector as described by Benjamin, but in

my practice of walking, Benjamin's *flaneur* is also implied. As Edmund White writes, for the *flaneur*, the city becomes the landscape".[47] For this reason I have come to consider my larger stainless steel neckpieces (Image 71) as existing in uneasy dialogue with Alan Preston's *Bone Stone Shell* era *Breastplates* of the late 1980s (Image 35).

The critique of preciousness uncoupled the material worth of an object from its value as jewellery. The embrace of everyday materials has, as Skinner asserts "given value to the stuff of local life, thus enabling the provincial."[48] Ironically, as consumer culture seemingly holds the centre of contemporary life, it's for me a means of further engagement with the idea of the margin and the peripheral, for while an acceptable realm of investigation, materials such as the detritus of everyday life remain at the edges of social life, just as they do in the majority of contemporary jewellery practices. The critique of preciousness facilitated an ability to engage with the notion of place in contemporary jewellery, and this was a continuing area of exploration post *Bone Stone Shell.*

A series of exhibitions promoted as New Zealand Jewellery Biennials has been developed by the Dowse Art Museum in Lower Hutt. Each has had its own curator and theme, the third of which was entitled *Turangawaewae* (literally 'home ground') curated by Richard Bell. As Tim Walker wrote in the exhibition foreword, each jeweller had been challenged "to respond to the notion of turangawaewae, asking what it is that roots each person in their life, in this country, in their identity."[49] Jewellery could now speak as a language to express one's place is in the world. It was partly in response to these ideas that I titled my

Image 35. Alan Preston, *Breastplate,* 1987.
Mother of pearl, black lipped oyster shell, afa (cocoan au

555x130x20mm.

second MFA seminar presentation "Belonging", with this short stream of conscious subheader:

> *...To/of a place..? To belong somewhere- Turangawaewae... An artefact…*
>
> *a person's belongings…. To 'be longing' for - to long for something absent.*
>
> *Searching for a sense of… verb(?) - attempting to belong.*

At that midway stage, having developed the various threads of the project quite clearly in my mind, they remained somewhat compartmentalised, and even though I understood them as forming a unified conceptual whole, I remained unconvinced of their ability to translate effectively into a final body of work. Or rather, I was concerned the final body of work would not *be effective*. It took me some time to understand what that actually meant.

In asking "What is Contemporary Jewellery?" Damian Skinner positions it as a critical, self-reflexive, studio craft practice, orientated to the body.[50] Yet even this broad and open categorisation became increasingly limited in my mind, too focused on an inward reflexive perspective rather than an outwardly facing engagement with the world. Skinner's articulation seemed centred around the individual experiences of the artist rather than on a consideration of and engagement with others. While my above reflection on belonging could itself be illustrative of this, my intention is in fact more broad. My project was always about looking out into the world as much as at my own place in it. For this reason I wanted my practice to engage more directly with other people. While there had been considerations of the performance potential of my work, it remained bound

in my own mind by the parameters of the white cube of the gallery setting. This now seemed odd to me; I was thinking about people and space, people and objects, and yet these aspects remained limited to my own individual and isolated experiences. Identity, space and material culture had become understood and rationalised through theoretical perspectives, frames of reference which would remain hidden by limiting the display of my work to a conventional gallery setting. This realisation was the beginning of my consideration of the potential for jewellery as a social practice.

As Liesbeth den Besten points out, the language of contemporary jewellery has now come to incorporate "photography, video, installations, animations, books and digital media" as means of both extending and enriching it[51]. Furthermore, jewellery has developed an outward engagement with the world, with jewellers increasingly taking part in collaborative projects that reflects a social turn; "an expanded view that doesn't stop at making work, but also seeks to address issues beyond the studio… grounded in a consideration of, and a desire to, work with others"[52] In such instances "the made object isn't necessarily the end point"[53] as there is much greater focus on intersubjective relationships. This engagement with a wider audience, often with the general public at large has helped decentre not only the jeweller themself, but also the bench as site of making, and the gallery environment as a site of exhibiting, which has often been perceived as contemporary jewellery's final resting place.

Returning my work to, and documenting it in the urban spaces from which their inspirations came was the first step in considering an expanded practice. The

social and participatory aspects, however, were not yet developed. Jewellers such as Yuka Oyama, whose projects have included making spontaneous jewellery for whoever on the street wants it, inspired me for her direct engagement with the public. Other work, such as *Berlin Flowers* (2007) also expand conventional notions of jewellery practice (Image 36). This site specific intervention was a collaborative project with residents, radically altering the appearance of their highrise block of flats through the garland decoration of the balconies. While Oyama sees this as a utopian project aimed at bringing people together,[54] there is an act of *detournement* here also, the work utterly rejecting the principles of Modernism (undecorated functionalism) on which the building design was based. I elude to *detournement* of course in relation to the practices of the Situationist Internationale mentioned previously - the act of subverting a text, situation or environment for political means.

My own consideration of space and place, and especially of non-places, has developed into a desire to take over previously neglected, marginalised sites, spaces of transition and travel; laybys, docks, bus stops and so forth, and to utilise them as spaces to engage an audience. This concept of urban intervention could be deployed to encourage greater audience engagement with their surroundings. In this regard, Oyama provides one inspiring precedent of which there are many.

Renēe Ugazio's work, for instance (Image 37), bears similarities with my own concerns around urban experience and intervention. Ugazio "shifts the gesture of polishing out of the studio and into the urban environment. She sees the urban

Image 36. Yuka Oyama, *Berlin Flowers*, 2007.

Image 37. Renee Ugazio, *Re-citing,* 2015.

environment as a world of metals in various states of decay (and utilises)....a combination of photography, public artwork and installation methods. Her actions and resultant shining surfaces in the laneways of cities encourage those passing by to engage anew in their everyday environment. To perhaps catch a glimpse of these fleeting reflections before the rust re-consumes the materials and reclaims these sites."[55]

This kind of engagement with 'the street' is perhaps most extensively documented in the book *Schmuck als urbaner Prozess (Jewellery as Urban Process)* by Elisabeth Holder and Gabi Schillig.[56] The book collates the outcomes of a research and exhibition project the authors developed alongside students at Dusseldorf University of Applied Sciences. In the introduction, Holder positions jewellery in an expanded field beyond a "final goal and static outcome" to incorporate it "as an action-based and processual act in the sense of adornment that is situational, and more flowing and transient than jewellery solidified in an object."[57] The book is divided into chapters, each title commencing with 'City as…' (City as Inspiration, City as Material, City as Exploration, etc.). It is almost as though jewellery is secondary to the city, yet in fact the city is simply the context in which the jewellery is present. Much of the work (which is extensive and diverse) bears little or no relationship to jewellery as it might be understood traditionally. The figure/body is frequently non-present in much of the photography which documents the work. Like the work of Ugazio, the work is situational, directly engaging with the built environment and awaiting participation from an unsuspecting audience. This decentring of the artefact in

jewellery seeks, in the words of Chan, to yield "new relations with and experiences of the city, and insights into jewellery's potential to activate relations between bodies and their urban environments."[58]

An extension of this social turn in contemporary jewellery is discussed further by Benjamin Lignel in his *Art Jewelry Forum* article "Made Together.'[59] In this article Lignel pays particular attention to the participatory aspects of this form of practice, raising concerns about its effectiveness for meaningful public engagement. Participation in jewellery, he writes, is "embedded in a much larger cultural zeitgeist"[60] with a focus on social projects promoting community empowerment. Such projects have a long history in the visual arts, culminating in a "third participatory wave" which emerged in the 1990s. Lignel cities Claire Bishop, whose book *Artificial Hells*[61] "challenged the art word's uncritical embrace of all things participatory"[62] to support his own unease as to participatory jewellery's relevance. The concern for just how meaningfully engaged this kind of practice can be; socially, culturally or politically, brings back to mind the similar critiques mentioned previously directed at artists of the *Nouveau Realisme*. Lignel does, however, recognise the opportunities for "a different type of usership," welcoming an engagement with a wider public that potential forms a new kind of spectatorship. Lignel concurs with the suggestion of Skinner and Monica Gasper, that these kinds of projects "reject the question of what jewellery is, in favour for what jewellery *does*."[63]

In regards to my own work, I see synergies most readily with the work of fellow New Zealand practitioner Chan, not least due to her thoroughly considerate and

Image 38. Jacqui Chan, *Host a Brooch*, brooches, 2011.
Various materials and dimensions.

well-articulated writing. In the abstract of "Jewellery, the urban milieu and emergence for instance, Chan writes of her practice led enquiries into the question of how

> jewellery — as a practice and an artefact — can engage the city in terms of emergence. While jewellery is often understood to have a decorative, symbolic or communicative function, this research explores jewellery's immersion in and emergence from the urban context. Coming from a background in architecture, I am interested in approaching the city as an extended site for jewellery: both the lived situation within which jewellery is worn, and a rich material resource for its production; and, where jewellery is sited between mobile bodies and these urban surroundings.[64]

Chan's practice seems deeply connected with the cultures and rhythms of the cities with which she engages. The city and its subject become objects for critical reflection (Image 38). As Chan states: "Through these projects, both making and wearing are explored as processes for engaging with these situations in ways that open up new possibilities. These yield not only jewellery artefacts, but new relations with and experiences of the city, and insights into jewellery's potential to activate relations between bodies and their urban surroundings."[65] To attempt to rationalise or quantify the exact level of engagement, influence or transformation such practices enact upon the urban environment and its subjects is to in many ways miss the point. For what is achieved is not easily qualified nor quantified in absolute terms. What we may consider are the more ephemeral and

fleeting engagements, those social relations that are momentary and which dissipate, yet which are no less meaningful in terms of the everyday lives and realities of those who are lucky enough to experience them.

In writing of these most recent developments in the field, Den Besten is careful to delimit jewellery's relationship to visual art. While recognising their many similarities ("temporary, open-ended, changeable, ephemeral, a work in progress"[66]), Den Besten is resolute in defining the field; jewellers do *not* want to become visual artists, rather, "non-craft techniques… should be seen as an extension… rather than as the end product itself."[67] These relatively recent developments may, however, be considered as somewhat fringe activities in an already relatively small field. Den Besten interestingly phrases her commentary in ways prescient to my own project, writing of jewellery existing in an "in-between zone,"[68] of a developing "middle space"[69], of breaching borders and elsewhere "boundary breaching."[70] It seems fitting that such terms are used to describe a practice which I have come to value and embrace myself, to help unite the many aspects I have sought to bring together and most especially the desire to build connection with an audience beyond the gallery setting. This has been a project which has in my own mind existed on the margins or the thresholds between disciplines, at various times between fashion and jewellery, fashion and art, jewellery and sculpture. The collection of ephemeral material has been an engagement with the periphery - consumer culture at its end use, collected by an engagement with spaces which themselves are thresholds and boundaries: between land and ocean, arrival and departure, private and public space, and the

ways material culture transcends these as boundaries are breached. Here are the spaces of transient experience, middle spaces of liminality, where meaning becomes unmoored and identities are reconfigured: betwixt and between in the global cultural economy.

[1] Gabi Schillig, in *Schmuck als urbaner Prozess. Artistic Interventions in Urban Space. Documentation of a Research Project* (Tübingen: Ernst Wasmuth Verlag, 2015) 39.

[2] "Cardboards", unpublished exhibition catalogue, Castell Gallery, October 1971. In, Mary Lynn Kotz, *Rauschenberg: Art and Life.* (New York: Abrams, 2004).

[3] Leo Steinberg, "Other Criteria" in *Other Criteria.* (London: Oxford, 1972) 84.

[4] Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism," in Brian Wallis (ed.), *Art After Modernism: Rethinking Representation* (Boston, MA: David R. Godine, 1980) 223.

[5] Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant- Garde* (Cambridge, MA & London: MIT, 2003) 138.

[6] Owens, "The Allegorical Impulse" 204.

[7] Pierre Restany in,l Paul Schimmel. *Destroy the Picture: Painting the Void 1949-62.* (New York, NY: Skira Rizzoli, 2012) 196.

[8] Astrid Handa-Gagnard. 'Voyage Through the Void: Nouveau Réalisme, the Nature of Reality, the Nature of Painting' in Paul Schimmel. *Destroy the Picture: Painting the Void 1949-62.* (New York, NY: Skira Rizzoli, 2012) 212.

[9] Handa-Gagnard, 215-216.

[10] Gérard Durozoi, *Le Nouveau Réalisme* (Paris: Hazan, 2007) 54.

[11] Handa-Gagnard, 219.

[12] Further criticism of the *Nouveau Realisme* artists highlights their lack of engagement with wider issues of the period, notably the conflicts in which the French were then engaged with in both Vietnam and Algeria. See tony Godfrey, *Conceptual Art* (London: Phaidon, 1998), 73-75.

[13] Lea Vergine *Art on the Cutting Edge; A Guide to Contemporary Movements* (Milan: Skira, 2001) 165.

[14] Vergine, 169.
[15] Lucy Lippard. 'The Dematerialization of Art' *Art International,* 12:2 (Feb 1968).
[16] Lucy Lippard. *Six Years: The Dematerialization of the Art Object from 1966 to 1972.* (Berkeley, CA: University of California Press, 1973).
[17] Lippard, Six Years, 81.
[18] Richard Williams, *After Modern Sculpture.* (Manchester: Manchester University Press, 2000) 24.
[19] Robert Morris, 'AntiForm', *Artforum,* 6:8 (April 1968), 35.
[20] Eve Armstrong. The Arts Foundation. https://www.thearts.co.nz/artists/eve-armstrong. Accessed 6 November 2018.
[21] Yves-Alain Bois and Rosalind Krauss, *Formless.* (New York: Zone Books, 1997) 10.
[22] Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamin HD Buchloh and David Joselit. *Art Since 1900: Modernism, Antimodernism, Postmodernism.* (London: Thames and Hudson, 2004) 287.
[23] Franco Rella, *The Myth of the Other.* (Washington: Maisonneuve, 1994) 82.
[24] Ibid, 82.
[25] Another highly influential piece of writing at his time was found in Julian Dashper's book *This is not Writing.* In an interview discussing the work of Donald Judd Dashper states: ""No one cares anymore (whether New York is the centre of the art world) because we are more interested in not the centre but the periphery. We are more interested in the periphery than the centre… This whole notion must have struck (Donald) Judd… Because he could see that it was going to be a useful tool. (Auckland: Clouds and Michael Lett, 2011) 112.
[26] Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamin HD Buchloh and David Joselit. *Art Since 1900: Modernism, Antimodernism, Postmodernism.* (London: Thames and Hudson, 2004) 299.
[27] Ibid, 299.
[28] Nick Cave. "Art Talk: An interview with Nick Cave at The Institute of Contemporary Art/ Boston." https://www.youtube.com/watch?v=ndvl8L_a72A. Retrieved 23 August 2018.
[29] Martin Patrick, 'Try and Again' extract from *Broadsheet*, first published in 2010. https://www.richardmaloy.net/try-and-try-again Accessed 5 May 2019.
[30] Peter Bauhuis, *ABECEDARIUM* (Stuttgart: Arnoldsche, 2012).
[31] Ibid, 101.
[32] SERENDIPITY- f. Serendip, a former name of Sri Lanka + -ity. / A word coined by Horace Walpole, who says (Let. to Mann, 28 Jan 1754) that he had formed it upon the title of the fairy-tale 'the three Princes of Serendip' the heroes of which 'were always making discoveries, by accident and sagacity, of things they were not in quest of'. / The faculty of making happy and unexpected discoveries by accident. Also, the fact or an instance of such a discovery. Bauhuis, 2012, 127.
[33] Deyan Sudjic, in Susan Cohen (ed.) *Unexpected Pleasures: the Art and Design of Contemporary Jewelry* (London: London Design Museum, 2012) 27.
[34] There is however two specific designers who have been widely discussed in critical literature on fashion design and practice, these being the Belgian designer Martin Margiela and the Japanese designer Rei Kawakubo who design the label *Comme de Garcon.* Both designers are discussed for their critical and reflexive practice and their pioneering practices, most notably in the 1980s and 90s which led to the framework of deconstruction first being applied to a fashion context.
[35] Skinner, *Contemporary Jewelry,* 33.
[36] Skinner, *Contemporary Jewelry,* 147.
[37] Damian Skinner and Kevin Murray *Place and Adornment; A History of Contemporary Jewellery in Australia and New Zealand.* (Honolulu, University of Hawai'i Press, 2014) 127.
[38] Christopher Reid *Crafts* Sept 1982, in Peter Dormer and Ralph Turner, *The New Jewelry: Trend and Traditions* (London: Thames and Hudson, 147).
[39] This is pure speculation but I have found no evidence to date that Degan was attempting to

make a political statement with his work. Damian Skinner, however, does note the potential for "poor materials" to act with political symbolism. See Skinner *Contemporary Jewelry in Perspective.* (New York: Lark, 2013) 31.

[40] James Evans 'The New Jewelry: A Documentational Account' *Designing Britain* https://vads.ac.uk/learning/designingbritain/html/tnj_body2.html Accessed 7 May 2019.

[41] ibid.

[42] Although as Skinner notes, such examples could be seen less as a critique of preciousness as much as a way to develop alternative notions of preciousness. Skinner, *Between Tides; Jewellery by Alan Preston.* (Auckland: Godwit, 50).

[43] Skinner, *Contemporary Jewelry,* 154.

[44] ibid, 145.

[45] See Skinner and Murray, *Place and Adornment,* 156.

[46] Jacqui Chan. 'Jeweller, the Urban Milieu and Emergence'. In Elisabeth Holder and Gabi Schillig (eds.), *Schmuck als urbaner Prozess. Artistic Interventions in Urban Space. Documentation of a Research Project* (Tübingen: Ernst Wasmuth Verlag, 2015) 127.

[47] Edmund White. *The Flaneur; A Stroll through the Paradoxes of Paris.* (London: Bloomsbury, 2001) 46.

[48] Skinner and Murray, *Place and Adornment,* 199.

[49] Tim Walker, 'Foreword', in Richard Bell (ed.) *Turangawaewae: A Public Outing.* (Lower Hutt: Dowse Museum, 1998), unpaginated.

[50] Skinner, 'What is Contemporary Jewelry?' in *Contemporary Jewelry,* 7-15.

[51] Liesbeth den Besten. *On Jewellery; A Compendium of International Contemporary Art Jewellery.* (Stuttgart: Arnoldsche, 2012) 107.

[52] Helen Carnac. 'Thinking Process: On Contemporary Jewelry and the Relational Turn'. In Damian Skinner (ed.) *Contemporary Jewelry in Perspective.* (New York: Lark, 2013) 236.

[53] ibid

[54] Den Besten, *On Jewellery,* 119.

[55] RMIT University. https://www.intersect.rmit.edu.au/-st-/renee-ugazio/ Retrieved 24 May 2019

[56] Elisabeth Holder and Gabi Schillig (eds.), *Schmuck als urbaner Prozess. Artistic Interventions in Urban Space. Documentation of a Research Project* (Tübingen: Ernst Wasmuth Verlag, 2015).

[57] Elisabeth Holder. 'Introduction'. In Elisabeth Holder and Gabi Schillig (eds.), *Schmuck als urbaner Prozess. Artistic Interventions in Urban Space. Documentation of a Research Project* (Tübingen: Ernst Wasmuth Verlag, 2015) 15.

[58] Jacqui Chan. 'Jeweller, the Urban Milieu and Emergence'. In Elisabeth Holder and Gabi Schillig (eds.), *Schmuck als urbaner Prozess. Artistic Interventions in Urban Space. Documentation of a Research Project* (Tübingen: Ernst Wasmuth Verlag, 2015) 124-145.

[59] Benjamin Lignel 'Made Together; Thrills and Pangs of Participatory Jewelry'# Art Jewelry Forum. https://artjewelryforum.org/made-together Retrieved 27 May 2019.

[60] ibid, unpaginated.

[61] Claire Bishop. *Artificial Hells; Participatory Art and the Politics of Spectatorship.* (London and New York: Verso, 2012).

[62] Lignel, 'Made Together, unpaginated.

[63] ibid

[64] Jacqui Chan. "Jewellery, the urban milieu and emergence," *Craft Design Enquiry* 50 (2013): 11.

[65] Chan, 'Jewellery', 32.

[66] Den Besten, *On Jewellery,* 122.

[67] ibid

[68] 117.

[69] 121.

[70] 122.

PRACTICE

Studio work began on my immediate return form Shanghai in September 2017. I had brought back with me a new selection of empty Chinese packets which I intended to use in some form, but it was other forms of packaging that helped generate my first work and my early conceptual frameworks. On my travels I had made various purchases, and this I gathered, initially contemplating their graphic aesthetics. The cool American sensibility of the Nike 'Swoosh' upon a shoe box, complemented perfectly the spare, modernist typography of the bag which had contained stationary by Japanese brand Mubi. Alongside these, the Chinese cigarette packets and via 'Duty Free', packaging for English (now Scotland produced) Tanqueray gin. Finally the 'New World' supermarket branding on the cardboard packaging of the pizza that fed me on the night of my arrival back in New Zealand.

This packaging I arranged upon a wall. Besides the aesthetics, I considered these as narrative devices - journal entries that charted my travels between Shanghai and home. In that moment the packaging became a map - even resembling one; each example of packaging, each colour reflecting a country or continent. They became then ciphers for ideas about nation and culture. It was in this moment I began to consider the global flow of commodities, and the nascent seed for concerns about their production began to grow.

Partly this grew out of my fashion design background; the fashion system's supply chain is notoriously opaque. Reflecting on the Nike sneakers I had purchased for instance, I considered how globally dispersed their manufacture was likely to be. Laces, soles, eyelets, uppers; all typically produced in distant

locations difficult to trace by consumers, before being brought together for their final construction, itself far removed from their point of purchase.

There are obvious references to Robert Rauschenberg's *Cardboard* series, but this work incorporates Rauschenberg's focus on the everyday within the circumstances of the contemporary epoch - of globalisation, travel, distance, and concerns for labour and value. This was my first considerations of material culture in a global sense and of a global cultural economy. This wall piece I came to title *Map,* and is the first instance of the mapping that is consistently explored throughout my project (Image 39).

From here, my thinking focussed sharply on Appadurai's concept of flows and scapes in the global cultural economy. I decided, however, that these concepts could be explored within a singular example - the cigarette packet. Motivated by the success of *Map,* I decided to continue developing work for wall installation, and to to further explore the idea of mapping space. I began to source additional cigarette packets from around home to supplement those found in Shanghai. Unsurprisingly, these were located in sites of similar urban locations to those in Shanghai, places of transit - bus stops, tram lines. I was now beginning to consider ideas of space, not just geographically dispersed in a global sense, but for the concepts of liminal space and thresholds that seemed to account for where such packaging was found. Even the building sites which offered many examples, I began to think of in these terms.

Image 39. *Map*, 2017.
Various cardboard packaging.
1830x850mm.

Again I placed objects directly on the wall. I chose to use a grid system: two sets of 2 x 2 - 4 cigarette packets from each country (Images 40-41). Later these would grow to 3 x 3. This use of the grid came about instinctively, a natural inclination towards repetition due I think to the similarity of form shared by all packets. While these arrangements occurred intuitively, however, the metaphorical implications of their relationships were further reinforced after reading Rosalind Krauss's seminal article "Grids".[1] I was drawn to Krauss's explanation of the grid as operating in a manner both centrifugal (outward - science/reality) and centripetal (inward - symbolic, spiritual). This had resonance for what I was trying to represent - a system both local as well as globally expansive, and I was hence drawn to Krauss's articulation of the centrifugal as a "beyond-the-frame attitude… addressing the world and its structure."[2] The centrifugal is infinitely expansive, so even in presenting a simple 2 x 2 or 3 x 3 arrangement, "by virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric… compelling our acknowledgement of a world beyond the frame."[3]

I considered making a single grid of all packets mixed together. Would this better represent the ideas of interconnectedness, flow, and the heterogeneous nature of the global cultural economy? While I was interested in representing these aspects, it was important also to express the distinctiveness of each, thereby reflecting and preserving Massey's consideration for a "simultaneity of stories."[4] I thereby settled upon placing the two sets alongside each other to induce a comparative analysis, each half of the work operating as its other's double. I was reflecting also on the writing of Owens, who writes of the allegory as a key mode of analysis

Image 40. *Global Cultural Economy- Shanghai,* 2017.
Four found cigarette boxes.

Image 41. *Global Cultural Economy- Dunedin*, 2017.
Four found cigarette boxes.

which occurs "whenever one text is doubled by another…(where) one text is read through another."[5] This doubling I explored further through a variety of presentation techniques; in a corner on adjacent walls, as well as on opposing walls to reflect and project the spatial distance between the two locations represented.

Following the distinctly modernist premise of an artwork's autonomy, Krauss describes how the grid "maps the surface of the painting itself."[6] However, in this work, titled *Global Cultural Economy,* I have sought to marry other aspects of Krauss' articulation for the grid, with Owen's notion of allegory; the grid as map, as allegory, for a world of globalisation, of interrelationships, multiplicity and difference.

A final work in this series was the presentation of a sole cigarette box. This packet I described previously as notable for the heterogeneity of its cultural signifiers: a globally disjunctive Marlboro packet from Korea, found on a Port Chalmers street (Image 15). Here I distilled all the conceptual ideas of the previous work in a single artefact. From this point on cigarettes and their packaging would become the main signifier of the flows of globalisation within my project.

Ω

Of the many kinds of exploration undertaken during this project, drawing proved a most enduring way of developing the work (Images 42-43). Documenting the detritus of the urban environment, I made several rapid gestural drawings.

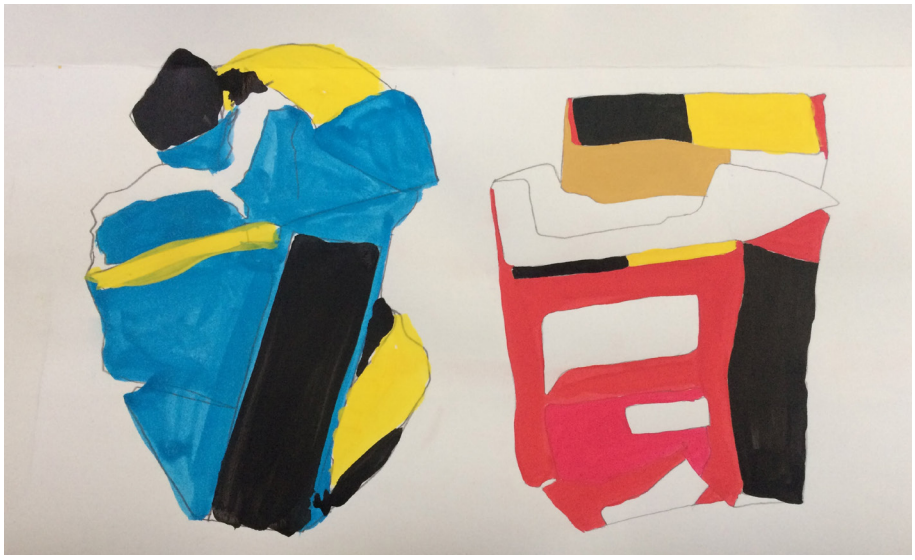

Image 42. Drawing as Process (detail). 2018.

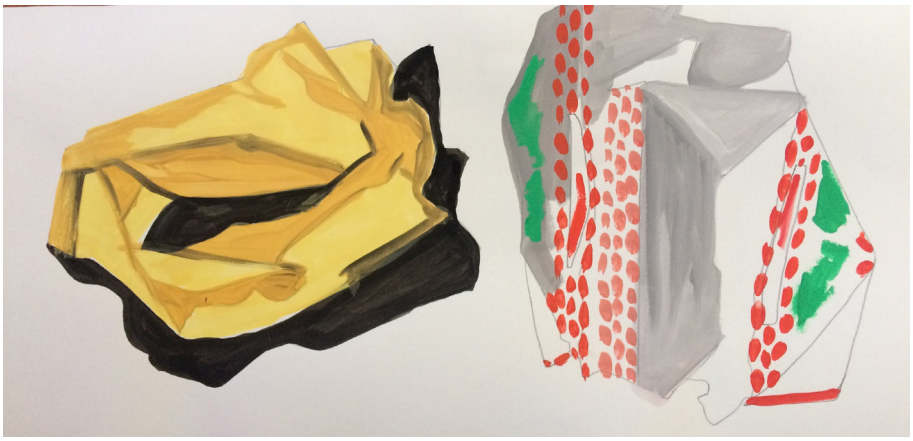

Image 43. Drawing as Process (detail). 2018.

Drawing fast and continuously, the results have an immediacy that suggests the pace of urban life, but also captures the ephemeral nature of the subject matter. Mostly, these are sparse - simple line drawings that are often abstractions of the original object they seek to capture. In some, multiple objects are captured together; layered, stacked or jostling side by side. Cigarette packets feature alongside fruit peel, empty cans of fizzy drink and other detritus. Many of these I would fill in with quick applications of paint, and although not conscious of it at the time, these drawings and paintings significantly influenced the way I would compose my later jewellery. Drawing helped me to spatially organise forms into more complex arrangements, including through the use of colour. There is a direct link between these early drawings and the later work in stainless steel and brass known as *Fragments*.

Collage also helped me organise material, and likewise influenced the later work. Initial collages were tightly packed, and rigidly organised, too literally reflecting the iconography of the cigarette boxes they were made from. This rigidity was at odds with the ephemeral nature of the trash as found on the street. I reconsidered my approach, creating new collages in a more spontaneous manner and of simpler forms using much fewer and also larger image fragments. This change in tack reinforced my approach towards a 'principle of limited sloppiness'[7], elsewhere described as *sprezzatura,*[8] as well as helping confirm my anti-form aesthetic (Image 44).

These early explorations provided strong foundations for my project, but as artworks were far removed from the corporeal focus I had intended. Hence, at

Image 44. Collage as Process. 2018.

this point I transferred my attention to new explorations that presented opportunities to engage the body, using textiles in a variety of ways as I continued open minded explorations of form. These included the quilting of second hand fabrics; the use of heavy canvas to create soft sculptural forms; concepts for digitally printed fabrics, based on previous collages, to be used as garments; and the placement of pieces of clothing from my own wardrobe in the urban environment, which I then documented through photography and video.

Most of these explorations were false starts: quilted fabrics to represent landscapes were generic, bland and obvious. As simple banner it failed to engage the body or speak to any affective relationship between subject and environment. Of greater potential, and influential in its own way, was the photography and video works which documented pieces of clothing which I had been wearing and removed in the process of walking around the Back Beach area of Port Chalmers. These photographs documented traces of my walking process and my early engagements with space by means of intervention. The resulting narrative proved problematic however - in a time when thousands embark in life threatening attempts to cross the Mediterranean in overcrowded boats, images of clothing seemingly washed up on the shore or in other states of abandon, too easily read as loss and death. More successful was the video of my thermal top which I placed upon a pole at the water's edge. Flapping in the strong breeze, this piece entitled *Flag* read more triumphantly, the video shot to look outwardly to the horizon conveying a sense of freedom that was missing from the photo's (Image 45).

Image 45. *Flag,* 2018.
Still from digital video.

The most successful explorations at this time were the construction of objects in fabric that were modelled on cardboard boxes. Again, these had obvious connections to works by Rauschenberg, and extended upon experiments from a previous project where cardboard boxes were placed directly upon the body asI sought new ways of physical adornment. This concept (Image 46) I carried through, using the previously mentioned pizza box, hung upon the body as a wearable object and as an act of *bricolage*.[9] Bricolage is here used in reference to the writings of Claude Lévi-Strauss who wrote of bricolage as using whatever is at hand to create something new, thereby creating signs of new meanings.

I moved on to recreate textile replicas of various cardboard boxes. Cardboard boxes reflected my interest in the commodity as well as its transportation.. Fruit boxes became increasingly important as I considered global trade and transportation. As I considered the sheer volume of fruit that arrived in supermarkets each day, I began questioning the processes that were involved in their production. This included a consideration for land use - possible deforestation needed to supply the world demand. Bananas are a prime example and I reflected upon the small section of fair trade bananas in the supermarket. If these were fair trade, under what conditions were the other 80% of bananas produced? I considered also other environmental impacts, caused by the use of fertilisers for instance. I was increasingly focused on considering how commodities connect people across the globe, and that the realities of human labour conditions and environmental impacts are seldom considered.

Image 46. Pizza box adornment.

I recreated various cardboard boxes in a range of fabrics at 1:1 scale. Fabrics included cotton canvas, traditionally used for painting, and cotton calico, a lightweight fabric traditionally used for creating fashion prototypes, or toiles.

Both fabrics have an unbleached and therefore raw quality that reflected my interest in the work of Arte Povera artists, work which frequently used humble materials in response to the conditions of contemporary life. Besides, this was a desire to create pieces which could be understood as traces of the original object. I titled these pieces *Ghosts'*, as I sought to evoke narratives of past and present, of stories and memories, hidden or unknown, the ambiguities of presence and absence (Image 47-50).

The various materials and construction methods highly influenced the form of these works. Some were padded with an insertion of Dacron, the result a soft lightweight form that somewhat resembled sculptures by Claes Oldenberg. In contrast was another box in artist's canvas, made of laminated layers, held together by both stitch and glue. The PVA used was useful not simply for construction, but to also give structure that belied the fabric's original softness. Once complete it could be manipulated into a variety of forms. With one side left open it could lie flat or be folded in various ways to resemble the sodden wetness of its original state.

As objects I considered their potential display, both in a gallery setting and back in the environments in which I found the original boxes (Image 51). I was by now considering space more thoroughly and the desire to intervene, activate and

Image 47 ‘Ghost’ 2018.
Cotton canvas and PVA glue.
Dimensions variable.

Image 48. ‘Ghost’ 2018.
Cotton canvas and PVA glue.
Dimensions variable.

Image 49. ‘Ghost’ 2018.
Cotton canvas and PVA glue.
Dimensions variable.

Image 50. ‘Ghost’ 2018.
Cotton canvas and PVA glue.
Dimensions variable.

Image 51. 'Ghost' (Urban return)'2018.
Cotton canvas and PVA glue. Dimensions variable.

transform space in some way. Hence, I documented these objects on that stretch of road beneath the Port Chalmers cliff face mentioned previously. This was the start of a more concerted focusing on this particular place.

These same objects were also brought into the gallery environment to consider the impact of the 'white cube' on their reception. Installation experiments reflected my interest in Robert Morris's anti-form sculpture installations of the late 1960s and his privileging of chance and randomness in his creation of works made of industrial felt. Explorations therefore included their arrangements on both the floor, as well as hanging on the wall on hooks as a way of suggesting their connections to garments, as well as operating as sculptures in their own right. These pieces could also be worn on the body, perhaps as a form of necklace, or perhaps as a jacket, top or skirt.

As an anomaly within this series. I created one box work in a patterned fabric of reclaimed curtains from the 1970s (Image 52-54). Concerned as I was with ideas of space, I was exploring the dualities of inside/outside, public/private, the macro (global) and the micro (domestic) environment. I was then reflecting upon *The Poetics of Space*[10], Gaston Bachelard's book on the intimacies of domestic space, particularly the phenomenological experience of the home. Surreptitiously, I also encountered a skip outside a house which jammed in the back of which was an old cushion, covered in fabric of similar pattern and vintage as that which I was using for my box construction. This perfectly captured the transition between private and public (once an object of the home, now relegated to the dump), the ephemeral nature of objects and the contingency of meaning imbued within

Image 52. *Domestic box*, 2018.

.

Dimensions variable.

Image 53. *Domestic box* (Urban return), 2018.

.

Dimensions variable.

Image 54. *Domestic box,* 2018.

.

Dimensions variable.

them. Having made the box replica, these aspects could be presented to the audience through the wearing of the box. The body in motion enhanced the idea of transience and transition, the ephemeral nature of a cardboard box now made more ambiguous by its form as some kind of wearable garment.

Exploring further the relationship of intimacy as connected to the domestic, I then returned again to the form of the cigarette packet, reconstructing this 1:1 in a vintage wallpaper of similar pattern to the curtains (Image 55). Once again the domestic environment was denoted through the choice of material, the result a somehow more intimate object elevated from the disposable nature of an object now stripped of its use function.

There was a need by this time for consolidation and I decided to focus on and bring together the textile work of cardboard box replicas. There was at this time a call for proposals for a forthcoming exhibition that responded to the work of Christine Webster. Reflecting upon Webster's distinct photography against a solid black background, as well as the ambiguous nature of her work in series such as *Black Carnival*, I set out to create a photographic series of my boxes worn on the body.

Artist Nina Katchadurian would further inspire this approach, particularly her staged self-portraits photographed on airplane travels. These works referenced portraits of the late Renaissance, using ephemeral materials such as paper napkins for the creation of wimples and other period costume features. Reflecting on my evolving research in contemporary jewellery, Künzli and other jewellers such as

Image 55. *Untitled,* 2018.
2nd hand wallpaper.
88x57x23mm (when closed)

Degan opened my eyes to the possibilities of an expanded form of bodily adornment. In Künzli's series *The Beauty Gallery*, he adorned his (female) subjects in ornate picture frames, drawing attention to the frame itself as an ornamental device. Here, photography becomes the medium of expression, rather than a focus on the physical object of jewellery itself.

These artists inspired my own portraits, which with their black background also responded to late Renaissance portraiture (Image 56). In this series the model is adorned in an arrangement of the soft box structures to create the appearance of dress. Unlike the portraits of Albrecht Dürer and Jan van Eyck, however, which presented their subjects as figures of authority, wealth and privilege, my own portraits subverted this tendency. Dressed in a strange array of unorthodox vestments, the audience is asked to question traditional representations of value as embodied through material possessions and/or precious materials. Reflecting my consideration for jewellery's critique of preciousness, a staging of such humble materials and forms sought to bring these considerations under the attention of the audience.

My increased focus on the history of contemporary jewellery opened up new ways of thinking about materials, the body and adornment. When considered alongside previous research and the influence of artists such as Rauschenberg and Morris, however, I struggled to understand what I was making: was it fashion, textiles, sculpture, jewellery, or something else entirely? Besides the photographic outcomes, I further explored the integration of all pieces in the gallery environment. I placed the textile boxes on the floor as sculptural objects and

Image 56. *Vestment, 2*018.
Digital photo.

considered them on plinths and tables, but the consistent issue was a lack of bodily presence: so abstract were the shapes the no body was evoked nor any connotation that these objects could be worn. There was more success when hung on the wall, placed on coat hooks that emphasised both their wearability and the possibility of audience engagement.

My increased interest in contemporary jewellery coincided with a workshop at the Dunedin School of Art delivered in 2018 by renowned practitioner Lauren Kalman, who has been mentioned earlier. Kalman was featured in the international contemporary jewellery exhibition *The Language of Things* then showing at the Dowse in Lower Hutt. I would in time visit this exhibition myself, as well as attend the associated two-day symposium. It was following this experience I decided to develop my understanding of contemporary jewellery-both in theory and in practice. *The Language of Things* symposium really developed my sense of jewellery as both a conceptual and critically engaged studio craft with a strong sense of community in New Zealand and beyond. That jewellery is so socially and culturally engaged with the world was truly evident in the range of presentations I saw at The Dowse and this fundamentally changed the direction of my project.

This change was initiated, however, by the workshop undertaken with Kalman. With the title *The Body Political*, the workshop focused on creating wearable objects as performed social tools. Prior to the workshop we were directed to collect and bring 100 objects to create work from. I decided to source all my

objects from the space between my own house and the Port Chalmers yacht club. This would involve the reclamation of trash from the corridor of road which I was by now conceiving in terms of the notion of non-place as previously described. All objects found here reflected the nature of the space itself as transient; ephemeral materials such as packaging (cigarette packets, disposable coffee cups and lids, crisp packets and other food associated ephemera) and other more durable detritus such as plastic wrap, barcoded tags and other industrial materials connected to the port industry.

The collection of these objects was a kind of *derive*; an exploration by walking which, when combined with the collecting referencing the practices of the ragpicker, informed and developed my very understanding of the space itself: its use, history and the manner in which others engaged with it. The collected objects themselves informed my knowledge of the site, as much as any of the physical properties of the space itself.

The objects gathered, I then assembled them into a series of necklaces which I considered as emulating military regalia (Image 57-59). Part of the workshop conclusion was to photograph our works, which I did, as with the work previously mentioned, against a solid black background. In these works, I modelled in mock military pose, adding to the styling with aviator sunglasses and a black beret. This was an attempt to elevate the status of the trash to that of ceremony. Much like the allusion to Renaissance painting in the previous portraits, this work fostered a relationship with the absurd by presenting the ephemera of the everyday in a formal manner.

Image 57. *Urban Necklace I & II*, 2018.
Various found trash.

Image 58. *Urban Necklace I,* 2018.
Various found trash.

Image 59. *Urban Necklace II,* 2018.
Various found trash.

This concept was taken further through the continuation of the project which coincided with the Dunedin Fringe Festival. Presented as a performance in the 'Black Box'; a boxed-in window looking out onto Princes Street in the centre of Dunedin, I presented myself as a shaman. Adorned in one of the constructed necklaces, I performed a ritual of taping remaining pieces of the found trash to the inside of the window, alternately bowing in supplication to the evolving piece. This performance extended the concept of *bricolage* which informed the construction of the necklaces, reimagining the content of the work as rare and precious artefacts rather than the discarded trash they actually were.

My experiences as part of the Kalman workshop, combined with my attendance at *The Language of Things* exhibition and symposium galvanised me and encouraged me to explore the potential for jewellery making in my project. As stated, I had already been reflecting upon the work of jewellers and theories related to contemporary jewellery practice, even if this was informing work that I didn't really consider as jewellery. Upon my return from Lower Hutt I began developing ideas that were closely related to traditional jewellery practices.

These began with simple metalsmithing processes such as annealing and form folding pieces of sheet metal such as copper and brass. There had been objects I had collected which I wanted to replicate beside the cardboard boxes, but which weren't sympathetic to soft textiles. I explored the potential of recreating a cigarette packet this way but was dissatisfied with the result. Drawing strongly influenced this piece; my loose gestural lines capturing the crushed state of the packet resulted in drawings used to derive at the pattern pieces for the object.

The result was a more organic form, twisted and distorted to match the form of the street found packet. This worked well but the scale, which I had blown up many times to be able to better construct it, was not in keeping with the 1:1 ratio of other works. It was apparent that textiles was not the right material for exploring this form or scale, and it was quickly apparent that metal would create a much more successful work.

Before this, however, I contented myself with manipulating simple strips of metal, first a piece of copper, then more interestingly, brass. Inspired by the plenitude of tangled barrier tape (CAUTION, ELECTRICAL CABLE BELOW, etc.) and insulation tape found while walking, I set to replicate these forms. While quite simply exploring form and technique at this stage, the work would later find fuller expression in both a range of discrete clip-on pieces known as *Jewellery for Fences and other Bodies* (Image 65-70), as well as the complex pieces of assembled parts known as *Fragments* (Image 71-73).

While I was enjoying the development of relevant craft skills needed for jewellery making, I was also drawn to the idea of industrialised processes as a reflection of industrial capitalism and globalisation. Desiring a return to the form of the cigarette packet, I turned to digital and mechanical tools to realise this form. Working off a photo of a flattened cigarette packet, I created a digital file of its outline. This I was then able to import to a waterjet cutter. Using this machine enabled me to not only exponentially speed up the process of cutting the form in metal, it also allowed me to create multiples. At this time I cut five 1:1 ratio cigarette packets in stainless steel. Once cut, I filed and sanded them before using

an electro-magnetic folder to create them into three dimensional objects. Each (bar one) was then spray painted in ways that reflected aspects of the graphic language found on the original cigarette packets. These were, however, left ambiguous as to the brand - enough markings to insinuate branding, but usually not enough to provide certainty. I then put these through a variety (and increasingly intense set) of processes to replicate the effects of the natural environment on the original cardboard - they were crushed, hit and otherwise forced from their pristine form (Image 60-64). These processes were not used to exactly replicate the cigarette packets' form, but were undertaken in an exploratory and sometimes indiscriminate manner in adherence to Peter Bauhuis's 'Principle of Limited Sloppiness'[11], Robert Morris's concern for a phenomenology of making[12], as well as Krauss and Bois' notion of the *l'nforme* [13].

The series was ironically titled *Insignificant Artefacts*, reflecting the transient and disposable nature of empty cigarette packets and other trash (Images 74-77). The irony is intended to make the audience question the significance of discarded ephemera, and the stories and narratives they may reveal upon greater consideration.

That people's littering could be understood as a practice of marking space, especially liminal spaces and points of transit, was by now firmly part of my enquiries. The prevalence of trash was localised; I had by now found and collected cigarette packets in various cities at particular sites, finding most if not all at bus stops, tramline platforms and closed-up shop doorways. Other rubbish such as that collected for the Kalman project was similarly sourced from the strip

Image 60. *tefact I,* 2019. Stainless Steel. 105x75x38mm

Image 61. *tefact II,* 2019.
Stainless steel and enamel paint.
110x68x46mm

Image 62. *tefact III,* 2019.
Stainless steel and enamel paint.
138x110x38mm

Image 63. *tefact IV*, 2019.
Stainless steel and enamel paint.
109x101x12mm

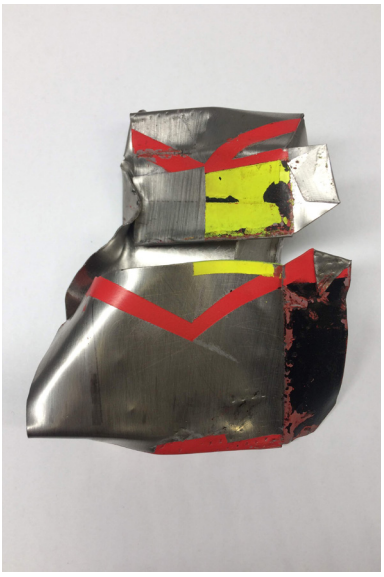

Image 64. *tefact V,* 2019.
Stainless steel and enamel paint.
114x95x50mm

of road which operated as a transition space between locations: the township of Port Chalmers and the yacht club. There was little or no trash at either destination, but significant amounts of it in between. The only conclusion that I could reach was that, like graffiti, dropping trash was a form of leaving a trace, a presence in an otherwise transient space.

As part of engaging with this process of marking space, I returned to the idea of reengaging with the site of context. I had already returned to document my *Ghost* textile boxes on the roadside and against the Port fences, but I was now inclined to make work that could remain in these spaces and engage a public audience. Hence I made the small series of works in painted brass known as *Jewellery for Fences and other Bodies* previously mentioned.

This series utilises stripes of brass: annealed, folded and passed through the roller multiple times. Inspired especially by the insulation tape often found around the wharf side, these pieces mimicked the way used tape folds in on itself and sticks to itself. Hanging hooks were soldered to the backs before the surfaces were painted in colours sympathetic to their inspiration. I was then able to take these back into the urban environment where I would leave them in place, hooked upon fences. While I could have left them there as was my initial intention, I instead reclaimed them to photograph them on the human body; it was important to me that these pieces could still be worn if they were surreptitiously found on a fence. The aspect of urban intervention was always there in my mind, developed through early research on the Situationist Internationals and their concept of *detournement* and directly engaging with public space as a radical intervention to

Image 65. *Jewellery for Fences (and other bodies),* Brass and enamel paint. Beach Street, Port Chalmers.

Image 66. *Jewellery for Fences- Red Insulation Tape,* 2019. Brass and enamel paint. 160x56mm

Image 67. *Jewellery for Fences- Packing Tape,* 2019. Brass and enamel paint. 110x52mm

Image 68. *Jewellery for Fences- Red Insulation Tape,* 2019. Brass and enamel paint. 160x56mm. Reigo Street, Dunedin.

Image 69. *Jewellery for Fences- Packing Tape,* 2019.
Brass and enamel paint. 110x52mm. Madras Street, Christchurch.

Image 70. *Jewellery for Fences- Blue Insulation Tape*, 2019. Brass and enamel paint.
84x62mm. Cathedral Square, Christchurch.

stimulate the public consciousness. So, while I was interested that these pieces have the practical function of being worn (on the body), it was just as important, if not more so, that they were effective adornments of urban spaces that would perhaps otherwise go unnoticed, perhaps even scorned for their seeming ugly or merely functional context. By placing these on the fences around the Port of Otago, the objects became an adornment of their environment, all the while remaining true to the context of the place itself. It was my hope that this kind of intervention should operate in a subtle, humorous and transformative way, changing a transient non-place into a public space with which people might engage with actively.

The collection and assemblage of trash as a form of both rag picking and archiving was now thoroughly integrated in the project; the ephemera of daily life told stories of people and culture. The cigarette packets especially, told stories and cultures from beyond New Zealand. The practice of assemblage stretched back to the beginnings of the project: my interest in the work of Rauschenberg and Vostell, my early drawings and my experience through the Kalman project. Having developed my making practice I was now able to utilise the pieces made for the Kalman workshop as marquettes for new work in metal, or in some instances works that combined found objects with crafted metal objects. This next series was called *Fragments,* made as it was from multiple pieces, each often only a part of a whole. 'Fragments' also refers to the nature of meaning as elusive; never specific, always ambiguous. Like the Kalman pieces, this new work reflected trash found in the specific location near the Port, the otherwise arbitrary components finding a new synthesis through their combination (Image 71-73).

Image 71. *Fragments III,* 2019.
Stainless stee, brass, enamel paint and found rope.
270x198x110mm

Image 72. *Fragments I,* 2019.
Stainless steel, brass, enamel paint, found plastic, and found shoelace.
218x150x35mm

Image 73. *Fragments II,* 2019.
Stainless steel, brass, enamel paint, found plastic, and found shoelace.
223x140x50mm

These pieces helped broaden my making skills. Made of a combination of brass and stainless steel - which was by now becoming my favoured media for both their industrial connotations as well as their light reflecting qualities - new construction methods were needed where soldering would not do. Pieces explored various riveting processes. Initially seeking to make these invisible, I later chose to make a feature of them. One piece arranged the rivets in a motif of the Southern Cross while a later piece utilised rivets that were gnarled in form and better resembled the grit and grime generally found on the original trash. These pieces each presented more exactly reproduced simulations of the original through more considered spray paint application. The graphic features of empty chip boxes are mimicked and are placed alongside the now fully realised barrier tape reproductions in vibrant orange and bold text. This series was the most elaborate and sophisticated body of work to date, employing the widest breadth of processes and components to create their unified whole. Like the Kalman pieces, these were finished as necklaces, the most successful using found rope for the cord. Initially, found shoelaces was used on some pieces, but these did not resonate with the work and were subsequently replaced. The work now seemed to reflect research into objects as material culture and the role of collecting through the way in which space was considered and integrated into the narrative, and the works also reflected the practice of walking as way to engage with both space and objects.

Explorations continued, with further iterations in water jet cut stainless steel. I wanted to narrow my focus on a range of objects that would best allow the outward facing narrative of globalisation to resonate. The detritus of everyday life

Image 74. *tefacts- Lightbulb box,* 2019.
Stainless steel, enamel paint and brass.
230x135x92mm

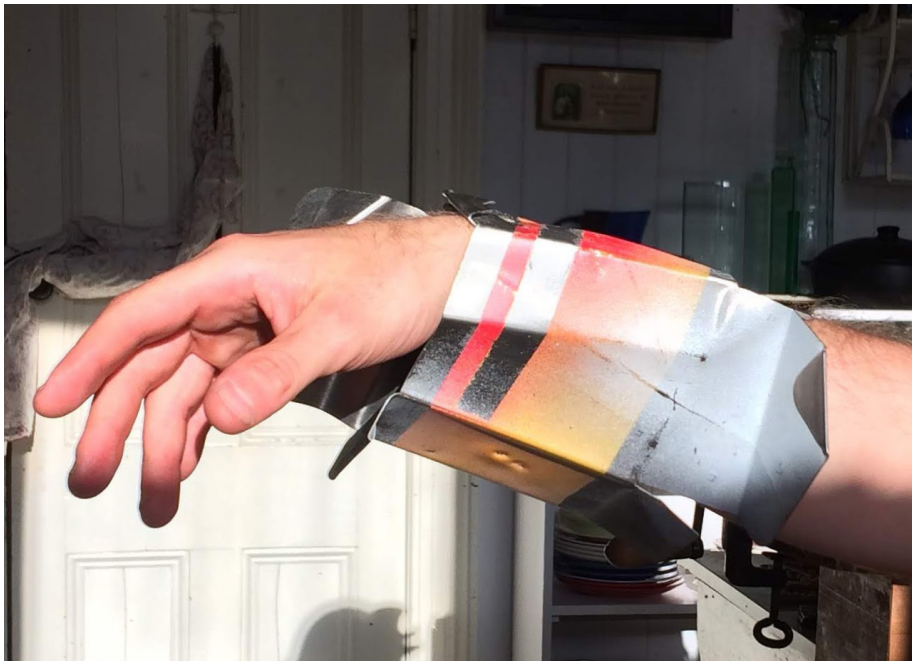

Image 75 *tefacts- Lightbulb box,* 2019.
Stainless steel, enamel paint and brass.
230x135x92mm

Image 76 *tefacts- Regular chips,* 2019.
Stainless steel, enamel paint and brass.
205x125x90mm

Image 77. *tefacts- Regular chips,* 2019.
Stainless steel, enamel paint and brass.
205x125x90mm

around the Port had given form and indeed content to my work, but my intention to imbue it with the dimension of global flows was not present. Therefore, reflection and consolidation were again brought to bear on the project. The cigarette packet would remain as the seminal cypher of the global cultural economy within the project, as would the fruit box (Image 78-80). At this point, however, I decided to introduce another reference that spoke of hidden labour and capital – a reference to the pharmaceutical industry.

The pharmaceutical industry is a global billion dollar business, with many trusted names, such as Johnson and Johnson for instance, behind the production and distribution of pharmaceutical medication. At the time of writing Judge Thad Balkman ruled that Johnson and Johnson had run a "false and dangerous sales campaign that caused addiction and death as it drove America's opioid epidemic ... [ordering] the company to pay $572m in compensation initially with additional payments to be negotiated to cover treatment, overdose prevention and other costs of abating the epidemic in Oklahoma in the coming years. The state had asked for $17bn."[14] Further scrutiny has been on the Sackler family, the private owners of pharmaceutical company Purdue Pharma, the developers and distributors of the highly addictive synthetic opioid OxyContin. From prominent philanthropists to elite institutions in art and culture such as the Guggenheim (US) and Serpentine (UK) art galleries, there has been significant protest from artists in recent times to have the Sackler family name removed from these institutions. Most notable amongst these is renowned artist Nan Goldin, who herself overcame addiction to OxyContin having been prescribed it for pain relief following an accident.

Image 78. *Fairtrade?,* (work in progress), 2019.
Brass and found rope,
198x390mm

Image 79. *Fairtrade?* small object, 2019.
Brass, 60x76x37mm

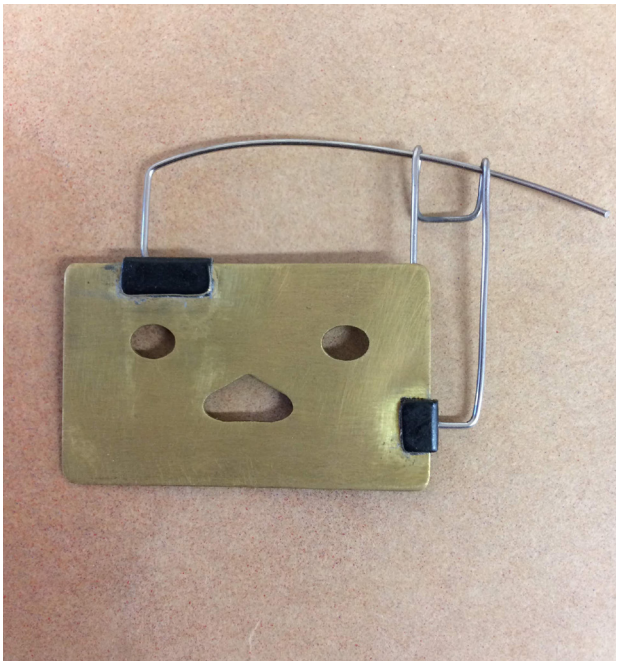

Image 80. *Fairtrade?* brooch, 2019.
Brass, and enamel paint with stainlees steel pin.
30x48mm (excluding pin.)

Pharmaceuticals seem to exist in a strange space in the public mind. While many are suspicious of some medical treatments such as vaccination, other products are consumed regularly, if not daily - paracetamol for instance. Frequently distributed in blank white boxes, pharmaceuticals frequently display anonymity and a general lack of information. While historically linked to the treatment of disease or other medical conditions, I would suggest pharmaceuticals nonetheless operate as commodities, governed as all others by the forces of the (free) market: of supply and demand. Pharmaceutical companies are, as any publicly listed or private company is, concerned with the development of growth and profit. These aspects and governance structures have been, I would argue, been historically underrepresented to the point of invisibility, whereby pharmaceuticals have been represented as not a commodity and more of a public good which is intractable from a public health and welfare system perspective. Pharmaceutical boxes then, with their blank, anonymous form, resonate well alongside my other chosen packaging for its symbolic potential. Furthermore, the white box operates as a trace, much in the way earlier white textile pieces had done (Image 81). With this in mind I created the next series of pieces by utilising a combination of almost purely white components. In this way I evoked the many early drawings, with their emphasis on pure line; graphite on white paper, and the ambiguous nature of the *Ghost* series to move the work forward and away from the more literal readings of the earlier white works.

Image 81. *Big Pharma,* 2019.
Stainless steel, enamel paint and found plastic.
152x187x78mm (excluding plastic cord.)

[1] Rosalind Krauss, "Grids," *October*, vol. 9 (Summer 1979) 50-64.

[2] Krauss, "Grids," 63.

[3] Krauss, "Grids," 60.

[4] Massey, Doreen. *For Space.* (London and Thousand Oaks: Sage, 2005).

[5] Craig Owens, "The Allegorical Impulse: Towards a Theory of Postmodernism," *October,* vol. 12 (Spring 1980) 67-86.

[6] Krauss, "Grids," 52.

[7] Peter Bauhuis, *ABECEDARIUM* (Stuttgart: Arnoldsche, 2012).

[8] An Italian word that first appears in Baldassare Castiglione's 1528 *The Book of the Courtier*, where it is defined by the author as "a certain nonchalance, so as to conceal all art and make whatever one does or says appear to be without effort and almost without any thought about it." https://en.wikipedia.org/wiki/Sprezzatura.

[9] Claude Lévi-Strauss, *The SavageMind.* (Chicago: University of Chicago, 1966)

[10] Gaston Bachelard, *The Poetics of Space* (New York: Penguin, 2004).

[11] Bauhuis, *ABECEDARIUM.*

[12] Robert Morris. 'Some Notes on the Phenomenology of Making: The Search for the Motivated,' in *The Craft Reader,* ed. Glen Adamson. (Oxford and London: Berg, 2010) 540-547.

[13] Rosalind Krauss and Yves-Alain Bois. *Formless: A User's Guide.* (New York: Zone Books, 1997).

[14] Chris McGreal. 'Johnson & Johnson to pay $572m for fuelling Oklahoma opioid crisis, judge rules'. *The Guardian.* Accessed Wednesday 18 December 2019. https://www.theguardian.com/us-news/2019/aug/26/johnson-and-johnson-opioid-crisis-ruling-responsibility-oklahoma-latest

CODA

Written in 2017, my initial proposal for this project reflected my previous history working in fashion design and my interest in developing an ontology of fashion within an expanded field. To this end I wished to consider the developments of conceptual fashion in the later part of the twentieth century and to undertake an exploratory studio project that reflected forms of physical adornment outside the traditions of fashion. While art and design practices operate in increasingly shared domains, their methods and methodologies are frequently distinct. While fashion and jewellery may be considered compatible disciplines, with much in common in regards to their relationship to the body, it was always the distinctions between the two that promised the most interesting sites of enquiry. Indeed, like so much of this project, it was the liminal space between disciplines which invigorated my early explorations, and while my interest in the fashion system dissipated, I can see the potential of this project to inform an integrated fashion and jewellery practice in the future.

A constant of this project has been the central role of the concept of the city. The city and the urban environment was essential to the initial premise of this project and has remained at its heart. In my

proposal the city is both the birthplace of the modern fashion system, as well as the space in which it is played out. In previous research, I had considered the power relationships that exist when fashion is represented in urban spaces, both in real life and digitally. This project, however, considered the city of real life, in both local and global contexts, and the relationships that exist between the two through the flows of labour and commodities. As I embraced a range of ideas and practices, I developed my understanding of the global supply chain in our era of neo-liberal politics and late capitalism. For a significant part of this project my work focused on reflecting the movement of goods and services around and across the world in a system of flows and exchange. This transportation of goods creates ephemera, traces which in turn produced narratives to be deciphered - the human stories of labour and identity in an increasingly heterogeneous and pluralistic world.

My work then sought to function as a cipher for these relations - assemblages of commodity fragments - or rather the packaging in which they were contained. It became a practice that sought to capture the ephemeral and transient nature, not just of the subject matter, but also of the experiences of space in which it had initially been found. As refuse was frequently found in places and spaces of transience, I sought to evoke these passages for an audience as means to connect them, not just to the cultural and social realities of daily life, but also to their physical environment.

Throughout, I had a particularly consideration for the local. Even as I was considering objects in the context of global commodity exchange, my work has been grounded always in a particularly local experience. Besides the streets of Shanghai, all my research was undertaken in the transportation passageway near my home. During the frequent walking of this space, this project was given much consideration, not least for the final exhibition. Significant thought has been given to the most appropriate form, venue and conditions for the presentation of the final work. At a certain point during the walking it seemed natural that the exhibition itself should be presented in Port Chalmers itself. Many options were considered; there are many halls, sheds and studios which were options, but there was a sense that these were spaces that could have been anywhere.

I considered then the very fence line, beneath the cliff face, I had so often walked alongside, and it was this idea that spawned the start of the *Jewellery for Fences* project. Besides a concern of the exhibition remaining intact for the duration of an examination, my decision against this idea was definitively made for me when Port Otago undertook extensive work making safe the precipitous cliff face next to the fence area. They excavated this back from the road by several metres before smoothing its face. No longer does the road and train line mingle. Gone are the shipping containers to break the fall of rolling rocks. It is now a more conventional space, and as such of much less interest to my project.

I considered then the potential to exhibit my in a shipping container, placed in the vicinity of the port and passageway. Shipping containers had featured in Chan's *Host a Brooch* project in earthquake stricken Christchurch. However, in the context of my project, the shipping container seemed an exhibition space most fitting. It promised to provide direct context for the work, and potentially, engage a local audience who may otherwise not attend a traditional gallery show. The container seemed to promise the development of my increasing engagement with site specific work that the *Jewellery for Fences* project initiated.

I resolved however to exhibit in the traditions of the gallery space. I recognised in the work, the need to present this beyond the confines of its original context. I believe it is only by its presentation *away* from this site that it can reflect my allegorical intentions and be openly contemplated for its diverse meanings. Housed in a shipping container in Port Chalmers would have resulted, I believe, in an impression of simplistic simulation of trash gathering. Furthermore, the very space of a shipping container, once explored, was confined, potentially claustrophobic, and impractical for the viewing of work from a range of perspectives.

A gallery setting offers great potential to present work in new and distinct ways. The white cube eliminates the noise of the urban environment, and conversely offers its greater contemplation.

I sought to develop the elements of trace, memory and of the periphery, which are important to this project, and I realised I could not do this effectively in the urban environment. The gallery space however offers the opportunity to do so through the use of lighting, sound and the particularities of spatial design.

I have for example, masked a corner of the gallery space to the proportions of a shipping container, and this is strongly evoked. Its very dematerialisation allows us to experience the container in a unique way; both from the inside and the outside at once. Hence, this space becomes a trace of the shipping container, a ghost of an object that exists in multiple spaces, places and non-places. I believe the evocation of space to therefore be more effective than the use of that specific space. The ability to confine the exhibition design to a mere corner of the gallery further enhances its ghostly presence, and more than this, develops better the concept of the periphery that was important in my considerations of space in the project. To be in a corner, at the edge, at the margin, rather than the centre, is an appropriate way to frame the project whose very research was likewise grounded in such spaces.

The ability to engage with the work from a variety of physical perspectives again offers something the shipping container could not do. The ability to walk around the gallery, to approach the work from different angles, all this resonates for me who has done so

much walking over the course of this project. The gallery offers space to move and pause, to engage and enter a new space, or to stand back and contemplate. Alone or in a group, the gallery offers the potential for an open ended experience of flow and mobility in the audience, the opportunity to consider the way we live now, just as I have done since that first trashed, dirty, and torn cigarette packet caught my attention.

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EXHIBITION DOCUMENTATION


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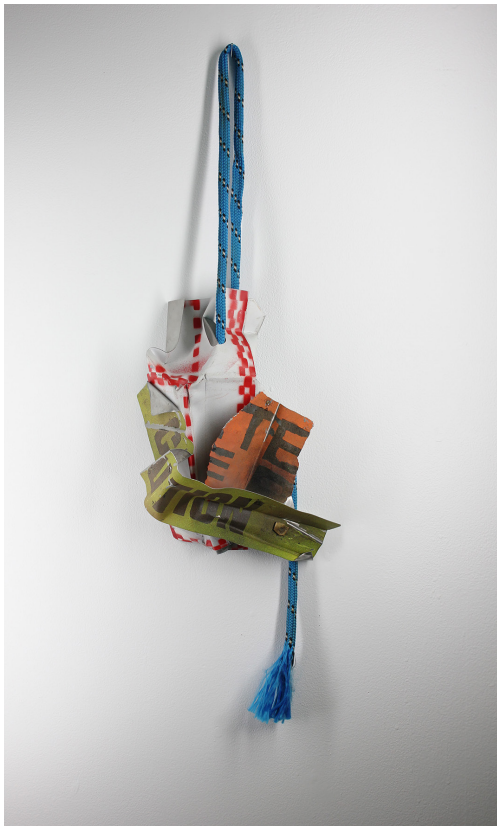

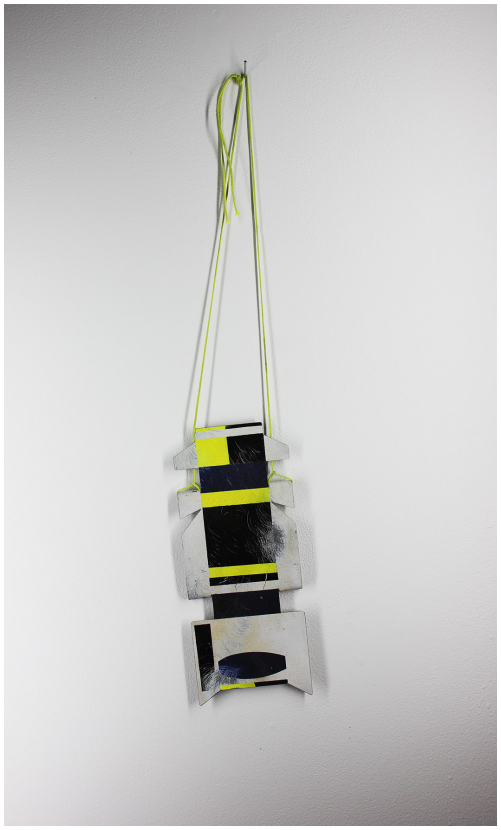


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