

## Home altar

**Author:**

Draper, Lynda Anne

**Publication Date:**

2010

**DOI:**

<https://doi.org/10.26190/unsworks/23249>

**License:**

<https://creativecommons.org/licenses/by-nc-nd/3.0/au/>

Link to license to see what you are allowed to do with this resource.

Downloaded from <http://hdl.handle.net/1959.4/45548> in <https://unsworks.unsw.edu.au> on 2024-04-30

# HOME ALTAR

By

**LYNDA DRAPER**

M.F.A College of Fine Arts, University of NSW, 2010

A thesis submitted in partial fulfilment of the requirements for the degree of  
Master of Fine Arts in the School of Design Studies  
College of Fine Arts  
The University of New South Wales, Sydney Australia

**March 2010**

**ORIGINALITY STATEMENT**

'I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at UNSW or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at UNSW or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.'

Signed .....

Date .....

## **COPYRIGHT STATEMENT**

‘I hereby grant the University of New South Wales or its agents the right to archive and to make available my thesis or dissertation in whole or part in the University libraries in all forms of media, now or here after known, subject to the provisions of the Copyright Act 1968. I retain all proprietary rights, such as patent rights. I also retain the right to use in future works (such as articles or books) all or part of this thesis or dissertation.

I also authorise University Microfilms to use the 350 word abstract of my thesis in Dissertation Abstract International (this is applicable to doctoral theses only).

I have either used no substantial portions of copyright material in my thesis or I have obtained permission to use copyright material; where permission has not been granted I have applied/will apply for a partial restriction of the digital copy of my thesis or dissertation.’

Signed .....

Date .....

## **AUTHENTICITY STATEMENT**

‘I certify that the Library deposit digital copy is a direct equivalent of the final officially approved version of my thesis. No emendation of content has occurred and if there are any minor variations in formatting, they are the result of the conversion to digital format.’

Signed .....

Date .....

## **Table of Contents**

### **Abstract**

### **Acknowledgments**

### **Introduction**

### **Chapter 1 Home and Contents**

### **Chapter 2 Nostalgia and The Uncanny**

### **Chapter 3 The Life of Things**

Memories Truth

Comfort/ Discomfort of Things

On Longing/ The Insatiable Demands of Nostalgia

### **Chapter 4 Exegesis**

Home

Context/Background

Home Altar 2006- 2010

Wonderland

Case Studies

### **Conclusion**

### **Appendix 1: Home Altar: A work in Progress**

### **Appendix 2: Professional Achievements during MFA**

### **List of Illustrations**

### **Bibliography**

## Abstract

The childhood home and its associated artefacts can have a seminal affect on life experience and memory. Those inanimate domestic objects that accompany us through childhood accrue value and emotional investment. They mark the passage of time and place, and contribute to the creation of a personal narrative. These material souvenirs of a life journey can evoke seemingly contrary emotions, where recalled memory and present day reflections combine to provoke nostalgia and sensations related to the phenomenon of 'the uncanny'.

This research was initiated to analyse the emotional responses evoked by a collection of souvenirs retrieved from the suburban Australian home of my childhood. By reflecting upon my relationship to these objects I began to comprehend how the accoutrements of everyday life contribute to a complex personal dialogue between past and present and between reality and fantasy. A critical discussion of this experience in relation to the existing literature in the field of cultural studies is charted through an analysis of selected visual artists and provides a background for the current studio research. The study provides a deeper understanding of the vital role domestic souvenirs can play in mediating loss and change throughout a life. The emerging dialogue also referencing the psychological and philosophical becomes a contextual framework for the development and further discussion of my own arts practice.

This document explores theoretical and subjective conditions of the domestic souvenir, their evocations in the material culture of the home, and how retrospectively they affect our self- image and perspective on life. The investigation is supported by a responsive body of work created in the studio the results of which are reproduced in this document, and will be exhibited in an installation composed of ceramic sculptures, titled *Home Altar*, at Gallerysmith, Melbourne, 2010.

## Acknowledgments

I wish to acknowledge the following people who have been a part of this research.

Stephanie Amos  
Roderick Bamford  
Julie Bartholomew  
Robert Bell  
Leong Chan  
Jacqueline Clayton  
Jemina Darke  
Robyn Donahue  
Stella Downer  
Mark and Noah Draper  
Fiona Edmonds- Dobrijevich  
Peter Fay  
Terrance Henningsen  
Adam Heuben  
Paul Higgs  
Ian Howard  
Robert Howe  
Craig Judd  
COFA Library Staff  
Fiona McDonald  
Alison Muir  
Marie and Don Napper  
Frank Nowlan  
Wendy Parker  
Marita Smith  
Liz Williamson

I would especially like to acknowledge Jean- Pierre Jardel, Managing director of **PLANEX** for the scholarship that has provided financial support for this project and Marita Smith director of **Gallerysmith**, Melbourne.

## Introduction

### Home Altar

Home is where one starts from. As we grow older  
 The world becomes stranger, the pattern more  
 Complicated  
 Of dead and living. Not the intense moment  
 Isolated, with no before and after,  
 But a lifetime burning in every moment <sup>1</sup>  
 (T.S.Eliot 'East Coker', No.2 Four Quarters)

The childhood home and its associated artefacts can have a profound effect on the experience of memory. This part of material culture plays a strong role in mediating emotional responses to loss and change, marking the passage of time and contributing to the creation of a personal narrative of the past. In analysing personal experience we can gain an insight into the capacity of inanimate domestic objects to embody an experience of memory, time and space and the connections between the process of remembering, nostalgia and the uncanny.

This research examines the notion that the significant meaning of the material culture of the home is not merely constituted by its physical characteristics, but more importantly by metaphysical qualities attributed to them by the human mind. This investigation examines thoughts and emotional responses attached to a selection of souvenirs recovered from my childhood home. A critical discussion of my relationship to those objects and phenomena in correlation with existing literature in the fields of psychology, philosophy, cultural studies and the analysis of specific visual artists provides an insight into these emotional connections and a deeper understanding of the vital role domestic souvenirs can play in mediating the transitional phases of life. The emerging information becomes a dialogue for the development and further discussion of my own art practice. *Home Altar* provides a contextual background to support an installation of ceramic sculptures of the same name, which represents the synthesis of the MFA studio research at Gallerysmith, Melbourne in 2010.

---

<sup>1</sup> Donald Winnicott, *Home is Where We Start From: Essays by a Psychoanalyst* (New York London: W.W. Norton & Company, 1986).





Figure 1. *My Childhood Home, 1957- 2007.* 1957 Photographer Unknown

The motivation for this current research occurred while sorting through the contents of my parents' home of fifty years. They finished building their house in 1957 in Cronulla, a suburb in the Sutherland Shire, Sydney Australia. For my parents, having lived through the Depression (1929- 39) and the post slow economic recovery as well as World War II (1939- 1945) and the continuing Cold War (1945- 1991), this house promised stability and a suburban dream world. The Post-war period in Australia saw the yearning for a perfect suburban life, where home and family was the focus. As Fiona Allon (1994) identified, 'the suburb with its emphasis on domestic life, came to be seen as a retreat, an escape from the pressures, the horrors and experiences of the outside world.'<sup>2</sup> The foundation of my parent's Anglo- Australian dream was church, family and home. In the Sutherland Shire, social identity was structured by gender roles and participation in consumer society. Mother stayed at home with the children. Father worked and maintained the car, lawn and finances. In the 1960s, with the effects of feminism and the introduction of the television family, community, consumer, educational and political landscapes began to change. As a female growing up in this period of Australian history there were conflicting role models and social expectations, a tension between church and the advance of women's rights, meaningful work versus traditional gender roles.

---

<sup>2</sup> Fiona Allon, "The Nuclear Dream: Lucas Heights and Everyday Life in the Atomic Age," in *The Beasts of Suburbia: Reinterpreting Cultures in the Australian Suburbs*, ed. Chris Healy and Chris Mc Auliffe Sarah Ferber, 47 (Melbourne: Melbourne University Press, 1994), 47

This ordinary suburban house and its accumulation of artefacts over fifty years reflected a specific period of Australian history; the accumulation of mundane domestic objects also generated an overwhelming number of memories for me. What was past, lost, forgotten or dead returned in ghostlike fragments, evoking a response of mixed emotions which disrupted the present. These collisions between time and emotion evoked a distortion of reality and my experience of the world became illogical, dreamlike and strange. This experience took me to a threshold between reality and fantasy, to an uncanny world full of eerily familiar yet forgotten sensations. It was a place where the ordinary became extraordinary, where everything felt distorted both physically and emotionally. Objects that I remember being quite large seemed small, disturbing my sense of scale; emotional responses ranged from comforting and familiar to alien and unnerving. These disturbances shifted the perception of time dissolving the separation between childhood and adulthood. There was an activation of memory, a sense of *déjà vu*, familiar objects returned as strange, merging reality and the imagination.

Visiting my childhood house for the last time highlighted the role that the childhood home can play in a life's journey. The home and its objects encompassed the past and present, a reflection of my family and their dreams, hopes, tragedies and memories. Even though I was alone in the house it was almost as if its past inhabitants were still present in its' rooms, their ghosts embodied in the material. The house and its objects – my father's toys from childhood, my sister's favourite doll, the collection of paraphernalia in my grandmother's button box, my mother's keepsakes, kitsch, knick knacks and souvenirs from family holidays, had attained an emotional value. They emanated an 'aura' that seemed to have been passed onto them by the family members who had possessed them in the course of their life. Many of these objects evoked nostalgic memories, past secrets, and projected infantile obsessions and anxieties. These household objects had embodied the spirit and emotional bonds of the family. They had survived the impermanence of the family unit long after it had dispersed or passed away, taking on immortality but still remaining linked to the individuals who had grown up, grown old and died within the house. Baudrillard suggests in his early work *System of Objects* (1996) '...what gives the houses of our childhood such resonance in memory' is that within its 'interiority' of the home objects and humans are bound

together in ‘collusion in which the objects take on a certain density, an emotional value.’<sup>3 4</sup>



Figure 2. *Souvenirs from childhood home* Photographer Lynda Draper 2007

The focus objects of my research were a group of mass-produced kitsch artefacts, consisting of crockery ornaments, plastic toys and knick – knacks from my childhood home and which recall the period from childhood to adolescence.<sup>5</sup> This family home contained large quantities of these decorative ornaments and toys. There was uncanniness to the quantity of these objects and the way they were ordered around the house. The layout and movements in the house seemed devoted to them; sideboards, special cabinets and dressing tables were reserved for their placement. These inanimate objects paradoxically had a feeling of the animate, a secret life within the house, objects

<sup>3</sup> Jean Baudrillard, *The System of Objects* (London; New York: Verso, 1996), 14.

<sup>4</sup> Jean Baudrillard, *Postmodern Culture*, ed. Hal Foster (London, Sydney: Pluto Press, 1986), 126

In Jean Baudrillard's essay *The Ecstasy of Communication*, he states 'there is no longer any system of objects.' He suggests that our relationship with objects has changed as discussed in his earlier work *The System of Objects* first published in 1958. Within contemporary life technology has altered our relationship with the real object. The media, the virtual and digital have overwhelmed our personal spaces altering our experience with the real world. An aspect of this research could be seen as a personal exploration into the responses to the intrusions into ones interior world.

<sup>5</sup> Definition Knick- knack: a small worthless object, especially an ornament. *Consise Oxford English Dictionary* (Oxford University Press, 2004).

of children's dreams and desires. These objects that as an adult I had previously rejected as symbols of a stifling and vacuous suburban lifestyle had taken on emotional value: they functioned as transitional objects, talismans, souvenirs, mementos that marked the passage of time, of past family life, and were a reflection on a period of time - of a girl growing up in the suburbs.

These ghostly remnants from the past initiated a mourning process; a reflective melancholy where initially no comfort could be found but in nostalgia. The emotions were visceral; possessed by nostalgia it is easy to screen the reality of the past. The objects conjured utopian images of Australian suburban life in the 1960s evoking memories of lost childhood spaces, traditional domestic rituals and the comfort, intimacy and security of the family home.

However the house and its artefacts also appeared repressive, becoming a site of secrets, concealment, the hidden and the uncanny, entrapment, fear and associated domestic neurosis and dysfunction. This place of familial comfort and nostalgia transformed into a site of claustrophobia and unease. These disturbances made me question the links between the act of remembering, nostalgia and the uncanny, and my understanding of the material culture of the home and the role its domestic souvenirs can play in sublimating fear and shaping fantasy throughout life in the continual interplay between self and reality.

I begin with Chapter One *Home and Contents*, which identifies the childhood home as a place of formative experience that plays a significant role in shaping our perceptions and identity. This is supported by research in the area of psychoanalysis, philosophy, the visual arts and my personal experience, which supports the view that our primary object relationships have an ongoing psychological influence throughout life in particular in our relationship to material objects. Donald Winnicott's notion of the Transitional object is discussed and identified as a mechanism, which has been utilized to explain the ongoing emotional investment we can attribute to inanimate objects in the mediation of loss and change.

Chapter Two, *Nostalgia and the Uncanny* explores the relationship between nostalgia and the phenomena of the uncanny in connection to the complex personal dialogue in response to the loss of my childhood home. I have drawn on a range of research perspectives in psychology and visual arts, including my own experience to demonstrate how my childhood home and its artifacts could evoke such seemingly contrary reactions, that led to retrieval of the domestic souvenirs, which became a focus of my research. Furthermore, it will substantiate the view that both nostalgia and the uncanny share common ground in the mediation of loss and change.

Chapter Three *The Life of Things* examines the connection between memory and the evocative power of the domestic souvenir, and explores the role souvenirs play in diminishing fear and separation anxiety in the mediation of loss and change. Recognizing that ascribing 'life' or an 'aura' to inanimate objects appears to be an innate part of human behaviour and is the basis of many belief systems as well as part of the process of remembering. This chapter considers how environmental factors and biology influence our relationship to the material world examining how the souvenirs I have collected from my childhood home have been used to satisfy different needs and desires throughout life. This leads to the exploration of the positive and negative attributes of our relationship to souvenirs and the role nostalgia plays in the mediation of lack, loss and change.

Chapter 4, *Exegesis*, traces the evolution of the installation *Home Altar* at Gallerysmith, Melbourne, 2010 which represents the synthesis of my research and studio practice over the period of the M.F.A. 2006- 2010. *Home Altar* is comprised of ceramic sculptures, which have evolved in reply to the evocative nature of the souvenirs retrieved from my childhood home.

Lastly, I appraise the resulting body of research in relation to my personal insight into the connections between memory, nostalgia and the uncanny, and the role domestic souvenirs can play in the mediation of loss and change through the transitional stages of a life's journey.

## Chapter 1

### Home and Contents

For our house is our corner of the world... our first universe, a real cosmos in every sense of the word.<sup>6</sup>

The material culture of the childhood home is not merely constituted by its physical presence, but also more importantly by the metaphysical qualities brought to it through the imagination. The home is a psychic space, a place where biology, fantasy and cultural factors combine to influence a child's developing subconscious<sup>7</sup>. This chapter aims to identify the formative role the childhood home can have in the development of our perceptions. It will give context to the role these souvenirs retrieved from my childhood home play in mediating loss, and give insight into the sensations and emotional responses they have evoked. In the exploration of these phenomena I will discuss the research of philosopher Gaston Bachelard, psychoanalysts Melanie Klein, Donald Winnicott and Jacques Lacan, artist Mikala Dwyer as well as my own experience and art practice.

Arnzen suggests:

Home' is always a relatively abstract term for any space that is personally invested with a sense of origin, familiarity and (usually) comfort. It is the site of nostalgia: always a space of memory and fantasy. Home is also a place of secrets, concealment and the uncanny.<sup>8</sup>

The childhood home, 'our first universe'<sup>9</sup>, is a material archive of a childhood world; a world of fantasies, memories, secrets, fears and desires - part of our identity and history. This home is a place of formative experiences that play an important role in the shaping of one's perceptions and identity. The space of the home could be seen as a microcosm of the real world; for children it is usually a place of retreat and safety, a private and secure space, a place in which they can establish a personal world within the real world. It is within this space children begin to bridge the gap between their internal world and the reality of the external world, and through imagination, imbue objects with

---

<sup>6</sup> Gaston Bachelard, *Poetics of Space* (Boston, Massachusetts: Beacon Press, 1994), 4.

<sup>7</sup> Robert Bocock, *Consumption* (London: Routledge, 1993), 84.

<sup>8</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2003), 331.

<sup>9</sup> Gaston Bachelard, *Poetics of Space* (Boston, Massachusetts: Beacon Press, 1994), 4.

meaning and memory. By playing with toys and objects within the space of the home they create fantasy worlds. Here they initiate social and emotional bonds and learn to distinguish between animate and inanimate, reality and fiction, ‘pleasure and pain’, comfort and fear.<sup>10</sup>

Emotional bonds between humans and the material world of the home are examined in Bachelard’s *Poetics of Space*. In this book Bachelard explores the connections between the material world of the home and the imagination, contemplating the way the imagination resides in objects infusing them with meaning and memory. He views the childhood home as a primal space, ones ‘first universe, first world.’<sup>11</sup> Life begins within its close protection. It is within this space we begin to formulate our first images, developing connections with the material world, and as Bird (2003) identifies, form boundaries between the ‘visible and invisible, the self and other, body and space, inside and out’.<sup>12</sup> Bachelard perceives the childhood home and the objects within it as a storage place for our memories, thoughts and daydreams.<sup>13</sup> They become implanted in the material, remaining with us our whole life. Aroused by our senses they haunt us forever returning in our dreams and fleeting memories.<sup>14</sup> Bachelard writes:

Thought and experience are not the only things that sanction human values. The values that belong to daydreaming mark humanity in its depths. Daydreaming even has a privilege of autovalorization. It derives direct pleasure from its own being. Therefore, the places in which we have experienced daydreaming reconstitute themselves in a new daydream, and it is because our memories of former dwelling –places are relived as daydreams that these dwelling places of the past remain in us for all time.<sup>15</sup>

The emotional connections that resonate with us throughout life, evoked by the material culture of the home, can be explained in part by clinical research in the field of psychoanalysis relating to early childhood development. Psychoanalyst and Object Relation Theorists Melanie Klein (1882-1960) and Donald Winnicott (1896-1971) and French psychoanalytic theorist and clinical psychiatrist Jacques Lacan (1908-1981) have researched into infants subject /object relations. Their research gives insight into

<sup>10</sup> Jon Bird, “Dolce Domum,” in *Rachael Whiteread*, ed. John Lingwood (London: Phaidon Press, 1995),114.

<sup>11</sup> Gaston Bachelard, *Poetics of Space* (Boston, Massachusetts: Beacon Press, 1994),4.

<sup>12</sup> Jon Bird, “Dolce Domum,” in *Rachael Whiteread*, ed. John Lingwood (London: Phaidon Press, 1995),114.

<sup>13</sup> Damon Hyldreth, *Mythologies*, 2008, [www.damonart.com/myth\\_uncanny.html](http://www.damonart.com/myth_uncanny.html) (accessed 1 09, 2009).

<sup>14</sup> Gaston Bachelard, *Poetics of Space* (Boston, Massachusetts: Beacon Press, 1994),6.

<sup>15</sup> *Ibid.*, 6

the formation of inner images of self and other and how they can manifest themselves in relation to the material culture of the home, and our ongoing perceptions of internal and external reality.

Object Relations Theory is a branch of psychoanalysis that focuses on the belief that biology and interpersonal relationships in early childhood creates a self-structure that can have an ongoing influence throughout the life cycle.<sup>16</sup> The research of Melanie Klein and Donald Winnicott supports the idea that our experience of internal and external reality depends on our early life experience, identifying the significance of the process of separation from the symbiotic maternal relationship.<sup>17</sup> Klein's research (1975) gives an insight into the way children construct their external world. Klein suggests that through phantasy children initiate object relations. Klein's concept of Phantasy differentiates from Fantasy in that it refers to the unconscious psychic content of drives; while 'Fantasy' refers to the more conscious psychic content such as daydreaming and the products of the imagination.<sup>18</sup> Though a Fantasy can also contain deeper unconscious Phantasies.<sup>19</sup> Phantasy occurs in the early stages of a child's development, a state of mind where it is difficult for them to differentiate between reality and the imagination. Phantasies arise from basic needs, drives and instincts altered by both extreme positive and negative feelings and emotions; it gratifies instincts by converting them into ideas and images that are then projected onto real or imagined objects. Children, by projection and introjection between external and internal worlds develop their understanding of the external world.<sup>20</sup> This process continues throughout childhood and into adult life, where the experiences of objects are shaped in part by our projections onto them, our interior world shaping perceptions of the exterior world.<sup>21</sup> Psychologist Barry Richards (1994) notes that Klein's concept of phantasy emanates from within and imagines what is without; it offers an unconscious commentary on instinctual life and links feelings to objects and creates a new amalgam:

---

<sup>16</sup> Pamela Ebystyne King, Kevin.S. Reimer Jack O Balswick, *The Reciprocating Self: Human Development in Theological Perspective* (InterVarsity Press, 2005).

<sup>17</sup> Victor Burgin, *In Different Spaces: Place and Memory in Visual Culture* (California: University of California Press, 1996), 97.

<sup>18</sup> Answers.com: Reference Answers, *Fantasy*, 2010, <http://www.answers.com/topic/Fantasy> (accessed March 25, 2010).

<sup>19</sup> Changing Minds, *Phantasy vs Fantasy*, 2002- 2009, [http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy\\_fantasy.htm](http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy_fantasy.htm) (accessed 11 9, 2009).

<sup>20</sup> Changing Minds, *Phantasy vs Fantasy*, 2002- 2009, [http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy\\_fantasy.htm](http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy_fantasy.htm) (accessed 11 9, 2009).

<sup>21</sup> Barry Richards, *Disciplines of Delight: The Psychoanalysis of Culture* (London: Free Association Books, 1994), 78.



the world of the imagination.’<sup>22</sup> These hypotheses connect the material and the imagination in children and support the belief that it has an ongoing influence on the psychological life of the individual. As Klein (1975) suggests:

Infantile feelings and phantasies leave as it were, their imprints on the mind; imprints do not fade away but get stored up, remain active, and exert a continuous influence on the emotional and intellectual life of the individual.<sup>23</sup>

Donald Winnicott furthered Klein’s research into children’s early object relations. Winnicott conceived the term Potential Space to refer to an intermediate state of experiencing that lies between fantasy and reality. This space can manifest itself in the area of the Transitional object and phenomena, play, cultural experience and creativity.<sup>24</sup> Transitional phenomena is significant in this study - it occurs at the transition stage when an infant is moving between the inner reality to the outside world, from the comfort of the symbiotic maternal relationship<sup>25</sup>. Winnicott suggested that some children initiate this relationship with the external world firstly through a material object, the Transitional Object and later through play.<sup>26</sup> A transitional object is a child’s first creation existing in the external world; their first ‘not me’ object.<sup>27</sup> It is usually in the form of a soft blanket or toy to which an infant becomes emotionally and physically attached; a comfort to the child’s sense of loss when the physical comfort of their mother is absent. The transitional object serves to assist in the shift in independence from their mother and supports the development of self and a sense of other objects. This object exists in the external world but is given properties from the child’s internal world.<sup>28</sup> Psychoanalyst Greenacre (1969) notes,

[The] symbolic magic...of the transitional object is extremely primitive. Belonging to the earliest period in life, it offers an illusionary bridge- or bridges: it comforts and fortifies the young venturer in taking his first steps into the expanding realities of the outer world...It offers a cushion against distress of frustration before reality

---

<sup>22</sup>Juliet Mitchell, *The Selected Melanie Klein* (Marmonsworth: Penguin, 1986), 84.

<sup>23</sup> Melanie Klein, *Envy and Gratitude and Other Works* (London: Karmac Books, 1975), 120.

<sup>24</sup> Thomas H Ogden, “On potential Space,” *Psychoanalytic Electronic: The International Journal of Publishing Psychoanalysis*, 2010, <http://www.pep-web.org/document.php?066.0129a> (accessed January 9, 2010).

<sup>25</sup> Leonard Barkin & Werner Muensterberger Groinick A Simon, ed., *Between reality and Phantasy: Transitional Objects and Phenomena*, ed. Leonard Barkin & Werner Muensterberger Groinick A Simon (New York: Aronson, 1978), 548.

<sup>26</sup> Ibid. , 548.

<sup>27</sup> Linnet McMahon, *Handbook of Play Therapy* (New York: Routledge, 1992),12.

<sup>28</sup> Donald Winnicott, *Playing and Reality* (New York: Routledge, 1971),1-3.

testing is all secure, and provides dosages of omnipotence according to the infants need.<sup>29</sup>

Winnicotts' notion of the transitional object is important in understanding how material objects can serve to mediate a sense of loss that can continue beyond childhood in serving to comfort in the adaption of everyday life.<sup>30</sup>

Lacan also identified the significance of maternal symbiosis and how separation from this state of being influences our unconscious desires. Lacan reinterpreted Freud, disputing the positivism of Freud's sex drive theory that desire is derived from 'instincts' or 'basic bodily drives'<sup>31</sup>. Lacan identifies that both cultural and biological factors contribute to the conscious and unconscious mind. Lacan identified three stages in the course from infant to adult; he labelled the stages the 'Real', the 'Imaginary' and the 'Symbolic'. Initially, infants have no perception of self and identity separate from their mother (other) who satisfies their needs. Lacan believes the realm of the 'Real' to be an autonomous state where there is no sense of lack and is devoid of language. Between six to eighteen months' infants begin to distinguish between their body and the outer world; at this stage there is an awareness of a separation from their m (other). Thus the idea of 'other' is created but there is still no sense of 'self/other'. This separation produces a sense of absence and this lack creates desire. The infant begins to have demands that it attempts to meet with language for that which is absent.

It is at this stage the child enters the order of the 'Imaginary. This phase of development is the 'Mirror Stage'; here a child is capable of identifying itself in a mirror - the child sees 'self as other' as well as seeing 'self and other' when it sees an adult holding them in the mirror. The experience of misrecognition 'creates the ego, the conscious sense of self'.<sup>32</sup> Lacan suggests, "To know oneself through an external image constitutes a sense of alienation"<sup>33</sup> When the child can identify their own image, recognize ones self as 'I' they enter the 'Symbolic' order, which exists in the realm of a

<sup>29</sup> Leonard Barkin & Werner Muensterberger Groinick A Simon, ed., *Between reality and Phantasy: Transitional Objects and Phenomena*, ed. Leonard Barkin & Werner Muensterberger Groinick A Simon (New York: Aronson, 1978),291. P Greenacre, *Pschoanalytic study of the Child* (1969).

<sup>30</sup> Mark A Clemons, "Thesis, ED473727 Transitional Objects in Adult life: A process of continuous relatedness to the outside World," *ERIC Educational Resources Information Centre*, 2002, [www.eric.ed.gov:80/ERICWebPortal/resources/html](http://www.eric.ed.gov:80/ERICWebPortal/resources/html) (accessed 11 15, 2009).

<sup>31</sup> Robert Bocock, *Consumption* (London: Routledge, 1993),90.

<sup>32</sup> Anne D'Alleva, *Methods and Theories of Art History* (London: Laurence King Publishing, 2005),98.

<sup>33</sup> Terry Barrett, *Why is that Art* (New York: Oxford University Press, 2008), 156.

collective shared world of language and culture. The split in ego is linked with absence and non-identity hence the sense of lack. Lacan believes desire rather than reason is mankind's driving force.<sup>34</sup> This research would suggest that the emotional responses evoked by the childhood home and its artefacts would have come from 'lack' and the projection of desire, without which their meaning would fall away. As philosopher Merleau-Ponty succinctly suggests in *The Phenomenology of Perception* (1989): "The thing is inseparable from a person perceiving it, and can never actually be in *itself* because its articulations are those of our very existence."<sup>35</sup>



Figure 3. Mikala Dwyer *Untitled*, Primavera Installation 1992  
Mixed media, Museum of Contemporary Art Sydney<sup>36</sup>

Visual artist Mikala Dwyer has explored notions relating to the deep-rooted bonds between human subjects and the material world of the home<sup>37</sup>. Her installation at the MCA (Figure 3, *Primavera* installation, 1992) and the essay written about her work by Linda Michael can assist in our understanding of the sensations and emotional

<sup>34</sup> Anne D'Alleva, *Methods and Theories of Art History* (London: Laurence King Publishing, 2005), 98.

<sup>35</sup> Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Collin Smith (London: Routledge, 1989), 322.

<sup>36</sup> Linda Michael, *Mikala Dwyer* (Sydney: Museum of Contemporary Art, 2000), 25.

<sup>37</sup> Wayne Tunnicliffe, *Still Life: The Inaugural Foundation Sculpture Project* (Sydney, NSW: Art Gallery of NSW, 2003), 7.

responses evoked by the childhood home. Dwyer recognizes that the spaces and objects from our childhood accrue an emotional investment over time. For her it becomes difficult to define the boundary between self and object: ‘...objects and buildings become extensions of us and we become extensions of them and it becomes difficult to define the boundary between self and object’<sup>38</sup> Dwyer explores the magical properties of things.<sup>39</sup> Through transforming architectural spaces with installations that are usually made up of many parts, accumulations of different domestic objects and materials that don’t necessarily relate to each other, can take us to places where memory and the imagination evolve. Dwyer often uses components within her installations that can transport us back to childhood such as baby blankets, bandages, children’s furniture and toys. These works can disturb our sense of scale and we find ourselves in a world that shifts from large to small, experiencing a range of emotions from comforting and familiar to alien and unnerving. Sometimes this disturbance shifts our perceptions of time undoing the separations between child and adulthood.<sup>40</sup> Dwyer, in her discussion about the Primavera installation (2003), makes reference to the sensations that waiver between the comfort and unease that can exist in relation to childhood spaces and objects:

The walls were covered in a ‘holding pattern’ of Beatrix Potter bunnies painted in blue. I liked the ideas of the bunnies- they seemed cute and created a nursery atmosphere of apparent coziness. But I think after a little time they became quite sinister and suffocating...Elsewhere in the room there was an excessive wrapping of objects such as toilet seats, satellite dishes, elements of carpentry wrapped in plastic, body-bags, thermal or electric blankets and elastoplast bandages. This wrapping implied neurosis of overprotection against loss.<sup>41</sup>

This work gave some context to the sensations felt while revisiting my childhood home after an absence of thirty years. These spaces and objects from my past reactivated early childhood perceptions, transporting me to the strange distorted world of childhood. Each object represented more than its mere materiality, embodying a trace of something else: a lost part of self, a history, a connection to a family member, a childhood phantasy or fantasy. Within this synthesis of time and emotion there was a

---

<sup>38</sup> Ross Toni, *Mikala Dwyer: Contemporas5* (Melbourne: National Gallery of Victoria, 1999).

<sup>39</sup> Linda Michael, *Mikala Dwyer* (Sydney: Museum of Contemporary Art, 2000), 7.

<sup>40</sup> Ibid., 9

<sup>41</sup> Mikala Dwyer, *Cubby House* (Sydney: MFA COFAUNSW Thesis, 2003), 2

merging of reality and the imagination, an unconscious and conscious confusion of the objects and self.

The research of Klein, Winnicott, Lacan and Dwyer gives an insight into the impact the environment of the childhood home and its objects can have on our psychology and our relationship to the material world. The childhood home is a primal and emotional space and part of our physical and psychological memory, therefore an intrinsic part of our identity and history. It is within its spaces and its objects that we develop our understanding of the external world formulating our first connections with the material world. These objects can play a formative role in childhood identity and early steps towards independence; they establish a pattern of relations between materiality and security where the object embodies memories of trust, comfort and familiarity, long after those early experiences are past. Through the imagination we invest the material culture of the childhood home with meaning and memory, linking its objects with family members, routines and occasions. These intimate connections are important in providing an understanding that the childhood home and its associated artefacts can have an emotional impact on the individual and serve as a significant point of reference in an ever-changing world. This goes some way to explain why my childhood home and its artefacts evoked such powerful emotions and sensations giving rise to the need to retrieve souvenirs from this period of my life. This compelled me to further explore the role souvenirs play in the mediation of loss and change and the links between memory, nostalgia and the phenomena of the uncanny.

## Chapter 2

### Nostalgia and the Uncanny

**Nostalgia** (from Gk *nostos* ‘return home’ + *algia* ‘pain’, C18 ‘acute homesickness: mod L, Ger. *Heimweh*) is a sentimental longing or wistful affection for a period in the past.’<sup>42</sup>

The suburban home of my childhood and its artefacts returned to my midlife projecting an uncanny aura derived from an eerie feeling of recognition that was both comforting and confronting, familiar and strange. The house and its artefacts functioned as mnemonic devices returning ghostlike images from the past, initially triggering a nostalgic response that projected fond memories of growing up in the suburbs, the solace of old domestic rituals and a childhood fantasy world. However, something disrupted nostalgias’ seduction and comfort; uninvited unwelcome feelings invaded the present, prompting me to question these ambivalent responses and the unsettling of time, space and memory. To answer this question I have engaged a wide range of research in psychology and the visual arts, in particular the studies of Celina Rabinovitch (2004), Sigmund Freud (1919), Margaret Inverson (2007), Anthony Vilder (1992), Andrew Arnzen (2000), Nicholas Royale (2003), Svetlana Boym (2001), artist Rachael Whiteread (1993) and my own experience to demonstrate how my childhood home and its souvenirs could evoke such seemingly contrary reactions. I have employed the sculpture *House* (1993) by Rachael Whiteread in relation to a discussion about my childhood home to illustrate the connection between nostalgia and the uncanny and the conditions that led to the retrieval of the domestic souvenirs, which became a focus of this study. This will assist in the comprehension of the ambivalent responses these inanimate objects have evoked in respect to the demise of my childhood home and its family unit. Furthermore, it will support the view that both nostalgia and the uncanny share common ground in the mediation of loss and change.

The research of writer, artist and professor Celina Rabinovitch (2004) has been significant in the comprehension of the phenomena evoked by material culture of my

---

<sup>42</sup> *Concise Oxford English Dictionary* (Oxford University Press, 2004).

childhood home. Rabinovitch identifies the conflicts between the secular and the sacred forces and the strange conflation of influences that impact on the subconscious, and continue to effect the modern imagination. Her research explores the threshold between the conscious and unconscious imagination in relation to religion and art. She would direct us to Sigmund Freud's (1856-1939) essay *The Uncanny* (1919), and his discovery of this phenomenon's ambivalence, as a significant starting point in attempting to comprehend the uncanny and its relationship to nostalgia. Freud has been recognised as the first to identify 'the uncanny' as sensation that is not simply eerie or mysterious but specifically 'strangely familiar'.<sup>43</sup>

Freud's essay traces the word 'Uncanny' and its complex etymology in which a connection to nostalgia can be recognized; the Sanders German Dictionary provides a starting point for Freud's investigation<sup>44</sup>. This definition is derived from the study of German words *Heimlich* and *unheimlich* (canny/homely, uncanny/ unhomely)<sup>45</sup>. The term *Heimlich* conjures the comfort and shelter of the home, its' root meaning moving from homey, cosy or intimate to hidden and concealed. The *Unheimlich* reverses the comfort of the *Heimlich* into something threatening, obtaining its power from the unfamiliar; at the same time *Heimlich* also suggests that which is hidden and concealed.<sup>46</sup> Therefore, as Freud suggests, ' *Heimlich* is a word the meaning of which denotes that it develops in the direction of ambivalence until it finally coincides with its opposite *Unheimlich*. '<sup>47</sup>

The sensation of the uncanny is difficult to precisely define, deriving its power from its mystery, its 'sense of lurking unease' and uncomfortable 'sense of haunting' rather than any defined 'sense of fear'.<sup>48</sup> As Royle suggests (2003) it is not just an experience of 'strangeness or alienation'. It involves a 'peculiar' blending of the familiar and the unfamiliar; 'taking the form of something familiar unexpectedly arising in a strange and unfamiliar context or of something strange and unfamiliar unexpectedly arising in a

<sup>43</sup> Nicholas Royle, *The Uncanny* (Manchester: Manchester University Press, 2003), vii.

<sup>44</sup> Jon Bird, "Dolce Domum," in *Rachael Whiteread*, ed. John Lingwood (London: Phaidon Press, 1995), 114.

<sup>45</sup> Sigmund Freud, *The Uncanny*, trans. David Mc Lintock (London: Penguin, 2003), 26.

<sup>46</sup> Mike Kelly, *The Uncanny* (Liverpool: TATE Liverpool, 2004), 58.

<sup>47</sup> Sigmund Freud, *The Uncanny*, trans. David Mc Lintock (London: Penguin, 2003), 26.

<sup>48</sup> Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 22.

familiar context.’<sup>49</sup> The uncanny involves feelings of uncertainty; of having experienced something before. It challenges one's sense of self, destabilizing one's interior world. Royle indicates it is often associated with ‘an experience of the threshold, liminality, margins, borders, frontiers...it inhabits a peculiar limbo- part of *and* separate from, before *and* after, what follows it.’<sup>50</sup> Sarah Koffman comments on the uncanny and its ambivalent character:

The ambiguous nature of the uncanny-its volatile passage between inside and outside, order and chaos, life and death, real and fantasy, present and past- is reflected in the ambivalent emotions it provokes, incorporating both pleasure and horror. Even positive feelings, it has been argued, always contain an element of the uncanny and draw on childhood fantasies.<sup>51 52</sup>

Margaret Inversen's research (2007) can give an insight into how objects can evoke such ambivalent responses.<sup>53</sup> In her discussion of Rachael Whiteread's *House* (1993) in relation to the phenomenon of the uncanny and its relationship to nostalgia, Inversen suggests ‘Nostalgia runs imperceptibly into uncanniness.’<sup>54</sup> ‘Nostalgia’ could be seen as a desire for the *Heimlich* (homely), for the comfort of a past lost that may serve for an ideal of the future. The ‘uncanny’ *Unheimlich* (unhomely) in contrast returns the ‘unbidden’ or as Freud would suggest, the return of the ‘repressed’ to the present. This conflation between nostalgia and uncanniness repeats the relationship between *Heimlich* and its’ near opposite *Unheimlich*.<sup>55</sup>

The connection between nostalgia and the uncanny is embodied in the sculpture of Rachael Whiteread (1963- ). The initial nostalgic reaction one may have with her sculptures can transform into an encounter with the uncanny.<sup>56</sup> Margaret Iverson (2007), Jon Bird (1995), Doreen Massey (1995) and Charlotte Mullins’ (2004) research into the sculpture of Whiteread, clarifying the connection between nostalgia and the uncanny, and the relevance it had to my experience and its use in contemporary art practice. Whiteread's sculptures explore the psychic memory of domestic objects and the spaces

<sup>49</sup> Nicholas Royle, *The Uncanny* (Manchester: Manchester University Press, 2003), 1.

<sup>50</sup> Nicholas Royle, *The Uncanny* (Manchester: Manchester University Press, 2003), vii.

<sup>51</sup> Sarah Koffman, *Freud and Fiction* (Cambridge: Northeastern University Press, 1991), 123.

<sup>52</sup> Mike Kelly, *The Uncanny* (Liverpool: TATE Liverpool, 2004), 78.

<sup>53</sup> Margaret Inversen, *Beyond Pleasure: Freud, Lacan, Barthes* (Pennsylvania: Pennsylvania Press, 2007), 36.

<sup>54</sup> Margaret Inversen, *Beyond Pleasure: Freud, Lacan, Barthes* (Pennsylvania: Pennsylvania Press, 2007), 35.

<sup>55</sup> *Ibid.*, 36.

<sup>56</sup> *Ibid.*, 35.



of the home.<sup>57</sup> Using materials such as rubber resin, plaster and concrete, Whiteread casts the negative spaces of objects, the spaces inside and around, thereby evoking memory and emotional responses associated with what was. Although these sculptures appear solid, they also seem ethereal ghostlike negatives of themselves. These formally functional objects and spaces associated with the comfort of the home leave us with a sense of unease and intrigue, uncanny replicas that seem familiar yet strange.<sup>58</sup>



Figure 4. *House* 1993-1994, Cast Concrete, Rachael Whiteread<sup>59</sup>

Whitereads' monumental sculpture *House* (1993-1994) was pivotal in assisting in the comprehension of my ambivalent responses to the demise of my childhood home. *House* (Figure 4) was constructed by casting in concrete the entire interior of the last remaining house from a row of Victorian Terrace houses, from a site in Grove Rd, Bow, East London. It was exhibited on the location of the original house. *House* sat like a ghost from the past on its empty site generating so much controversy that it was demolished only a few months after it was completed. This work encapsulated the working class area before its demolition, redevelopment and gentrification. It evoked a collective emotional reaction, predominantly nostalgia, not so much for the past but for a vanishing present.<sup>60</sup> Adrian Searle (1994) in response captured its affect by

<sup>57</sup> Damon Hyldreth, *Mythologies*, 2008, [www.damonart.com/myth\\_uncanny.html](http://www.damonart.com/myth_uncanny.html) (accessed 1 09, 2009).

<sup>58</sup> Charlotte Mullins, *Rachael Whiteread* (London: Tate Publishing, 2004), 8.

<sup>59</sup> Margaret Inversen, *Beyond Pleasure: Freud, Lacan, Barthes* (Pennsylvania: Pennsylvania Press, 2007), 36.

<sup>60</sup> Svetlana Bovm, *The Future of Nostalgia* (New York: Basic Books, 2001), 351.

observing, ‘what finally, has been exposed is an empty setting, a place where people once led a life of intimacies, grew up, grew old and died.’<sup>61</sup> <sup>62</sup>

Whiteread turned the house she cast inside out; exposing its interior imprinted with traces of its past. These once concealed, secret, private spaces of the home were revealed and made public.<sup>63</sup> Initially my focus was on the reassuring familiar aspects of this sculpture, which elicited a nostalgic response, conjuring images of the homey comforting routines of family life and which evoked a longing to return to traditional domestic rituals and a lost past. My initial reaction to *House* then switched into an encounter with the uncanny. This sculpture appeared repressive, claustrophobic and morbid. It had a mausoleum like quality, entombing the space where lives were once lived out, where remnants of those lives remained but where life itself was absent. Homey images of past familial life were replaced with images of domestic hardship. This work became redolent of death, a reminder of the transience of life. As Gross suggests, *House* functioned as a ‘memento mori’, a term derived from the Latin phrase ‘remember you must die’, rousing our unconscious fear of death.<sup>64</sup> *House* transforms into a ‘strangely defamiliarized object relating to a house.’<sup>65</sup> The spaces of this house are impenetrable, repelling initial associations with the home being a place of intimacy, privacy and comfort. These disturbances gave rise to the questioning of my relationship to the past and my childhood home. As Doreen Massey reminds us,

*House* insists on the impossibility of the recovery of the past. This is crucial; it is potentially, and productively, disturbing. It is a positive, dislocating, evocation of memories. It makes it clear that, however hard you interpret the past, you can’t have it back.<sup>66</sup>

These responses are reminiscent of the feelings conjured from my childhood home (figure 5) after it was sold, vacated and eventually demolished. This house, empty of its inhabitants and their belongings, was left abandoned in a limbo between past and

---

<sup>61</sup> Chris Townsend, *The Art of Rachel Whiteread*, ed. Chris Townsend (London: Thames and Hudson, 2004), 19.

<sup>62</sup> Adrian Searle, “Rachael doesn’t live here anymore,” *Frieze* 14 (1994): 28.

<sup>63</sup> Doreen Massey, “Space- Time and the politics of location,” in *House: Rachael Whiteread*, ed. James Lingwood, 43 (London: Phaidon Press, 1995), 43.

<sup>64</sup> R. Gross, J. (2004). Rememberance of Things Present. In C. Townsend (Ed.), *The Art of Rachel Whiteread* (p. 35). London: Thames and Hudson.

<sup>65</sup> Margaret Inversen, *Beyond Pleasure: Freud, Lacan, Barthes* (Pennsylvania: Pennsylvania Press, 2007), 29.

<sup>66</sup> Doreen Massey, “Space- Time and the politics of location,” in *House: Rachael Whiteread*, ed. James Lingwood, 43 (London: Phaidon Press, 1995).

present, encapsulating a period in the history of Australian suburbs in particular the suburb of Cronulla and the area before its' redevelopment. It was demolished exactly fifty years after my parents finished building it.



Figure 5. *My Childhood Home* 1957- 2007, 1957 photographer unknown

Nostalgia and the uncanny have been identified as reactions to uncertainty, to something alienating in the present. It appears they are both linked to remembering and forgetting and share common ground in the mediation of loss and change. The uncanny is that which unsettles the familiar implanting it with an aura of strangeness. A key to this understanding could be found with the research of Arnzen (1999) who suggests the uncanny is an encounter with change.<sup>67</sup> He cites Lars Engle (1989) in his essay on the resistance to apartheid who describes that, ‘ the unheimlich lives at the juncture of the will to interpret and the fear of what will be revealed... The uncanny event is trying to change one’s mind, to admit new categories or reject old ones, and such forced change is painful, the mind defends itself by shying away’.<sup>68</sup> In my circumstance it produced an innate nostalgic reaction. Nostalgia could be seen as the mind defending itself or functioning as a ‘screen memory’ against the fear of something it didn’t want to comprehend.

Arnzen suggests it is important to remain attentive to this juncture between ‘interpretation and revelation’ and to examine ones experience. This fear of what one

<sup>67</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 322.

<sup>68</sup> Lars Engle, “The Political Uncanny: The Novels of Nardine Gordimer,” *Yale Journal of Criticism* 2, no. 2 (1989), 115. In his essay on resistance to apartheid Engle suggests it is necessary to resist shying away from one’s ideological constructiveness. For Engle the key is to examine the experience whether it manifests itself in sublime transcendence or an abyssal breakdown of reality.’

may reveal about ones self and the past if confronted and explored, can raise awareness contributing to a sense of personal and social consciousness, a recognition of ones ideological make up and the effects of external influences on our well – being.

The estrangement from the familial home and the place of my childhood induced an instinctive retreat, a ‘shying away’ from the reality of the situation, to ‘screen’ my anxiety with nostalgic memory.<sup>69</sup> The souvenirs I had rescued from my family home initially offered comfort through enabling me to retreat into the past, to an imagined place of serenity, innocence, security and pleasure; to what Freud would suggest, a retreat ‘...to something...known of old and long familiar.’<sup>70</sup> These souvenirs embodied a strange familiarity eliciting a contradiction of attraction and perturbation. The attraction may have come from a desire to interpret and understand the memories conjured by these objects, the unease from the uncertainty of what might be revealed. Confronting and exploring these responses to loss and change raises our awareness and modifies responses to stimulus that may be confronting.

Svetlana Boyms’ book *The Future of Nostalgia* (2001) was pivotal to understanding my nostalgic reaction to the past. Boym suggests that nostalgia can be a constructive or destructive force and distinguishes two kinds of Nostalgia, ‘Restorative’ and ‘Reflective’. The ‘Restorative’ nostalgic objective is about reconstructing the past, rebuilding their lost ‘home’,<sup>71</sup> and often presenting itself in social or collective memory rather than personal memory. In contrast the ‘Reflective’ nostalgic muses on the reverie of another time and place, and the imperfect process of memory.<sup>72</sup> Boym suggests Restorative nostalgia is characterised in nationalism, religious revivals and a return to national symbols and myths.<sup>73</sup> It can manifest itself in incidents such as the Cronulla riots of 2005 and can be seen in the renewal of interest in Australian nationalism and commemoration over the past few years.

My nostalgic reaction to the technological, social and environmental change in the Cronulla area and the demise of the family home was one of reflection and melancholy

<sup>69</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 232.

<sup>70</sup> Sigmund Freud, *The Uncanny*, The Standard Edition of the complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1964).

<sup>71</sup> Svetlana Bovm, *The Future of Nostalgia* (New York: Basic Books, 2001), 41.

<sup>72</sup> Svetlana Bovm, *The Future of Nostalgia* (New York: Basic Books, 2001), 41.

<sup>73</sup> Ibid 41

evolving from loss and longing, and the imperfect process of recollection. Although my emotions were overwhelming the focus was not to ‘conquer’ and restore time but rather to reflect upon fragments of memory.<sup>74</sup>

In examining my nostalgia, I understand it was a reaction to not being comfortable in the present, and about escaping to the past. As Hutcheon would suggest, desire had altered and rearranged the past, ‘crystallizing’ favourite moments selected by memory.<sup>75</sup> Nostalgia had displaced me from the present, bringing an imagined, idealized past near. This revelation then led to my questioning of the present.

Vilder suggests,

The paradox of all nostalgia...that, despite the yearning for a concrete place and time, the object of desire is neither here nor there, present or absent, now or then. It is, as the philosopher Vladimir Jankelevitch put it ‘caught in the irreversibility of time, and thus fundamentally unsettled.’<sup>76</sup>

The sense of unease in the present that disrupted the comfort of nostalgia, prompted me to attempt to investigate the notion of the uncanny and where this phenomena lies within my experience. It is significant to revisit Freud (1919), in his essay ‘The Uncanny’<sup>77</sup> he attempts to rationalise and classify the reasons behind the uncanny, discounting any mystical possibilities surrounding the phenomenon.<sup>78</sup> Freud viewed the uncanny as an explainable psychological occurrence that “is nothing new or foreign but something familiar and old established in the mind that has been estranged only by the process of repression.”<sup>79</sup> Freud attributed uncanniness to “the individual [narcissistic] stage of development corresponding to that animistic stage of primitive men.”<sup>80</sup> Inversen’s research suggests that Freud appropriated the concept of “The Uncanny” from Ernst Jentsch (1906) author of ‘On the Psychology of the Uncanny’ (1906). Jentsch perceived the uncanny to be linked to a sensation of uncertainty,

<sup>74</sup> Svetlana Bovm, *The Future of Nostalgia* (New York: Basic Books, 2001), 41.

<sup>75</sup> Linda Hutcheon, *Irony, Nostalgia and the Post Modern*, ed. Marc Plamondon, 19 Oct 1998, [www.library.utorontocd/ute/criticism/html](http://www.library.utorontocd/ute/criticism/html) (accessed 10 5, 2009).

<sup>76</sup> Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 66. Vladimir Jankelevitch, *L'Irreversible et la Nostalgie* (Paris: Immarion, 1983).

<sup>77</sup> Sigmund Freud, *The Uncanny*, ed. Julie Rivkin and Michael Ryan (New York: Blackwell, 1998), 166.

<sup>78</sup> Karey Perkins, “The ‘Uncanny’ as a defining feature of Narrative: Coincidence as both Familiar and Mysterious,” *The Perkins Portals*, 2002, <http://www.kareyperkins.com/papers/uncanny.html> (accessed Dec 1, 2009).

<sup>79</sup> Sigmund Freud, *The Uncanny*, ed. Julie Rivkin and Michael Ryan (New York: Blackwell, 1998), 166.

<sup>80</sup> *Ibid.*, 166.

principally relating to whether something is animate or inanimate. Freud distanced himself from this, believing the uncanny to be a phenomenon that occurs in adulthood when ideas, beliefs and feelings thought to be discarded return, or something repressed in the unconscious resurfaces.<sup>81</sup> Freud also was influenced by philosopher Friedrich Schelling who suggested that the *Unheimlich* is the name for everything that ought to have remained...secret and hidden but has come to light.”

Jaques Lacan (1901- 1981) French psychoanalyst and psychiatrist reworked Freud's notion of the uncanny locating it beyond biological boundaries. He identified that external forces also play a role. Lacan invented a new word for Uncanny - *extimite* - that may be defined as being at once 'intimate' and 'exterior'. Mladen Dolar (1991) explains that the term points neither to the interior or the exterior, but is located there where the most intimate interiority coincides with the exterior and becomes threatening, provoking horror and anxiety. The *extimite* is simultaneously the intimate kernel and the foreign body; in a word, it is *unheimlich*. ' (Dolar 1991)<sup>82</sup> Lacan in his seminar on *angoisse* (anxiety) conducted between 1962 and 1963 linked anxiety directly to the experience of the uncanny, the “very image of lack”<sup>83</sup> He claimed “The horrible the suspicious, the uncanny, everything by which we translate as we can into French this magisterial word ‘ unheimlich’, presenting itself through the skylights [lucarnes] by which it is framed, situates for us the field of anxiety.”<sup>84</sup>

Locating the notion of the Uncanny within a wider historical context and within the accelerated patterns of contemporary life, both Vilder and Arnzen identify and build Lacan's reading of Freud's notions of 'the Uncanny. Vilder in 'The Architectural Uncanny' (1992) views the uncanny as being part of modern nostalgia, which are linked to the effects of urban alienation. The uncanny is seen as a middle class fear grounded in the limits of material security. There is a fear of estrangement as a consequence of the 'sweeping away' the past in favour of the future, of being caught in the temporality

---

<sup>81</sup> Ibid. , 29.

<sup>82</sup> Mladen Dolar, “I Shall be with you on your Wedding Night: Lacan and the Uncanny,” *October* 58, no. Autumn (1991): 5-23.

<sup>83</sup> Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 224.

<sup>84</sup> Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 9.

of the present while at the same time imagining the past.<sup>85</sup>

Arnzen sites technology and the media as one of the dominant uncanny forces within postmodern life, these strange and unfamiliar forces have omnipresence.<sup>86</sup> Therefore spaces of the home and the internal world of our mind have become more permeable and anxious ridden. Technology had brought the world into our living room. As Arnzen suggests, familiar routines of everyday life are affected which may contribute to a sense of alienation and a feeling of loss of control. This sense of alienation can produce a 'nostalgic regressive and melancholic longing for a seemingly better past or older 'interior world' that can never can be regained.'<sup>87</sup> Arnzen further suggests that present day uncanny is 'part of a cultural process of alienation, where changes in the "exterior"- or social- world are felt as an internal loss of power and control.'<sup>88</sup>

These technological and economic changes at once extend and systemize the familiar routines of everyday life, but are nevertheless felt as strange or alien-terrifying us not because they externally threaten us with extinction (though they often do), but "because it is our [interior] world that ceases to be reliable, and we feel that we would be unable to live in this changed world."<sup>89</sup>

The nostalgic images evoked by the souvenirs from my childhood offered comfort, however within this nostalgic relationship there was an underlying unease. On reflection this was initiated by a number of factors: such as the return of repressed childhood, feelings, memories and beliefs; a sense of alienation in the present; an awareness of the passing of time; a reaction to change and especially the uncanny fear of death. Kitty Carriker (1998) suggests through citing the work of Cixous and Lacan that 'there is nothing more notorious and uncanny to our thought than mortality'. Death, unrest and disruption can be *unheimlich* while that which retains a feeling of control is *heimlich*. Ones confrontation with the uncanny, our acknowledgment of mortality, can lead us into what Lacan calls 'the adult quest for transcendence, lost time, lost paradises, lost

---

<sup>85</sup> Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 5.

<sup>86</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 2.

<sup>87</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 6.

<sup>88</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 2.

<sup>89</sup> Wolfgang Kayser, "The Grotesque in Art and Literature," in *The Popular Uncanny*, 6 (Michigan: UMI, 1999).

plenitude, or any of the myriad forms the lack of the object may take.’<sup>90</sup> Desire for realization drives a search for a ‘familiar other’ as embodied in these souvenirs from my childhood home, retrieved in an attempt to compensate for a sense of loss.<sup>91</sup> .

A reaction to loss and change drove my compulsion to collect and remember; these souvenirs from my childhood home offered a connection to an irrecoverable past.

**Souvenir:** ‘A thing that is kept as a reminder of a person, place or event.’  
Verb: ‘take as a memento’<sup>92</sup>

In reference to my own experience my childhood home and its contents speak of the loss and change within social and family structures of the past. They are a reminder of the difference between the ideologies of past and present and how the Australian way of life has been redefined by the amount of cultural, social and technological change that has occurred over the past fifty years. The demise of the family home symbolised a loss of part of my past life and a transition into another stage of life. These souvenirs I had retrieved embodied part of myself and the emotional bonds of family. They were a connection to the past and a nostalgic relationship with these objects offered an imagined defense mechanism against thoughts of death. I became sensitive to the notion that while time passes and those around us die the thing that was eternal was the deathlessness of these souvenirs.

---

<sup>90</sup> Jaques Lacan, “Lacan and the Discourse on the Other,” in *Lacan and the Discourse on the Other in Speech and Language*, trans. Anthony Wilder, 166 (Baltimore: James Hopkins University Press, 1981)

<sup>91</sup> Kitti Carriker, *Created in Our Image: The Miniature Body of the Doll as Subject and Object* (London: Associated University Press, 1998), 32-33.

<sup>92</sup> *Concise Oxford English Dictionary* (Oxford University Press, 2004).



## Chapter 3

### The Life of Things

...there is much to be said for the Celtic belief that the souls of those whom we have lost are held captive in some inferior being ...in some inanimate object, and effectively lost to us until the day... when we happen to pass by ...to obtain possession of the object which forms their prison. Then they start and tremble, they call us by name...they have overcome death and return to share our life. And so it is with our own past. It is a labour in vain to attempt to recapture it...The past is hidden somewhere outside the realm, beyond the reach of the intellect, in some material object which we do not suspect. And as for that object, it depends on chance whether we come upon it or not before ourselves must die.<sup>93</sup>

*The Life of Things* identifies the connection between memory and the evocative power of the domestic souvenir. It considers the view that ascribing 'life' to an inanimate object is linked to involuntary memory and appears to be an innate part of human behaviour. It examines the role souvenirs play in diminishing fear and separation anxiety in the mediation of loss and change within the transitional stages of a life cycle, functioning in a way similar to that of Winnicott's transition object of childhood. This chapter also explores how the meaning of objects can change to satisfy different needs and desires throughout life. This leads to the exploration of the positive and negative attributes of our relationship to souvenirs and the role nostalgia plays in the mediation of lack, loss and change. This exploration includes a diverse range of research, drawing on the findings in chapters one and two, and further studies in the fields of psychoanalysis, cultural studies, literature, specific visual artists and personal experience.

The group of commonplace and once forgotten souvenirs from my childhood home was chosen for the unexpected and overwhelming emotional and physical sensations they evoked. These feelings were both disturbing and comforting, covering a range of responses from sentimentality and nostalgia to a sense of the uncanny - a lurking unease. These ordinary objects became extraordinary, taking on a life of their own, with the power to connect to another world- the realm of the past. Within this suburban home, dressing tables, sideboards and cabinets transformed into home altars dedicated

---

<sup>93</sup> Marcel Proust, *Swanns Way*, ed. Drew Silver (Devon: Dover Thrift Editions, 2002), 36-37.

to these objects. They had a ‘property of strangeness,’<sup>94</sup> a ‘daemonic’<sup>95</sup> presence, as if they had a secret life within the house. These altars brought together family history recounted in these mementos linking me to what was gone and forgotten. Amidst the display of mass-produced, ordinary, suburban objects I surprisingly found a melancholy as well as a sense of love and loss, prompting me to contemplate not only links with my childhood but to those who came before.



Figure 6. *Souvenirs from Childhood Home* Photographer Lynda Draper

The power of involuntary memory could partly explain these nostalgic and uncanny emotional responses. Author A.S Byatt (1998) sites Marcel Proust’s (1871-1922) first account of involuntary memory, which I have used as an introductory quote to this chapter. Proust’s quote supports the phenomenon that an inanimate object can embody a sense of ‘life force’ or ‘soul’, suggesting that these manifestations are involuntary memories.<sup>96</sup> Proust contemplated how involuntary or ‘uninvited’ memory arouses

<sup>94</sup> Patrick Mauries, *Cabinets of Curiosities* (London: Thames & Hudson, 2002), 216.

<sup>95</sup> Celina Rabinovitch, *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art* (Colorado: Westview Press, 2004), 77.

<sup>96</sup> A S Byatt, “Memory and Making Fiction,” in *Memory*, ed. Patricia Fara and Karalyn Patterson, 53 (Cambridge: Cambridge Press, 1998), 53

sensations and emotions that reach beyond that of reason. He saw involuntary memory stemming from an emotional rather than intellectual origin of voluntary memory and argued it was a significant part of an individual's interior world. He also identified the role memory has in linking the past to the present.<sup>97</sup> The objects selected from my childhood home evoked involuntary memory. In their analysis they became souvenirs, a source of voluntary memory; mnemonic devices which could be used deliberately to maintain a link with my past.

### Memories Truth

**Memory:** noun 1. the facility by which the mind stores and remembers information 2. something remembered.<sup>98</sup>

Reflecting on my emotional responses and memories to these souvenirs, it was sometimes hard to determine reality and fiction. Some of these memories were a source of comfort, yet others were troubled, derived from an eerie feeling of uncomfortable recognition. It seems impossible to remember early childhood in a continuous way; somehow the story is cut off like a dream that ends midway. As Mitchell (1998 100) identifies, this absence may be due to repression, to a deferral of meaning or an immature development of the state of the mind; in all cases it seems the 'starting point is absence.'<sup>99</sup>

Memory entails processes of remembering but also forgetting. It was the absences of memory, the 'gaps' that preoccupied Sigmund Freud (1856- 1939). Freud had many insights into the construction of our childhood memories; he observed that the reproduction of our lives in our memory as a 'connected chain of events' begins 'only from the sixth or seventh year onwards - in many cases only after the tenth year.'<sup>100</sup> Memories before these years are usually fragmented and unrelated but intense, often

<sup>97</sup> Joan Gibbons, *Contemporary Art and Memory: Images of Recollection and Remembrance* (I.B.Tauris, 2007), 3.

<sup>98</sup> *Concise Oxford English Dictionary* (Oxford University Press, 2004).

<sup>99</sup> Juliet Mitchell, "Memory and Psychoanalysis," in *Memory*, ed. Patricia Fara and Karalyn Patterson, 100 (Cambridge: Cambridge Press, 1998).

<sup>100</sup> Sigmund Freud, "The Psychology of Everyday," in *In/Different Places- Place and Memory in Visual Culture*, 222 (California: University of California Press, 1996).

occurring with little historical or chronological context. Some of these memories could be a phenomena Freud termed as ‘Screen memory’ which is ‘an imagined memory of a childhood experience (which) hides another of distressing significance.’<sup>101</sup> Freud compared screen memory to dreams in their visual representation; how these memories return as “mnemonic traces” in the form of “dream thoughts”.<sup>102</sup> Freud also observed that as children we often ‘screen’ traumatic events with another memory transferring it to a different event or object in the vicinity. Freud presented the notion of Screen Memory from his research into mnemonic symbols and the recollection of trauma in hysteria.<sup>103</sup>

Freud saw the unconscious as a repository of repressed memories of traumatic experience manifesting themselves in neurotic behaviours and dreams. He concluded that any memory could be a screen memory where one aspect of it screened out something unacceptable to the ego, suggesting that such memories (so long as one knew how to interpret them), gave the best obtainable source of knowledge about the ‘forgotten’ childhood years. In his essay ‘Screen Memories’ Freud stated,

It may indeed be questioned whether we have any memories at all from our childhood: memories relating to our childhood may be all that we possess. Our childhood memories show us our earliest years not as they were but as they appeared at the later periods when the memories were aroused. In these periods of arousal, the childhood memories did not, as people are accustomed to say, emerge; they were formed at that time. And a number of motives, with no concern for historical accuracy, had a part in forming them, as well as in the selection of the memories themselves.<sup>104</sup>

Freud suggests that it is on reflection as adolescents and adults that we construct the memories of our childhood in response to present needs and desires.<sup>105</sup> Childhood memory is a mixture of experience and fantasy, the formation of which is influenced by many factors such as, others reminding us of what happened, trauma, media, fairytales,

---

<sup>101</sup> Sigmund Freud, *Screen Memories*, Vol. 3, in *In Different Places- Place and Memory in Visual Culture*, 224 (California: University of California Press, 1996), 224.

<sup>102</sup> Francois Richard, *Screen Memory*, 2010, [www.enotes/pschoanalysis-encyclopedia/screenmemory](http://www.enotes/pschoanalysis-encyclopedia/screenmemory) (accessed 1 21, 2010).

<sup>103</sup> Ibid. Sigmund Freud (1899) Screen Memory, 299- 322.

<sup>104</sup> Sigmund Freud, “Screen Memory,” in *In Different Places: Place and Memory in Visual Culture*, 224 (California: University of California Press, 1996).

<sup>105</sup> Juliet Mitchell, “Memory and Psychoanalysis,” in *Memory*, ed. Patricia Fara and Karalyn Patterson, 99 (Cambridge: Cambridge University Press, 1998), 99.

religion and personality.<sup>106</sup> The return of these fragmented and erratic memories as an adult could explain uncanny sensations and seemingly paranormal experiences such as déjà vu.<sup>107</sup> ‘Screen Memory’ plays a significant role in the process of remembering; like nostalgia it distorts our image of the past and is also a reaction to the unease in the present. Cognitive Psychologist John Mace’s research (2007) suggests that the phenomena of involuntary memory may serve to prevent awareness of a threatening situation or serve as a ‘Screen Memory’ to hinder a more ominous memory. Mace also linked it to Freud’s concept of the ‘Pleasure principle’ where we seek pleasure to avoid pain to satisfy our biological and psychological needs.<sup>108</sup>

### **The Comfort/Discomfort of Things**

Souvenirs can play a significant role in the mediation of loss and change within a life cycle. The supernatural power of involuntary memory had imbued the souvenirs I had retrieved from my childhood with a perceived ‘aura’. The unconscious act of giving these inanimate objects a ‘soul’ relates to Freud’s notion of the ‘double’, a manifestation of the ego as an assurance of survival, an ‘unconscious connection to a repressed fear of death.’<sup>109</sup> These souvenirs offered the illusion of continuity and reassurance in much the same way a child through projection animates a toy and escapes into a fantasy world which functions as a retreat, providing solace and a testing ground for reality.

From the impact of evocative images and intense emotions conjured from the souvenirs of my childhood I can perceive how primitive cultures have worshipped inanimate objects for their seemingly magic power in which to embody the spirits of the departed.<sup>110</sup> Anthropologist Edward Burnette Tylor (1871) developed the concept of Animism to explain this phenomenon. Animism<sup>111</sup> is a belief system where souls or

<sup>106</sup> James R. P. Ogloff Beyerstein L Barry, *Hidden Memories: Fact or Fantasy?*, Commission for Scientific Medicine and Mental Health, 2007, [www.srmhp.org/archives/hidden-memories.html](http://www.srmhp.org/archives/hidden-memories.html) (accessed 10 20, 2009), 4.

<sup>107</sup> John H Mace, *Involuntary Memory* (Oxford: Blackwell publishing, 2007), John H Mace, *Involuntary Memory* (Oxford: Blackwell publishing, 2007), 22.

<sup>108</sup> Shane J Lopez, *Positive Psychology* (London: Sage, 2007), 147.

<sup>109</sup> Sigmund Freud, *The Uncanny [Das Unheimliche]*, ed. James Strachey (London: Hogarth Press, 1955), 220.

<sup>110</sup> Carl G. Jung, *Man and his Symbols* (London: Juniper Books, 1964), 205

spirits can exist in inanimate objects and natural phenomena.<sup>112</sup> Tylor perceived that religious thought has evolved in reaction to the images of the dead that return in the form of a vivid memory or dream proposing that it was at this point the idea arose that the spirit (or anima) of a person had left their body and existed in another form.<sup>113</sup> He considered all religions shared some sort of animistic belief defining Animism ‘as a general belief in spiritual beings’ and considered it ‘a minimum definition of religion.’<sup>114</sup> The belief that the soul survives physical death and is passed into inanimate objects is probably mans oldest belief system and still exists today particularly in the religions of indigenous people. Within the field of psychoanalysis the notion of the ‘soul’ is our psyche. Freud viewed Animism to be intellectually inferior, a projection of inner mental life onto the external world produced by dysfunctional regressive unconscious impulses.<sup>115</sup> Many artists, thinkers, philosophers and psychoanalysts would disagree with the pejorative tone of Freud perceiving the forces we may attribute to inanimate objects to be an innate part of human behaviour.

Psychoanalyst Carl Jung, (1875- 1961) in response to Freuds positivism in his theories of the unconscious, concieved the theory of the ‘Collective Unconscious’. Jung identified that the ‘civilized consciousness’ had separated itself from basic human insticts which existed he identified, as a ‘primitive mind’.<sup>116</sup> Jung recognised the benefits of being aware of the symbolic meaning behind dreams, psychic experience and fantasy which evolve from the unconscious. Jung (1964) identified animism as part of an unconscious manifestation of self, a collective phenomenon that predates even the earliest ideas of spirit, soul and the universe.<sup>117</sup> These perceptions of the material world could be seen as an innate part of human behaviour that begins in infancy. As a child projects into a transitional object to cope with loss and change, the manifestations of self that may continue throughout life can be seen as a way of mediating loss and change in an attempt to master reality through fantasy.

<sup>111</sup> *Consise Oxford English Dictionary* (Oxford University Press, 2004). Animism, Def: (C19: From L.anima ‘Life, Soul + ism

<sup>112</sup> *Ancestor Worship* , 27 Dec 1998, <http://www.pantheon.org/articles/a/ancestorworship.html> (accessed Jan 14, 2010).

<sup>113</sup> Answers.com, *Animism*, Oxford University Press, 2010, <http://www.answers.com/topic/animism> (accessed 2 15, 2010).

<sup>114</sup> Alan G Hefner and Virgilio Guimaraes, “Animism,” *the Mystica*, 17 1 2010, [www.themystica.com/mystica/articles/a/animism.htm](http://www.themystica.com/mystica/articles/a/animism.htm) (accessed 1 20, 2010).

<sup>115</sup> James J. Dicenso, *Symbolism and Subjectivity: A Lacanian Approach to Religion*, Jan 1994, <http://www.jstor/stable/1203614> (accessed Jan 14, 14).

<sup>116</sup> C.G Jung, *Memories, Dreams, Reflection* (England: Random House, 1963), 83.

<sup>117</sup> *Ibid.* , 205.

One can dismiss ascribing life to inanimate things and their daemonic presence as being illogical, infantile and ‘primitive’. But consider how often one finds oneself reacting to an inanimate object that doesn’t respond to one’s needs? Such as in the instance of cursing a piece of furniture when you bump into or trip over it; finding yourself willing a broken appliance to work or feeling a sense of loss when a favorite crockery ornament falls off a shelf and is broken; or the uncanny feeling of being gazed at by one of these objects.<sup>118</sup>

The emotional investment we are capable of projecting into seemingly mundane mass produced objects is explored in the video works of Lou Hubbard. (Figure 7, 8, 9) I encountered her work in an exhibition at the MCA (Sydney) *Making it New: Focus on Contemporary Australian Art* (2009).<sup>119</sup> Hubbard’s installation consisted of a number of projections showing simultaneously at the same time. The three videos that captured my imagination were DRILL, HACK and DEPARTMENT. ‘Department’ involved a brown bobby-dog being skinned by a human hand. DRILL showed the process of a small kitsch crockery bear having its leg sawn off by a grinder, and within the cast of HACK were two miniature rubber horses that were dragged by a string through an array of stationary items on a desktop.

My response to these works was visceral. I felt an immense sense of horror and pity for the brutal treatment of these objects, and a sense of remorse and shame at the pain I may have inflicted upon a toy or plaything from the past.<sup>120</sup> Here the psychological tension of Hubbard’s work lies, for as identified earlier, if we are inseparable from the objects of our perception, through our reactions to things we can identify something of ourselves. Hubbard’s works convey the tension of a constant dialogue between self-love/hate, self-protection and harm.

---

<sup>118</sup> Peter Schwenger, *The Tears of Things: Melancholy and Physical Objects* (Minneapolis: University of Minnesota press, 2006), 77.

<sup>119</sup> Glen Barkley, *Making it New: Focus on Contemporary Art* (Sydney: MCA, 2009), 45.

<sup>120</sup> Ibid., 45



Figure 7. Lou Hubbard *DRILL* (Video Still) 2008 DVD, 11 minutes



Figure 8. Lou Hubbard *DEPORTMENT* (Video Still) 2007, DVD 8.5 minutes



Figure 9. Lou Hubbard *HACK* (Video Still) 2006, DVD 6.9 minutes <sup>121</sup>

<sup>121</sup> Barkley Glen, *Making it New: Focus on Contemporary Australian Art* (Sydney, NSW: Museum of Contemporary Art, 2009), 47.





Figure 10. *A Home Altar of Mexico* Photographer Dana Salvo 1997

By imbuing inanimate objects with meaning and memory humans have attempted to mediate loss and change and ultimately tried to create a way of controlling the inevitable final separation of death. Raffael Rheinsberg (1943-) is a contemporary artist whose work explores the way mundane manufactured objects can ‘speak’ to us. His work consists of found objects collected from places such as garbage dumps and abandoned buildings, which are utilised unchanged in his installations. He suggests that ‘every object has a soul’ given to it by the person who used it during the course of their life.’<sup>122</sup> Rheinsberg relates strongly to the traditional culture of Mexico where it is common practice to recycle discarded objects into useful items. This practice reflects a cyclical view of the world, insuring a continuity of memory and helping to expel the fear of death.<sup>123</sup> Rheinsberg’s interest in the power Mexicans invest in material culture led to my investigation into the tradition of the home altar in indigenous Mexicans homes. (Figure 10) These altars display a combination of European Catholic ideas, indigenous animistic beliefs and intimate family histories.<sup>124</sup> Personal items from departed relatives are usually incorporated within religious icons and images. Valuable family keepsakes and skillfully crafted artefacts sit with kitsch and mass-produced

<sup>122</sup> Raffael Rheinsberg, *Raffael Rheinsberg: The Cycle of Things* (Koln: Wienand, 1995), 95.

<sup>123</sup> Ibid: 95

<sup>124</sup> Ramon A Gutierrez, *Home Altars of Mexico*, 1st edition (Abuquerque: University of New Mexico Press, 1997), 18.

objects, reflecting the eclectic nature of the society and the everyday lives of these people, their beliefs, hardships, loves and losses. During commemorative occasions such as the 'Day of the Dead' food and other offerings are placed on these altars to sustain the souls of the departed. These altars tie the living to the dead; the imagination interacting with time and space to create a feeling of the holy, serving to comfort and diminish the fear and separation anxiety caused by the reality of death.<sup>125</sup>



Figure 11. *Grave Site in Wombarra Cemetery*, a suburb of Wollongong NSW, Australia. Photograph Lynda Draper 2009

Personal artefacts of the deceased have also been widely used in burial rituals. In many early cultures it was usual to bury the dead with their favourite possessions to assist their souls in the afterlife. In the case of the Ancient Egyptians, often a servant or family member was buried with the deceased. In later times humans were substituted with inanimate artefacts and personal items.<sup>126</sup> Psychoanalysts Groninick and Lengyel (1978) suggest there is a link between the bedtime rituals of children and many cultural burial practises. The impulse to place familiar objects of comfort with the deceased is similar to the use of transitional objects of childhood where toys and blankets replace

<sup>125</sup> Ibid. , 35.

<sup>126</sup> Leonard Barkin and Werner Muensterberger Simon A Grolnick, ed., *Between Reality and Fantasy: Transitional Objects and Phenomena*, ed. Leonard Barkin and Werner Muensterberger Simon A Grolnick (Jason Aronson Inc , 1978). , 383.

the physical and emotional comfort of a parent during sleep.<sup>127</sup> Within Australian culture objects are still used in much the same way to mediate emotional responses to death. Wandering through a suburban cemetery I was amazed at the array of domestic objects placed on gravesites. (Figure 11) Most of these objects I assume belonged to the deceased, objects such as toys, drinking cups and crockery ornaments. There were also what seemed to be gifts relating to birthdays, Easter and Christmas celebrations. For those close to the deceased these objects embody their memory taking on an emotional value. These artefacts have an imaginary role in comforting not only the lifeless but also the living through the transition between life death and the ever after.

In many of the objects discussed the meaning has changed from the time of their initial acquisition, fulfilling desires and needs at different times during the human life cycle. Judy Atfield (2000) in her book *Wild Things: The Material Culture of Everyday Life* identifies a 'Post- Commodity' phase in the relationship one can have with an object. Atfield suggests that part of the process of consumption is transforming a commodity into a personal possession; she also identifies a further phase where objects are absorbed into everyday life, changing meaning with time and the different stages of an individual's life.<sup>128</sup> The souvenirs I have collected from my childhood home have changed in meaning with time, meeting different requirements and wishes throughout life. An example of this phenomenon is embodied in this small pink plastic toy bunny from my childhood. (Figure 12) In early infancy it served as a transitional object, a tangible and emotional comforter in the move to independence. Then as a young child it was animated and incorporated into the fantasy world of play, something to have authority over and a form of escapism. Later in adolescence it was left behind, saved by my mother as a keepsake. On its rediscovery in adulthood it was retrieved and kept as a souvenir for it embodied past childhood family life, beliefs, fears and fantasies, a reminder of inevitable change and the finality of death. This souvenir was then incorporated into the creative process involved in making work about my experience - a process that could be classified as 'Transitional Phenomena' in providing a form of self comfort and mediation of loss and change involved in the demise of my childhood

---

<sup>127</sup> Ibid. , 383.

<sup>128</sup> Judy Atfield, *Wild Things: The Material Culture of Everyday Life* (Oxford & New York: Berg, 2000), 144.

home and its family unit.<sup>129</sup> The process of retrieving this bunny and incorporating it into the making process assisted in the transition of one part of the life cycle to the next.



Figure 12. *Plastic bunny from childhood*



Figure 13. Lynda Draper *Wonderland*

Sociologist Robert Bocock (1993) suggests that the nature of this transformation is influenced by the culture in which a child is born and socialized, and the human capacity for symbolization affects to some extent the outcomes in unconscious and consumer behaviour.<sup>130</sup> Initially my relationship with these objects would have been influenced by early learning experiences, a majority of which took place within the environment of the family home due to the confines of illness.

It was in 1956 that television was introduced into Australia; it became part of the family home, ‘The Ultimate Dream Machine’<sup>131</sup> and opened up whole new worlds within the concealment of the family living room. With the introduction of the television there came a general rise in consumerism within the suburbs and it challenged religion as a predominant force in shaping identities of Australians. Within the household of my childhood there was a blurring of influences; that of the television

<sup>129</sup> Leonard Barkin and Werner Muensterberger Simon A Grolnick, ed., *Between Reality and Fantasy: Transitional Objects and Phenomena*, ed. Leonard Barkin and Werner Muensterberger Simon A Grolnick (Jason Aronson Inc , 1978), 548.

<sup>130</sup> Robert Bocock, *Consumption* (London: Routledge, 1993), 83.

<sup>131</sup> Martin Mull, *Painings, Drawings and Worlds* (Boston: Journey Editions, 1995), ix.

whose story lines disguised product placement with the aim to turn us into consumers - the other was religious indoctrination. Christianity was a dominant force within my family life creating an underlying tension stemming from the view that children are inherently sinful, making one never really comfortable with the state of being human. As children we were told,

...God sends us signs of his presence. He is manifest in every minor detail of daily life, in the most trivial act, God is not only up in heaven: he is everywhere, watching us and warning us. That means the devil, too, is lurking in his shadow,<sup>132</sup>



Figure 14. *Souvenirs from childhood home* 2007 Photograph Lynda Draper

Many of the objects that resided in this house were ‘bred’ from consumer culture, ‘living dead’ objects that sat comfortably within the routine of everyday family life. By playing on our needs and desires advertising manufactures fantasy and daydreams. Marked to function as products attractive to children as well as triggering nostalgic responses from adults, television and advertising had magically animated the inanimate, giving these childhood dolls and cartoon fantasies life. One might consider however, as Arnzen (1999) states, this was the stuff of nightmares; the animation of the

<sup>132</sup> Michael Onfray, *The Atheist Manifesto* (Melbourne: Melbourne University Press, 2005), 71.

inanimate is akin to resurrecting the dead.<sup>133</sup> These factors create a vision of a suburban home filled with cartoon zombies with the devil lurking in every corner.



Figure 15. *Souvenirs from childhood home* 2007 Photographer Lynda Draper

Nevertheless, most of these objects had been a source of solace and fantasy during different transitional stages from my childhood through adolescence and middle age. In early childhood they served to comfort during the passing into a world of independence and later through play, in developing an understanding of the external world. During adolescence they assisted in the transition through the liminal space; the netherworld between childhood and adulthood, a period where the image of self can be in constant flux.<sup>134</sup> My dreams and desires were projected into these knick-knacks. The small figurative objects invited the viewer to project onto them, get lost in them and lose the sense of self physically. They offered an escape from the pressures linked to unrealistic social and religious expectations, a suburban ideal that was unattainable for me. These objects offered both in childhood and the present an escape from the constraints of time and the tensions of the real world. Now in middle age they also provide a guise of reassurance during a period of confronting death and ones mortality. By marking the process of time and creating a personal narrative of

<sup>133</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2003), 58.

<sup>134</sup> May Leon Marvell, "Brownyn Pattern/ Cecilia Clarke," *Art + Text*, no. 45 (May 1993), 79.

the past they have assisted in the process of mourning both the breakdown of the family unit and demise of the family home.

Many of these objects were linked to the childhood/adolescent rite of collecting and hold a key to infantile passions and fixations. Baudrillard suggests that for children, collecting is a basic way of attempting to understand the outside world. He identifies the ages of seven to twelve as the most active age for collecting. The retreat into these objects constitutes a regressive behaviour, the object becoming a substitute for a relationship.<sup>135</sup> Often as in the case of toys and animals, objects can be seen as having human qualities offering an unconditional love; something that can understand us, a replacement for the relationship or persona we would like to have. Projecting into these objects gives us a sense of control. Maurice Rheims states:

‘For man, the object is a sort of insentient dog which accepts his blandishments and returns them after its own fashion, or rather which returns them like a mirror faithful not to real images but to images that are desired’<sup>136</sup>

The souvenirs from my childhood house have been used to satisfy different needs and desires throughout life. As with the fate of Winnicott's transitional object, when their initial purpose was over they were left behind, ‘relegated to limbo of half forgotten things at the bottom of a chest of draws, or the back of a toy cupboard.’<sup>137</sup> On their rediscovery later in my life they were resurrected and incorporated into the creative process. These objects functioned not unlike the talismans of pre-modern cultures, given magical qualities and used to mediate anxiety and unease. The unfortunate truth is that the powers these objects seem to possess is as Stewart (1993) would suggest a ‘failed magic’, for the mythology and narrative they evoke, exist from my projections into them in my quest to control time and master death.<sup>138</sup>

‘The souvenir exists as a sample of the now distant experience which the object can only evoke and resonate to and can never entirely recoup’<sup>139</sup>

<sup>135</sup> Jean Baudrillard, *The System of Objects* (London; New York: Verso, 1996), 93

<sup>136</sup> Jean Baudrillard, *The System of Objects* (London; New York: Verso, 1996), 95.

<sup>137</sup> Donald Winnicott, “The Fate of the Transitional Object,” in *Psycho-Analytic Explorations*, 56 (1989).

<sup>138</sup> Jean Baudrillard, *The System of Objects* (London; New York: Verso, 1996), 76.

<sup>139</sup> Stewart Susan, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham & London: Duke University Press, 1993), 136.

**“The Insatiable Demands of Nostalgia”<sup>140</sup>**

Nostalgia is not something you “perceive” *in* an object; it is something you “feel” when two different temporal moments, past and present come together for you and, often carry considerable emotional weight. In both cases it is the element of repose- of active participation, both intellectual and affective- that makes for the power.<sup>141</sup>

Nostalgia is a bittersweet emotion, a psychological reaction centred on loss and insecurity and dissatisfaction with the present.<sup>142</sup> It embraces the dualisms of past and present, life and death, comfort and unease, pleasure and pain. Loss, lack and desire, as identified by Freud, Klein, Winnicott and Lacan evolves at the very beginning of our consciousness in the stage of separation from the symbiosis of the primary maternal relationship.<sup>143</sup> In a continuing longing for this idyll we employ various tactics of control, however this underlying feeling of lack remains. We accumulate familiar things to comfort ourselves, physical evidence of our history, connecting us to other people, places, events and ideas. The deficiency in this connection lies in the fact that we are forever separated from the meanings we place on these objects, and this is where nostalgia can arise. As Schwenger would suggest ‘The act of perception always falls short of full possession’.<sup>144</sup>

Nostalgia has more often than not had negative associations. It has been associated with demon possession and diagnosed as a serious medical condition brought on by acute homesickness.<sup>145</sup> In the 20th century it was regarded as a psychiatric condition, to be labelled as a repressive compulsive disorder; by the mid 1900s it was downgraded to a form of depression.<sup>146</sup> Postmodern Cultural critics such as Fredric Jameson (1989), Susan Stewart (1993) and Jean Beaudrillard (1996) have concentrated on the negative

<sup>140</sup> Susan Stewart, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham & London: Duke University Press, 1993), 35.

<sup>141</sup> Linda Hutcheon, *Irony, Nostalgia and the Post Modern*, ed. Marc Plamondon, 19 01 1998, [www.library.utorontocd/ute/criticism/html](http://www.library.utorontocd/ute/criticism/html) (accessed 10 5, 2009).

<sup>142</sup> Constantine Sedikides Tim Wildschut Arndt Jamie and Clay Routledge, “Nostalgia, Present, and Future,” *Current Directions in Psychological Science* (Blackwell), October 2008: 304-307.

<sup>143</sup> Answers.com, *Symbiosis*, Oxford University Press, 2010, <http://www.answers.com/topic/symbiosis> (accessed 2 21, 2010).

<sup>144</sup> Peter Schwenger, *The Tears of Things: Melancholy and physical Objects* (London: University of Minnesota Press, 2006), 2.

<sup>145</sup> Constantine Sedikides Tim Wildschut Arndt Jamie and Clay Routledge, “Nostalgia, Present, and Future,” *Current Directions in Psychological Science* (Blackwell), October 2008: 304-307.

<sup>146</sup> Constantine Sedikides Tim Wildschut Jamie Arndt and Clay Routledge, “Nostalgia, Present, and Future,” *Current Directions in Psychological Science* (Blackwell), October 2008: 304-307.



and inauthentic aspects of nostalgia within global capitalism. David Sigler (2004)<sup>147</sup> reminds us that Fredric Jameson views nostalgia as an ‘embarrassing cultural fantasy’<sup>148</sup> an ‘impediment to real knowledge’, a ‘costume-party’ of self deception.’<sup>149</sup> Susan Stewart views nostalgia as a “social disease”.<sup>150</sup> Stewart argues that what began as a medical condition has become a social ailment manifesting in its mildest form as fixation on kitsch and heritage to the extreme of nationalism.<sup>151</sup>

In response to different conceptualizations attached to the emotion of nostalgia, Psychologists Constantine Sedikides, Tim Wildschut, Jamie Arndt and Clay Routledge compiled clinical research (2008) on a range of people consisting of British, American and Chinese undergraduates; a group of nine to fifteen year old Chinese children and Chinese factory workers. The people involved in the study were involved in situations that triggered a state of unease, which evoked negative mood changes, and in one study a state of loneliness. Their findings are as follows,

Regarded throughout the centuries as a psychological ailment, nostalgia is now emerging as a fundamental human strength. It is part of the fabric of everyday life and serves at least four key psychological functions: It generates positive affect, elevates self- esteem, fosters social connectedness, and alleviates existential threat. By so doing, nostalgia can help one navigate the vicissitudes of daily life. More generally, nostalgia is uniquely positioned to offer integrative insights across such areas of psychology as memory, emotion, the self, and relationships. Nostalgia has a long past and an exciting future.’<sup>152</sup>

The condition of nostalgia the souvenirs from my childhood evoked served, to mediate the transition from one part of my life to the next. It seemed beneficial in offering psychological comfort in their perceived embodiment of the positive aspects of past familial life. They offered a place of contemplation and a processing of the past in relation to the present, thereby modifying grief in a time of mourning.

<sup>147</sup> David Sigler, *"Funky Days are Back Again": Reading Seventies Nostalgia in Late- Ninties Rock Music*, The University of Iowa, Fall 2004, <http://www.uiowa.edu/~ijcs/nostalgia/sigler.htm> (accessed September 1, 2009).

<sup>148</sup> Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 170.

<sup>149</sup> Fredric Jameson, "Nostalgia for the Present, *South Atlantic Quarterly* 88.2 (1989): 517-537.

<sup>150</sup> Susan Stewart, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham & London: Duke University Press, 1993), 23.

<sup>151</sup> John J Su, *Ethics and Nostalgia in the Contemporary Novel* (Cambridge: Cambridge University Press, 2005), 3.

<sup>152</sup> Constantine Sedikides Tim Wildschut Arndt Jamie and Clay Routledge, "Nostalgia, Present, and Future," *Current Directions in Psychological Science* (Blackwell), October 2008: 304-307.

Baudrillard (1996) suggests that the emotional investment we project into things is what gives these objects their 'soul' and makes them 'ours'.<sup>153</sup> Although he views this as a regressive behaviour it is a human defence mechanism. As we need to dream and fantasize for our mental wellbeing, we may too need the illusion of comfort and security the possession of objects can offer in the transition through the different phases of life.

We cannot live in absolute singularity, in the irreversibility signaled by the moment of birth, and it is precisely this irreversible movement from birth towards death that objects help us cope with.<sup>154</sup>

Winnicott would support this view. While he was aware of the dangers of delusion he maintained that our relationship with the material world could have a positive effect on our emotional wellbeing. He suggested that the pattern set in infancy to find solace in a transitional object may appear at later ages. Fantasy, illusion and play can continue to provide a means to adapt to a reality that may be confronting.<sup>155</sup> Winnicott supported the view that the capacity for illusion formulation, for the 'suspension of disbelief' could be a necessary 'tension regulating structure' functioning to assist in the adaptation to distressing situations. Winnicott also sees a link from earliest transitional phenomena to play, which opens the way through creative insight to enter the areas of symbolism and culture.<sup>156</sup>

Cultural experience starts as play, and leads on to a whole area of man's inheritance, including the arts, the myths of history, the slow march of philosophical thought and the mysteries of mathematics, and of group management and of religion.<sup>157</sup>

Mankind throughout history has utilized material culture to mediate lack, loss and change. The emotions we project into souvenirs appear to be an innate part of human behaviour. The value of the domestic objects from my childhood home lay in the fact that they had been part of my life, were from a specific period in Australian history and related to the daily routine of the family home. The everyday associations and

<sup>153</sup> Jean Baudrillard, *The System of Objects* (London; New York: Verso, 1996), 96.

<sup>154</sup> *Ibid.*, 103

<sup>155</sup> Leonard Barkin and Werner Muensterberger Simon A Grolnick, ed., *Between Reality and Fantasy: Transitional Objects and Phenomena*, ed. Leonard Barkin and Werner Muensterberger Simon A Grolnick (Jason Aronson Inc, 1978), 525.

<sup>156</sup> *Ibid.*, 525.

<sup>157</sup> Donald Winnicott, *Home is Where We Start From: Essays by a Psychoanalyst* (New York London: W.W. Norton & Company, 1986), 36.

connections to family members made them as Schwenger would suggest, the ‘custodians’ of memory, thereby assisting in the process of coming to terms with the passing of time and providing insight into the formative aspects of my life.<sup>158</sup> Their aura, value and memory come from my projections and investment placed on them through my own fear and anxiety. Even though aware of these facts, ‘things’ still continue to surprise, Proust would suggest, to unveil themselves through in unforeseen ways.<sup>159</sup>

The nostalgic desire to retrieve these souvenirs had arisen from what Stewart (1993) identifies as the unrepeatability of the situation.<sup>160</sup> Their appeal lay in the fact that they captured traces of my experience from childhood. Although the ‘authentic’ experience can never be relived, they have assisted in the formulation of a personal narrative of the past. It was within the gap of lived experience that nostalgia arose – for there is really no going back. Only the dreamlike nebulous act of memory composes the past’s semblance. While nostalgia conceals fear and distorts reality it is part of the process of memory and plays a role in our psychology, functioning to mediate trauma both past and present.

---

<sup>158</sup> Peter Schwenger, *The Tears of Things: Melancholy and Physical Objects* (Minneapolis: University of Minnesota press, 2006), 3.

<sup>159</sup> Ibid. ,3.

<sup>160</sup> Susan Stewart, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham & London: Duke University Press, 1993), 23.

## Chapter 4

### Exegesis

The installation *Home Altar* exhibited at Gallerysmith, Melbourne in 2010 represents the synthesis of the studio research and studies over the period of my MFA in the field of Ceramics, at COFA in the School of Design Studies (2006 – 2010). The installation is composed of ceramic sculptures that have evolved in reply to the evocative nature of a group of souvenirs collected in response to the loss of my childhood home. *Home Altar* explores the connections between the act of remembering, nostalgia and the phenomena of the uncanny in relation to involuntary memories connected to these souvenirs. Each sculpture functions as a mnemonic device, a personal memorial offering a place for remembering and a reflection of a narrative of the past. Sculptures, whose origins were in keepsakes of memorable events and family life, are placed with others that incorporate religious icons and childhood fantasies. They are associated with the comfort but also the discomfort of domestic life and rituals of the past. On reflection it is not so much about the past but an unconscious reaction to the insecurity and unease in the present, to a sense of alienation and to an uncanny awareness of death.

### Home



Figure 16. *Childhood Home* 1957 Photographer unknown. *Thirroul Home* 1989 Photographer Lynda Draper

My fascination with the metaphysical aspects of the domestic object began with my current home at Thirroul where I have lived for the past twenty years. Initially it was the artefacts that belonged to this house and the responsive ceramic works that emerged that were to be the focus of my research. The title of this study was *Still Life: Object and Memory* and was intended to explore the experience of time, place and memory through still life, notions of which are linked directly to the research that followed. My focus changed after the experience of sorting through the objects of my childhood home in preparation for its sale and imminent demolition. I felt compelled to create works in response to my experience, utilizing a group of souvenirs retrieved from this home.

In part, choosing the Thirroul house as my adult home was a reaction against the austere, synthetic, fabricated nature of my suburban childhood home; a home permeated by the cult of the new modern. The house in Thirroul had originally been a farmhouse and owned by the same family since 1880. It reflected the ravages of time and its original land had long been subdivided; it now sat on a small suburban corner block. We bought this dilapidated timber and tin house and all its contents, which comprised of an overwhelming layering of objects and interior modifications from the past 100 years; each object told a story, a record of human life from over a century. This timber and tin house held the marks of time and traces of the people who had lived within. It has a sense of a life of its own in the way it moves, expands, contracts, creaks and groans with the changing temperature and weather throughout the day. Many of the materials used for its construction were sourced and handcrafted from the surrounding landscape where it sits comfortably. Much of its original furniture and functional objects were handmade from recycled materials such as fruit boxes, tin and left over timbers from the construction of the house. The Thirroul house served as a respite from my childhood home and suburban surroundings, particularly ideologies associated with control, pro-development, mass production and consumerism.

### **Context / Background**

The first series of work that evolved from my home at Thirroul was exhibited in 1993 at Black Gallery in Sydney. Curated by Mikala Dwyer the exhibition presented three series of ceramic works made over a period of two years. A large floor installation

(Figure 18) measuring 4 x 4 x 4 metres, consisting of large scattered ceramic and wax objects, was the starting point to my more current work and my investigations into the resonances of domestic objects and their psychological associations. This work was inspired by metal washing basins, buckets and funnels from our old bathhouse. The hybrid nature of the wall pieces in the exhibition would be used in future work and the wax surfaces would be interpreted using a combination of glazes and firings.



Figure 17. *Artefacts from Thirroul Home*  
 Photograph Lynda Draper



Figure 18. Lynda Draper *Untitled* 2003 Ceramic and wax 4 x 4 x 4 m

I continued working with the domestic hardware from this house focusing on its accumulation of kitchen utensils and working on a smaller scale relative to the intimate relationship I had with the domestic objects. These works echoed the organic seemingly animate nature of this home. They came into being through the process of abstracting from specific inanimate domestic objects, often from more than one source, then fusing them together to produce an object with an identity or life of its own. I have attempted to make ceramic sculptures with a dreamlike or ethereal quality, with the visual fragility of paper or wax but with the resilience and permanence of fired clay. This ghostly reinterpretation of these domestic items returned to inform later works.



Figure 19. Lynda Draper *Still Life* 2003, series from Thirroul Home, hand built porcelainous stoneware, multiple glaze firings, each approx 15 x 15 x 10 cm  
Collection of *The International Museum of Ceramics*, Faenza, Italy.

### **Home Altar 2006 – 2010**

The experience of returning to my childhood home for the last time reinforced the power of the material objects of the home. This ordinary suburban house and its artifacts reemerged into my life as extraordinary, familiar yet strange; causing a perceived distortion of reality and nostalgia that crept into uncanny unease. As an adult I had distanced myself from them these objects. Now time had distorted and changed the perceptions of these things; they had taken on a historical and emotional value as well as leaving haunting, ineradicable traces which I recognize as being part of my physical and emotional memory. The work that developed grew directly from the

apprehension which arose out of my experience; it then became a visual idea expressed and interpreted through the medium of clay.<sup>161</sup> Celia Rabinovitch (2004) would suggest it evolved from the threshold between the ‘conscious mind and subconscious imagination’.

The familiar objects of childhood returned as strange, generating a peculiar conflation of past and present, memory and emotion, self and other, dissolving the separation between child and adulthood. The phenomena of involuntary memory could partly explain these distortions of reality in the resurfacing of earlier psychological phases and beliefs that were thought to have been overcome. These objects were also made strange by the unstable nature of the situation, a feeling of estrangement from loss of the family home, awareness of the passing of time, a reaction to change and to the uncanny and often unconscious fear of death.

While the house of my childhood was being packed prior to its sale and eventual demolition, in an attempt to maintain a connection, I retrieved a selection of souvenirs from the mass of objects accumulated over the past fifty years. As a child these objects were revered for their imaginative potential as a source of escapism and comfort. As an adult their imaginative power also lay in their function to signify identity, experience and a measurement of time. They were selected for their ‘aura’, their arousal of involuntary memory, which evoked emotional disturbance. They possessed an unearthly power, familiar yet strange for they had lived and lurked within the familiar routines of the home; these ordinary objects seemed as if they knew past secrets, fears, desires, and transgressions. However on reflection, these souvenirs were an unconscious manifestation of self - this splitting of self, as Rabinovitch describes, is a reaction to the transience of life.<sup>162</sup>

The souvenirs were a connection to an irrecoverable past. They offered a psychological comfort in their perceived embodiment - a part of self and past family life. They contributed in part to my narrative of the past - offering an unconscious defense against death - these objects had outlived family, neighbors, friends and the

---

<sup>161</sup> Louise E Bourgeois and Celina Rabinovitch, “Surrealism and the Sacred: Celina Rabinovitch,” *A Journal of Literature, Arts and Culture* (Cerise Press) 1, no. 1 (2009): 5.

<sup>162</sup> Celina Rabinovitch, *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art* (Colorado: Westview Press, 2004), 23.



house itself. Selected initially for their perceived power to evoke involuntary memory, the objects were then to become souvenirs, a source of voluntary memory; mnemonic devices which could be used deliberately to maintain a link with my past. They evoked nostalgia and unease, a melancholy and a sense of loss. Stewart suggests,

The Souvenir speaks to a context of origin through a language of longing, for it is not an object arising out of need or value; it is an object arising out of the necessarily insatiable demands of nostalgia.<sup>163</sup>

The souvenirs retrieved from the house took on an extraordinary character situated somewhere between fantasy and reality. Although physically unchanged they were shaped by my projections into them, my interior world determining perceptions of the exterior world. Reworking and representing them was a way of developing an aesthetic prehension and attempt to mediate emotional response to a sense of loss and uncertainty.

While the works are based around evocative found objects, I have chosen the clay medium as my primary source of communication to depart from the prescriptive nature of these domestic souvenirs and to convey a sense of mystery. The aim was to transform the objects from the house into ghostlike, spirit images - interpretations of what was seemingly familiar, yet strangely uncanny. I have employed traditional ceramic technologies incorporating a variety of techniques including hand modeling using coiling and pinching techniques; press-molding clay forms from plaster cast and multiple glaze firings using stoneware and earthenware glazes to achieve desired surfaces. Some of the works required assembling after the glazing process using porcelain repair glue. I was attempting to produce ceramic sculptures that projected the imperfect and mysterious process of memory and which possessed a seductive beauty as well as creating a sense of unease; works that communicate and reflect not only the fragile nature of childhood and adolescence, but also the ambivalent emotions these souvenirs evoked. These works represent a journey within the dualisms of life and death, reality and fantasy, past and present, comfort and pain, self and other. They are a reflection of the memories, fears, desires and daydreams of growing up in the Australian suburbs in the 1960s.

---

<sup>163</sup> Susan Stewart, *On Longing, Narratives of the Minature, the Gigantic, the Souvenir, the Souvenir, the Collection* (Durham & London: Duke University Press, 1993), 35.

## Wonderland



*Wonderland* is the title of the first series of ceramic sculptures to evolve from my exploration of the souvenirs from my childhood home. As discussed previously my initial response to these souvenirs was an overpowering nostalgia. My primary focus was the connections between memory, nostalgia and fantasy. The ‘muse’ for these works was a small plastic toy bunny, which was the first souvenir from my childhood home that was incorporated into a work. On its rediscovery this souvenir triggered a longing for the maternal comfort of home, of lost childhood innocence and past family life. It also evoked a melancholy for the disappearing spaces of childhood. This souvenir’s changing meaning has been discussed at length in chapter 2. *Wonderland* informed many other sculptures that followed.



As a child, it was through many of these souvenirs in play that I attempted to escape the anxieties of childhood - to create a sense of control and an idyllic world, a place of un-spoilt happiness and beauty. They returned to my life to fulfill much the same function - a source of self-comfort. The sculptures that evolved served as miniatures of real life, a stage on to which one could project a daydream world within the real world; a place to imagine and contemplate, a locus that allowed for the projection of unconscious processes.

These familiar objects and the process of reworking them in clay offered comfort and respite until I was able to fathom and mourn the loss of my childhood home and family. Jung's account of a tiny figure he carved at the age of eleven and hid in the attic brought to my mind the comfort the process of making can offer.

I coloured him black with ink, sawed him off the ruler, and put him in the pencil case, where I made him a little bed...No one could discover my secret and destroy it. I felt safe, and the tormenting sense of being at odds with myself was gone.<sup>164</sup>

The introduction of the bunny and the various other souvenirs into my ceramic works had the impact of engaging the viewer on an emotional level. These sculptures had a personal value, but I was unsure that their significance would go beyond my projections. *Wonderland* has had a positive reception. Interestingly, after reflecting on other people's responses, there has been a similar reaction to the work. *Wonderland* was consistently linked to collective notions attached to the souvenir such as memory, nostalgia, environmental threat, loss, change and death. Various writers have added valuable insights into *Wonderland* that incorporated the toy bunny souvenir. Fiona Edmonds- Dobrijevic (2007) responded to the work in a conference paper presented at Glasgow School of Art, which talked about the return of affect, craftiness and memorial culture:

Lynda Draper references toys and childhood objects, touchstone through which we can access a disappearing past...

If, as proposed by Merleau-Ponty, our senses *question* things, and that "things answer them", I would argue that Draper provides a dialogue through which our senses seek to remember, and are answered in part by these objects. Her gratuitously decorative pieces possess the sensory appeal of confectionary, the colourlessly evoking a ghostly funereal. A soft, well-worn bunny is frozen and ossified, fragments of plastic toys bloom and grow into a semblance of white marble. Draper foregrounds the metaphor of souvenir: however the blurring, fusion and melting of the forms disrupts our engagement with the object: implicit, inviting: yet refusing our touch. Like the nature of memory itself.<sup>165</sup>

Edmonds- Dobrijevic (2009) also presented at the International Conference of the Arts in Society, Institute of Arts, Letters and Sciences held in conjunction with the 2009

<sup>164</sup> C.G Jung, *Memories, Dreams, Reflection* (England: Random House, 1963), 3.

<sup>165</sup> Fiona Edmonds- Dobrijevic, "Cakes, Dolls and Dreaming: Affect and the Past in Australian Contemporary Practice," in *Past in the present* (Glasgow: International Conference Glasgow School of Art, 2007).

Venice Biennale. This paper placed the work within the context of the age of ecological collapse:

An elegiac discourse articulated by Lynda Draper addresses the notion of the souvenir and demonstrates a pervasive nostalgia for things lost. Ceramics here acquires a particular status as custodian of memory. Coral forms bloom beside lost toys, in a temporal frame in which the already lost are commemorated beside the soon-to be gone: collections of corals from childhood trips to the reef have the status of beloved objects.

With the sensory appeal of confectionery, the colourlessness evokes a ghostly funereality. Both a loved toy bunny and coral formations become ossified signifiers of loss, the reef forms hovering eternally at the moment of spawn and bloom. The porcelain simultaneously evokes an aesthetic pleasure, yet confers a sense of loss and deceit which disrupts our engagement with the object: the form implicit, inviting; yet refusing our touch. These *memento mori* prompt thoughts of Lisa Saltzman, who said “imminent loss drives the impulse to record and remember”<sup>166</sup> and by their evocation of longing, into what Susan Stewart describes as a “future past, in which longing inspired by the memory predicates a fruition of desire in the future, upon a craving drawn from the past.”<sup>167 168</sup>

Robert Bell (2007) in response to *Wonderland*, which received an award in the Callen Art Award, observes:

Wonderland by Lynda Draper takes us to the crystalline and fragmented world of memory. While its imagery conjures 19<sup>th</sup> century Parian porcelain grave ornaments and disconnections of Lewis Carroll, this work also delights through its evocation of the more transient art of the confectioner in preparation for Easter.

Roderick Bamford (2008) in the article *Lynda Draper: Wonderland and the Irony of Memory* writes about the series of works that evolved from this investigation into nostalgia:

Draper’s work impacts the scale of iconography. The small compositions could be scenes from a fairytale or myth, but the symbolism is contemporary and squarely located within the urban landscape of the late 20<sup>th</sup> century... There is an ambiguity in the way these small works appear temporal and sublime yet carry an enduring ceramic half- life, gifts of wonder that reach back into memory and outwards into

<sup>166</sup> Lisa Salzmann *Making Memory Matter: Strategies of Remembrance in Contemporary art* (University of Chicago press 2006)

<sup>167</sup> Susan Stewart *On Longing: Narratives of the Miniature, The Gigantic, the Collection* (Duke University press 1993)

<sup>168</sup> Fiona Edmonds- Dobrijeuch, “Fluity, Shift and Bloom: Understandings of an Oceanic Sublime in an Age of Ecological Collapse,” *The International Journal of the Arts in Society* (TheUniversity Press Journals) 4, no. 5 (2009): 95-108.

daydream. The essence of the apparition invoked promises a magical comfort, alluding to a place of serenity and contentment, emphasized in some works by their location in ceramic visions of an Arcadian landscape...Draper's works offer, perhaps nostalgically a contemplation of our own contemplations and desires.<sup>169</sup>

My research has clarified to some extent the connection between the unstable act of remembering and the evocative power of souvenirs. After the responses to *Wonderland* I felt the need to go deeper into an exploration of the uncanny as a phenomenon in the work. I felt the need to manipulate, distort and modify in order to both intensify and control the mnemonic charge of the original, which has evolved in later works.

## Case Studies

### St Joseph



Figure 20. Lynda Draper *St Joseph* 2007, hand built porcelaneous stoneware, multiple glaze firings, 28 x 12 x 13 cm

<sup>169</sup> Roderick Bamford, "Wonderland and the Irony of Memory," *Ceramics Art and Perception* (Ceramics Art and Perception), no. 73 (September-November 2008): 3-8.

The ceramic sculpture of *St Joseph* is based on a retrieved souvenir and holds many clues to the psychological complexity and ambivalence such souvenirs can possess. Although my family was not Catholic, I collected such figurines in my attempt to comprehend the Christian belief system. In my childhood this figure was a source of redemption and consolation. It had the power to conjure an illusion of heaven and everlasting life thus expelling the unconscious fear of death. St Joseph evokes nostalgia in representing a time in Australia where there was exhibited a stronger and larger shared belief system (Christianity) that provided support for its constituents and potential converts both spiritually and practically; a time and place of social and religious certainty. However a religious figure the size of a toy. One of Gods holy people you can hold in your hand. Do you dare play with such an entity or is he an omnipresent spy for a vengeful God? The nostalgia for a time of shared beliefs with parents and siblings is replaced by the tension of conformity, the unease of guilt, fear of death and the pain of alienation. These can manifest themselves as one questions the various aspects of the represented belief systems of family, home and society that a souvenir/ object such as this can evoke.

### The Squirrel



Figure 21. *Souvenirs from Childhood*.



Figure 22. Lynda Draper *Squirrel*

The connection between nostalgia and the uncanny can be realized in this crockery squirrel from my childhood. In response to this souvenir, the ceramic sculpture *Squirrel* was conceived. This formally familiar ornament had transformed during its forty year hibernation into an uncanny object that while familiar was also strange and unnerving. Through the analysis of my relationship to this souvenir it was reinforced how our relationship to things can change in meaning throughout life reflecting our different needs and desires. This ornament was bought as a gift by my grandmother while we were on a family holiday in Surfers Paradise in the early 1960s. The figurine initially evoked a nostalgia for family seaside holidays and time spent with my adored grandmother. It is also associated with the comfort of childrens play and the delight of sometimes being allowed to watch Sunday evening Disney Cartoons on television. But within this enchantment there is an underlying unease and my initial affection and sentiment is reversed. It seems that the paradox of comfort in reality is that there is often an underlying sense of lack. The nostalgic images of days spent with my grandmother reverse to images of her illness and eventual death which occurred soon after she gave me the squirrel. The sentiment attached to this ornament served as a screen memory to the reality of her condition. Also disturbing and uncanny is that this crockery ornament seemed to be possessed by a strange daemonic power; gazing back with a life force of its own, the reality is that this object is inanimate and has no soul. The squirrel felt intimately connected to some hidden part of my life, to a childhood secret or terror - an unconscious fear of death. The anxiety is realized when I recall nights lying awake in fear that these ornaments would come alive and commit some unspeakable act, arousing a sense of entrapment and a primal fear of darkness.

## Doll

Kitti Carriker (1998)<sup>170</sup> and Eva- Maria Sims (1996)<sup>171</sup> research clarified the significance the role dolls play in many females' lives and its relevance to the study of the phenomena of the uncanny. *Doll* (Figure 23) a ceramic work inspired by a souvenir from my childhood home, embodies both Carrikers and Sims notions of the strange

<sup>170</sup> Kitti Carriker, *Created in Our Image: The Miniature Body of the Doll as Subject and Object* (London: Associated University Press, 1998).

<sup>171</sup> Eva- Maria Simms, *Uncanny Dolls: Images of Death in Rilke and Freud*, The University of Virginia, 27 2 1996, [http://muse.jhu.edu/journals/new\\_literary\\_history/v027/27.4simms.htm](http://muse.jhu.edu/journals/new_literary_history/v027/27.4simms.htm) (accessed 3 22, 2010).

segue between nostalgia and the uncanny that has been the focus of my inquiry. This doll accompanied me throughout childhood. In early childhood this doll functioned



Figure 23. Lynda Draper *Doll* 2008, porcelaneous stoneware, multiple glaze firings, 21 x 13 x 23 cm

as a form of a transitional object serving as an emotional and physical comforter in the early stages of separation from my mother. Later in childhood this doll became part of play and through the imagination it took on a life of its own. The dolls human characteristics played the part in it becoming an imaginary companion and the keeper of projected female fantasies, secrets, loves, hates and desires. This doll was also a puppet for acting out projected female stereotypes in relation to body image and social/domestic roles such as daughter, mother, carer and teacher. There was a moment in time however when this doll became frustratingly unresponsive to my needs and desires when there came the morbid realization that this doll was lifeless, inanimate and cold. The doll was left behind in late childhood to return in my midlife, conjuring a nostalgia associated with the comforts and securities associated with childhood. This doll however summoned a darker side, returning forgotten childhood beliefs, secrets, neuroses and fears.



The process of remembering, fantasizing and reworking these souvenirs into the ceramic process has assisted in mediating the responses to my experience, putting my anxiety to rest and coming to terms with the transience of life. These behaviours could be identified with Winnicott's Transitional Phenomena; a transitional behaviour of moving between fantasy and reality; these souvenirs and the process of incorporating them into the art process offered a respite until I was able to resolve my grief. The process of confronting, researching and comprehending these personal responses has been challenging but it has been invaluable in giving an insight into the evolution of my practice over a lifetime and opening up ways of thinking about the meaningfulness of things in the context of everyday life. Further images of works that have evolved from my research, which are part of the installation at *Gallerysmith* can be found in Appendix 1 *Home Altar: A Work in Progress*.

While I was in the process of writing the finishing stages of this study I directly confronted my mortality and witnessed the positives of nostalgia. While hospitalized and placed in a high dependency ward, it was among the critically ill and dying that I observed various ways people coped with their pending death. After overhearing many conversations that revolved around people and their families' relationship to their past, I realized that those who filtered the positive and negative aspects of their life through a reflective nostalgia seemed more at ease with the transition from life to death. Others who seemed negative in their reflection of the past seemed more fearful and anxious about their future. These nostalgic images of the past could be seen as a form of 'screen memory', screening not only the negatives of the past but also the impending future. It also could be suggested that their nostalgia is a form of 'Transitional Phenomenon', in these situations assisting in the transition from life to death.

## Conclusion

*Home Altar* is a result of applying to my practice various filters provided by the structure of research. It has allowed specific cultural, psychological and philosophical paradigms to not only give context but also explain many of the phenomena that I was aware of but could not articulate. The process of writing about my experience has been a gradual and challenging process that has involved confronting, researching and comprehending very personal and previously unconscious behaviors and responses. Although my sculptures evolved concurrently with the written research they were created instinctively and in many ways as an escape or form of relief from the constraints of the academic process. Although I remain skeptical about the role of language and theory to succinctly explain the entirety of the art process, contextualizing my work by examining a broad range of art practice, theory and psychoanalysis has been invaluable for it has provided focus, confirmation, structure and insight.

The research has clarified to some extent the connection between memory, nostalgia and the phenomena of the Uncanny in relation to memories and emotions evoked by the souvenirs retrieved from my childhood home. Nostalgia and the uncanny share common ground in the mediation of loss and change for they both exist within our ambiguous relationship to the dualisms of remembering and forgetting; past and present; reality and fantasy; pleasure and pain. At the centre of this relationship, anxiety and a sense of lack prevails. As Arnzen identified ‘nostalgia and the uncanny both live at the junction of the will to interpret and the fear of what will be revealed’.<sup>172</sup> Confronting and exploring my relationship to these souvenirs and the emotional responses they evoked has raised my awareness and modified responses to that which I found distressing. It has also given me an insight into the role souvenirs and my art practice play in the mediation of lack and impermanence.

My research has confirmed that the childhood experience within the material culture of the home can have a profound affect on memory. These spaces and objects accrue emotional investment over time, which can resonate with us our whole life. This notion is supported by the research of psychoanalysts, philosophers, anthropologists, sociologists, visual artists and my personal experience, which suggests that the material

---

<sup>172</sup> Andrew Arnzen, *The Popular Uncanny* (Michigan: UMI Dissertation Services, 2000), 322.

culture of the home can become part of our physical and psychological memory and have a continuing influence on our perceptions and identity. Our connection to the external material world evolves at the very beginning of our consciousness in the stage of separation from the symbiosis of the primary maternal relationship. Biology, cultural values, belief systems and symbolic frameworks coalesce, impacting inner images of self and other. The continuing desire for the lost autonomy of the primary maternal relationship has been identified as a significant part of the unconscious and an underlying force in our behavior. Loss, Lack and desire emerge in the continuing longing for the lost autonomy of this relationship. In a desire for this idyll state we employ various tactics of control, however this underlying feeling of lack remains.

A feeling of loss and lack evoked by the demise of my childhood home and its family unit drove the impulse to collect and remember. Rescued from forgetfulness, the souvenirs from my childhood offered security in their contribution to a personal narrative of the past. However they also reflected the transience of time and are a reminder of mortality. These souvenirs carry with them personal memory and ideologies from a period of time in Australian history. By analyzing the relationship one has with these objects one can keep past values present either by rejecting them or accepting them; it can keep one aware of personal and social transitions that have occurred and how this has shaped perceptions and identity.

My research suggests that the power of involuntary memory could partly explain the nostalgic and uncanny emotional responses evoked by sorting through the contents of my childhood home. This type of memory recall that stems from an emotional origin was responsible for the return of earlier psychological phases, belief systems, unconscious memories and fears. Investing these souvenirs with meaning and memory, and ascribing a life or aura to these objects seems to be an innate part of human nature. The unconscious act of giving inanimate objects a 'soul' relates to Freud's notion of the 'double' a manifestation of the ego as an assurance of survival, an unconscious connection to a repressed fear of death.<sup>173</sup> These souvenirs are a manifestation of self that can continue changing depending on present needs and desires. My research has shown that objects can become a reflection of our own narcissistic projections.

---

<sup>173</sup> Sigmund Freud, *The Uncanny*, trans. David Mc Lintock (London: Penguin, 2003), 142.

Therefore if we are inseparable from the objects of our perceptions, through our reactions we can identify something of ourselves. By imbuing objects with meaning and memory I have attempted to mediate loss and change through the transitional stages of life to ultimately try to create a way of controlling the inevitable final separation of death.

My initial reaction to the demise of my childhood home was a reflective nostalgia which offered a respite and the illusion of control within a sense of estrangement and transition. Cognitive psychologist John Mace (2007) assisted in identifying that these nostalgic images conjured by the souvenirs, were a form of screen memory, screening not only past childhood anxiety but also the reaction to the unease associated with the loss of my childhood home. I view nostalgia as an innate human psychological response, a marker of deeper fears and anxiety, and a reaction to personal and historical change. While nostalgia conceals fear and distorts reality it is part of the process of memory and plays a role in our psychology. This selective memory may be a way of dealing with trauma experienced in the past and resolving fear and displacement in the present. Nostalgia can be linked to Winnicott's notion of Transitional Phenomena, for nostalgic memory serves to assist in dealing with loss and change. The process of remembering, reliving, fantasizing, dreaming and the integration of the past, present and future can provide a means to adapt to a reality that may be confronting. This way of negotiating the past gives respite and a sense of safety in a time of need. Although aware of the negative aspects of nostalgia, studies have shown it can serve as positive behaviour in times of threat and anxiety.

When remembering the past emotional, personal, factual experience and history tend to be conflated. One's wishes, fantasies, beliefs, fears and expectations can deflect attention towards certain features and away from others. These objects from my childhood hold clues about the past; in remembering I may not be producing a totally accurate copy of the past but they remain important to our understanding of the semblance of my life by establishing links between past, present and future. These objects that I have collected from my family home have changed meaning with the passing of time, reflecting change and restoring a sense of continuity. They not only

assisted in my reconstruction of the past but also gave an insight into understanding the power of material culture in life's journey.



Figure 24. Lynda Draper, selection of works *Home Altar* 2010, porcelainous stoneware, multiple glaze firings dimensions variable.

## Appendix 1

### Home Altar: A work in Progress (selected exhibitions)

#### 2006 Wonderland Series

Works from this series have won the sass&bide /COFA Art Award and were installed in the store from November 2006 to April 2007; formed the solo exhibition at Stella Downer Fine Art 2006; been selected as a finalist in the Woollahra Small Sculpture Prize 2007; received a merit award at the Callen Art prize, Cowra Regional Gallery; became part of the IAC Collection, FLICAM Museum, Fuping China and exhibited 2009 July 28 – Aug 9 in 'Ivy Troupes' a group exhibition curated by Melissa Loughnan, acga Gallery, Federation Square, Melbourne.



Figure 25. Lynda Draper *Wonderland* 2006, 18x15x13cm, porcelainous stoneware, multiple glaze firings

**Sass&bide/COFA Art Award** - sass&bide Installation Nov 2006- April 2007.  
The winning 5 works:



Figure 26 & 27 Lynda Draper *Wonderland* sass&bide 2007 Sydney, photograph Mark Draper



Figure 28 & 29. Lynda Draper *Wonderland* sass&bide 2007 Ceramic Photographer Mark Draper





Figure 30. Lynda Draper *Wonderland* sass&bide 2007 17 x 16 x 15 cm photograph Mark Draper

**Bloodlines: The Art of the Horse 2007- 2009**

Curated by Peter Fay. Three works selected one painting and two ceramic works



Figure 31. *Dream Pony* 2006, Hand built porcelainous stoneware, multiple glaze firings, 13 x 20 x 12 cm



Figure 32. Lynda Draper, *Island Dream* 2006, hand built porcelainous stoneware, multiple glaze firings  
9 x 9 x 8 cm

**Gallerysmith Gallery 2- Kangaroo**

2008 September – November

Figure 33. Lynda Draper *Kangaroo* Single work installed on a shelf in gallery 2



Figure 33. Lynda Draper *Kangaroo* 2008, hand built porcelaneous stoneware, multiple glaze firings, 19 x 17 x 10 cm

**Wollongong City Gallery 30<sup>th</sup> Anniversary Exhibition**  
November 2008 – March 2009 Installation of nine works in gallery.



Figure 34. Lynda Draper *St Joseph* 2007, hand built porcelaneous stoneware, multiple glaze firings, 28 x 12 x 13 cm



Figure 35. Lynda Draper *Koala* 2008, hand built porcelainous stoneware, multiple glaze firings, 14 x 16 x 13 cm



Figure 36. Lynda Draper, *Budgie* 2009, hand built porcelainous stoneware, multiple glaze firings, 14 x 23 x 16 cm



Figure 37. Lynda Draper *Swan* 2007, hand built porcelainous stoneware, multiple glaze firings, 13 x 20 x 12



Figure 38. Lynda Draper, *Doe* 2007, hand built porcelainous stoneware, multiple glaze firings, 13 x 20 x 12 cm



Figure 39. Lynda Draper *Cat* 2007, hand built porcelainous stoneware, multiple glaze firings, 20 x 21 x 12 cm



Figure 40. Lynda Draper *Rabbit* 2008, hand built porcelainous stoneware, multiple glaze firings, 18 x 5 x 16 cm



Figure 41. Lynda Draper *Doll* 2008 hand built porcelainous stoneware, multiple glaze firings, 21 x 13 x 23 cm





Figure 42. Lynda Draper, *Rabbit* 2009, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 14 x 20 x 12 cm

**White Heat: Social, Political, Cultural Issues**  
2009 June - July Manly Art Gallery and Museum  
Installation of 5 works



Figure 43. Lynda Draper *Suburban Dreaming* 2008 Photograph Mark Draper

**Stella Downer Fine Art** Ceramics exhibition in conjunction with the **Ceramics Triennale 09**. July 7- 26 'Mary' acquired by the National Gallery of Australia



Figure 44. Lynda Draper, *Mary* 2009 hand built porcelainous stoneware, multiple glaze firings, 38 x 14 x 14



Figure 45. Lynda Draper *Owl* 2009, hand built porcelainous stoneware, multiple glaze firings, 26 x 20 x 12 cm



Figure 46. Lynda Draper *Squirrel* 2009, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 26 x 20 x 12 cm Photograph Lynda Draper

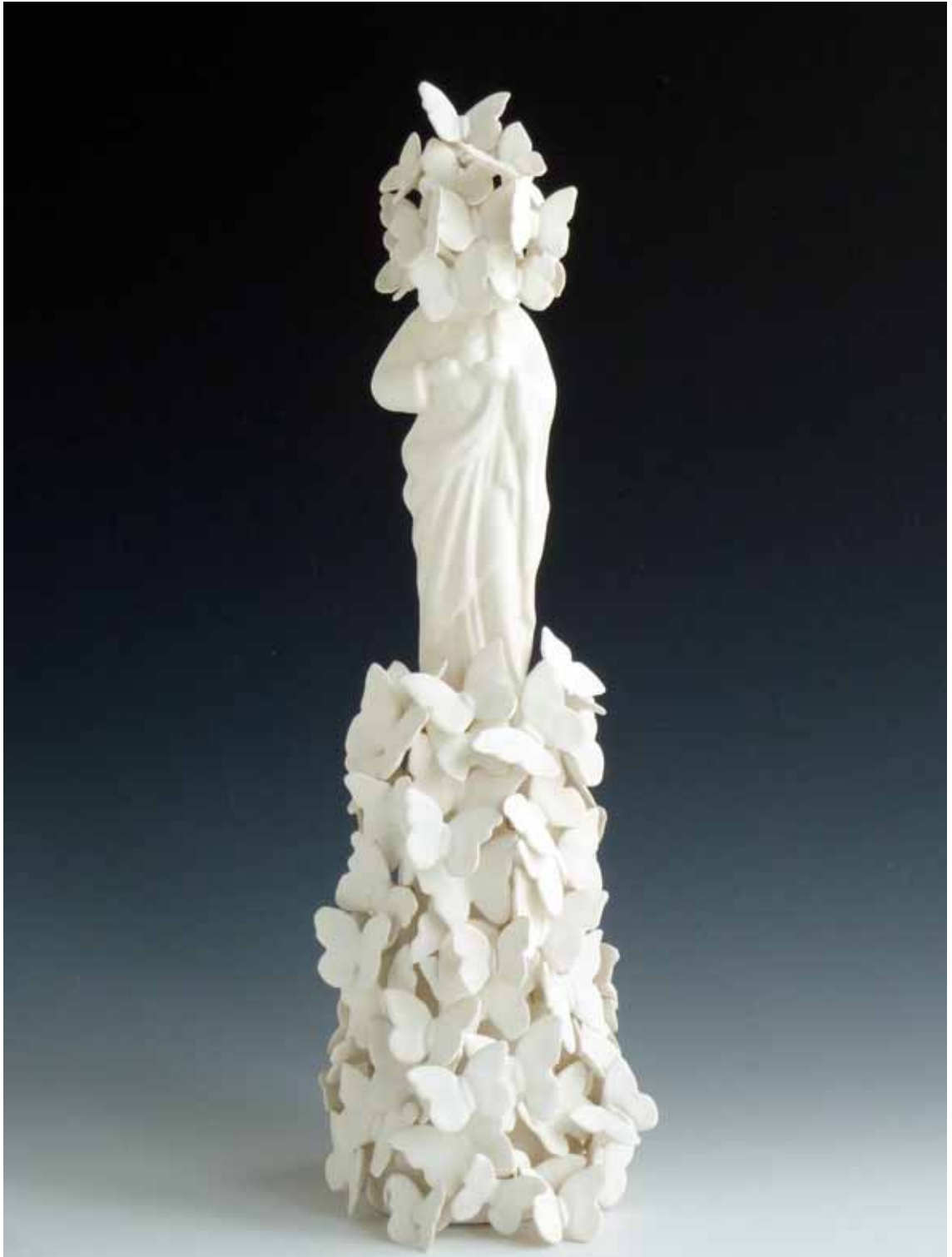


Figure 47. Lynda Draper *Rabbit* 2009, hand built porcelainous stoneware, multiple glaze firings, 42 x 25 x 20 cm

**Others**



Figure 48. Lynda Draper, selection of works *Home Altar* 2010 ceramic, dimensions variable



49. Lynda Draper *Jesus*, 2010, hand built porcelainous stoneware, multiple glaze firings, 48 x 14 x 14 cm





50. Lynda Draper, *Mary* 2010, hand built porcelainous stoneware, multiple glaze firings, 48 x 16 x 16 cm



51. Lynda Draper. Jesus II, hand built porcelainous stoneware, multiple glaze firings, 48 x 14 x 14 cm



52. Lynda Draper. *Rabbit* 2009, hand built porcelain stoneware, multiple glaze firings, 35 x 24 x 19 cm



53. Lynda Draper. *Caravan* 2010, hand built porcelain stoneware, multiple glaze firings, 15 x 19 x 12 cm



Figure 54. Lynda Draper *Swan* 2010, hand built stoneware, multiple glaze firings, 24 x 25 x 16 cm



Figure 55. Lynda Draper *Gnome* 2010, hand built porcelainous stoneware, multiple glaze firings, 14 x 26 x 14 cm



Figure 56. Lynda Draper *White Elephant* 2010, porcelainous stoneware, multiple glaze firings, 24 x 22 x 12 cm



Figure 57. Lynda Draper *Kangaroo* 2010, porcelainous stoneware, multiple glaze firings, 30 x 24 x 20 x 10 cm



Figure 58. *Mermaid* 2009, porcelain stoneware, multiple glaze firings, polymer clay, 33 x 13 x 13 cm

Figure 59. Lynda Draper selection of works *Home Altar* 2010, porcelain stoneware, multiple glaze firings, polymer clay, dimensions variable





## Appendix 2

### Professional Achievements During MFA

#### Awards/Prizes

- 2008 **Planex Scholarship COFA UNSW**
- 2007 **Callen Art Prize**, Cowra Regional Gallery, Merit Award
- 2006 Elected member of the **International Academy of Ceramics**
- 2006 **sass & bide – COFA Art Award**, winner

#### Acquisitions

- 2009 **National Gallery of Australia**, Canberra
- 2008 IAC Collection, **FLICAM Museum**, Fuping China
- 2006 **Shepparton Art Gallery**, Victoria

#### Solo Exhibition

- 2010 **Home Altared**, Shepparton Art gallery
- 2010 **Home Altar**, Gallerysmith, Melbourne
- 2006 **Wonderland**, Stella Downer Fine Art. Sydney

#### Group Exhibitions

- 2009 July 28 – Aug 9 – **Ivy Troupes**, Group exhibition curated by Melissa Loughnan, acga Gallery, Federation Square, Melbourne.
- 2009 June 12 – July, **White Heat: Social, Political, Cultural issues**, Manly Art Gallery and Museum
- 2009 July 7- 26. Stella Downer Fine Art, ceramics exhibition in conjunction with **Ceramics Triennale 09**.
- A work from the exhibition 'Mary' purchased by the National Gallery of Australia, Canberra.
- 2007-2009 **Bloodlines: Art of the Horse**, curated by Peter Fay, toured NSW & VIC regional Australian Galleries
- 2008 **Salute**, curated by Janet Mansfield, Fusions Gallery, Brisbane

- 2008 Nov- 2009 March, Installation of 9 works in **Wollongong City Gallery 30th Anniversary Exhibition** curated by Craig Judd & Rob Howe
- 2008 Sep- Nov, **Kangaroo**, Installation Gallery 2, Gallerysmith , Melbourne
- 2008 **Rebirth**, Gallerysmith, Melbourne
- 2008 **IAC Members Exhibition**, Qujaing exhibition centre, Xian, China
- 2008 **Melbourne Art Fair**, Royal exhibition Building, Melbourne
- 2007 **Woollahra Small Sculpture Prize**, Finalist
- 2007 **Celebration** curated by Prue Venerables Manly Art Gallery, Sydney.
- 2006 **Sidney Myer Fund International Ceramic Award**, Shepparton
- 2006 Clay Statements, **Verge – 11<sup>th</sup> National Ceramics Conference. Qld**
- 2006 Crust – **Gold Coast Art Gallery travelling Exhibition**
- 2006 Sass & bide Art Award, **COFA Space, Sydney**

### **Publications**

- 2009 Conference **Paper Past in the Present** , Lynda Draper presentation Australian Ceramics Triennale 09, published on Craft Australia Website, Issue 44 August 2009.  
[www.craftaustralia.org.au](http://www.craftaustralia.org.au)
- 2009 Object 59 October **Seven 21<sup>st</sup> Century Ceramists** p 10
- 2009 **White heat: Social, Political, Cultural Issues** catalogue essay by Julie Batholomew
- 2009 **Fluidity, Shift and Bloom: Understandings of an Oceanic Sublime in an Age of Ecological Collapse** Conference paper presented at the 2009 Venice Biennale, The International Journal of the Arts in Society, 2009. 95-108.
- 2009 **500 Ceramic Sculptures: contemporary practice**, Suzanne Tourtillott, Lark books, New York/ London.
- 2008 **Wonderland & the Irony of Memory** by Roderick Bamford, Ceramics Art & Perception. # 73
- 2007 **Bloodlines: art and the Horse** catalogue curated by Peter Fay, published by Hawksbury Regional Gallery p 22
- 2007 **Celebration**, Prue Venerables, catalogue essay, Manly Art Gallery & Museum
- 2007 Dobrijeuch, Fiona Edmonds. **Cakes, Dolls and Dreaming: Affect and the Past in Australian Contemporary Practice. Past in the present.** Glasglow: International Conference Glasgow School of Art, 2007.

- 2006 **54<sup>th</sup> Premio Faenza**, Lynda Draper, *Ceramics Art & Perception*, # 62
- 2006 **Clay STATEments**, *Ceramics Art and Perception*, article by Patsy Hely.
- 2006 **Crust**, Exhibition Catalogue by Steven Baxter

## List of Illustrations

### Introduction

Figure 1. *My Childhood Home*, 1957- 2007. Image credit: 1957 Photographer Unknown

Figure 2. *Souvenirs from childhood home*, 2007. Image credit: Lynda Draper

### Chapter 1

Figure 3. Mikala Dwyer, *Untitled* (Detail), Primavera installation, 1992, mixed media. Image Credit: Courtesy of Museum of Contemporary Art Sydney

### Chapter 2

Figure 4. Rachael Whiteread, *House* 1993- 1994, cast concrete. Image credit: Margaret Inversen, *Beyond Pleasure: Freud, Lacan, Barthes* (Pennsylvania: Pennsylvania Press, 2007), 29.

Figure 5. *My Childhood Home*, 1957. Image Credit : photographer unknown

### Chapter 3

Figure 6. *Souvenirs from Childhood*, Image credit: Lynda Draper

Figure 7. Lou Hubbard *Drill* (Video Still) 2008 DVD, 11 minutes

Figure 8. Lou Hubbard *Department* (Video Still) 2007, DVD 8.5 minutes

Figure 9. Lou Hubbard *Hack* (Video Still) 2006, DVD 6.9 minutes. Image Credit: Courtesy of Artist and Sarah Scout Gallery Melbourne. Museum of Contemporary Art Gift of Henry Ergas, 2009.

Figure 10. *A Home Altar in Mexico*, A nacimiento for the Christmas Holidays in the home of Paula Sanchez. Image credit: Photographer Dana Salvo 1997

Figure 11. *Grave Site in Wombarra Cemetery*, 2008, Wollongong NSW Australia. Image credit Lynda Draper

Figure 12. *Plastic bunny from childhood*, 2006. Image credit: Lynda Draper

Figure 13. Lynda Draper, *Wonderland*, 2006, hand built porcelaneous stoneware, multiple glaze firings, 18 x 15 x 13 cm . Image credit: Lynda Draper

Figure 14. *Souvenirs from childhood home*. Image credit: Lynda Draper 2007

Figure 15. *Souvenirs from childhood home*. Image credit: Lynda Draper 2007

#### **Chapter 4**

Figure 16. *Childhood Home*, 1957. Image credit: Photographer unknown

Figure 17. *Artifacts from Thirroul home*. Image credit: Photographer Lynda Draper.

Figure 18. Lynda Draper, *Untitled*, 1993, ceramic and Wax 4 x 3 x 4 m. Image Credit: Ian Hobbs.

Figure 19. Lynda Draper, *Still Life*, 2003, series from Thirroul Home, ceramic, Collection of the International Museum of Ceramics, Faenza, Italy.

Figure 20. Lynda Draper, *St Joseph*, 2007, hand built porcelaneous stoneware, multiple glaze firings, 28 x 12 x 13 cm. Image credit: Lynda Draper.

Figure 21. *Souvenirs from childhood*. Image credit Lynda Draper

Figure 22. Lynda Draper, *Squirrel*, 2009, hand built porcelaneous stoneware, multiple glaze firings. Image credit: Lynda Draper

Figure 23. Lynda Draper, *Doll*, 2008, hand built porcelainous stoneware, multiple glaze firings, 21 x 13 x 32 cm. Image credit: Lynda Draper

### **Conclusion**

Figure 24. Lynda Draper, selection of works *Home Altar*, ceramic, dimensions variable. Image credit: Lynda Draper

### **Appendix I: A work in Progress**

Figure 25. Lynda Draper, *Wonderland*, 2006, hand built porcelainous stoneware, multiple glaze firings, 18x15x13cm Image credit: Lynda Draper

Figure 26, 27, 28, 29, 30. Lynda Draper, *Installation sass&bide* -November 2006-April 2007. Image credit: Mark Draper

Figure 31. Lynda Draper, *Dream Pony*, 2006, hand built porcelainous stoneware, 13 x 20 x 12 cm. Image Credit: Lynda Draper

Figure 32. Lynda Draper, *Island Dream*, 2006, hand built porcelainous stoneware, multiple glaze firings, 9 x 9 x 8 cm. Image credit: Lynda Draper

Figure 33. Lynda Draper, *Installation Kangaroo Gallerysmith, Melbourne*, 2008, hand built porcelainous stoneware, multiple glaze firings, 19 x 17 x 10 cm. Image credit: Lynda Draper

Figure 34. Lynda Draper, *St Joseph*, 2007, hand built porcelainous stoneware, multiple glaze firings, 28 x 12 x 13 cm. Image credit: Lynda Draper

Figure 35. Lynda Draper, *Koala*, 2008, hand built porcelainous stoneware, multiple glaze firings, 14 x 16 x 13 cm. Image credit: Lynda Draper

Figure 36. Lynda Draper, *Budgie*, 2009, hand built porcelainous stoneware, multiple glaze firings, 14 x 23 x 16 cm. Image credit: Lynda Draper

Figure 37. Lynda Draper, *Swan*, 2007, hand built porcelainous stoneware, multiple glaze firings, 13 x 20 x 12 cm. Image credit: Lynda Draper

Figure 38. Lynda Draper, *Doe*, 2007, hand built porcelainous stoneware, multiple glaze firings, 13 x 20 x 12 cm. Image credit: Lynda Draper

Figure 39. Lynda Draper, *Cat*, 2007, hand built porcelainous stoneware, multiple glaze firings, 20 x 21 x 12cm. Image credit: Lynda Draper

Figure 40. Lynda Draper, *Rabbit*, 2008, hand built porcelainous stoneware, multiple glaze firings, 18 x 15 x 16 cm. Image credit: Lynda Draper

Figure 41. Lynda Draper, *Doll*, 2008, hand built porcelainous stoneware, multiple glaze firings, 21 x 13 x 23 cm. Image credit: Lynda Draper

Figure 42. Lynda Draper, *Mini Rabbit*, 2009, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 14 x 20 x 12 cm. Image credit: Lynda Draper

Figure 43. Lynda Draper, *Suburban Dreaming*, 2008, installation of 5 works Manly Art Gallery, 2008. Image credit: Mark Draper

Figure 44. Lynda Draper, *Mary*, 2009, hand built porcelainous stoneware, multiple glaze firings, 38 x 14 x 14cm. Image credit: Lynda Draper

Figure 45. Lynda Draper, *Owl*, 2009, hand built porcelainous glaze firings, multiple glaze firings, 26 x 20 x 12 cm. Image credit: Lynda Draper

Figure 46. Lynda Draper, *Squirrel* 2009, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 2009, 26 x 20 x 12 cm. Image credit: Lynda Draper

Figure 47. Lynda Draper, *Rabbit*, 2009, hand built porcelainous stoneware, multiple glaze firings, 18 x 15 x 16 cm. Image credit: Lynda Draper

Figure 48. Lynda Draper, selection of works *Home Altar*, 2010, mixed media, dimensions variable. Image credit: Lynda Draper



Figure 49. Lynda Draper, *Jesus I*, 2009, hand built porcelainous stoneware, multiple glaze firings, 48 x 14 x 14 cm. Image credit: Lynda Draper

Figure 50. Lynda Draper, *Mary*, 2009, hand built porcelainous stoneware, multiple glaze firings, 48 x 16 x 16 cm

Figure 51. Lynda Draper, *Jesus II*, 2009, hand built porcelainous stoneware, multiple glaze firings, 48 x 14 x 14 cm. Image credit: Lynda Draper

Figure 52. Lynda Draper, *Rabbit I*, 2009, hand built porcelainous stoneware, multiple glaze firings, 35x 24 x 19 cm. Image credit: Lynda Draper

Figure 53. Lynda Draper, *Caravan*, 2010, hand built porcelainous stoneware, multiple glaze firings, 15 x 19 x 12 cm. Image credit: Lynda Draper

Figure 54. Lynda Draper, *Swan*, 2010, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 24 x 25 x 16 cm. Image credit: Lynda Draper

Figure 55. Lynda Draper, *Gnome*, 2010, hand built porcelainous stoneware, multiple glaze firings, 14 x 26 x 14 cm. Image credit: Lynda Draper

Figure 50. Lynda Draper, *White Elephant*, 2010, hand built porcelainous stoneware, multiple glaze firings, synthetic, 24 x 22 x 12 cm. Image credit: Lynda Draper

Figure 51. Lynda Draper, *Kangaroo*, 2010, hand built porcelainous stoneware, multiple glaze firings, 30 x 24 x 20 x 10 cm. Image credit: Lynda Draper

Figure 52. Lynda Draper, *Mermaid*, 2010, hand built porcelainous stoneware, multiple glaze firings, polymer clay, 33 x 13 x 13 cm. Image credit: Lynda Draper

Figure 53. Lynda Draper, selection of works *Home Altar*, 2010 mixed media, variable sizes. Image credit: Lynda Draper

## Bibliography

Allon, Fiona. "The Nuclear Dream: Lucas Heights and Everyday Life in the Atomic Age." In *The Beasts of Suburbia: Reinterpreting Cultures in the Australian Suburbs*, edited by Chris Healy and Chris Mc Auliffe Sarah Ferber, 47. Melbourne: Melbourne University Press, 1994.

*Ancestor Worship* . Dec 27, 1998.  
<http://www.pantheon.org/articles/a/ancestorworship.html> (accessed Jan 14, 2010)

Answers.com. *Animism*. Oxford University Press. 2010.  
<http://www.answers.com/topic/animism> (accessed 2 15, 2010).

Arndt Jamie, Constantine Sedikides Tim Wildschut, and Clay Routledge. "Nostalgia, Present, and Future." *Current Directions in Psychological Science* (Blackwell), October 2008: 304-307.

Arnzen, Andrew. *The Popular Uncanny*. Michigan: UMI Dissertation Services, 1999.

Atfield, Judy. *Wild Things: The Material Culture of Everyday Life*. Oxford & New York: Berg, 2000.

Bachelard, Gaston. *Poetics of Space*. Boston, Massachusetts: Beacon Press, 1994.

Balswick O Jack , Pamela Ebstyne King, Kevin.S. Reimer. *The Reciprocating Self: Human Development in Theological Perspective*. InterVarsity Press, 2005.

Barkley, Glen. *Making it New: Focus on Contemporary Art*. Sydney: MCA, 2009.

Barrett, Terry. *Why is that Art*. New York: Oxford University Press, 2008.

Baudrillard, Jean. *Postmodern Culture*. Edited by Hal Foster. London, Sydney: Pluto Press, 1986.

—. *The System of Objects*. London; New York: Verso, 1996.

Benjamin, Walter. *Illuminations*. New York: Random House, 1988.

Beyerstein L Barry, James R. P. Ogloff. *Hidden Memories: Fact or Fantasy?* Commission for Scientific Medicine and Mental Health. 2007.  
[www.srmhp.org/archives/hidden-memories.html](http://www.srmhp.org/archives/hidden-memories.html) (accessed 10 20, 2009).

Bird, Jon. "Dolce Domum." In *Rachael Whiteread*, by John Lingwood, edited by John Lingwood. London: Phaidon Press, 1995.

Bocock, Robert. *Consumption*. London: Routledge, 1993.

Bovm, Svetlana. *The Future of Nostalgia*. New York: Basic Books, 2001.

Burgin, Victor. *In Different Spaces: Place and Memory in Visual Culture*. California: University of California Press, 1996.

Byatt, A S. "Memory and Making Fiction." In *Memory*, edited by Patricia Fara and Karalyn Patterson, 53. Cambridge: Cambridge Press, 1998.

Carriker, Kitti. *Created in Our Image: The Miniature Body of the Doll as Subject and Object*. London: Associated University Press, 1998.

Carrol, Robert. "Memory." *The Skeptics Dictionary*. 1994-2009.  
[www.skeptdic.com/memory.html](http://www.skeptdic.com/memory.html) (accessed 03 55, 2009).

Celant, Germano. *Tony Cragg*. Thames & Hudson, 1996.

Changing Minds. *Phantasy vs Fantasy*. 2002- 2009.  
[http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy\\_fantasy.htm](http://changingminds.org/disciplines/psychoanalysis/concepts/phantasy_fantasy.htm)  
 (accessed 11 9, 2009).

Cixous, Helene. "Fiction and its Phantoms: A reading of Feuds Das Unheimlich." *New Literary History*, 1976: 525.

Clemons, Mark A. "Thesis, ED473727 Transitional Objects in Adult life: A process of continuous relatedness to the outside World." *ERIC Educational Resources Information Centre*. 2002. [www.eric.ed.gov:80/ERICWebPortal/resources/html](http://www.eric.ed.gov:80/ERICWebPortal/resources/html) (accessed 11 15, 2009)

*Concise Oxford English Dictionary*. Oxford University Press, 2004.

D'Alleva, Anne. *Methods and Theories of Art History*. London: Laurence King Publishing, 2005.

Davis, Fred. *Yearning for yesterday: A Sociology of Nostalgia*. New York: Free Press, 1979.

Dicenso, James J. *Symbolism and Subjectivity: A Lacanian Approach to Religion*. Jan 1994. <http://www.jstor/stable/1203614> (accessed Jan 14, 14).

Dobrijevic, Fiona Edmonds-. "Cakes, Dolls and Dreaming: Affect and the Past in Australian Contemporary Practice." *Past in the present*. Glasglow: International Conference Glasgow School of Art—. "Fluidity, Shift and Bloom: Understandings of an Oceanic Sublime in an Age of Ecological Collapse." *The International Journal of the Arts in Society*, 2009. 95-108.

Dolar, Mladen. "I Shall be with you on your Wedding Night: Lacan and the Uncanny." *October* 58, no. Autumn (1991): 5-23.

Dowe, Draaisma. *Metaphors of Memory: A History of ideas about the mind*. Cambridge University Press.

Draper, Lynda. "Conference Presentations 'Past in the Present' Australian Ceramics triennale 2009." Vers. Issue 44. *Craft Australia*. August 2009. [www.craftaustralia.org.au](http://www.craftaustralia.org.au)

Dwyer, Mikala. *Cubby House*. Sydney: MFA COFAUNSW Thesis, 2003.

Dwyer, Mikala. "Untitled ." Primavera - Museum of Contemporary Art. *Mikala Dwyer*. Sydney: MCA, 2000.

Engle, Lars. "The Political Uncanny: The Novels of Nardine Gordimer." *Yale Journal of Criticism* 2, no. 2 (1989)

Freud, Sigmund. *Screen Memories* . Vol. 3, in *In Different Places- Place and Memory in Visual Culture*, by Victor Burgin, 224. California: University of California Press, 1996.

Freud, Sigmund. "The Pleasure Principle." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, by Sigmund Freud, 38. London: The Hogarth Press .

Freud, Sigmund. "The Psychology of Everyday." In *In/Different Places- Place and Memory in Visual Culture*, by Victor Burgin, 222. California: University of California Press, 1996.

Freud, Sigmund. *The The Uncanny (1919)*. Translated by James Strachery. Harmondsworth: Penguin, 1985.

—. *The Uncanny [Das Unheimliche]*. Edited by James Strachey. London: Hogarth Press, 1955.

—. *The Uncanny*. The Standard Edition of the complete Psychological Works of Sigmund Freud. Translated by James Strachey. London: Hogarth Press, 1964.

—. *The Uncanny*. Edited by Julie Rivkin and Michael Ryan. New York: Blackwell, 1998.

—. *'The 'Uncanny' Collected Papers*. Translated by James Strachey. London: Hogarth Press, 1956.

Freud, Sigmund. *The Uncanny*. Edited by Adam Phillips. New York: Penguin Group, 2003.

—. *The Uncanny*. Translated by David Mc Lintock. London: Penguin, 2003.

Haughton, Haugh. "Introduction ." In *The Uncanny*, by Sigmund Freud, edited by Adam Phillips, translated by David McLintock. New York: Penguin Group, 2003.

Fulluga, Dino. *Modules on Lacan: On the Gaze*. November 28, 2003.  
[http://www.purgue.edu/guide to theory/psychoanalysis/lacangaze.html](http://www.purgue.edu/guide%20to%20theory/psychoanalysis/lacangaze.html).

Gaston, Bachelard. *Poetics of Space*. Beacon Press, 1994.

Gibbons, Joan. *Contemporary Art and Memory: Images of Recollection and Remembrance*. I.B.Tauris, 2007.

Glen, Barkley. *Making it New: Focus on Contemporary Australian Art*. Sydney, NSW: Museum of Contemporary Art, 2009.

Gray, R. "Freud and the Literary Imagination; lecture notes "The Uncanny"." *German390/comp.Lit.396/Engl363/CHD*. 11 08, 2008.  
<http://courses.washington.edu/freudlit/uncanny.Notes.html> (accessed 10 10, 2009).

Greenacre, P. *Pschoanalytic Study of the Child*. 1969.  
Groinick A Simon, Leonard Barkin & Werner Muensterberger, ed. *Between reality and Phantasy: Transitional Objects and Phenomena*. New York: Aronson, 1978.

Gronlick .A Simon, Leonard Barkin and Werner Muensterberger, ed. *Between Reality and Fantasy*. New York: J. Aronson, 1978.

Guimaraes, Alan G Hefner and Virgilio. "Animism." *the Mystica*. 1 17, 2010.  
[www.themystica.com/mystica/articles/a/animism.htm](http://www.themystica.com/mystica/articles/a/animism.htm) (accessed 1 20, 2010).

Gutierrez, Ramon A. *Home Altars of Mexico* . 1 st edition. Albuquerque: University of New Mexico Press, 1997.

Hutcheon, Linda. *Irony, Nostalgia and the Post Modern*. Edited by Marc Plamondon. O1 19, 1998. [www.library.utorontocd/ute/criticism/html](http://www.library.utorontocd/ute/criticism/html) (accessed 10 5, 2009).

Hutton, Neve. "A Brief History of the Sutherland Shire." *Sutherland Shire Council*. Sutherland, October 2000.

Hyldreth, Damon. *Mythologies*. 2008. [www.damonart.com/myth\\_uncanny.html](http://www.damonart.com/myth_uncanny.html) (accessed 1 09, 2009).

Inversion, Margaret. *Beyond Pleasure: freud, Lacan, Barthes*. Pennsylvania : Pennsylvania State University Press, 2007.

Iversen, Margaret. *Beyond Pleasure: Freud, Lacan, Barthes*. Pennsylvania: The pennsylvania State University Press, 2007.

Jameson, Fedric. "Nostalgia for the Present." *South Alantic Quarterly* 88, no. 2 (1989): 517-537.

Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1991.

Jankelevitch, Vladimir. *L'Irreversible et la Nostagie*. Paris: Ilmmarion, 1983.

Jean, Baudrillard. *the System of Objects*. Verso, 1996.  
—. *The System of Objects*. Verso, 1996.  
—. *The System of Objects*. London & New York: Verso, 2005.

Jentsch, Ernst. "On the Psychology of the Uncanny."  
[www.cpmg.org.br/artsgos/onthe\\_psychology\\_of\\_the\\_uncannypdf](http://www.cpmg.org.br/artsgos/onthe_psychology_of_the_uncannypdf).

Juliet, Mitchell. *The Selected Melanie Klein*. Harmonsworth: Penguin, 1986.

Jung, Carl G. *Man and his Symbols*. London: Juniper Books, 1964.

Jung, C.G. *Memories, Dreams, Reflection*. England: Random House, 1963.

"KDictAPI, Pro Multi- Dictionary Tool. Definition:Screen Memory."  
*HydroponicSearch.com-Explore the Science of Hydroponics*. 2007.  
[www.hydroponicsearch.com/...screen%20](http://www.hydroponicsearch.com/...screen%20) (accessed 03 25, 2009).

Kelly, Mike. *The Uncanny*. Liverpool: TATE Liverpool, 2004.

Klee, Thomas. *Thomas Klee, Ph.D.* 2000-2007.  
<http://www.objectrelations.org/index.html> (accessed January 20, 2010).

Klein, Melanie. *Envy and Gratitude and Other Works*. London: Karmac Books, 1975.

Koffman, Sarah. *Freud and Fiction*. Cambridge: Northeastern University Press, 1991.

Lacan, Jacques. *Ecrits: A Selection*. Translated by Travistock Publication. London: Travistock/ Routledge, 2001.

Lacan, Jacques. "L' Angoisse ." In *The Architectural Uncanny: Essays in the Modern Uncanny*, by Anthony Vidler, 223- 225. Cambridge: The MIT Press, 1992.

Lacan, Jaques. "Lacan and the Discourse on the Other." In *Lacan and the Discourse on the Other in Speech and Language*, by Anthony Wilden, translated by Anthony Wilder, 166. Baltimore: James Hopkins University Press, 1981.

Lane, Jeremy F. "Towards a Poetics of Consumerise: Gaston Bachelard's 'Material Imagination'." *and Narratives of Post-War Modernisation*. SAGE. 01 17, 2006.  
<http://frc.sagepub.com/cgi/content/abstract/17/1/19> (accessed 10 22, 2009 ).

Ligwood, James, ed. *House: Rachael Whiteread*. London: Phaidon Press, 1995.

Lingwood, John. *House*. Edited by John Lingwood. London: Phaidon Press, 1995.

Lopez, Shane J. *Positive Psychology*. London: Sage, 2007.



Mace, John H. *Involuntary Memory*. Oxford: Blackwell publishing, 2007.

Marvell, May Leon. "Brownyn Pattern/ Cecilia Clarke." *Art + Text*, no. 45 (May 1993): 79.

Massey, Doreen. "Space- Time and the politics of location." In *House: Rachael Whiteread*, edited by James Lingwood, 43. London: Phaidon Press, 1995.

Mauries, Patrick. *Cabinets of Curiosities*. London: Thames & Hudson, 2002.  
—. *Cabinets of Curiosities*. London: Thames & Hudson, 2002.

McMahon, Linnet. *Handbook of Play Therapy*. New York: Routledge, 1992.

Merleau-Ponty, Maurice. *The Phenomenology of Perception*. Translated by Collin Smith. London: Routledge, 1989.

Merriam-Webster. *Uncanny*. 2009. <<http://www.merriam-webster.com/dictionary/uncanny> (accessed December 30, 2009).

Michael, Arnzen. *The Popular Uncanny*. Michigan: UMI Dissertation Services, 1999.

Michael, Linda. *Mikala Dwyer*. Sydney: Museum of Contemporary Art, 2000.

Mirriam-Webster Online Dictionary. *Nostalgia*. 2010. <http://www.merriam-webster.com/dictionary/nostalgia> (accessed January 23, 2010).  
—. *Souvenir*. 2010. [www.merriam-webster.com/dictionary/souvenir](http://www.merriam-webster.com/dictionary/souvenir) (accessed January 23, 2010).

Mitchell, Juliet. "Memory and Psychoanalysis." In *Memory*, edited by Patricia Fara and Karalyn Patterson, 100. Cambridge: Cambridge University Press, 1998.

Mitchelle, Juliet. *The Selected Melanie Klein*. Marmonsworth: Penguin, 1986.

Mull, Martin. *Painings, Drawings and Worlds*. Boston: Journey Editions, 1995.

Mullins, Charlotte. *Rachael Whiteread*. London: TATE Publishing, 2004.

Nairne, Sandy. *Art Now: Interviews with Modern Artists*. London: Continuum, 2002.

Nicholas, Royal. *The Uncanny*. Manchester: Manchester University Press, 2003.

Ogden, Thomas H. "On potential Space." *Psychoanalytic Electronic: The International Journal of Publishing Psychoanalysis*. 2010. <http://www.pep-web.org/document.php?066.0129a> (accessed January 9, 2010).

Onfray, Michael. *The Atheist Manifesto*. Melbourne: Melbourne University Press, 2005.

Patterson, Fara Patricia and Karalyn. *Memory*. Cambridge: Cambridge University Press, 1998.

Patterson, Patricia Fara and Karalyn, ed. *Memory*. Cambridge University Press, 1998.

Perkins, Karey. "The "Uncanny" as a defining feature of Narrative: Coincidence as both Familiar and Mysterious." *The Perkins Portals*. 2002. <http://www.kareyperkins.com/papers/uncanny.html> (accessed Dec 1, 2009).

"Phantasy vs Fantasy." *Changng Minds.Org*. Syque. 2002-2009. Changing Minds.org/disciplines/psychoanalysis/concepts/Phantasy-fantasy.htm (accessed 11 09, 2009).

Proust, Marcel. *Swanns Way*. Edited by Drew Silver. Devon: Dover.Thrift. Editions, 2002.

R.Gross, Jennifer. "Rememberance of Things Present." In *The Art of Rachel Whiteread*, edited by Chris Townsend, 35. London: Thames and Hudson, 2004.

Rabinovitch, Celina. *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art*. Colorado: Westview Press, 2004.

Rabinovitch, Louise E Bourgeois and Celina. "Surrealism and the Sacred: Celina Rabinovitch." *A Journal of Literature, Arts and Culture* (Cerise Press) 1, no. 1 (2009).

*Rachael Whiteread transient spaces*. Berlin: Guggenheim Museum Publications, Rheinsberg, Raffael. *Raffael Rheinsberg: The Cycle of Things*. Koln: Wienand, 1995.

Richard, Francois. *Screen Memory*. 2010. [www.enotes/pschoanalysis-encyclopedia/screenmemory](http://www.enotes/pschoanalysis-encyclopedia/screenmemory) (accessed 1 21, 2010).

Richards, Barry. *Disciplines of Delight: the Psychoanalysis of Culture*. London: Free Association Books, 1994.

Robert, Young. *Potential Space: Transitional Phenomena* . May 28, 2005. [www.human-nature.com/mental/bib.html](http://www.human-nature.com/mental/bib.html) (accessed Sept 22, 2009).

Royle, Nicholas. *The Uncanny*. Manchester: Manchester University Press, 2003.

Schacter, Daniel. *Searching for Memory- The Brain, the Mind and the Past*. New York: New York Basic Book, 1996.

Schanti, Alexandra. *The Love of Objects*. Edited by Alexandra Schanti. New York: Springer Wein New York, 2008.

Schwenger, Peter. *The Tears of Things: Melancholy and physical Objects* . London: University of Minnesota Press, 2006.

Searle, Adrian. "Rachael doesn't live here anymore." *Frieze* 14 (1994): 28.

Sigler, David. *"Funky Days are Back Again": Reading Seventies Nostalgia in Late-Ninties Rock Music*. The University of Iowa. Fall 2004. <http://www.uiowa.edu/~ijcs/nostalgia/sigler.htm> (accessed September 1, 2009).

Sigmund Freud, David Mc Lintock, Hugh Haughton. *The Uncanny*. London: Penguin, 2003.

Simms, Eva- Maria. *Uncanny Dolls: Images of Death in Rilke and Freud*. The University of Virginia. 22, 1996.  
[http://muse.jhu.edu/journals/new\\_literary\\_history?v027/27.4simms.htm](http://muse.jhu.edu/journals/new_literary_history?v027/27.4simms.htm) (accessed 22, 2010).

Simon A Grolnick, Leonard Barkin and Werner Muensterberger, ed. *Between Reality and Fantasy: Transitional Objects and Phenomena*. Jason Aronson Inc , 1978.

Stewart, Susan. *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham & London: Duke University Press, 1993.

Stone, Richard. "A Cast in Time." In *House: Rachael Whiteread*, edited by James Lingwood, 52. London: Phaidon Press, 1995.

Su, John J. *Ethics and Nostalgia in the Contemporary Novel*. Cambridge: Cambridge University Press, 2005.

Toni, Ross. *Mikala Dwyer: Contemporaries*. Melbourne: National Gallery of Victoria, 1999.

Townsend, Chris. *The Art of Rachel Whiteread*. Edited by Chris Townsend. London: Thames and Hudson, 2004.

Tunncliffe, Wayne. *Bittersweet*. Sydney, NSW: Art Gallery NSW, 2002.  
 —. *Still Life: The Inaugural Foundation Sculpture Project*. Sydney, NSW: Art Gallery of NSW, 2003.

Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge: The MIT Press, 1992.

Whiteread, Rachael. *Transient Spaces*. Berlin: Guggenheim Museum publications, 2001.

Winnicott, Donald. *Home is Where We Start From: Essays by a Psychoanalyst*. New York London: W.W. Norton & Company, 1986.

—. *Playing and Reality*. New York: Routledge, 1971.

Winnicott, Donald. "The Fate of the Transitional Object." In *Psycho-Analytic Explorations*, by Karnac, 56. 1989.