

# **Anamnesic Environments: The lost, found and retained**

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**Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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## **Abstract**

This visual art project explores the idea of and possibilities of the evocation of childhood memories, experiences and narratives through drawing installation practice. Underpinned by cognitive neuroscientific, phenomenological and anthropological fields of enquiry, these ideas are investigated through installation environments where causal links are explored between drawings evocative of past domestic settings, activities and experiences in viewers' memories and current experiences of the domestic in exhibition spaces. This thesis is constituted of an 80% practice-base accompanied by a 20% exegesis.

## Introduction

This project has grown out of the axiom that *what* we encounter in the domestic<sup>1</sup> context in childhood, and *how* we encounter it, significantly affects our relationship with ourselves, others and with the world. More specifically, it focuses on the apparent formative and transformative nature of childhood memories throughout an individual's life. Several issues provided specific foci for this research: the narrative structure (full or fragmentary) of childhood memories and the formative power of childhood narrative forms and content on those in roles of parent, extended family member and friend.

The Christian worldview<sup>2</sup> on which this project is based presupposes 'reality' to be the combined and ongoing interaction of material, cognitive, emotional, spiritual and volitional aspects of living things. The epistemological position that follows is relational, custodial and adjustable. As a result the project engages in a methodology of reflective dialogue with people (from the past and present through their writing and artworks), the world of the artist (physical, social, cultural, ideological), a personal God, and the project artworks in order to investigate what can be discovered through the duration of this research project.

This exegesis, contributing 20% to this thesis, offers discussion of selected theorists and artworks around the key concepts that inform this research practice. It also explicates the initial, developmental and final exhibition works. Chapter One introduces Daniel Schacter's (1996) summary of contemporary cognitive neuroscientific research. It examines memory, activation of memories and the effect of memories in shaping who we are and what we do in the domestic context. Chapter Two examines Stephen Crites' (2001) proposal of three narrative tracks of memory that order past experience and intermingle with present experience. Similarities are identified between Schacter's and Crites' research on the synchronic quality of memory and narrative, and how memories and narratives function together. This background contextual information reveals the role of narrative as a mediator in the embedding of experience into memory, and between memories and experience in the present. These insights suggest the role of mediator for the artworks of this project in activating viewers' memories of the domestic in exhibition spaces. Chapter Three discusses phenomenological findings on embodiment of memory. These provide insights into which domestic objects and ways of working could help art-making go beyond the evocation of nostalgia to emotional, cognitive, spiritual and volitional responses. Chapter Four scrutinizes theories on drawing's capacity as a media to embody memory, time and narrative in relation to illusions and allusions. Artworks on and in two and three-dimensional spaces are discussed for their capacity to

evoke and mediate experiences of interior and exterior domestic spaces. Visual documentation of works and reflection on studio methods, the strategic development of the research and proposals for and resolution of the final exhibition are in Chapter Five. These are followed by the concluding commentary that outlines the outcomes of this research project, references and endnotes.

## **Chapter One: Activating the Muse's mother<sup>3</sup>**

*“This is the mysterious power of memory – the power to generate nearness ...”* (Benjamin, 1927-1930, p. 248).

Psychologist Daniel Schacter<sup>4</sup> (1996) argues that memory imposes order on the environment through objective and subjective means (1996, p. 52) comprising three long-term memory systems. These are identified as ‘semantic’ (to do with conceptual, factual knowledge), ‘procedural’ (learning skills and acquiring habits) and ‘episodic’ (the events or incidents that are significant for us as individuals) (pp. 17, 82-83, 134-135). The first two have a bearing on this project’s focus on experiences and narratives of domestic activities and spaces while the latter system is particularly significant as it “allows us explicitly to recall the personal incidents that uniquely define our lives” (p. 17). This ‘episodic’ system, when activated several times through sensorial cues, recovers the original *and* associated incidents and feelings gained in those contexts that may not have been recalled in the first activation of the memory (pp. 82-83). If the works of this project can activate viewers’ own domestic episodic memories from their long-term memory, this could open up the possibility for reflection and evaluation of the efficacy of their experience. Opportunities to reconsider actions and attitudes for the present and the future are provided by the bringing together of past and present, thereby creating choices for viewers.

Hints or cues for memories need to “reinstatate a person’s subjective perception of an event, including whatever thoughts, fantasies, or inferences occurred at the time of encoding” (p. 61). Each person encodes markedly different information<sup>5</sup> and so requires different cues (pp. 39-40, 50-52). Schacter’s research highlights this project’s need to cue both a ‘remember’ encounter for the viewer, rather than just one of ‘knowing’ (Schacter, 1996, pp .22-26), and leave room in the experience for as full a recall of an episodic event and/or its context as possible. The provision of too much information influences, distorts or replaces the original memory (Schacter, 1996, pp. 98-133).

As Schacter (1996) and others<sup>6</sup> note, the content and forms of childhood experiences, including the recounting of activities, incidents, encounters with objects and people, emotional responses, and the choices undertaken have efficacy. The original experiences and resulting memories form attitudes towards activities, things and people. These, in turn, influence the individual’s ongoing actions and those they relate to thereafter, creating new episodic memories for all those affected. Although episodic memory is experienced as fragmentary (Schacter, 1996, p. 80-81, Crites, 1971, p. 35), Schacter suggests autobiographical memories seem to be ordered (1996, p. 151) and

interwoven in the process of narration, either to others or in personal reflections (1996, p. 90). Episodes are organised and embedded through talking and thinking, sleep and rehearsal. If experience is not organised and embedded at the time, or not revisited for further insight, artworks could effect this process.

The ‘procedural memory system’ that “allows us to learn skills and how to do things” is called implicit memory<sup>7</sup> (Schacter, 1996, p. 135). Although scientists<sup>8</sup> call this ‘muscle’ or ‘motor memory’, philosophers and artists call it ‘tacit knowledge’<sup>9</sup>. It is associated with learning habits and skills and enables automatic physical capacities and responses. Everyday activities are undertaken in the domestic context so regularly that the episode or context of the learning may not usually be recalled, although the skill or understanding is.<sup>10</sup> Schacter’s research into implicit memory<sup>11</sup> suggests activating and accessing implicit memory can occur through priming with visual imagery that may be fragmentary or whole (1996, pp. 167-172).

Although illusions of and allusions to spaces, activities and experiences could activate episodic memories, installation environments do not exclusively rely on visual imagery for effects. Text and other word-oriented cues can activate semantic memories for viewers and implicit memories can be stimulated through bodily and perceptual cues. The latter require or can be evoked through changes in physical position, or by recreating a sense of scale associated with childhood experiences. Narrative is necessary to embed and interpret these memories over time.

## Chapter Two: The times, 'tracks'<sup>12</sup> and fragments of narrative

*"...our present existence is powerfully shaped by recollections of the past and anticipations of the future"* (Hinchman & Hinchman, (2001, p. 1).

Stephen Crites (1971) is interested in the relationship between memory, narrative and experience. He argues, "that the formal quality of experience through time is inherently narrative" (p. 26), and that memory brings "coherence" to experience (p. 33). He states that although the inner form of experience is a chronicle, where there is a before and after, it coexists with consciousness of the present (p. 32-34, 37). Memory encapsulates the original experience while internal narratives embody or embed events through or after interpretation and reinterpretation across time (p. 36-37). In experience we remember the past in the present and then anticipate future action either through "dreams, worries, and wishes" or via "guesses and predictions" (Crites, 2001, p. 38; Bergson, 1991, p. 228<sup>13</sup>). These connections with the future suggest possibilities of and for action, as there is the creation of narratives for a range of possible future outcomes.

Significantly for this project's focus on evocation of memories and narratives in the experience of installations, Crites (1971) postulates that three "tracks" of narrative are interacting with each other in the living of present experience (pp. 32-37). The first is the big picture narrative, which explicates the "sacred story", or worldview. This form of narrative is, "not like monuments that men behold, but like dwelling places. People live in them" (p. 30). They "orient the life of people through time" and therefore inform "the intentions by which actions are projected into that world" (pp. 31, 32). Crites' second track comprises the stories of the "mundane" that unconsciously express the particular worldviews held, children's stories, works of art or more humble forms of everyday explanations between people about events and causes (p. 31), many of which originate or occur in the domestic context. The third has a mediating role between the previous two tracks as it covers "the temporal form of experience itself" (p. 41). Lived experience is limited to the present moment without memory. Memory retains and fosters continuity in thinking, feeling, doing and living by enabling "abstract coherent unities from this succession of momentary precepts" (p. 34). Experience and memory are intertwined in the moment of experience.

Although Crites originally wrote this text in 1971, his narrative 'tracks' bear close comparison with the memory systems Schacter (1996) identifies: the semantic or big picture focus, procedural or mundane regular activities and the episode or experience connected to a

specific time or times. This project's artworks seek to explore the place of mediation in Crites' (1971) third track of the "temporal form of experience" by creating connections between the mundane and the big picture narratives of the domestic *in the experience of viewing*.

Figure 1.

Blake, P. (1959). *Girlie Door* [Relief].  
Collage and objects on hardboard. Original  
1219x591mm. Detail. Retrieved from <http://www.christies.com/features/2010-june-sir-peter-blake-interview-843-1.aspx>. Used with permission.



Figure 2.

Blake, P. (1962).  
*The Toy Shop* [Relief].  
Mixed media, glass and painted wood displayed.  
1568x1940x340mm. Retrieved from <http://www.tate.org.uk>. Used with permission.



### Chapter Three: The domestic setting as ‘second body’<sup>14</sup>

“...we create so we may be in our creations” (Richardson, (2003, p. 74).

Philosopher, phenomenologist and ecologist Joseph Grange (1989) notes that physical relations to environments are orientated by posture, orientation by distance and emotional ‘feel’ (p. 74). Recent anthropological studies of space<sup>15</sup> suggest that architectural and landscape environments along with the way people live and move in them transforms ‘space’ into place. Place and humans become “enmeshed, forming a fabric that is particular, concrete and dense” (Grange, p. 71) as space is “embodied” (Low & Lawrence-Zúñiga, 2003, pp. 2-7; Lang, 1989, pp. 201-213). Environmental psychologist and anthropologist Setha Low and Professor of Architecture Denise Lawrence-Zúñiga (2003) postulate that what occurs is more than just the attaching of meaning to the spaces we live in. Through experience and language our bodies become “moving spatial fields” in a world where cultural forms become modified and embodied through actions within spaces (p. 6).

Psychologist Richard Lang (1989), writing from a phenomenological position, believes with others<sup>16</sup> that our homes become or are our “second body” through “inhabitation”, “incorporation” and communing<sup>17</sup> (pp. 201-204). Lang thinks we do this by extension through household items and objects of the domestic structure itself (pp. 201- 203). Therefore, the selection of specific domestic objects and spaces for this project’s installation practice could prompt episodic memory events. Peter Blake’s *Girlie Door* (1959, Figure 1) and *The Toy Shop* (1962, Figure 2) evoke Lang’s concept of embodiment. His selection of the domestic architectural feature of the door and interest in childhood memories ensure the significance of his work for this project. *Girlie Door* (1959) exposes Blake’s specific adolescent romantic fantasies in the imagery and materials used (Blake, 2010, p. 3), while

Figure 3.  
Bourgeois, L. (1994).  
*The Red Room – Child* [Installation].  
Wood, metal, thread, glass and various objects.  
Installation view. Retrieved from ARTstor database.



the closed door and window of *The Toy Shop* (1962) reveal childhood desires and evoke the experience of desire thwarted, if only for a time. Blake's doors visually present material, fantasy and emotional life in shallow relief form for nostalgic re-examination and suggest potential in this form of embodiment of domestic experience and narrative.

*The Red Rooms-Child* (1994, Figure 3),<sup>18</sup> an environmental installation by French artist Louise Bourgeois, utilizes more than one door with other domestic objects (including shelves, lights, cases, beds and bedding) to evoke responses beyond nostalgia and personal sentiment. Photographer and writer Larry Qualls (1994), feels shut out from the work until finding the entrance. He examines the objects and participates in Bourgeois' memories of her home and family's profession (p. 41), then goes beyond hers to his own memories (p. 45). Bourgeois' work demonstrates for Qualls a form of art making that evokes concepts and social, psychological and sexual feelings, relationship dynamics, a sense of "the spiritual" and invites shared input into the content of work from artist and viewer (pp. 39-41). Bourgeois' use of "found" and made objects in multi-layered three-dimensional environments serves as a metaphor for the house as a "storage place of memories" (Qualls, p. 41).

Low and Lawrence-Zúñiga discuss research of this phenomenon of memory activation through art making, stating, "... we transform experience to symbol and then remake experience into an object, such as an artefact, a gesture, or a word. We use objects to evoke experience thus, moulding experience into symbols and then melding symbols back into experience" (2003, p. 5). Understood in the light of Grange (1989) and Lang's (1989) observations, this indicates that domestic experiences filter viewers' encounters with art works, and experience of art works has potential to effect domestic experiences. These experiences of space, objects and memories are mutually anamnestic, stimulating the memory to recollection.<sup>19</sup> Qualls' recognition and discussion of the complex issues raised

by the experience of viewing *The Red Rooms-Child* (1994) confirms this (Qualls, 1994, p. 41). The encompassing three-dimensional experience of an installation activates a broader range of emotional, perceptual and physical cues and responses than those formed through a two-dimensional experience. It enables the sense of “inhabitation” analogous to our domestic experience.

#### **Chapter Four:** Drawing out the gifts of memory, time and narrative

*“The act of drawing is associated with the act of seeing but the two things are not the same”* (Kovats, 2005, p. 9.).

Western drawing practitioners and theoreticians<sup>20</sup> have discussed the relationship drawing has with memory, time, narrative, and the processes whereby it mediates<sup>21</sup> artists’ and viewers’ interaction with the world. Curator Emma Dexter<sup>22</sup> (2005) notes that it can mediate because it is part of our relationship with our environments, natural or human-made, it has a connection with past human activity and yet “forever describes its own making in its becoming” (p. 6, Dexter’s emphasis). We draw with and on many things in the process of living and to aid communication with others. Marks and lines stop and start, are adjusted to clarify, overlap and reinforce those placed earlier, whilst allowing those placed before to still be seen. With space left between and around these marks, drawings reveal their process and their order yet are not fully complete as they point to their purpose.

Writer and critic Michael Newman (2003) identifies the essential quality of drawing to be “closer...to lived temporality” than painting or relief sculpture (p. 96). He notes how drawing’s engagement with traces of memory and loss ties the idea and practice of the drawn mark to mediality (pp. 94, 104). He identifies this as a condition of language *and* drawing, it is an ‘in-between’, an intermediate between gesture and concept as well as mark and design (p. 95).

Pamela Lee (1999) discusses the capacity of drawing to absorb historical and working time in her explication of the ‘double time’ of drawing.<sup>23</sup> Lee summarises this phenomenon as “the temporality it projects in its internal development, and its temporality in relation to ‘other aspects of human activity’ – its externalisation in history” (p. 32). Tania Kovats (2005) confirms this capacity to embody time, “Any drawing is a static object but contains the trace of actions carried out in time” (p.11). Lee also identifies the temporal ambiguities created by drawing’s lack of ‘finish’, and suggests that drawing is a “conduit” to serve viewers’ own sense of time while being a “passage between one body of knowledge to another” (c. 1999, p. 33). Lee’s conclusions, although linked to concerns of Process Art, align with Dexter’s, Newman’s, and Kovats’ ideas of the ‘liminal status’ of drawing. These qualities, when harnessed in this research project, will enable viewers to process their domestic experiences across time.

Figure 4.  
Twombly, C. (1964).  
*Untitled* [Drawing].  
Graphite, charcoal, coloured pencil and ballpoint pen  
on paper. 704.8x997.2mm. Retrieved from CAMIO  
database.



Newman (2003) also sees that mark-as-gesture<sup>24</sup>, whether expressive, compulsive or automatic, can be interpreted and read by the viewer as the trace of another person or an event (pp. 101-105). Drawn gestural marks bear “witness to the precise gesture and temporality of their production, to medium, pressure, speed” (p. 95). These kinds of drawings, like Cy Twombly’s (1964) *Untitled* (Figure 4), also have the capacity to evoke reasons for actions in narratives. Writer Hélène Cixous (1998) reflects that they draw “*the living of life*” (p. 25, her emphasis) by capturing not just movement, time, and narrative, but also suggesting the motives or feelings behind the actions of participants, either of the figures drawn or artist themselves (p. 23). Drawing appears to have the capacity through traces, marks and gestures to create illusions and allusions that explicitly denote and implicitly evoke objects, activities and emotions and, although it can refer to past and future things, people and events, it lives in the present. These observations suggest that drawing could effectively evoke material and relational aspects of the domestic experience.

The relationship of the drawn line or mark to its ground is a key factor in the evocation of space. Although Lee (c. 1999) argues that “...line in its purest form describes only itself” (p. 13), she also observes that it describes something of its support and the process of its making (1999, p. 27). The ground can “produce” texture in the line or mark that can vary, dependent on the nature of the surface and the pressure applied by the artist (Rawson, 1969, p. 187). The interaction between the tone of the drawn mark or line and that of its ground intensifies lighting and volume effects (Rawson, 1969, p. 167-174). This interplay between mark, trace or line and ground can evoke projective, recessive or flat space, volume and shape independent from any drawn perspective illusory techniques and evocative texture, all potentially useful in evoking architectural elements of domestic settings.

Catherine de Zegher (1996) extends the definitions of drawing summarised above “ into the gesture of accomplishing all kinds of prints...montage/collage, and even some forms

Figure 5.  
Khedoori, T. (1996).  
*Untitled (Room)* [Painting].  
Oil and wax on paper.  
3607 x 3353 mm.  
Retrieved from ARTstor database.



of painting (gouache, etc.), photography (a drawing with light), and sculpture (a drawing in space, a drawing in earth)” (p. 28). This definition encompasses the concept of “drawing in the expanded field”.<sup>25</sup> Although both media and methods of drawing become considerably extended, do the qualities attributed to past drawing and drawings continue in drawing practice that moves off the page into spaces previously occupied by other disciplines, for example, sculpture or architecture? De Zegher’s definition suggests they do.

Australian artist Toba Khedoori, although using perspectival techniques of vanishing points and horizon lines to create illusions of interior domestic spaces (Saltz, n.d., p. 1), challenges the intimate small scale of drawing on paper by working with line and wash on large joined wall-size sheets (Figure 5). Critic Jerry Saltz notes that the spaces and domestic objects, chairs and tables she draws all evoke a sense of desertion (n.d., p. 2). These works seem to contain less artist autobiographical content of the domestic through their lack of gestural mark making and the generic nature of the spaces and objects. These effects of minimal artist personal input invite the viewer to fill the empty spaces in and around the forms suggesting there may be little need of artist autobiographical material for this project to meet its aims.

In contrast, New Zealand artist Richard Lewer draws heavily “on a lifetime of experiences and memories” as well as intensive personal research for the content of his artworks (Hammond, 2009, p. 6). He works directly on the walls of exhibition spaces with charcoal or graphite to create dense tonal images that reference specific interior and exterior domestic architectural forms. These drawings take the form of full or fragmentary images. *92 Lewis Street* (2010, Figure 6) ‘opens a view’ on the gallery walls and enables viewers’ recollections of suburban experiences, but unlike Khedoori’s work, the intense tonal treatment brings ambiguous emotional content to the work. The light areas invite, but the closed door and dark windows counter this invitation.

*Figure 6.*

Lewer, R. (2010).

*92 Lewis Street* [Wall drawing].

Charcoal.

Floor to ceiling in situ Gallery 12, Waikato Museum

Te Whare Taonga O Waikato.

Retrieved from <http://www.waikatomuseum.org.nz/news/pageid/2145847565>.

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Both modes of minimal and maximum coverage of ground achieve what artist and Research Professor Deanna Petherbridge (2008) identifies as the special quality of drawing: "... neither entirely medium nor message... Drawing is an immanence, always pointing to somewhere else" (p. 37). This project experimented along the continua between minimal and maximum coverage, artist and viewer input to reveal the threshold at which viewer engagement with the domestic occurred and explored the nature of that engagement in installation environments.

Writer and curator Nicholas Zurbrugg (2002) writes:

Installation art usually comes into existence as the artist's attempt to redefine a particular exhibition space. In this respect, every installation artist is their own curator, and every exhibition space is subject to the requirements of the installation interfacing with its dimensions (p. 25).

If drawing as installation practice can utilise the qualities identified as being specific to drawing, the mediation between the artist's contribution and the drawing surface, time and memory, place and space may successfully activate specific viewer memories and narratives.

## Chapter Five: Reflection on studio methods and visual documentation

*“The point is...knowing is a multiple state of affairs, not a singular one. In pragmatic terms knowing is always about relationships” (Eisner, 2008, p. 5).*

This visual art research utilised qualitative heuristic principles to discover “qualitative relations such as structure or patterns and structural changes” to effectively evoke memories of domestic settings, activities and experiences in an installation practice (Kleining & Witt, 2000, para. 3).

This project explored the creation of installation environments to set up synchronic connections for viewers that mediated between past, present, and future domestic experience through activation of their own memories and narratives. Use of an heuristic approach encouraged a non-linear (Kleining & Witt, 2000, para. 12), flexible process (Kleining & Witt, 2000, para. 9), that allowed for early and ongoing changes in project materials and ways of configuring spaces to enable a sense of the intimacy and particularities of domestic settings and activities. Initial and ongoing reading around the topic allowed engagement with writers and artists from a broad range of positions and disciplines, in keeping with the heuristic principles of collecting data “under the paradigm of maximum structural variation of perspectives”, and identified similarities between viewers’ responses (Kleining & Witt, 2000, para. 9 & 10). This was important as the qualitative relations between various media and materials in the gallery space needed to engage more than the idea of memory, the artist’s or one viewer’s domestic memories.

*Figure 7.*  
Stevens, A. (January 2009).  
*A6 Sketchbook page* [Photograph].  
Blue ink drawing.



The artist sketchbook was the primary location for records of discoveries, questions and developments. Connections between readings, artists’ works and feedback from viewers

were collated. Collections of observational material with potential for use in experiments with found objects and drawings were gathered, and reflections recorded (Figure 7). The initial site selected for three-dimensional testing of works was a free entry, community-funded installation space with an intimate domestic scale.

Clark Moustakas (1990) suggests that, “The *informal conversational interview*” (p. 47, his emphasis) is the method of collection most suited to heuristic exploration. This allows for clarification and verification of information gathered and the conclusions drawn from it. As a result, informal collection of viewer responses was carried out from their dialogues with the gallery supervisor (Figure 8) and their notes in the gallery comments book were recorded to provide additional feedback to ascertain efficacy. Conversations were initiated with viewers in other contexts where they asked questions and answered questions about the work. Their comments often indicated evocation of specific memories and emotional responses.

This project began by explicitly mapping imagery in an attempt to unpack implicit attitudes formed in the domestic context towards what is valued in life, which was the focus at that point. Sculptural works and installations referenced and alluded to attitudes toward ownership and use of land, natural resources and domestic buildings. Utilizing physical movement in the gallery space as a device to activate motor memory, they attempted to engage viewer input directly into making the works. These didactic works dealt with materiality or formal qualities, rather than domestic contexts or experiences that might prompt production of domestic buildings or use of natural resources. As a result, specific lines of enquiry arose that narrowed subject matter. These included explicit domestic activities that aid relationship building and imagination; the mediation of viewers’ childhood memories and narratives, the avoidance of imposed artist narratives; selection of media and materials to propose links between past, present and future domestic scenarios,

Figure 8.  
Stevens, A. (May 2010).  
Page of gallery supervisor book [Photograph].

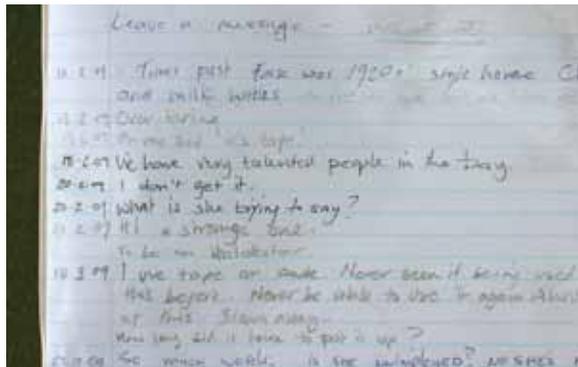


Figure 9.

Stevens, A. (October 2007).

*Beaches and Baches* [Installation].

Blue masking tape, hand written real estate quotes on adding machine tape, a book of memories written by Golden Bay residents, a borrowed chair, old table and sand. Installation view. Varying dimensions.



art practices and the domestic; investigation of ways to effect responses beyond nostalgia, that is, viewers' reflections on the efficacy of experiences; and ways to change the gallery space that would evoke intimate domestic environments.

One earlier installation work suggested a starting point to investigate more of these lines of enquiry. *Beaches and Baches* (October 2007, see Figure 9) utilized a minimal masking tape wall drawing evoking the 'opening' of a barely visible plastered-over doorway in the gallery wall. A book of handwritten narratives of beach and bach experiences on a small table beside a chair contrasted with adding machine tape attached to the wall at eyelevel. The latter contained hand-written advertising phrases used to prompt purchases of local beachside properties. The table and chair were selected for their age, informal design and the chair's homemade qualities to bring connections with specific time periods and associations of relaxed, informal holiday living, yet be in the present by nature of their physicality.

The masking tape drawing succeeded in providing imaginative space for viewers to add their own details, textures and colours of memories and reflection on their efficacy, yet provided direct links to gallery interior architectural features. Differences in individuals' experiences were highlighted by contributors' handwriting. Various coloured masking tape has different adhesion qualities so the blue allowed sufficient adhesion and removal without damaging the gallery wall. Its dark tone enabled clear visibility on the walls and its smoother surface contrasted with the rough texture of the plaster, drawing attention to the original door space.

While masking tape usually serves a different function (protecting painting surfaces and ensuring crisp lines), it did, however, subtly reveal capacities Newman (2003) associates with drawing's gestural mark. It too contained the quality of its materiality, responded to

Figure 10.

Rothwell, C. (2007).

*Milky Silkpod* [Installation].

Vinyl. Varying dimensions approximately 3000 x 12000 mm. Site: Deutsche Bank, Sydney.

Used with permission.



Figure 11.

Stevens, A. (January 2008).

*Door Drawing #1* [Drawing].

Found door and cream masking tape 1980 x 810 x 135 mm. Detail.



the hand's pressure and movement in both cutting and application while indicating speed in degrees of adhesion. Variation in thickness and direction of line were possible, and it contained in itself references to things aside from itself (studio practice and domestic renovation). It evoked recessive space through its tonal and colour relationship with the wall surface, enhanced by the perspectival conventions. With more control these qualities of pressure and movement were to be further explored and enhanced when applied to the evocation of domestic objects and spaces.

Caroline Rothwell's linear tape work *Milky Silkpod* (2007, Figure 10) that evoked plant, bird and human-made forms in interior spaces suggested minimal, linear contours could be sufficient to evoke memories. Her juxtaposition of viewpoints, subtle variations in colour to differentiate objects and distortions also offered possibilities to investigate. This work's use of vinyl tape validated the intuitive choice of tape, and suggested the need to experiment with tapes of various textures, colours and material for their capacity to align style and subject.

With the insights gained from *Beaches and Baches* (October 2007), Rothwell's *Milky Silkpod* (2007), Schacter's (1996), Crites' (1971) and Lang's (1989) observations on domestic objects embodying experience, this project began with the door. Found doors and their surfaces contain cues and clues, a "genuine history" (Rawson, 1969, p. 43) that could be used to activate viewers' mediated track of narratives.

The effects of these cues were investigated with monochromatic drawings. 'Effect', in the sense of both verb and noun, suggests activation across time – past, present and future – encompassing both emotional and intellectual engagement. The works tested a dynamic of seeing what was *on* the doors in their material cues and then illusory spaces *through* the doors' surfaces suggested by the drawing. *Door Drawing #1* (January 2008, Figure

Figure 12.  
Stevens, A. (January 2008).  
*Door Drawing #2* [Drawing].  
Found door and blue plastic tape.  
1982x763x135 mm.



11) used contour drawings on the recessed panels of an exterior door. Cream masking tape drawings of a frame, lamp, cabinet and sign 'suspended' on the real hook suggested a domestic interior space behind the door through simple overlapping while the projective planes of the door enhanced this illusion. *Door Drawing #2* (January 2008, Figure 12) tested drawing with dark blue plastic tape to contrast with the white paint of the door and the grey matt plaster repair of an interior door surface. Although evoking memories, Lang's (1989) sense of inhabitation, incorporation and communing was disabled by ambiguous spaces created by the perspectival drawing, the plaster surface and the seemingly out-of-place door handle.

*Home and School Associations* (April 2008, Figures 13-17) extended the opening of possible histories of door surfaces into three-dimensional space. Memories and narratives of domestic and school settings were activated by using a door that retained holes, marks, modified features and scratches evident on one lower surface from its experience as an interior institutional and exterior domestic door. A 'full' narrative with drawings of a domestic interior, hanging jacket, expectant dog looking through the door and gumboots lying at the base of the door was tested. An 'emptier' narrative space of an institutional corridor was drawn

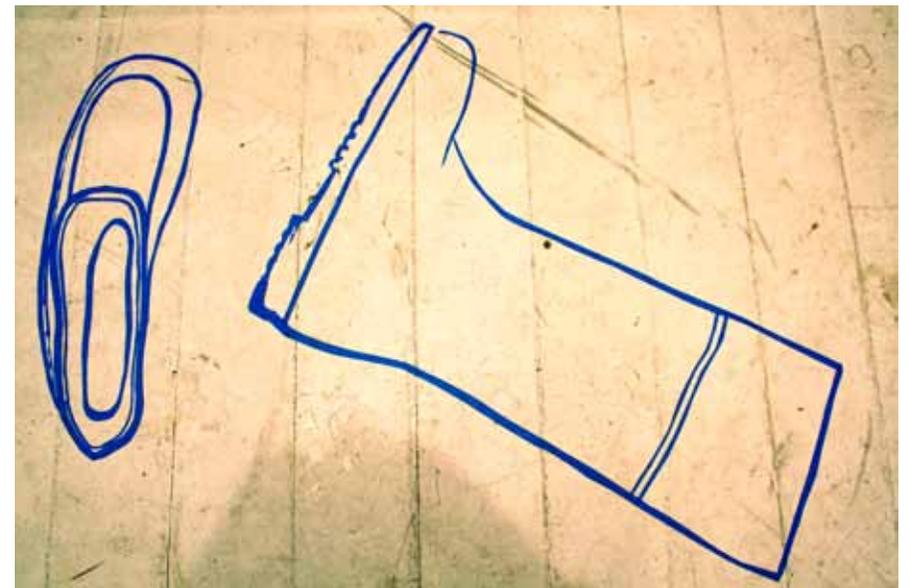
Figure 13.  
Stevens, A. (April 2008).  
*Home and School Associations* [Installation].  
Found door and blue masking tape  
Installation view. Dimensions variable.

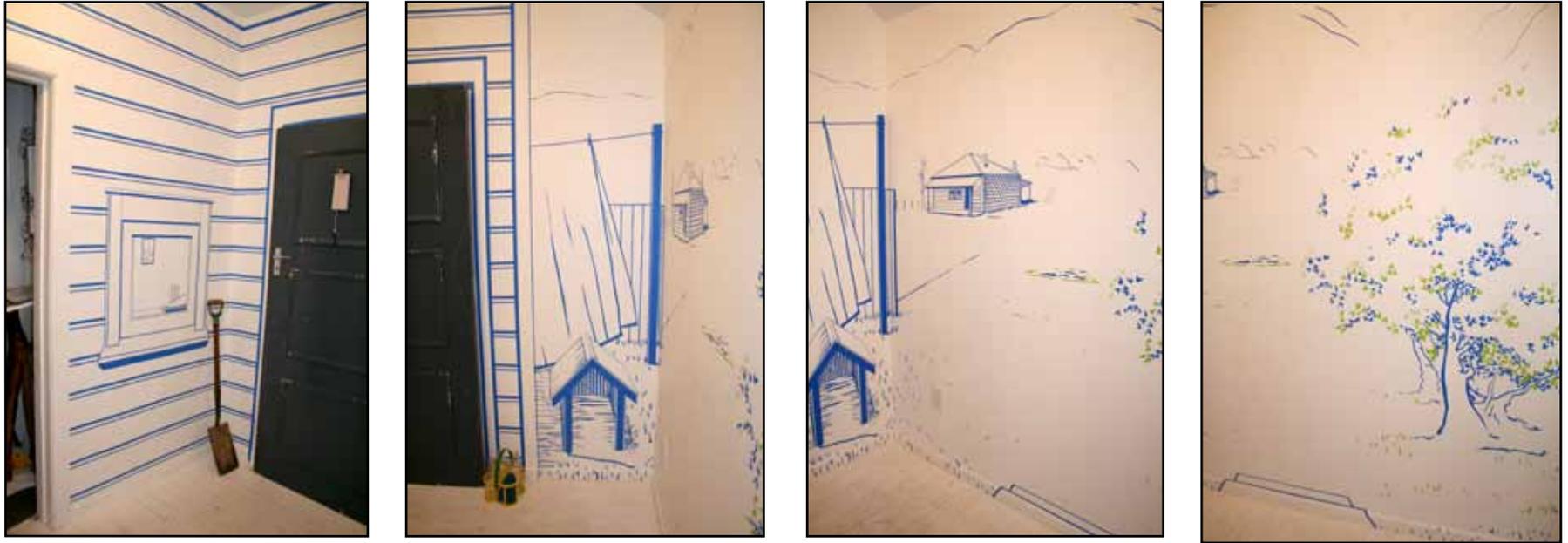




Figure 14.  
 Figure 15. Figure 16. Figure 17.  
 Stevens, A. (April 2008).  
*Home and School Associations.*  
 Details.

on the wall to be seen through the institutional side of the door (Figure 15). This institutional part of the work activated a range of school experiences for viewers, possibly both positive and negative (Figures 14-15). The fuller drawn narrative produced memories and possible scenarios prompted by the imagery in a narrower, predominantly positive, emotional range (Figures 13 & 16-17). Although viewers engaged with both contexts, the dog scene had the potential to colour the emotional range of viewing experience.





*Figure 18.*

Stevens, A. (February 2009).

*Leave a Message* [Installation].

Found door, blue and green masking tape, tools, found milk bottle carrier and tokens. Installation views. Dimensions variable.

Cooper Marcus (1997) identifies porches and verandas and areas close to the domestic setting as significant in the growing up process (pp. 20-30). *Leave a Message* (February 2009, Figures 18-26) explored evoking this domestic context in the gallery space. Drawn aspects incorporated observed architectural features of the gallery building being used (built in 1910 as a commercial business), the site, broader environs and its human history (Figures 19, 20 & 24). Crites' (1971) mundane narratives were explored through changes in tools and milk carriers/tokens over the time the installation work was exhibited (Figures 18, 23, 25 & 26). However, changing aspects of the installation in



*Figure 19.*  
Stevens, A. (February 2009).  
*Leave a Message.*  
Detail.



*Figure 20.*  
Stevens, A. (February 2009).  
*Leave a Message.*  
Detail.

this manner did not suggest more complex layered or interwoven narratives. Messages left on the message pad indicated viewers created their own narratives with the environment evoked by the artwork (Figure 21). Their messages revealed that the absence of characters left room for inferences as to where the people and dog had gone and why the tool was broken. Viewers drew on cognitive understandings and previous experiences for answers, thereby meeting the work's aim of integration and activation of mediation between gallery and domestic spaces. One viewer observed that the work transformed the way they would view using masking tape in the future (Figure 8). Extensive drawing with cut and torn tape had transformed the appearance of the space into a place. Further tests were needed to discover if less tape drawing with more colours and more objects would achieve similar ends.



Figure 21

Figure 24

Stevens, A. (February 2009).

*Leave a Message* [Installation].

Details of drawings and changes of objects.



Figure 22

Figure 25

Figure 23

Figure 26





Figure 27.  
Stvens, A. (May 2009).



Figure 28.



Figure 29.

*Join the Dots* [Installation]. Found objects, borrowed objects, rag rug (made by Judy Murray), masking and plastic tapes. Installation views of first configuration.

More complex layering in relation to the activity and memories of playing games in the domestic setting were trialled in *Join the Dots* (May 2009, Figures 27-55). The topic was selected to activate causal links between viewers' past and present domestic experiences. The lounge scene was evoked by an installation using domestic furnishings (lamp, side table, chair), a variety of games (Duplo, cards, books), toys (a campervan, spade, ball) and illusions drawn in a range of tapes of a full bookcase on the wall and games on the floor and a wall. Architectural features and references included the found cupboard door and a drawn set of doors opening on one wall to an illusion of a terrace with plants in pots, a tree and tree house framed on the left by a curtain drawn in coloured masking tapes and Duplo house. The minimal linear perspectival techniques (Figures 27-29 & 39-41) effectively suggested the interior and exterior domestic spaces. The bright, mostly yellow and red Duplo constructed house, set beside a cardboard box of loose pieces, contrasted in colour with the darker, predominantly blue rag-rug on the floor and pale masking tape drawing of old-style monopoly. A drawn illusion of a bookcase was enhanced by books with spines of various widths and colours, drawn from plastic and masking tapes. A standard lamp was selected to create intimate lighting for the scene and throw light on several open books at the base of the bookcase (Figure 30-31). Drawings behind the found cup-



Figure 30. Figure 31.

Figure 32.

Figure 33.

Figure 34.

Figure 35.

Figure 36.

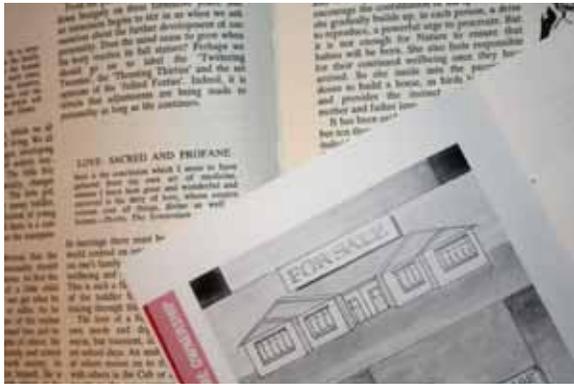
Figure 37.

Figure 38.

Stevens, A. (May 2009).

*Join the Dots*. Details of first configuration.

board door referenced generations of games through different colours of tape (Noughts and Crosses, Join the Dots, jigsaw puzzle boxes), as did the faintly drawn monopoly from the United Kingdom and the more vibrantly coloured New Zealand version drawn near the rug on the floor (Figures 35 & 38). These objects in the first configuration did not yet embody



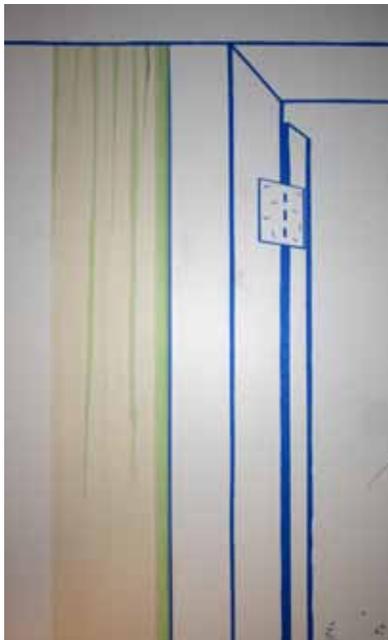
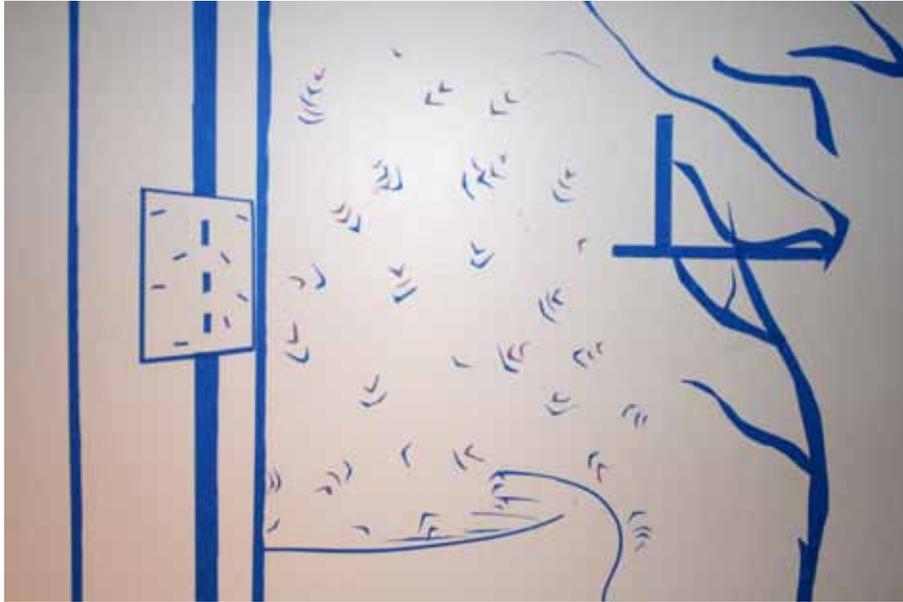


Figure 39. Figure 40.

Figure 41.

Stevens, A. (May 2009).

*Join the Dots.*

Details of first configuration.

a wide range of emotional aspects of memories and narratives, although for young and adult viewers, pleasure or regret prompted action to continue games already started. Books were left open at pages that supplied text relating to relationships in the domestic context to evoke semantic connections for viewers. These were placed next to the drawn bookcase (Figures 30 & 31) and between the chair and the bookrack (Figures 32 & 36). The latter suggested an adult's reading while the former a child's.

In further configurations objects were set up with a focus on particular activities, for example, handcraft (Figures 43 & 46), games of travel (Figure 45), camping (Figure 48).



Figure 42.      Figure 43.      Figure 44.  
 Figure 45.      Figure 46.      Figure 47.  
 Figure 48.

Stevens, A. (May 2009).

*Join the Dots.*

Details of further configurations with evidence of drawn and real objects.

Drawn and real bookcases were contrasted with each other and objects and games of travel in a real bookcase were placed next to drawn books (Figures 44 & 47).

Juxtapositions then tested positions of objects in relation to drawings to make clearer



Figure 49.

Figure 50. Stevens, A. (May 2009).

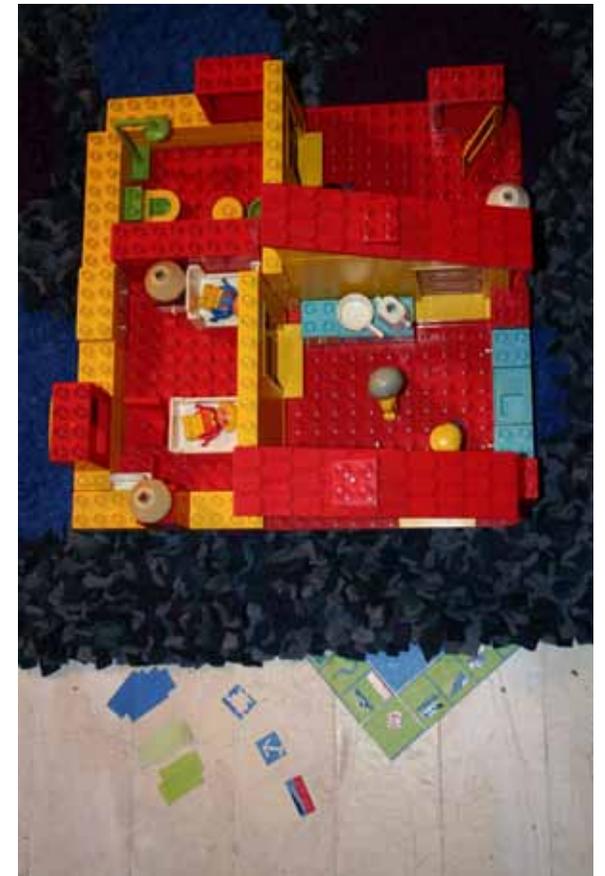
Join the Dots.

Details of juxtapositions.

Figure 51.

Figure 52.

connections between childhood activities and their influence on adult behaviours. Objects with similar subject matter proximate to each other were most effective (Figures 49-52). Removal of objects, including furniture from the space, leaving only drawn contours moved the experience from physical engagement to emotional and reflective engagement, effects





*Figure 53.*      *Figure 54.*  
*Figure 55.*  
Stevens, A. (May 2009).  
*Join the Dots.*  
Details of third set of configurations.

closer to the goal of activating episodic memories (Figures 53-55). This removal allowed greater visibility of the drawings' more subtle presence, which combined with more open space allowed for a variety of emotional input from past and present experiences. These effects made the spaces; games and suggested activities seem more generic.



Figure 56 .

Stevens, A. (October 2009).

*Couch Surfing* [Installation].

Green and cream masking tape, couch and remote. Installation views.

Figure 57.

In the gallery used up to this point the walls, floor and ceiling were smooth and white. However, a group show in a school hall provided an opportunity to test work in an installation space with visual distractions, less intimacy and non-white surfaces. This work consisted of a couch, remote control and drawn television screen. Selection of a bright, cool colour for the fundamental drawing and a bold pattern for the couch contrasted with the warm toned wood and plain carpet aiding readability of *Couch Surfing* (October 2009, Figures 56-63). Philip Rawson (1969) noted the impact that edges of paper, or ground, had on viewer orientation to and reading of drawings (pp. 53-57). In this work longitudinal wall dimensions provided some constraints, but other installation dimensions of width and depth were open allowing the work to engage with other objects in the overall hall space. Repetitious patterns of the boards on the wall and their obvious woodenness made it more difficult for viewers to imagine a broad range of imagery into the rectangle of the screen from their own memories. The work explored simultaneously evoking more than one object (television and/or two-dimensional artwork) whose shape and viewing purpose could be seen to be similar. Inclusion of decorative ornamentation and a minimal 'cord' on the 'screen' ensured the drawing could also

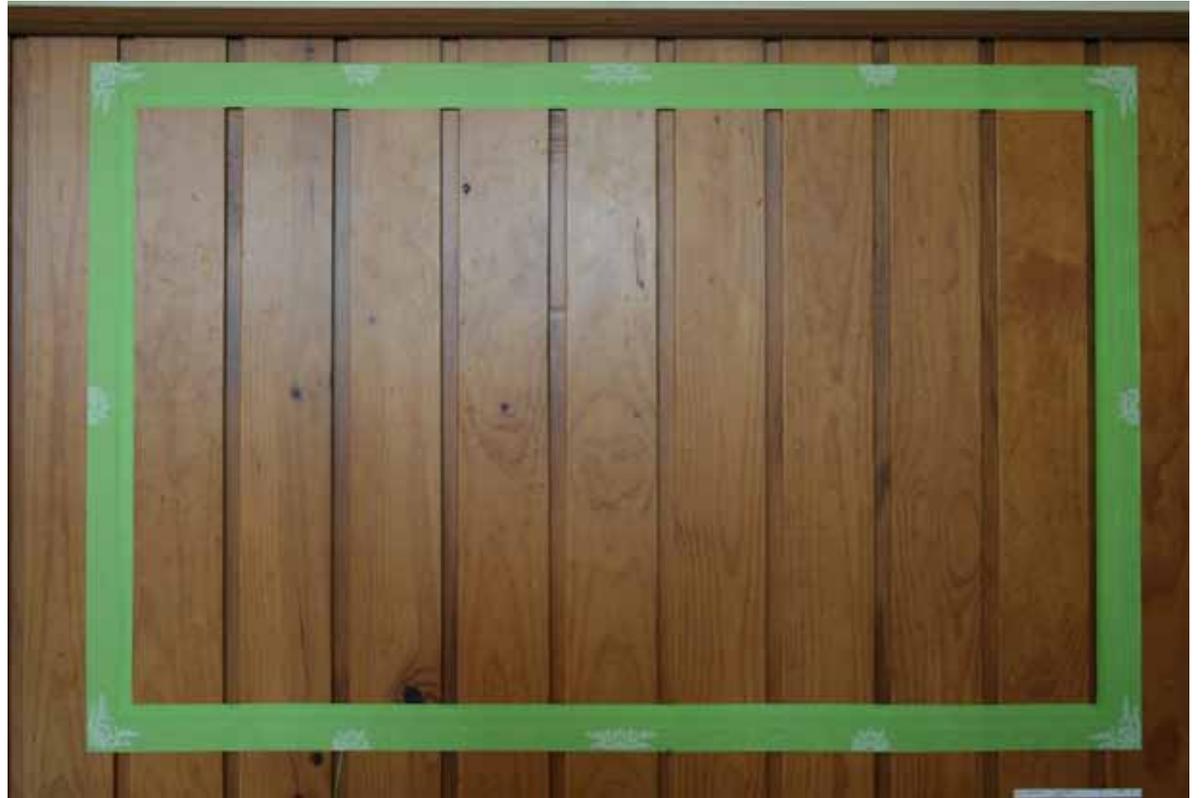
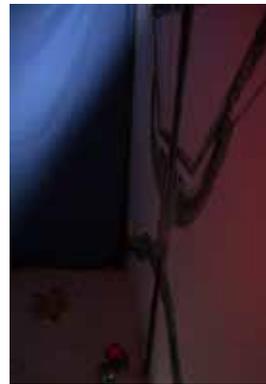
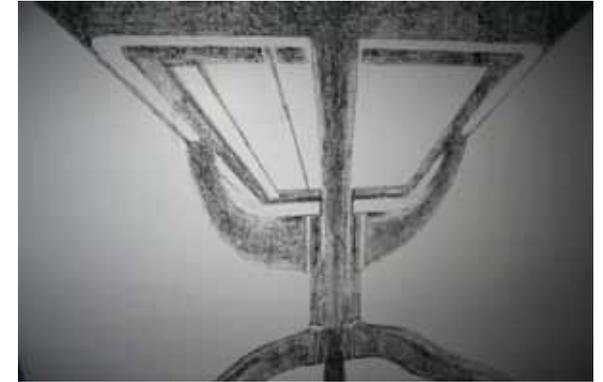
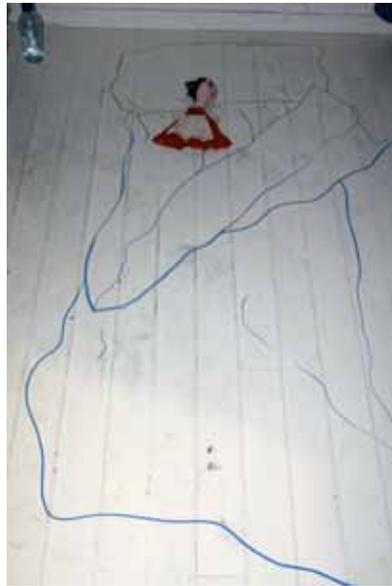


Figure 58. Figure 59.  
 Figure 60. Figure 62. Figure 63.  
 Stevens, A. (October 2009).  
*Couch Surfing.*  
 Details.

be read in this context as a picture frame.  
 These effects suggested ways of viewing in  
 a number of ironically literal or metaphoric  
 ways.

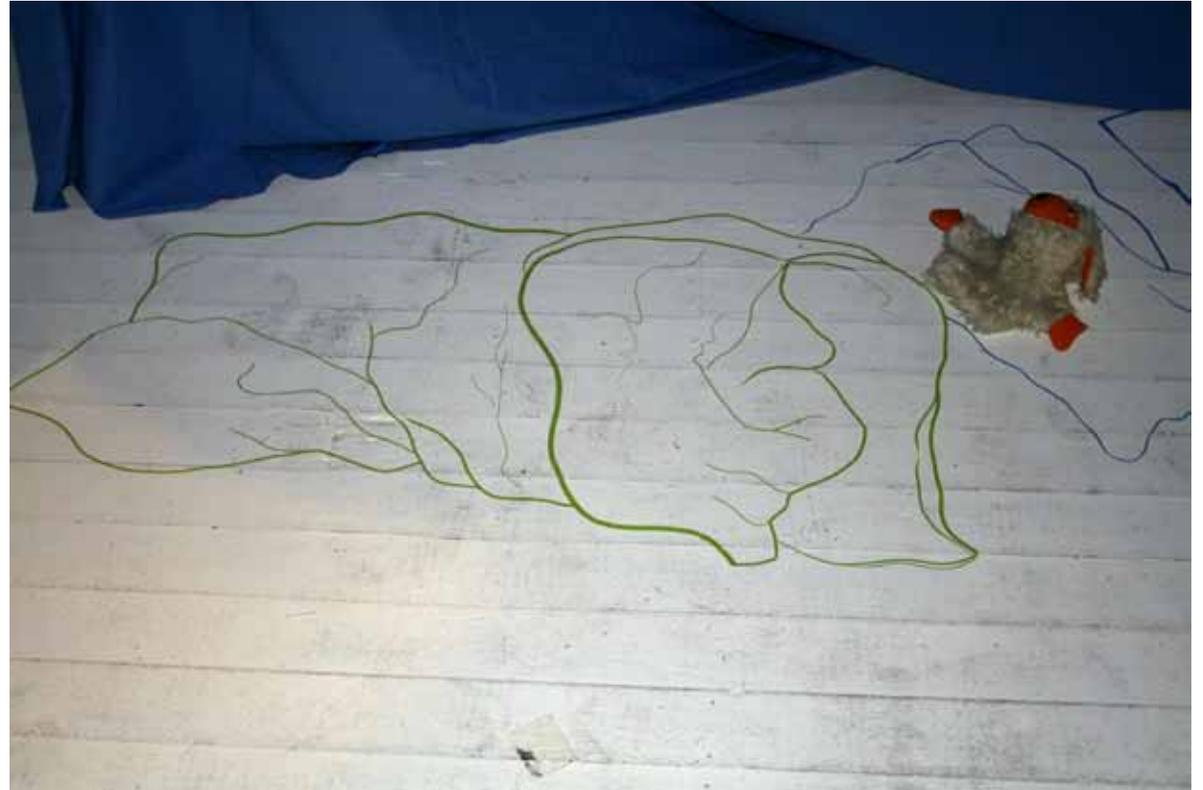
Figure 64. Stevens, A. (January 2010).  
 Figure 65. *Hiding In* [Installation].  
 Figure 66. Conte, blue and green masking tape and found  
 Figure 67. objects. Details.  
 Figure 68.  
 Figure 69.



Following the *Couch Surfing* (October, 2009) work several variations of drawing media and configurations were planned to verify findings to date (Kleining & Witt, 2000, para. 10; Moustakas, 1990, pp. 33-34): the introduction of the hard and soft drawing materials (for example, conté, powdered pigment, chalk pastels) to explore a greater range of effects; one object in conjunction with tape drawings; and an installation that would use drawing media with the tape without objects (refer following discussion of works *Hiding In*, January, 2010; *Dreamcatcher Snatcher*, February, 2010; and *Anamnesis #1, #2 and #3*, December, 2010).

*Hiding In* (January 2010, Figures 64-77) emulated in the gallery environment the childhood activity of playing under furniture with a sheet-enclosed space. The artwork went through four phases as part of testing the interaction of media together and media with the wall surfaces in the evocation of domestic spaces, objects and activities. Conté, a hard medium with the capacity to make crisp edges yet still responsive

*Figure 70.*  
Stevens, A. (January 2010).  
*Hiding In.*  
Conte, blue and green masking tape and found  
objects. Detail.



to hand pressure and the texture of surfaces, was used for large drawings of the underside of a table and lower back view of a dining chair on two walls. The overhead ceiling light lit the installation from above through a red sheet and the drawings were visible between blue bed sheets around the walls. Two sleeping bags with pillows and an open book were drawn in real-life-scale with blue and green tape on the floor. Soft toys, a water bottle, Coke can and old clock (audibly ticking) completed the work. The smoother linear quality of the cut tape lines contrasted sharply with the conté's response to the wall's texture. The larger-than-life conté drawings and enclosed environment evoked vivid narratives of similar activities that were shared in the comments book, whereas some viewers chose not to enter or felt uncomfortable in the space. This combination of different drawing media achieved similar effects to drawings with tape in concert with objects.

Objects were later removed from the space to explore variations of the conté's interaction with the texture of the wall surface. The more



Figure 71.  
Figure 74.  
Stevens, A. (January 2010).  
*Hiding In.*  
Conte on gallery walls.  
Details of process of third stage of de-installing - gestural marks.

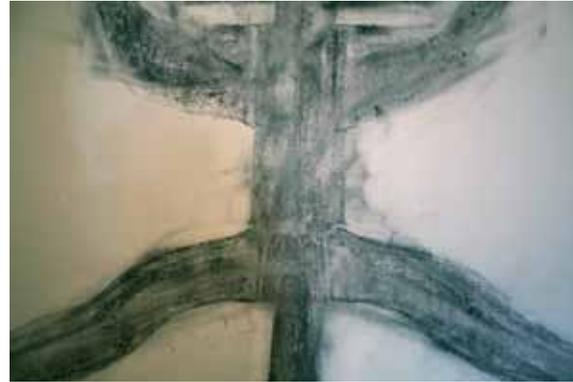


Figure 72.  
Figure 75.



Figure 73.

delineated conté drawing without objects did not evoke domestic space, activities or memories. Converting the crisp conté drawings into more gestural marks by sanding back revealed that a looser treatment also evoked an opportunity for the viewer to experience specific ‘remember’ encounters, rather than just a general sense of ‘knowing’ (Schacter, 1996, pp. 22-26; Figures 71-75). Less gestural marks increased integration of the sanded back drawing with the space and enabled generic forms to appear. These final ‘ghostly’ images (Figures 76-77) evoked absence and suggested a number of other domestic objects.



Figure 76.  
Figure 77.  
Stevens, A. (January 2010).  
*Hiding In.*  
Conte on gallery walls.  
Details of process of de-installing - generic shapes





Figure 78. Figure 79. Figure 80.  
 Stevens, A. (February 2010).  
*Dreamcatcher Snatcher* [Installation].  
 Torn sail, label, string, cream, green and blue masking tape, nautical rope. Installation views.

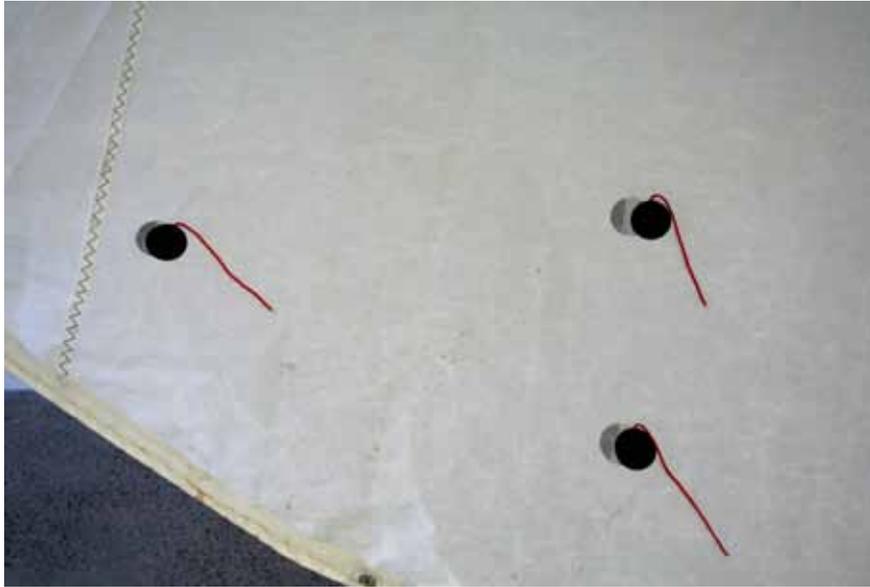
Figure 81.  
 Stevens, A.  
*Dreamcatcher Snatcher* (February 2010).  
 Detail of original configuration.



*Dreamcatcher Snatcher* (February 2010, Figures 78-97) explored Lewer's method of artist autobiographical input in relation to evoking childhood experiences of play that influence adult life (Cooper Marcus, 1997, pp. 9-10). A solitary object with two and three-dimensional drawings in tape on an AUT MW Block second-floor landing referenced the use of objects as cues for imaginative sailing adventure experiences (see variations mentioned on page 36). A torn sail, gifted to the artist and still with label recording dimensional details and auction lot number, evoked this experience. Coloured curvilinear drawings of rolled clothing and nautical paraphernalia, and cream tape drawings on the floor that spelt the title in Morse code, were made invisible by the strong dark pattern and reflective surface of the polished concrete. The cream drawings attached to the apex of the sail remained legible.



*Figure 82.*      *Figure 83.*  
*Figure 84.*      *Figure 85.*      *Figure 86.*  
 Stevens, A. (February 2010).  
*Dreamcatcher Snatcher.*  
 Torn sail, label, string, cream, green and blue  
 masking tape, nautical rope.  
 Details of original configuration.



*Figure 87.*      *Figure 88.*  
*Figure 89.*  
Stevens, A. (February 2010).  
*Dreamcatcher Snatcher.*  
Details of the sail.

The label attached to the sail had this information:  
1896  
JIB  
19.6 x 17.5 x 8.5  
4.4 oz CYT  
V.G.  
Giddens



Figure 90.



Figure 91.

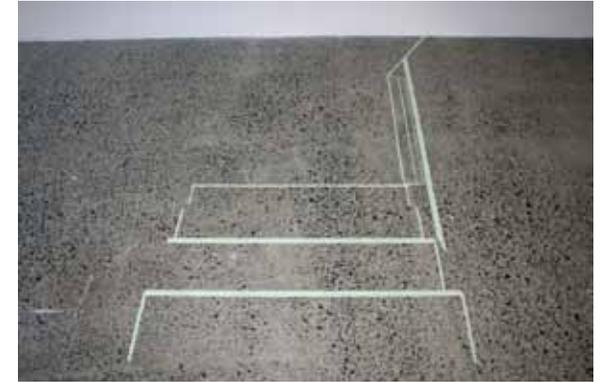


Figure 92.

Figure 95.

Stevens, A. (February 2010).

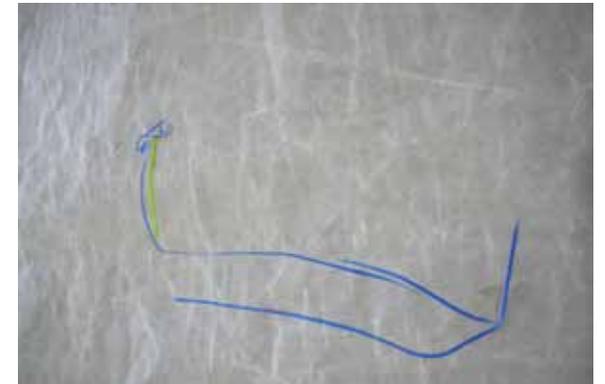
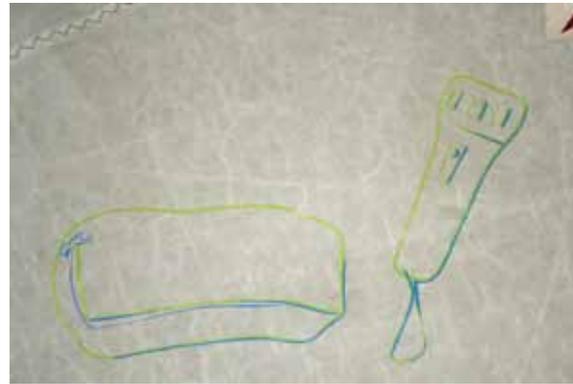
*Dreamcatcher Snatcher.*

Torn sail, label, string, cream, green and blue masking tape, nautical rope.

Details of de-installation.

Figure 93.

Figure 94.



Individual aspects like the green drawings were gradually removed to resolve these problems.

Figures 90-92 record the process of tape removal to find the point where this aspect of the work is open enough to evoke, as distinct from describing, the object drawn. Figures 93 and 94 show the same process with the drawings from the part of the sail that rested on the floor. Figure 95 illustrates the effect of reflection on drawings on the floor surface.



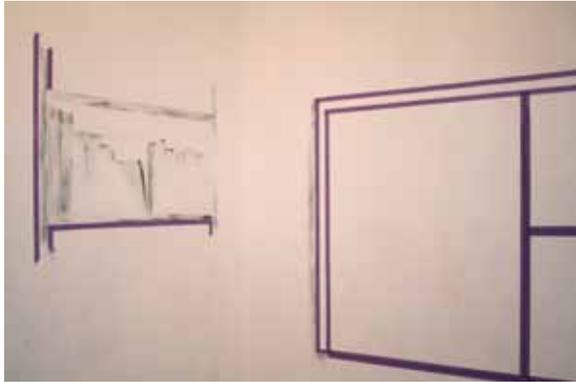
*Figure 96.*      *Figure 97.*  
Stevens, A. (February 2010).  
*Dreamcatcher Snatcher* [Installation].  
Torn sail, wire, label, string, nautical rope.  
Installation views of final configuration.

When all drawings were removed (Figures 96 & 97) and the sail moved to a more central configuration, its interesting details, shape and placement achieved the evocation sought by opening up the reading. The sail was the drawing.

*Figure 98.*  
Stevens, A. (December 2010).  
*Anamnesis #1* [Installation].  
Powdered graphite.  
Installation view.



Although these latter works had focussed on childhood activities, *Anamnesis #1* (December 2010) moved back into the intimate installation space to create an illusion of a domestic room (Figures 98-102). A soft medium (see variations mentioned on page 36) was used to draw a bookshelf, window, fireplace, picture frame and archway into another room. Powdered graphite applied to walls with brushes built illusory forms and elusive spaces with varying densities of tone, thicknesses of line and directional mark making. Less defined imagery enhanced



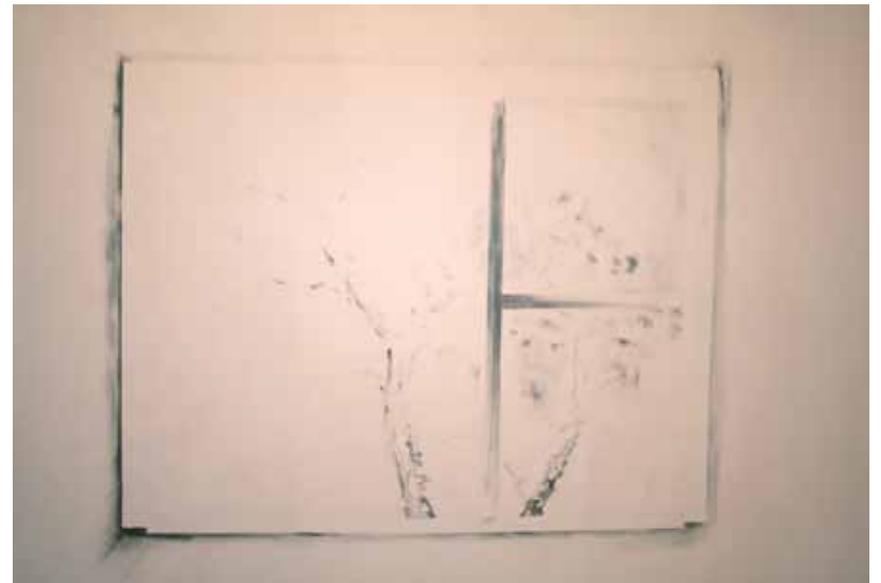
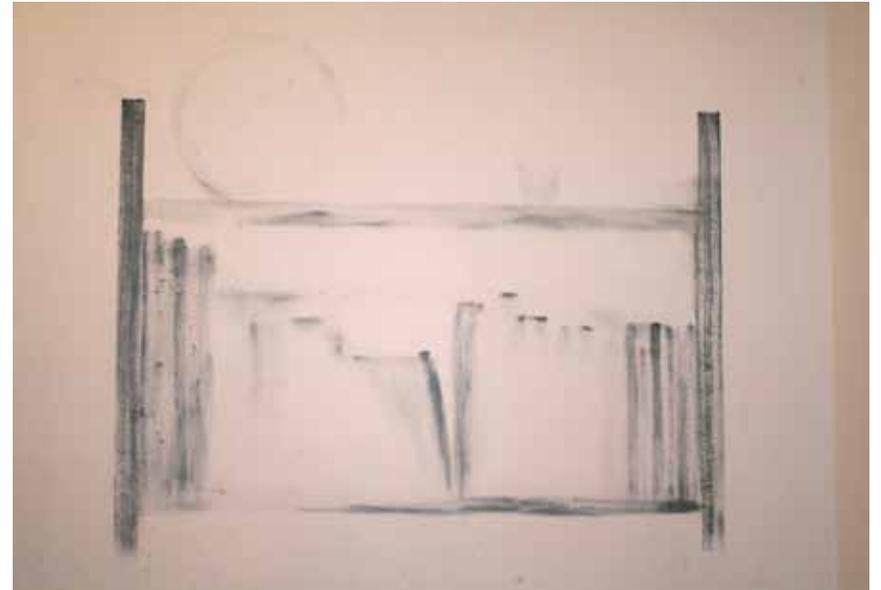
*Figure 99.*

*Figure 100.*  
Stevens, A. (December 2010).  
*Anamnesis #1.*  
Powdered graphite.  
Details of process.



*Figure 101.*

*Figure 102.*  
Stevens, A. (December 2010).  
*Anamnesis #1.*  
Powdered graphite.  
Details of first configuration.



a sense of inhabitation, incorporation and communing through the softness of the marks and the integration of drawings with wall surfaces through the variation of tonal values, use of open contours and lack of precise details. Masking tape initially served its

*Figure 103.*  
Stevens, A. (December 2010).  
*Anamnesis #2* [Installation].  
Powdered graphite and blue, green  
and purple masking tape.  
Installation view.



traditional role of masking surfaces and sharpening edges (Figures 99-100).

In the second configuration *Anamnesis #2* (December, 2010) tape components were added to the original graphite drawing (Figures 103-108). Torn blue and green tape attached shapes that could be read as leaves or insects to the window aspect (Figure 104), an ornamental box and blue strips to suggest book spines were cut and applied to the bookshelf (Figure 106) and pale green tape additions to evoke things stuck to or fallen behind the mantle-piece completed the wall sections (Figures 107 & 108). Finally, one closed and two open full boxes

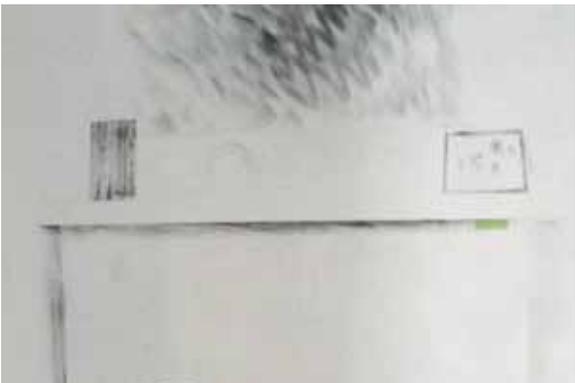
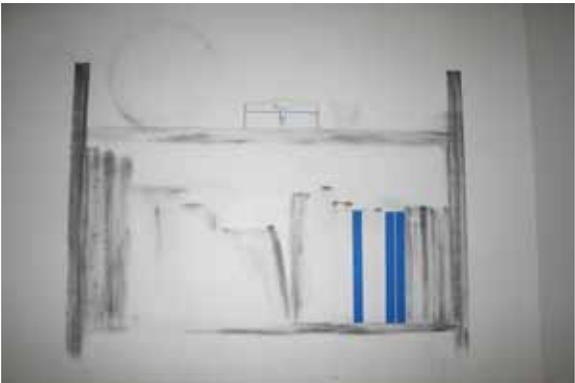


Figure 104..      Figure 105.

Figure 106.

Figure 107.

Figure 108.

Stevens, A. (December 2010).

*Anamnesis #2.*

Powdered graphite and blue, green and purple masking tape.  
Details of second configuration.

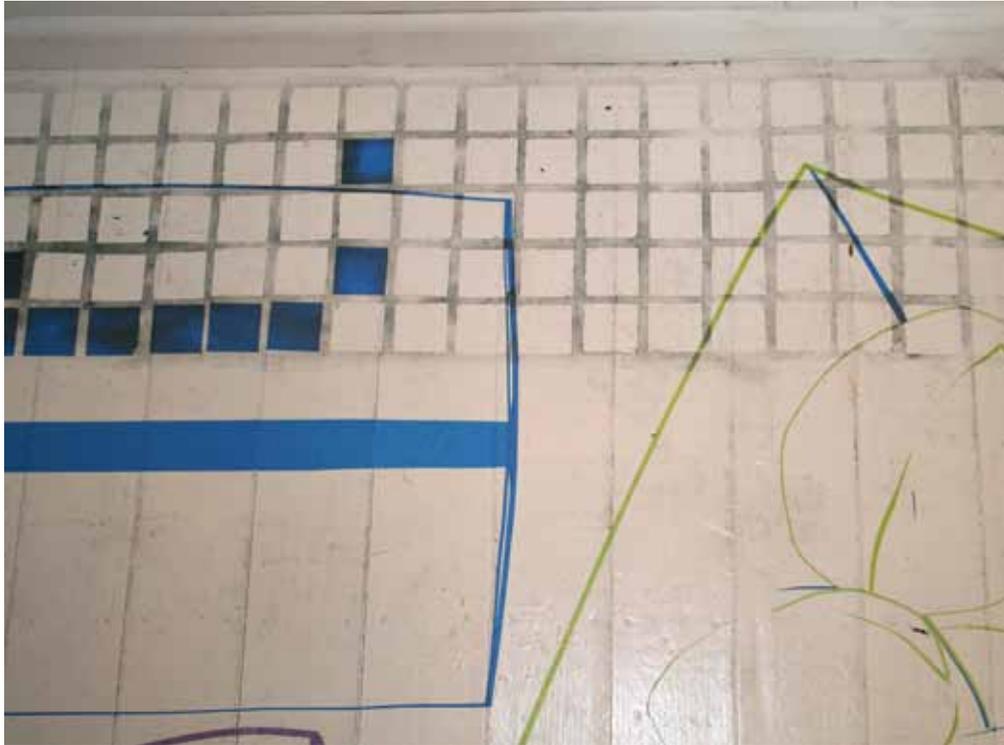
were drawn on the floor (Figure 105). Although the tape additions were not many, their crisp, complete contours countered the openness and subtle spatial allusions of the graphite imagery. The walls and floor became perceptually



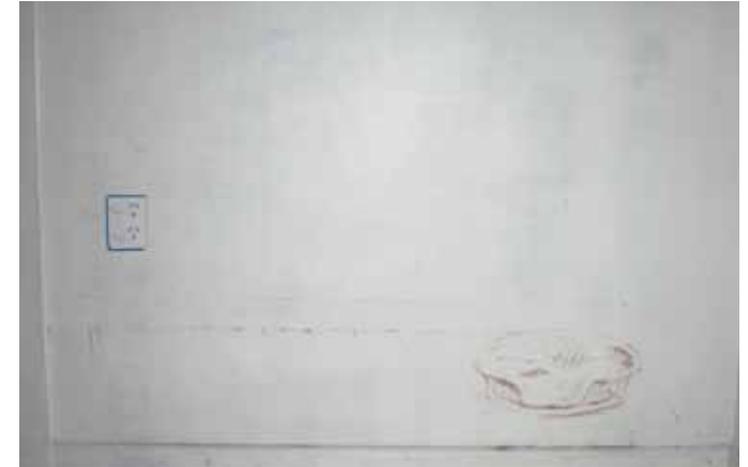


*Figure 109.*      *Figure 110.*      *Figure 111.*  
Stevens, A. (December 2010).  
*Anamnesis #3* [Installation].  
Powdered graphite, powdered sepia and blue, green and purple masking tape.  
Installation views third configuration.

close to the viewer and, potentially, emotionally distant thereby reducing the evocation and memory activation qualities. Some additional graphite was brushed onto and around part of a box drawing to ascertain if this intrusive effect could be moderated (Figure 105). *Anamnesis #3* (December, 2010, see Figures 109-114) extended this subduing of the tape's strength of colour and crisp edges with

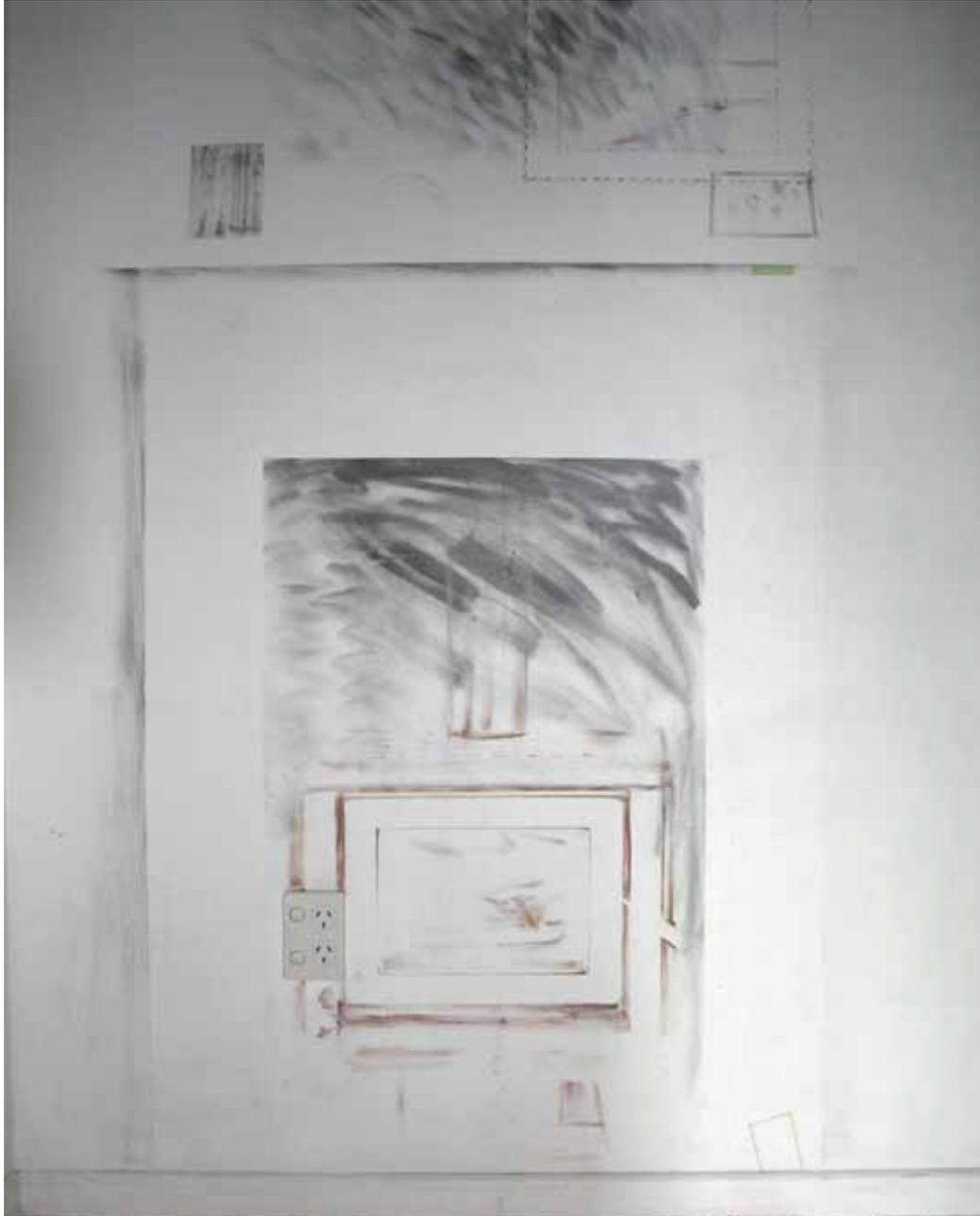


*Figure 112.*      *Figure 113.*  
 Stevens, A. (December 2010).  
*Anamnesis #3.*  
 Powdered graphite, powdered sepia and blue, green and purple  
 masking tape.  
 Details.



powdered pigment. The illusion of tiles on a hearth at the base of the mantle-piece was sustained and countered by leaving a few tape ‘tiles’ brushed with the graphite to moderate their brightness (Figures 110-112). Figure 112 shows the difference in effects between the plain blue tape of the drawn box and the moderated blue of the drawn tiles. Powdered sepia, a colour and medium associated with imagery from the past, added to the complexities of cues with fragmentary frames above the mantle, a pet basket under the bookshelf and wood-burner in the fireplace (Figures 110-111 & 113-114). This combination of grey and brown powdered pigment fragmentary images achieved the narrative effects sought whereas the full drawing of the basket did not allow room for many multiple readings.

The most effective evocation of memories was achieved in the first configuration. The subtle, fragmentary images mediated viewers’ memories through their open and generic forms that allowed for the activation of Crites’ tracks of narratives (1971). Although the subject



*Figure 114.*

Stevens, A. (December 2010).

*Anamnesis #3.*

Powdered graphite, powdered sepia and blue, green and purple masking tape.

Detail.

matter suggested various narratives, the multi-layered aspects of the following developments illustrated memory and narrative processes, rather than evoked memories and narratives because of the tape's hard edges, strong tonal qualities and bright colours. Only when the tape was cut finely (as for the box in Figure 106 and electrical plug seen in Figure 109 & 113) or modified through graphite shading (Figure 112) was some measure of integration achieved.

**Final exhibition**



*Figure 115.*  
*Figure 116.*  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost,  
found and retained* [Installation].  
Installation views. Powdered graphite.



Figure 117.  
Figure 118.  
Stevens, A. (February  
2011).  
*Anamnestic  
Environments: The  
lost, found and retained*  
[Installation].  
Installation views.  
Powdered graphite.



Figure 119.  
Figure 120.  
Stevens, A.  
(February 2011).  
*Anamnestic  
Environments:  
The lost, found  
and retained*  
[Installation].  
Installation views.  
Powdered graphite.





*Figure 121.*  
*Figure 122.*  
Stevens, A.  
(February 2011).  
*Anamnestic*  
*Environments:*  
*The lost, found*  
*and retained*  
[Installation].  
Installation views.  
Powdered graphite.





Figure 123.  
 Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained* [Installation].  
 Installation views. Powdered graphite.

Figure 124. Figure 125. Figure 126. Figure 127.  
 Stevens, A. (August-December, 2010)  
 [Photographs]  
 Refinery Artspace model with possible configurations of moveable walls.  
 Digital.

Photographs of the space and small scale drawings in a scale model had tested various configurations of the moveable walls, proposed content of the drawings and lighting effects (Figures 124-131).





Figure 128. Figure 129. Figure 130. Figure 131.  
Stevens, A. (January-February, 2011). [Photographs]  
Refinery Artspace model with possible drawing content on selected configuration. Digital.

The process of installation edited these earlier plans to adjust the intended work to the actual space. The initial wall configuration was adjusted to accentuate the variety of spaces so that viewer posture and orientation by distance to the drawings would activate the sensation of the domestic as ‘second body’ experiences (Grange, 1989, p. 74). These, in turn, evoked specific episodic domestic memories. The gallery space was configured as a whole house, garage and garden to further facilitate this effect. Gallery furniture (two couches, a coffee table and water cooler) was removed from the exhibition space so the drawings mediated the scale relationships.



Figure 132. Figure 133.  
Figure 134.  
Stevens, A.  
(February 2011).  
Refinery Artspace [Photographs].  
Gallery configuration with gallery furniture. Digital.



*Figure 135.*  
Stevens, A.  
(February 2011).  
*Refinery Artspace* [Photographs].  
Gallery configuration with gallery furniture. Digital.



*Figure 136.*  
Stevens, A.  
(7th February 2011).  
[Photograph]. *Refinery Artspace*  
with taped sketches. Digital.

The variety of spaces alluded to in this configuration provided a broad range of spatial and textural cues for viewers' memories. Smaller spaces within the larger exhibition area suggested rooms, hallways or passages open to each other simultaneously allowing for ease of viewer movement and visual scanning between the respective zones. Full sized sketches taped in position before installation revealed aspects of the planned content that worked against Lang's sense of inhabitation, incorporation and communing (1989, pp. 201-213, Figure 136). Some drawings were removed as a result.

The layout optimized textural qualities of concrete wall surfaces as tactile hints and memory cues for shed walls, garage surfaces and garden features (Figure 137 & 138) while the smoother moveable wall gib board evoked interior walls. This configuration and its spaces



*Figure 137.*     *Figure 138.*  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained*  
[Installation].  
Installation details.  
Powdered graphite.



served a mediatory role, in Crites' (2001) sense, between viewers' 'big picture' of the domestic, their own stories of the 'mundane' and the lived experience of the exhibition.

The original white paint on gallery walls had been retained as it linked all the drawings within the space and provided a strong tonal foil to the powdered graphite. Although the graphite was brushed onto the walls, dark tones were achieved by the reverse action to that of drawn marks. Greater pressure left little graphite on the surface and resulted in a lighter tone. The metallic look graphite sometimes develops was avoided by working at the light end of the tonal range and resisting overworking of marks. The resulting texture of the graphite closely replicated and integrated with the texture of the jib board and



Figure 139. Stevens, A.  
(February 2011).  
*Anamnesic Environments: The lost, found and retained* [Installation].  
Installation view and details.  
Powdered graphite.

Figure 140.  
Figure 141.

concrete. Drawing's conatural and liminal effects then unified the domestic content with the common domestic wall surfaces for viewers (Lee, c. 1999, pp. 32-33).

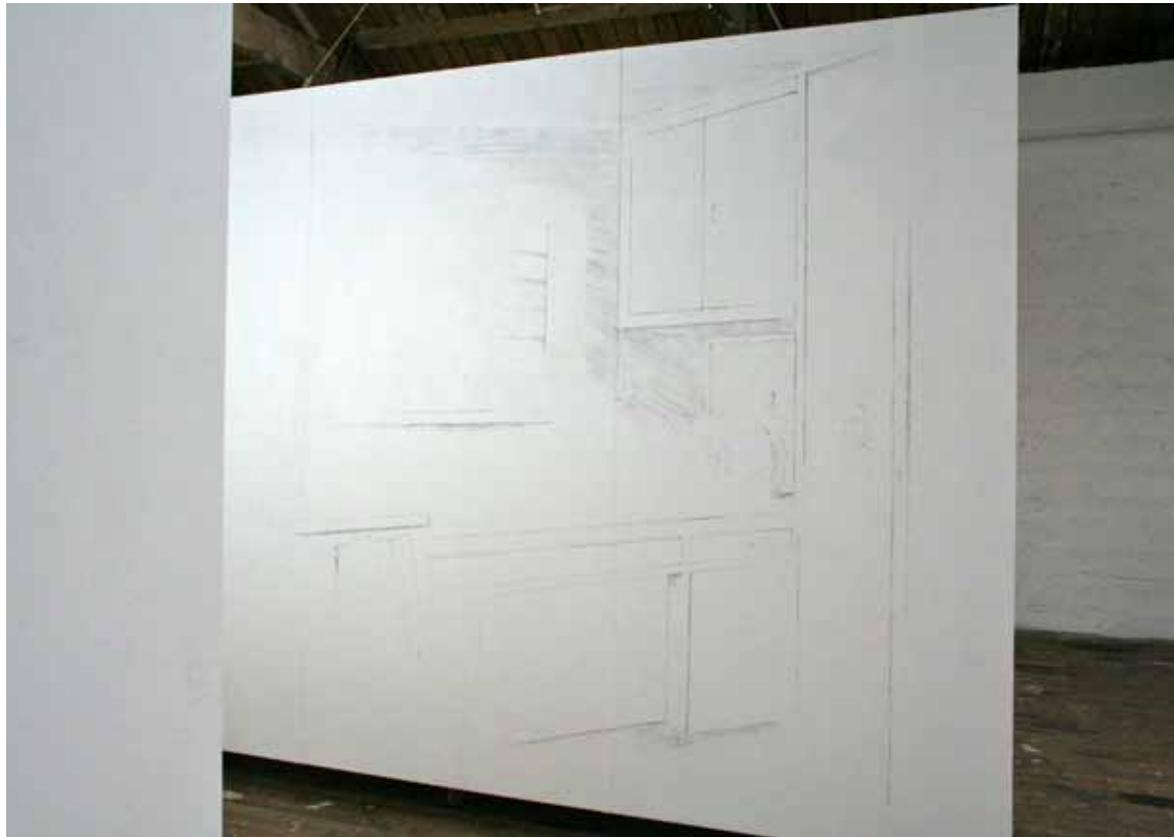
Perspective within individual drawings was also modified to more closely match viewers' heights and potential viewing positions within the gallery, as well as to suggest recessive spatial illusions observed within a domestic context. These linear illusions, in combination with the

*Figure 142.*

*Figure 143.*

*Figure 144.*

Stevens, A. (February 2011). *Anamnestic Environments: The lost, found and retained* [Installation].  
Installation view and details. Powdered graphite.





layout suggesting a habitation, intensified the experience of viewing as a three dimensional experience. The illusion of and allusion to being in an encompassing domestic space activated reflection beyond the artwork and ‘took’ viewers to memories of specific

*Figure 145. Figure 146.*  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained [Installation].*  
Installation view and detail. Powdered graphite.





Figure 147.

Figure 148.

Figure 149.

Stevens, A. (February 2011). *Anamnestic Environments: The lost, found and retained* [Installation]. Installation view and details. Powdered graphite.

childhood spaces and associated episodic experiences (Qualls, 1994, pp. 39-44).

Remaining drawings of domestic items and objects that suggested specific rather than generic narratives had their tonal range reduced and/or contours opened (Figures 150 & 151). This further opened their reading, prompted episodic memory events and avoided distortion of viewers' original memories (Schacter, 1996, pp. 98-133).



Figure 150.

Detail of a drawing before adjustment.

Figure 151.

Detail of a drawing after adjustment.

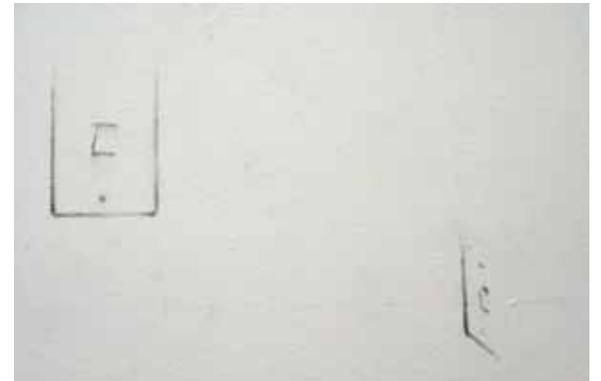
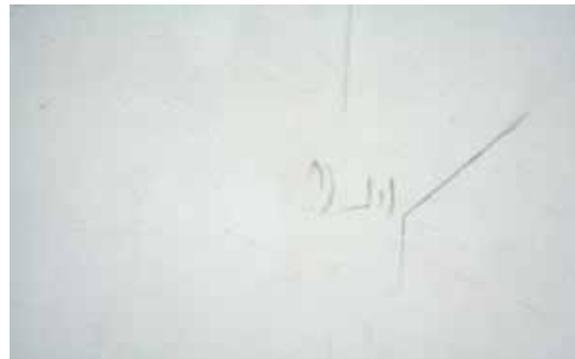
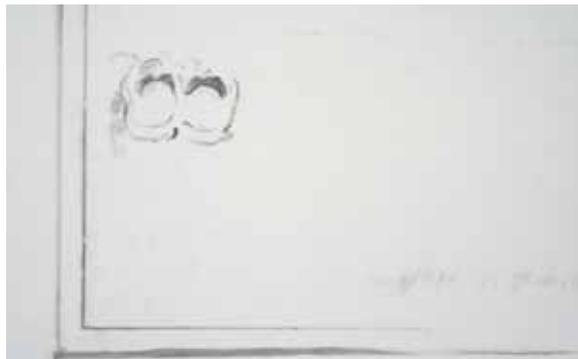
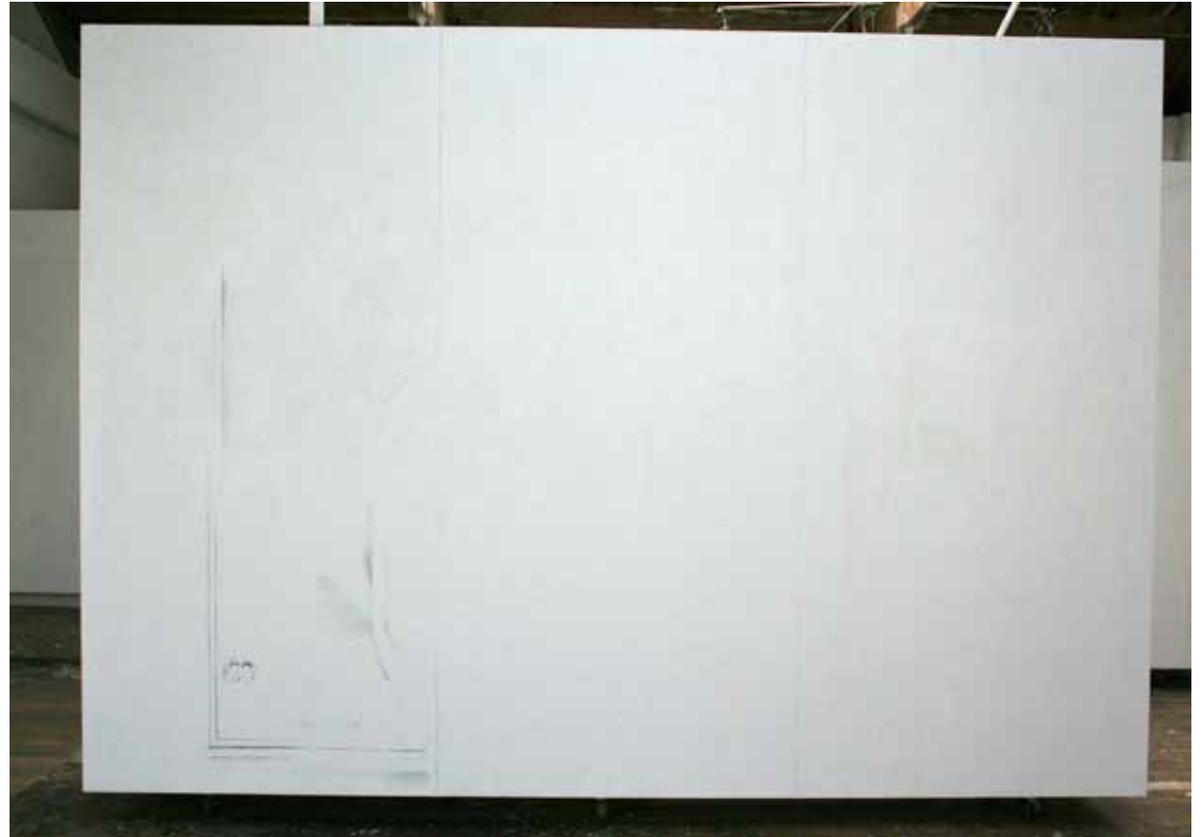


Figure 152. Figure 153.  
Figure 154.  
Figure 155. Figure 156. Figure 157.  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost,  
found and retained*  
[Installation]. Installation view and  
details. Powdered graphite.

Figure 158.  
Figure 159.      Figure 160.      Figure 161.  
Stevens, A.  
(February 2011).  
*Anamnesic Environments: The lost, found and retained* [Installation].  
Installation view and details. Powdered graphite.



The perimeter walls of the space are 3.8 metres high and the internal moveable walls are 2.44 meters high. Most contemporary ceilings begin 2.4 metres from the floor so the space had a sense of being larger and wider than many domestic contexts. This was utilized to evoke a sense of the larger-than-life scale of childhood with the drawing on the long feature wall (Figure 162). The remaining wall drawings, placed in a range of positions on many, but not all walls, varied from life size to smaller than life size.

These strategies, in combination with the drawings' soft tones, encouraged an approach to viewing similar to the game of Hide and Seek, Hide the Thimble and other childhood discovery games. This experience of viewing the drawings provided stimulus for viewers' own memories by activating both their positional perceptions stored in the procedural memory system and their unique subjective experiences of childhood (Lee, c. 1999, p.33; Schacter, 1996, pp. 167-172).

Any congestion caused by drawings being too close together allowed little white space for projection of viewer memories or directed them too specifically. Some drawings were removed when it became evident they overwhelmed either the gallery space, the other drawings near them or because they connected visually with gallery features in a manner that worked against the unity of the



Figure 162.  
Figure 163.      Figure 164.  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained*  
[Installation]. Installation view and details. Powdered graphite.



Figure 165. Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained* [Installation].  
 Installation details. Powdered graphite.

Figure 166.  
 Figure 167.

exhibition, as did the high window with curtain in the drawing in the rear of Figure 165. It drew attention to the gallery curtain on the right, mitigating against integration with drawings closer to it. All these effects worked against the subtle prompts needed for a genuine ‘remember’ experience as identified by Schacter (1996, pp. 22-26). As a result a number of walls were returned to a ‘bare’ state to allow their own surface textural qualities suggest generic spaces (Figure 119) and leave room for viewer memory evocations.

Spotlights were not used to light the drawings as they brought a yellow tinge to them, which worked against the tonal relationship of the graphite with the white walls and isolated the drawings from each other. These effects broke up the sense of a domestic space and flow between ‘rooms’ and spaces in the gallery. Defused natural lighting from overhead skylights was enhanced within the drawings through open contours and directional shading (Figure 166). This allowed for integration with the changing position of the sun throughout the day. The stronger light source from the open fire door was enhanced in the drawings close to that area with the illusion of directional cast shadows from these objects (Figure 167).





Figure 168.      Figure 169.      Figure 170.  
Figure 171.  
Figure 172.      Figure 173.  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained*  
[Installation].  
Installation view and details.  
Powdered graphite.

The exhibition *Anamnestic Environments: The lost, found and retained* (2011) applied what had been discovered through previous work in both the intimate and larger exhibition spaces to resolve many of the difficulties of the Refinery Artspace site. The strategies included retaining many open parts in the work to activate viewers' semantic and episodic memories, avoiding closed contours, and using fragmentation with the softer drawing media. Mediation of space and place occurred when there was an incorporation of marks encapsulating the "genuine history" of the exhibition space into the work (Rawson, 1969, p. 43). This ensured the relationship between the drawn lines or marks and the gallery spaces and surface textures was activated. These processes allowed for emotional range, integration of image with exhibition space and temporal ambiguity. Juxtaposing drawn and real architectural features and objects provided specific and generic episodic memory cues without imposing one narrative. This enabled drawing's encapsulation of double time, the internal development of its making and the time of viewers' personal histories. Procedural memory systems and mundane narratives were activated through evocations of movement, allusions to childhood activities and use of a child's low viewpoint. Diffused natural lighting produced a sense of 'ceiling' to the space, enhanced scale variations, drew attention to significant items and unified the drawings with each other and the space. All these factors defined the space sufficiently to enable a harmony between the methods, content, ideas and the gallery's dimensions. Kovats proposes that if this is achieved, it is a measure of a good drawing (2005, p. 9).



Figure 174.      Figure 175.  
Stevens, A. (February 2011).  
*Anamnestic Environments: The lost, found and retained* [Installation].  
Installation details. Powdered graphite.

## **Conclusion**

As a result of work completed for this heuristic research project it appeared that anamnestic installation practice provided a place of mediation for viewers' present domestic experiences and childhood memories, experiences and narratives. These installation environments activated, through illusory, allusive, and elusory cues, participants' access to their memories, to reflect on and in some cases share. Their semantic, episodic and procedural memories coexisted with 'big picture', mundane and present narratives in the experience of viewing. Activation of memories occurred through fragmentary or whole imagery and with evocations of childhood scale and proportions. Mediation supervened as direct connections were made with the viewer's memories through specific objects, real or drawn, or when the spaces and objects were generic enough to be read as their own current or remembered experiences. In these mediated moments drawing was a conduit for synchronicity, the temporal coincidence of two or more events linked together by meaning and meaningful cross-connections between separate causal chains. Synchronicity occurred most often when the liminal qualities of the drawn environments mediated between input from artist and viewer, between two and three dimensional spaces, exhibition spaces and domestic spaces, real objects and drawn objects, and real and imagined experiences to create a connection between viewers' pasts, presents and futures in the experience of viewing and again later through memory.

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## Endnotes

- 1 I will use this term to encapsulate what Amos Rapoport (2005), in 'On using "home" or "place"' (Chapter 16 in *Home and identity in late life*), calls a system of settings. This includes the dwelling or habitation, the situation, settings, furnishings (semi-fixed features) and other people (non-fixed features).
- 2 Guba and Lincoln (2004) provide focusing questions for identification of researchers' paradigmatic assumptions.
- 3 Plato in *Theaetetus* (Plato, 1961, p. 897) referring to the wife of Zeus called Mnemosyne, that is, Memory.
- 4 Daniel Schacter was Professor and Chair of Psychology at Harvard University at the time of writing *Searching for memory*.
- 5 To support this claim Schacter discusses one of Sophie Calle's works that asked museum personnel to recall and record what specific artworks absent from a museum collection for cleaning looked like, as well as his own personal experiences.
- 6 Gergen & Gergen, (1983); Crites, (1971); Cooper Marcus, (1997, p. 13); Schacter, (1996, pp. 88-97)
- 7 Discussed more fully in Schacter (1996) pp. 161-191.
- 8 Physiologists, psychologists, cognitive scientists and neuroscientists use these terms.
- 9 Philosopher Michael Polyani's term, cited in Donald Schön (1983, p. 52).
- 10 This idea of the 'embodying' of memory is suggested in Low and Lawrence-Zúñiga's introduction to *The anthropology of space and place: Locating culture*. They suggest that the body is made up of many parts, including the social, commercial, medical, political and physical aspects (2003, p. 3) implying an embodiment of cultural practice, with its associated attitudes and actions.
- 11 Schacter's (1996) research also makes a strong case for implicit memory containing specialist technical knowledge (pp.161-163).
- 12 Stephen Crites' (1971) term.
- 13 In *Matter and memory* French philosopher Henri Bergson writes, "Do we turn to memory? We note that its primary function is to evoke all those past perceptions which are analogous to the present perception, to recall to us what preceded and followed them, and so to suggest to us the decision which is the most useful" (1991, p. 228).

- 14 Richard Lang's term.
- 15 Low and Lawrence-Zúñiga (2003) list and summarize these in pp. 2-7 and note they were undertaken in a variety of cultural places from a phenomenological approach. The researchers' papers are in Part 1 of their volume and the writers are: E. Hall, M. Richardson, N. Munn, A. Duranti.
- 16 Jungian psychologist Clare Cooper Marcus (1997). *House as a mirror of self: Exploring the deeper meaning of home*; environmental psychologist Judith Sixsmith (1986). *The meaning of home: An exploratory study of environmental experience*; gerontologists John Watkins & Amy Hosier (2005). *Conceptualizing home and homelessness: A life course perspective*.
- 17 As did Clare Cooper Marcus (1997) in her long-range study *House as a Mirror of Self: Exploring the deeper meaning of home* (p. 17).
- 18 This installation included two parts, *The Red Room-Parents* (1994) and *The Red Room-Child* (1994).
- 19 Walter Benjamin (c. 2004-2006) discusses the connection between memory, the influence of childhood domestic experiences and our experience of the world in his unpublished fragment 'The great art of making things seem together' written some time before 1929 (p. 248). The quote at the beginning of Chapter One comes from this fragment.
- 20 For example: Philip Rawson (1969) in *Drawing*, Bernice Rose (1976, pp. 9-12) in *Drawing now*, Susan Lambert (1981), Deputy Keeper at the Victoria and Albert Museum in *Drawing: Technique and purpose*, and artist and writer John Berger (2008) in *Berger on drawing*. They traced and discussed drawing's role as the chief tool for art and craft apprentices and professionals to develop and build both visual memory and imagination by drawing from life, from two-dimensional and three-dimensional models and other art works, to trial ideas that would be explored in other media, and the effects these have on the viewer.
- 21 Pamela Lee (c. 1999) and Michael Newman (2003) use this verb when they describe what drawing does.
- 22 Emma Dexter was Senior Curator at Tate Modern at the time of her writing *To draw is to be human*.
- 23 This was postulated by French art historian Henri Focillon (1934) in *The life of forms in art*. Reprinted by Cambridge: Zone Books, distributed by The MIT Press (1989).
- 24 Walter Benjamin (2008), in *On painting, or sign and mark*, takes a different position on mark than Newman. He believes that mark, in contrast to sign, "emerges", is "more temporal" and "tends to exclude the personal" (p. 222). Ernst van Alphen (2008) believes Benjamin's use of these terms comes from his focus on the formal features of drawings and how they produce a composition through their relationship with each other and the ground they are on, as distinct from the actual activity of drawing with the hand or the final product (p. 68). The use of 'mark', he maintains, is the result of an activity and enables viewers' to "see the activity itself, not the activity's object or goal" (p. 63).

25 A term used by Adriano Pedrosa writing about Sandra Cinto's drawings (2007, p. 62). The term "in the expanded field" originally comes from Rosalind Krauss's (1979) article 'Sculpture in the Expanded Field', published in *October*, Vol 8 (Spring, 1979, pp. 30-44).

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