



The Playhouse

An investigation into the process of remembering through glass

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Table of Contents

Table of Contents	2
Attestation of Authorship	4
Acknowledgements	5
Abstract	6
Positioning Statement	7
Introduction	10
Chapter 1: Childhood experiences	13
Chapter 2: Using learned experiences from childhood	16
2.1 Play	16
2.2 The playhouse	18
2.3 Crochet	20
2.4 The doll	21
Chapter 3: The use of glass	22
3.1 The cast glass object	22
3.2 Embodying the experience through physical engagement	24
3.3 Lost wax casting (cire perdue)	25
Chapter 4: Contextual review	30
Chapter 5: Remembering through making	35

5.1	Early explorations	35
5.2	The juxtaposition of glass and other materials	39
Chapter 5: Final bodies of work		45
6.1	The doll within the space	45
6.2	Play within the space	47
6.3	The re-configured object	49
6.4	Considerations for the final exhibition	52
Conclusion		60
List of Figures		61
References		67

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 accepted for the award of any other degree or diploma of a university or other institutional of higher learning.

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Abstract

Experiential memories are the memories affected by our on-going lived experience. This practice-based research project explores, through the processes of creative practice in cast glass, how recalling experiential memories can unlock repressed memories that have been distorted in childhood. It examines the epistemological value of experiential memories as a resource and an individualisation tool in contemporary art practice, by identifying the effects of my own disturbed childhood experiences and how they influence my glass making process. This project employs the notion that the playhouse is both a physical and an imaginative space. It is through the playhouse that past experiences and present creative techniques can converge through the re-configuration of memories, which in turn propose distortions that reflect the paradox of remembering childhood. It specifically looks at the familiar threads to the past, such as the learned experiences connected to play, crochet, and memories associated with a childhood doll. These investigations are presented through an installation of crochet and cast glass objects.

Positioning Statement

“Memory is the scaffolding upon which all mental life is constructed.”
- Gerald Fischbach” (Nasabere, 2008, p. 1)

I am the oldest of three children born in a small rural New Zealand town and I have never known my father.

I realised at a young age that we weren't the stereotypical family. For as long as I could remember my mother had suffered from bouts of mental illness. As a consequence my mother, sister, brother and I lived with my grandparents, in a room my grandfather had modified to accommodate us all. Unfortunately this living situation meant we were exposed to our mother's volatile episodes for most of our childhood years. This circumstance has long since changed but these experiences continue to make an impact on my life and find their way into my artistic practice – consciously and subconsciously.

The reality of my childhood forced me to focus on the things I could control rather than what I could not, such as recreating my own reality through imaginative play, becoming the narrator of what I perceived was the perfect family. This meant I could choose the parts of my reality and rearrange them into something better. Often these 'best bits' were centred on making toys from crocheted, knitted or sewn materials into dolls to play with. These were the learned experiences that reflected the good parts of my childhood.



Figure 1. Gatchell, P. (1969). *Family photo*.

My earliest memory of making came from time spent with my great-grandmother. She was full of idiosyncrasies. She was an avid collector of memorabilia and rubbish. She never threw anything away, to the extent that her bedrooms were piled from floor to ceiling with newspapers and family photos while used butter papers were pushed to the back of cupboards and squeezed under the wooden backdoor step. Her little house bulged with things she just couldn't or wouldn't part with. In the past she had been a talented seamstress; whether this was out of necessity or love of the work I don't know, but she still had her Singer sewing machine hidden under all the rubbish. To me, though, her eccentricities were playful and fun. I have happy memories of her teaching me how to make things, how to pedal the sewing machine, to crochet and to be methodical about the process of making.

I will forever have fond memories of my grandmother as she was, and still is, our rock. She instilled in me at a young age that keeping busy was a way to keep my sense of self-worth. It was a form of self-preservation. She taught me to be industrious and she taught me the value of practising useful crafts. Her practical approach to life became a method of coping with the effects of mental illness and the social discrimination towards the family that accompanied it.



Figure 2. Williams, C. (1973). Landscape. Oil on canvas.
H:670mm x 830mm.

My beautiful mother spent many hours in a little outside room where she painted. In my formative years, I watched her mix oil colours as she cried; I did not understand the impact she would have on my creative practice. As an adult, I have realised she was teaching me to express myself with honesty as she herself tried to in the dark landscapes of her paintings, illustrated in Figure 2. Creativity and imagination gave



Figure 3. Unknown photographer. (circa 1971). My playhouse from childhood.

her an opportunity to recreate her reality and to visually plan an escape from her life, away from the frustration and isolation of her sickness. She was showing me the way.

When I was six, my grandfather built me a playhouse (see Figure 3). This became my very own sanctuary, a place where I could hide and where my imagination could take me away from my reality. In my playhouse, I could make light of any situation and transform it into the one I wished it to be. I could close the door and create imaginative objects that were characters within stories, pretending that, whatever was happening outside, wasn't. This was the ultimate make-believe for a child whose reality was not ideal.

Introduction

This research project began when I questioned the choice of certain materials, techniques and processes in my art making practice. I noticed that every decision seemed to be linked to early childhood experiences and the way in which these experiences had affected my own personal development. This suggests that my art practice could reflect the relationship between my self and my recollected memories, which moulds who I am individually and therefore influences the choices I make as an artist. To understand the implications of this idea on my glass making, this project explores the effects of past experience on memories. It examines the way in which childhood experiences are processed and how these repressed and distorted experiential memories of disturbing events are recalled during adult imaginative processes, specifically my own glass-making practice. My positioning statement provides additional context by outlining the early childhood memories and learned experiences that I remember when glass casting. I have developed bodies of work investigating these ideas and processes, which will be presented through an installation of crochet and cast glass objects.

This exegesis is divided into five chapters. Chapter 1 introduces the ideas and theory that childhood experiences can inform and shape who we become and that experiential memories can be recalled and distorted through coping mechanisms such as play.

Chapter 2 identifies the use of my learned experiences from childhood and how play brings these experiences and repressed memories into my current practice. It defines past and present playhouses, the physical and imaginative spaces where memories can be recalled and worked through, and introduces the technique of crochet and the use of the doll in this project.

Chapter 3 examines the recollection of memories through the creation of the cast glass object. It investigates the embodiment of experiential memories through physical engagement within the making processes. It explains the primary technique used in this project, the process of lost wax casting.

Chapter 4 discusses artists who specifically use recollection of their memories as one of their foundations for creating.

Chapter 5 outlines some of the key experiments used to test this project's most significant ideas and developments.

Chapter 6 outlines the development and re-configuration of objects in the final bodies of work. The final exhibition examination will be documented on completion in the final section. This thesis is constituted as 80% practice based, accompanied by this exegesis, worth 20%.

Memories:

If we seize on them and imaginatively rework them, these short intervals of illumination may cast a light forwards and backwards from the event they mark, and allow us to begin linking together other elements whose relation to them had not hitherto been apparent. (Keightley & Pickering, 2012, p. 46)

Chapter 1: Childhood experiences

Childhood experiences can inform and shape who we become. Some childhood experiences can be distorted by a disturbing event or situation that occurs during the formative years, embedding it into the developing self. The child seeks a way to process the disturbing experiences that she cannot discuss or express. In an attempt to make sense of what is happening around her the child may turn to imaginative play and in this way she can escape into another world or a better, safer place. These disturbing occurrences can hinder the development of the self, yet paradoxically they form the mechanisms that amid confusing childhood events help make sense of the world.

Unsettling disturbances in the early developmental years can change memories of the original event. The child re-configures the troubling experience through simple childhood activities, such as making and playing with toys. Memories of the original event recede into the imagination as an escape, an attempt to create new realities with fewer disturbances (Jung, 1989). Distorting the memory in this way makes the unsettling event less traumatic. As a result, the distorted memory becomes the one that is stored in the child's mind and it becomes the reality, defined by Schacter (2001) as "false memories" (p. 8). It is this memory that is often carried into adulthood, not the real one. Dennett (1993) sees this phenomenon of memory re-configuration as storytelling, unconscious self-protection, a coping mechanism. He proposed; "Our tales are spun, but for the most part we don't spin them; they spin us" (p. 418). Learning to cope in this way becomes a learned experience, which aids in understanding the lived experience and ultimately becomes part of the self (Mitchell, 2001).

Play can be a coping mechanism and, therefore, a learned experience. It can be used as a means of finding and engaging with the familiar in disturbing and unfamiliar situations. The child makes sense of the experience using play as a non-threatening way of recreating the past. The paradox of

childhood play is that, although it is an activity that generally brings to mind happy and pleasurable experiences, it can also be an escape from a troublesome reality (Bettelheim, 1987). Children naturally want to play and easily fall into imaginative processes. Play helps to mould a child's experiences and their understanding of them as the self develops strategies for processing uncertainties in life (Patten, 2010). The imaginative structures of play can allow for the distortion of the memory of the original disturbing experience. According to Kleinian psychology, the self develops through exposure to unfamiliar things during early childhood (Patten, 2010). However, while the reality of disturbing experiences can effectively be altered and the memory repressed, they can also unleash the imagination as the child resorts to play as a means of dealing with their situation.

Once a memory is formed, these coping mechanisms, for example an associated object or learned experience, can become integral to the child's identity. In this way, memory becomes a symbolic reference point, which can be taken into adulthood (Patten, 2010). Memories of the experience are known as experiential memory. It is influenced by the emotions and environment at the time the memory was both created and recollected, again affecting the memory of the real lived experience (Bernecker, n.d.; Yang, 2013). Experiential memories can change the form in which the memory is recalled, so distorting it, creating a make-believe recollection of the experience. This highlights the difficulty of recalling the 'real experience'. Childhood coping mechanisms may have already rendered it unrecognisable from the original event.

There are many more factors affecting the recollection of a memory, such as experiences over time, which filter what is remembered and what is left repressed (Adams, 2011; Beike, Lampinen, & Behrend, 2004). Schacter (2001) suggests that this notion of altering recalled memory is the mind playing tricks, or a form of memory malfunction that creates new realities, embellishing past experience based on selective present knowledge. Schacter (2001) explains this phenomenon as follows:

We extract key elements from our experiences rather than retrieve copies of them. Sometimes, in the process of reconstructing we add on feelings, beliefs, or even knowledge we obtained after the experience. In other words, we bias our memories of the past by attributing to them emotions or knowledge we acquired after the event. (p. 9)

It is the entwining of the emotion and memory of the experience that governs how we use learned experiences to find patterns and understand everyday choices. In the working through of confusing events, my memories can be re-configured to make sense of links to past experiential memories. In this way, they inform and shape what is or is not done within my current art practice.

Chapter 2: Using learned experiences from childhood

2.1 Play

In this project, play is used as a creative, re-constructive, physical and imaginative tool that teases memories into existence and reconnects to childhood. Freud described play as “a royal road to the child’s conscious and unconscious inner world; if we want to understand his inner world and help him with it, we must learn to walk this road” (as cited in Bettelheim, 1987, para. 2). Freud’s walking the road can be likened, here, to the way in which play provides a pathway to the imaginative space and understanding of how my current practice is influenced by repressed memory.

The act of recalling past play as an adult offers access to the childhood subconscious. Memories of learned experiences and play can be manipulated and re-configured whilst playing in glass-making processes, manifesting within the final object. The transition of the memory into its new form through these imaginative processes, as Dennett (1993) suggests, can be a form of self-protection that rearranges the experience of the memory, into something that then becomes understandable.

Play is a mechanism capable of transforming memories into new realities. It does this by taking the maker into a space where buried memories, that would otherwise lie dormant, become accessible. “Freud, of course, theorised that the psyche repressed what it could not face, compelling it to return later in distorted form” (Milburn & Strongman, 2009, p. 27). It is through play, and manipulation during making processes that the memory imbedded within the art object can become more readable. Using play as an approach within my art making allows childhood memories to surface because play aids the understanding of present situations (Keightley &

Pickering, 2012). Figure 4 shows how play is used as a tool. It demonstrates how a distorted form creates an opportunity to explore the unfamiliar object so it can be re-configured imaginatively by 'playing with it' until it becomes something familiar.

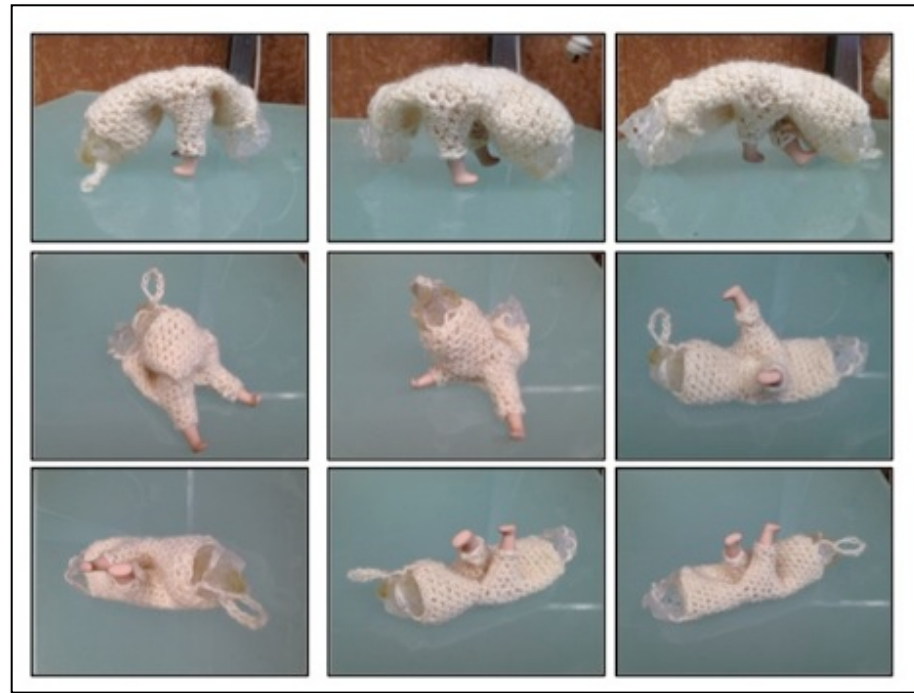


Figure 4. Simmonds, C. (2013). *Examining Play*. Cast glass, porcelain doll parts and crocheted wool. H: 170 x 70 x 60mm.

2.2 The Playhouse

My own childhood playhouse (see Figure 3) was a sanctuary or safe place for imaginative child play. It was a physical place. However, the playhouse can also be an imaginative space, a state of mind or a way of thinking, described by Descartes as the “mind’s eye” (Brandhorst, 2010, p. 80). In this sense, the playhouse space can be anywhere, any time and need not have four walls and a roof. Figure 5 shows a simple example. Small toys enact a family scenario on the step of my mother’s childhood home. To ‘see’ the walls one must just imagine, as she did, that they are there.

The playhouse then, can be any space where imaginative thinking occurs. It is a place where creativity can surface, where learned experiences can be used to express one’s self freely. As Courtney (1971) explains, there is an opportunity during imaginative thought and within the imaginative space to draw what you will from the perception of past experiences and to play with it. “There is a relationship between (*sic*) imagination and play, and play itself is dramatic. Imaginative thoughts are by their nature “playful”: there is a tendency to “toy” with perceptual information which allows free mental experiment” (Courtney, 1971, p. 543). Therefore, the art studio is a ‘playhouse’, where repressed memory may emerge within the imaginative processes, where one can delve into bringing the past and present together.



Figure 5. Unknown photographer. (circa 1950).
Mum's toys.



Figure 6. Simmonds, C. (2013). *My studio*.

The idea of the artist's studio as a physical and imaginative playhouse stems from my childhood experiences. The playhouse was, and still is, the safe place where I can retreat into imaginative and creative thought. The studio is the physical space where imagination and experiential memories can come to the surface and where the method of recollection of stored memories occurs through my art making processes. This studio in Figure 6 shows a collection of objects waiting to be re-ordered and re-constructed during the making process. Hidden within the confusion, they spill out from every space, reminiscent of my great-grandmother's home crammed full of things. As Stewart (1993) observes, it is the tensions within the space, whether it is "the locket or the secret recesses of the heart: centre within centre, within within within (*sic*)" (p. 61), that reflect the repressed memories and what is being held within the objects or the emotional attachment between the objects and the artist.

2.3 Crochet

Crochet is a handcraft that uses a hook and thread to create patterned forms. It is a repetitious technique that builds on itself to exist. When the thread is looped over and under and through itself to form a hold on the hook, it links and enables further stitches to join onto it in a rhythm of repetitive movements. In the same way, repressed memories are re-configured within an object that allows future mutations of itself as each stitch distorts it into something from within the imaginative space. There is often a change in my reality when I am crocheting, as I slip easily into the past where the filters of time can alter memory. The act of crocheting becomes a subconscious process that allows me to play freely with the materials, evolving the form through repetitive rhythmical actions. As Dormer (1997) explains, this is tacit knowledge that “is acquired through experience and it is the knowledge that enables you to do things as distinct from talking and writing about them” (p. 147). In this project, crochet is a familiar route, one that repeats the cycle of remembering and becomes the journey to the repressed memory.

The physical act of crocheting is a mnemonic aid (Oxford dictionaries online, 2013), a link back to the past. For me, the memory of crochet is in the act of forming the stitch and gives me the opportunity to play. As a child, crochet was a comfort, a way of busying my hands and distracting me from the ‘real’ memory of unsettling and disturbing experiences. My return to crochet as an adult can be viewed as a form of repetitive compulsion, which Freud suggests is a condition in which to “remember the forgotten experience, or better still, to make it real” (as cited in Strachey, 2001, p.75). It is through the reflection process that occurs when crocheting that the paradoxes of that time can manifest into objects within my current practice.

2.4 The doll

The doll is an important feature of childhood play and is often considered as a mirror of the self. Olson (1998) discusses the relationship between dolls and humans, emphasising their significance to human development and understanding. She reflects on the doll as an object that can visually communicate a person's story, unearthing repressed memories by bridging the divide between the familiar and the unknown (Olson, 1998).

In this project, the doll provides a means of recalling experiences. A familiar object associated with play, it is intrinsically linked to the young self and so to the emotions of the past. The reinterpretation of the doll in my current art practice acknowledges the distortion and manipulation of its memory over time, as well as creating an opportunity to re-live the memory of experiences by bringing them into a form. The use of the doll form embodies memories in a visual manner reflecting the paradox of remembering childhood. Re-entering the imaginative space and re-living disturbed childhood experiences can reveal and release memories. For this reason, the doll has become a reoccurring and significant symbol in my current creative practice.



Figure 7. Simmonds, C. (2013). My doll.

The doll in Figure 7 is my doll. It is old-fashioned with opening and closing eyes and wears hand made clothing. It was given to me by my grandmother. As a child, playing with it helped give order to my unordered world. As an adult, using representations of it in my work connects me with memories, family and history.

Chapter 3: The use of glass

3.1 The cast glass object

Glass is the primary medium used in this project. It has the ability to reveal and enhance the distortions of experiential memories, by exposing its inherent dualities within glass casting processes in the formation of the cast glass object. These specific glass characteristics propose a number of paradoxes: the optical illusions that highlight translucency as opposed to the opacity; the smoothness of the polished glass versus the raw surface of mould-cast glass; the appearance of strength yet the knowledge that glass is fragile. Glass is moulded in the intense heat of the firing process and has the capacity to display warmth through its colour and form. However, it has a solid rigidity, a quality of coolness and is cold to the touch. It also carries the emotion and passion invested in it by the maker during the process of bringing the object into existence (Risatti, 2007; Dormer, 1997). It is these contradictions that enable this project to explore glass as an embodiment of the paradox of childhood, as it can visually express the distortion created when remembering.

The cast glass object can reveal the re-configured past, by creating a dialogue between what characteristic is chosen and what is not thus influencing the making of the form. Risatti (2007) suggests that the imaginative and physical process “deals with the relationship between the maker’s thought (as a transformative act) and the physical form that that thought (as an intention) is given for the viewer to behold” (p. 254). The maker’s hand and tool marks together with the techniques applied during the forming process, are intentionally left so that they remain in the object, to be viewed as memory in the glass.

This image of Frolic's (2009) glasswork, in Figure 8, demonstrates how the glass object can reflect personal experiences (Glass Art Association of Canada [GAAC], n.d.). Frolic chose to express her memories by leaving raw and unfinished visual traces of the creation process within the object. These are seen as surface cracks formed in the casting process, unpolished glass, rough edges and the inclusion of other materials such as copper wire. By exposing the casting process like this, the object can appear to be distorted. My current practice similarly uses the traits inherent in glass as a means of personalising the object. I emphasise the unexpected imperfections that form during the casting process and allow them to be integrated rather than attempting to correct them. In this way, my glassmaking is linked to my personal memories of re-configuring objects and threading things together to make sense of and to cope with experiences.

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Figure 8. Frolic, I. (2009). *How to Live in the World: Let me hide myself in Thee*. Kiln cast glass - H 40cm, L 22.5cm, W 15cm. Retrieved from <http://www.glassartcanada.ca/public/artist/Irene.Frolic>

3.2 Embodying the experience through physical engagement

Casting glass requires strength, physicality and precise skills. It is through physical engagement with this process that experiences from the past can be accessed. Experiential memories are brought to life through making and re-creating. The experience has to be physical and the maker must engage with the materials in order for “the embodied experience of remembering” (Keightley & Pickering, 2012, p. 48) to take place. In this project it is through the physical process of making that I can re-live memories such as childhood play, revealing the experiences that may have become attached to them, to shape, develop and embody the repressed memory into an object.

The physicality in my art making occurs when sensations are re-activated and trigger remembering. The senses of touch, smell, and sight (Brandhorst, 2010) inherent in these learned experiences connect back to experiential memories and “are the entry portals for the mind’s furnishings; once safely inside, these materials may be manipulated and combined *ad lib* to create an inner world of imagined objects” (Dennett, 1993, p. 55). In this project combining the act of crochet with the physicality of making glass using a doll form, is an embodiment of the experiential memories. In this way my experiential memories through learned experiences of crocheting and playing become an inherent resource in my art making.

The repetitive motion of looping cotton directly links to familiar threads of the past, where there is no written pattern only a notion within the mind’s eye to begin forming the object. These tacit elements within learned experiences are mirrored in the physical engagement with the object during glass making processes. It is the reflective process during repeated cutting, scraping, smoothing and grinding that captures memories, embedding them into the final glass form, so what the object becomes is the embodiment of my experiential memories.

3.3 Lost Wax Casting (cire perdue)

The primary method of making cast glass, and an important factor in my practice-based research is the process of lost wax casting. This technique of casting 'loses' wax from a plaster mould and then 'replaces' it with glass. This process mirrors the relationship between my childhood experience of making and my adult art practice.



Figure 9. Grant, T. (2010). Artist working in studio during process of lost wax casting. Digital image.

Liquid wax is poured into a silicone rubber mould taken of a found childhood object. A wax replica of the object is produced. The wax object can then be re-configured and manipulated into different forms allowing infinite potential for the object to be distorted. As each step builds on the other, it recollects memory from the previous step and re-constructs it in the present. The marks and changes in the wax form, created at this stage, are maintained and are carried through to appear within the finished glasswork as a memory of the original object and the making process.

The lost wax casting process takes place within the imaginative playhouse space of my studio, illustrated in Figure 9, where I play and engage physically with the materials and techniques of the process.

Figures 10, 11, 12 and 13 illustrate the steps in the process of the lost wax casting technique. They identify where memories emerge and how memories distort when re-configuring the form, using learned experiences such as play and repetition of the familiar object, during the making process.

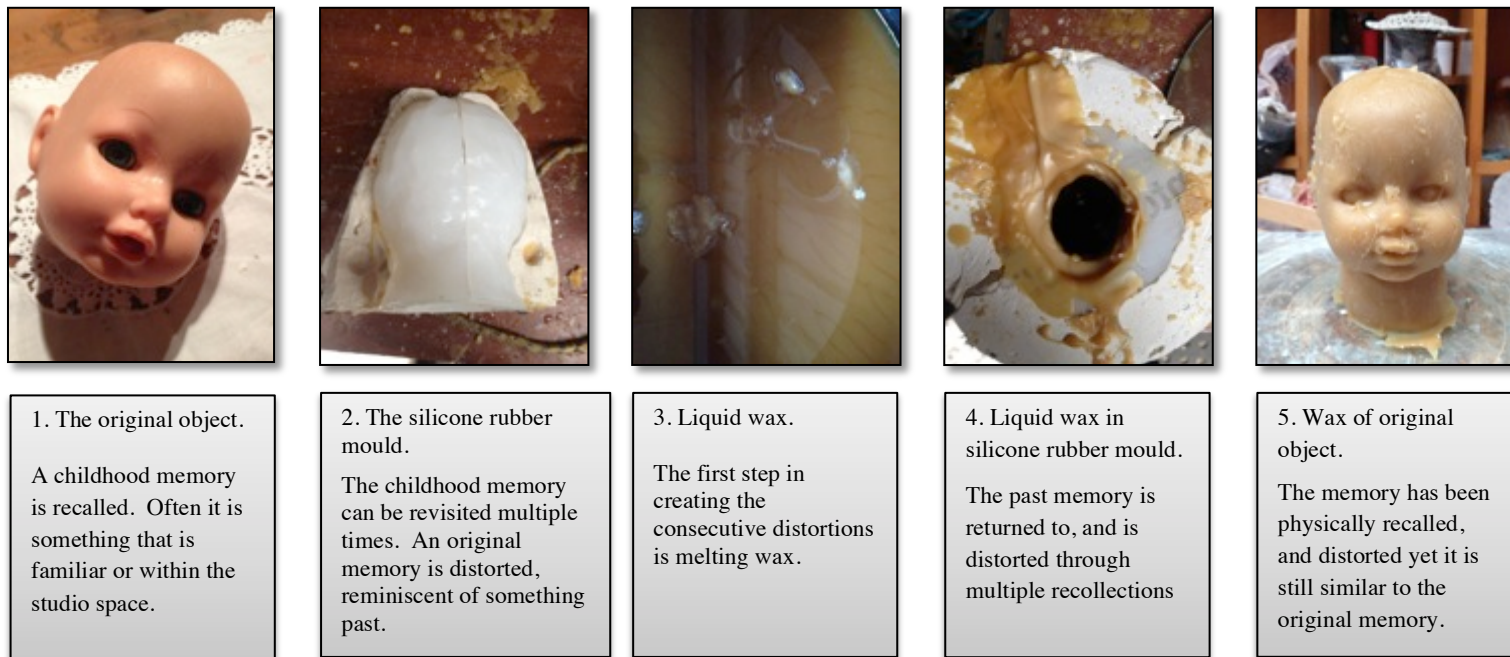


Figure 10. Simmonds, C. (2013). Lost wax casting: steps 1-5. Showing memories and distortion through play.



6. Manipulating the form.

Distortion and re-configuration occur through play within the imaginative space.



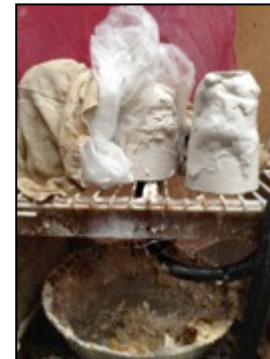
7. Sculpted wax ready for investment.

The original object has been transformed, using learned experiences, play and the memory of its original form.



8. Investing.

Hand built moulds made from plaster, silica and water, applied in multiple layers, engaging the learned experience to recall memory.



9. Steaming out wax.

The memory is lost as the wax melts out of the mould.



10. Moulds empty of wax.

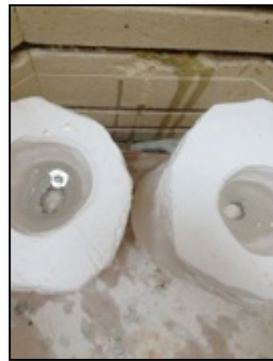
The original memory is lost, but a remnant remains within the mould.

Figure 11. Simmonds, C. (2013). *Lost wax casting: steps 6-10*. Showing memories and distortion through play.



11. Loading and firing glass in kiln.

To reclaim the memory, glass is placed into reservoirs for melting into moulds when firing, this using the past to relive the memory.



12. Fired Mould.

The cooled glass has re-constructed the memory during its molten state; the lost memory is now within the mould.



13. De-moulding.

The memory of the original childhood object has been recalled from within the mould.



14. Cold-working.

The memory of the object can now be manipulated further through the distortion of remnants of past making process.



15. Finished Object.

A re-constructed object that is a result of remembering past memories.

Figure 12. Simmonds, C. (2013). *Lost wax casting: steps 11-15*. Showing memories and distortion through play.

Figure 13. Simmonds, C. (2013). Step 6: Manipulating the wax form. Diagram.

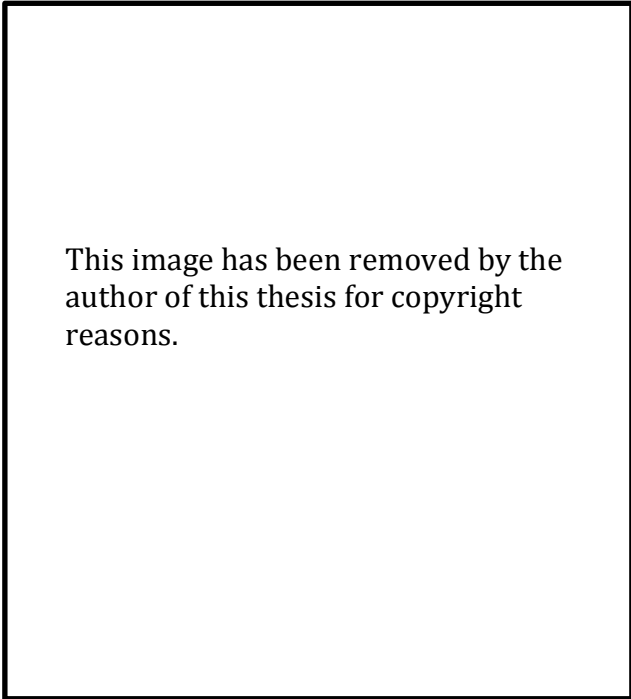
These images reference step 6 of the lost wax casting technique and demonstrate the process of distortion through manipulation and re-configuration of the wax form. It exhibits a distortion of the familiar object - the doll's head.

1. The childhood doll's head is formed into wax.
2. The wax form is then cut and parts removed.
3. Choices are made through imaginative play and it is manipulated by replacing one doll's face with another.
4. The final form is re-configured yet it holds a piece of the original object. That is, where one part is lost, it regains another, creating a distortion of the original memory.



Chapter 4: Contextual review

Experiential memories are acknowledged by a number of contemporary artists as a valuable resource within creative practice. This research project emphasises that memory and its recollection is specific to the individual artist and the effect it has on their creative process. In this way the art process and the art works are highly personalised and a reflective, individualisation tool within the evolution of the art making. The artists I have referenced in this research are those who specifically use recollection of their memories as one of their foundations for creating. For example Seraphine Pick refers to the notion of the 'memory bank' as a means of delving into her lived experiences and childhood (Milburn & Strongman, 2009). Figure 14 illustrates how Pick has drawn ideas from her memories and applied them to her practice, releasing them through paint and composition. Furthermore Pick has highlighted the significance of symbolic reference points, the objects that can initiate remembering whilst creating and viewing the artwork. Within this research project these objects are referred to as mnemonic aids, the beacons that trigger the re-construction of memories into the creative space of the artwork.



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Figure 14. Pick, S. (2007). *The phantom limb*. Oil on linen, 1520 x 1370 mm. private collection, Napier.

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Figure 15. Hesse, E. (1969). *Expanded Expansion*. The Whitney Museum of American Art exhibition Anti-Illusion: Process/Materials, New York, May 1969. Retrieved from <http://www.thejewishmuseum.org/evahessechronology>

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Figure 16. Hesse, E. (1968). *Repetition nineteen III*. Fiberglass and polyester resin, nineteen units, Each 19 to 20 1/4" (48 to 51 cm) x 11 to 12 3/4" (27.8 to 32.2 cm) in diameter. Retrieved from https://www.moma.org/learn/moma_learning/eva-hesse-repetition-nineteen-iii-1968

How the re-constructed past is revealed in the artist's physical interaction with the making process is evident in the work of Eva Hesse (see Figures 15 and 16). Many of her art works trace back to memories of past trauma and loss (Santner as cited in Corby, 2010). It has been suggested that it is the incomplete memories that are embedded within the physical materiality of her artwork (Lippard, 2008). For example Figure 16 illustrates how Hesse has captured her physical engagement with the materials, where the disturbed memory has become embodied through the repeated but irregular forms. In this research, the embodiment of a disturbed memory is manipulated into glass by leaving both subtle traces and obvious deviations to the form during the making process. An example of this is discussed in Chapter 3.1, where Frolic (2009) leaves a residue of the creation process on the surface of her glass to emphasise the raw disturbing memory the object has become (see Figure 8, page 23). As Freud noted, when repressed memories are recalled, consciously or subconsciously, they can reappear distorted (Milburn & Strongman, 2009) and misplaced. Research has suggested this phenomenon of memory re-configuration is unconscious self-protection; a type of coping mechanism (Dennett, 1993), which

can manifest as a form of visual storytelling. Furthermore these re-collected and potentially distorted memories can become fantasies or surreal in their re-construction.

This is explored in Maria Rubinke's (2012) 'uncanny' porcelain dolls (see Figure 17), where she has applied her medium into the childish reincarnations of her experiences and a memory of a doll (Freud, 1919; Nyass, n.d.). Figure 17 demonstrates the distortions that can occur when re-living a memory during the making process and the eventual form the artwork takes on; a notion explored within this investigation.

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Figure 17. Rubinke, M. (2012). *Till the last drop*. Porcelain. Retrieved from <http://theworldofphotographers.com/2012/05/19/rubinke-maria-sculptor/>

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Figure 18. Levenson, S. (2012). *The chosen*. Mixed media. Biennale National de Sculpture Contemporaine.Trois Rivieres, Canada.2012. Retrieved from www.silvialevenson.com/index.php/works.html

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Figure 19. Levenson, S. (2012). *Wolves vs sheep*. Decal. 20 x 30cm. 2012. Retrieved from www.silvialevenson.com/index.php/works.html

The idea of using distortion and the fusing of parts in the mis-representation of forms is also evident in the mixed media sculptures of Silvia Levenson (see Figures 18 and 19) and Christina Bothwell (see Figures 20 and 21). They intentionally initiate a re-living of a past experience by creating psychological ambiguities (Yood, 2003) through the dualities inherent to the materials the artist has chosen. It is the fusing of normally disparate mediums, such as glass, fabric, thread, ceramic and found objects that accentuates the disturbing element of the artwork.

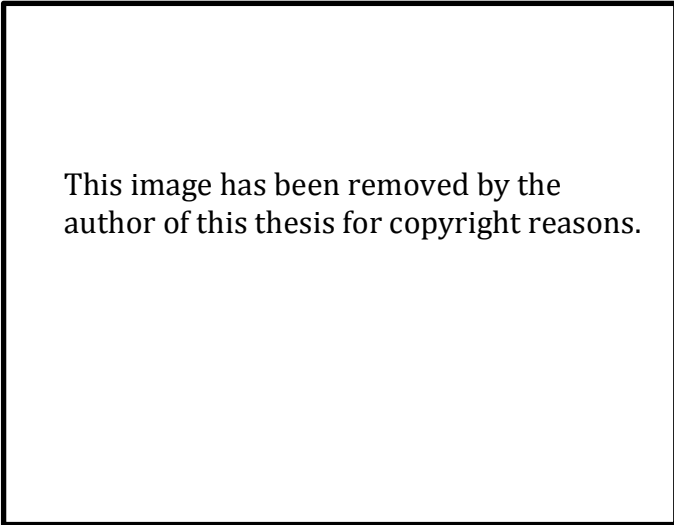
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Figure 20. Bothwell, C. (2010). *Centaur*. Cast glass, raku clay, oil paints, and found object. 21 x 21 x 11 inches. Retrieved from <http://christinabothwell.com>

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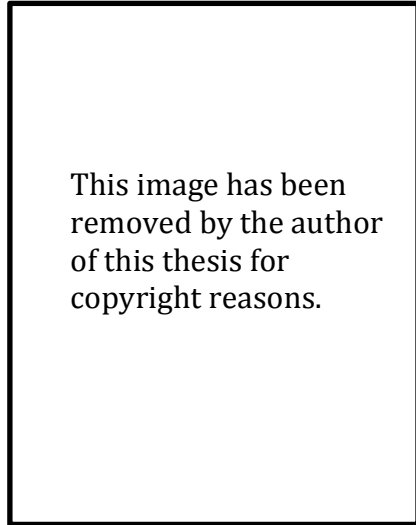
Figure 21. Bothwell, C. (2011). *Hair*. Cast glass, raku clay, oil paints, found object, 31 x 10 x 8 inches. Retrieved from <http://christinabothwell.com>

Annette Messenger's (2001) objects are an explicit example of re-configuring past experiences and the freedom of play that brings life to repressed memory. She utilizes the exhibition space and the placement of familiar objects within a space to effect their interpretation (see Figure 22). This project refers to this imaginative space as the playhouse. The art practice or imaginative play space created gives the artist the opportunity to speak of things they would normally be unable to (Davey, 2010). In this sense "the impact they have on the viewer is connected to the universality of play" (Hustvedt, 2012, p. 162). It is through the construction process combined through play in practice, that the familiar objects, in the form of figurative soft toys, become paradoxical and ambiguous forms (Hustvedt, 2012). Figure 23 illustrates Emily Leger's (2009) exploration of this idea (the re-configured form) whereby her installation space intends "to produce a situation for play that is both overt and antagonistic and that coaxes the viewer into the role of translator" (Leger, 2010, para. 1), in order to challenge the viewer to delve into their own experiential memories.



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Figure 22. Messenger, A. (2001). *Articulated-disarticulated*. Installation with movement, variable dimensions. Retrieved from <http://www.e-flux.com/announcements/annette-messenger-3/>



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Figure 23. Leger, E. (2009). *Small therapy dolls*. Various dimensions (greater than 72" lengths), hand dyed heirloom fabric and fibrefill, hand sewn, embroidered and stuffed. Retrieved from http://reconstruction.eserver.org/103/Leger_01.shtml

Chapter 5: Remembering through making



Figure 24. Simmonds, C. (2013). *Looking for the self test*.
1. Powder print and decal transfer print on fused plate glass. H: 120 x 90mm.

This chapter outlines some of the key experiments used to test this project's most significant ideas and developments.

5.1 Early explorations

The starting point was to explicitly embed past memories into glass using 2- dimensional images, in this case photographic decal transfers. Figure 24, is an example of this, using a rendition of the childhood doll's head as an interpretation of the self and distorted images of my great-grandmother. Although this manipulated glass plate initiated further explorations into how glass and the glass process could be carriers of memory, it did not satisfactorily reflect the distortions of re-collecting childhood memories. As a result of this experiment, I considered that using 3-dimensional objects associated to that time in my life, such as the form of the childhood doll combined with learned experiences and photographs could express the experiences of the self in a more direct approach.

The next series of tests focused on exploring if and how I could create a 3-dimensional object to carry the photographs. I chose to continue with the photographic imagery as a means of projecting re-occurring memories from past. Rather than using the doll itself as the basis for the glass object, I chose to crochet a doll's dress. Figures 25 and 26 show the crocheted dress and then this same dress transformed into cast glass through the process of lost wax casting. Photographic decal transfers of my great-grandmother and a digitally manipulated image of my childhood doll were fused onto the surface of the cast glass dress.

On reflection, I noticed that this test, specifically the process of crocheting the doll's dress, triggered my memories of past experiences. This indicated to me that experiential memories could be the tacit elements within the process of making, subconsciously directing choices in the

making process. I also realised that the decal transfers were not necessary to express recalled experiential memories. This could be implied through the form and the making process, rather than by images.



Figure 25. Simmonds, C. (2013). *Looking for the self test 2*. Crocheted dress form, cotton thread. H: 120 x 100 x 100mm.



Figure 26. Simmonds, C. (2013). *Looking for the self test 2*. Crocheted dress form, cast glass with decal transfer screen print inclusion. H: 120 x 100 x 100mm.

The next step was to investigate how the recollection of experiential memories could be involved during the making processes of 3-dimensional objects. I tested the notion that experiential memories can take form through the memory of learned experiences and the childhood doll (see Figure 27).



Figure 27. Simmonds, C. (2013). *My doll*: Childhood doll stored in plastic bag. Plastic doll, crocheted and knitted wool dress, plastic bag, ribbon. H; 300 x 150 x 100mm.



Figure 28. Simmonds, C. (2013). Workbook drawing: *Playing with the doll*. Pencil on paper.

Figure 28 shows an example of how the memory of the childhood doll can be distorted. It highlights two points: that imagination when remembering creates opportunity for manipulation of the memory and secondly, that the doll is a familiar object that connects me to past experiences of play. These images demonstrate the discovery that learned experience of imaginative play is part of my creative process, as it engages past and present practices and creates possible connection to memories of the childhood doll and the distortions that occur when remembering it.

To create a 3-dimensional object from the drawing in Figure 28, I pieced together porcelain doll parts and a crocheted body, using human hair to reference the self in the form (see Figure 29). Although there was no glass component, the creation of this form was significant in this project. It highlighted for me that the repressed memory is revealed during making, in my remembering the 'experience' associated with memories. This crocheted hanging doll creates a sense of playfulness. It connects re-occurring elements of the learned experience, the doll form, imaginative play and materials used in my current practice.



Figure 29. Simmonds, C. (2013). Crochet hanging doll. Cotton thread, porcelain doll parts, human hair. H: 3m x 150mm x 100mm.

Based on these early explorations, I developed a list of criteria questions to support my research. These questions were addressed as they arose during the making processes and became guides to clarify the significance of experiential memories within contemporary processes:

- How can my experiential memories influence my process?
- How can the memory of crochet be cast in glass?
- How does distorted memory manifest in process?
- What is the relationship between play and experiential memories?
- How can the cast glass object evoke an imaginative space for the viewer?

5.2 The Juxtaposition of Glass and other Materials

This section will use the questions posited from early explorations as a guide to examine how the choice of materials and combination of techniques can represent experiential memory in my glass making processes. This section aims to discuss these ideas through images accompanied by a description and brief critical reflection.



Figure 30. Simmonds, C. (2013). *Crochet*. Cotton thread.

Crochet is an example of a learned experience from childhood. This uses cotton to create a form.



Figure 31. Simmonds, C. (2013). *Test 1. Crocheting the doll body*. Copper wire. Crochet hook.

I have applied the same methods of crochet from childhood using copper wire to create a form. The rationale for using copper wire was due to its similarity to cotton thread and its ability as a material to hold its integrity and form throughout glass making processes.

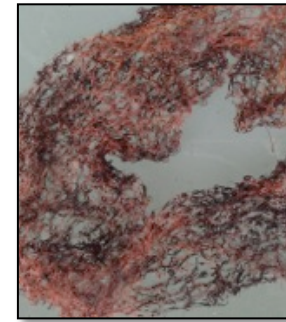


Figure 32. Simmonds, C. (2013). *Test 1. Kiln fired crocheted copper wire*. Copper wire.

This example demonstrates the wire after it has been fired in the kiln with glass. Although the crocheted wire did distort through the firing process, its memory remained in tact.

Test 1: How can my experiential memories influence my process?

This test shows memories of a past experience influencing my process by demonstrating my desire to use the technique of crocheting to create a form (see Figure 30). However I was unsure if these tests of the materials represented the recollection of the experience of memory, as the copper wire (see Figure 31 and 32) held its form throughout the process. Highlighting, that in order for memory to be found in the process it must be lost or changed during the process.

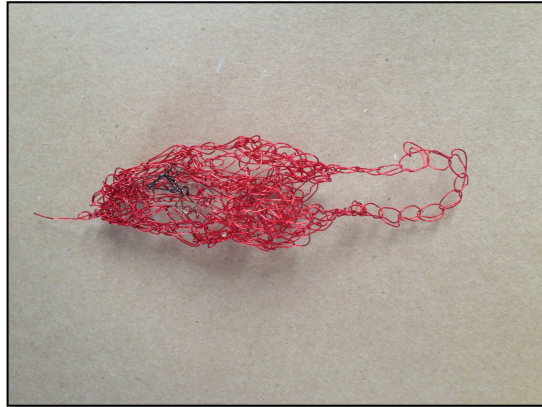


Figure 33. Simmonds, C. (2013). *Test 2. Crocheted copper wire bag memory test: Before firing.* Copper wire. H: 80 x 40mm.

This is an example of a crocheted copper wire bag before it was placed into the kiln with a small piece of glass inside it.



Figure 34. Simmonds, C. (2013). *Test 2. Crocheted copper wire bag memory test: After firing.* Copper wire, glass. H: 80 x 40mm.

This example demonstrates the crocheted wire bag after it was fired with glass inside it (without a mould) to 800 degrees. The process of firing the wire left a remnant of the original crochet attached to the melted glass but destroyed the original crocheted form.

Test 2: How can the memory of crochet be cast in glass?

Placing glass into a crocheted wire bag enabled me to discover the memory that can remain after glass making processes. In these examples I was examining the recollection of the experience associated to the memory of the wire bag. This was revealed in the material during the processes, as the memory of the copper wire bag (see Figure 33) left remnants of the original crochet in the glass (see Figure 34). It also highlighted the distortion of the materials that can manifest in the final glass object.



Figure 35. Simmonds, C. (2013). Detail of crocheted bag and wax bag. Cotton thread, wax. H: 70 x 35 x 30mm.

In this example a small bag was crocheted and a wax impression taken using the lost wax casting process. Multiple wax impressions were then produced.



Figure 36. Simmonds, C. (2013). The crocheted bag test. Crocheted cotton bags, cast glass bags. H: 70 x 35 x 30mm.

This example demonstrates the crocheted bag processed through subsequent casting techniques, forming distortions in cast glass of the original object. It compares the memory of the original bag and the newly formed glass object.

Test 3: How does distorted memory manifest in process?

When comparisons were made between the original crocheted object, the wax form (see Figure 35) and the glass object (see Figure 36), it revealed how the trace of memory left in the glass object after glassmaking processes can emphasise distortion.

Significant developments from *Test 3* occurred during further testing later in this project.



Figure 37. Simmonds, C. (2013). *Memory of the crocheted bag*. Cotton thread, acrylic paint, wax, cast glass. H: 12 x W: 10 x D: 10cm.

1. This development occurred when playing with crochet as a means of forming an object.
2. Incorporating the crocheted bag into the process of lost wax casting merged the two techniques. The cotton form was dipped in wax and processed through the technique of lost wax casting.
3. During kiln processing the cotton thread, which remained within the mould, burnt out, leaving a trace of the crochet as part of the glass object.

This example demonstrates how the memory of the original crochet bag can leave a remnant of itself embedded into the cast glass, as the manifested memory. It also illustrates that experiential memories are the distortion of the original object that occurs through the combination of materials and processes used.



Figure 38. Simmonds, C. (2013). *The doll play test 1*. Cast glass, porcelain doll parts, crochet cotton. Various sizes.

This example demonstrates play as an approach using found doll parts, crocheted and cast glass bags from *test 3* to construct doll-like forms



Figure 39. Simmonds, C. (2013). *The doll play test 1*. Detail. Cast glass, porcelain doll parts, crochet cotton. Various sizes.

1. This example shows components pieced together using crochet.
2. This demonstrates the manipulation and distortion of the original memory of the childhood doll.

Test 4: What is the relationship between play and experiential memories?

This test revealed that memories can be recollected using learned experiences such as play, and play leads to imaginative process with the materials, triggering experiential memories to direct the making process. This occurred when I challenged my perception of the doll, by re-configuring the known into a less definable object through play, which reflected my distorted memory of a doll. This indicated the close relationship between play as a memory derived from childhood experiences and my choice of materials when forming an object.



Figure 40. Simmonds, C. (2013). *Light test group 1*. Cast glass, crocheted cotton thread, bud lights. Various sizes.

In this example single hollow cast glass, objects with crochet inclusions are fitted with bud lights and placed in a darkened room. These objects use illumination, the environment, and the space to examine the ability of glass to provoke an emotional reaction through the senses and imaginative process, reimescent of the childhood experience within a playhouse space.



Figure 41. Simmonds, C. (2013). *Light test group 2*. Cast glass, crocheted cotton thread, wooden box. Various sizes.

This example is a configuration of four hollow cast glass and crocheted objects, fitted with bud lights, within a wooden box. This included an opening and closing lid to reveal or hide the objects.

Test 5: How can the cast glass object evoke an imaginative space for the viewer?

These objects examined the ability of glass to provoke an emotional reaction using a combination of materials and within imaginative process, reminiscent of the experience within the childhood playhouse. The optical and visual qualities of the glass created an opportunity to use 'light' alongside crochet as a means of stimulating the senses into seeing the distortion provoked by the light. The lit interior of both groups created drama but group 2 created 'anticipation' associated with 'looking into' or 'revealing' something unknown within a space. This enhanced the experience, evoking a sense of childhood play through the light, inviting the viewer into the imaginative space.

Chapter 6: Final bodies of work

This chapter outlines the development of glass objects that reflect the re-configuration process that occurs when I use the doll form. Using images that describe some of my process, accompanied by a brief critical reflection, this chapter will discuss how I imagine the objects within a space using play, crochet and glass, in consideration of the final exhibition.

6.1 The doll within the space

The intention of this work was to further test an enclosed constructed 'space' containing parts of a doll and internal lighting. Following *Test 5*, this work examined the idea that visual qualities of cast glass and the learned experience can embody an imaginative space.



Figure 42. Simmonds, C. (2013). Making of doll within the space: Piecing together of parts – hands, heads, body and electrical wire. Cast glass, crochet, cotton thread, acrylic paint, electrical wire, LED light, crochet hook. H:58cm.

In this example the object uses dolls hands, feet and a hollow doll's head cast in glass, fitted with a LED light to specifically enhance and illuminate the object. The body is formed of crochet thread stiffened with acrylic paint and pieced together using red cotton, so the joins clearly indicate the separate parts. These images demonstrate the process of making the doll using crochet and the play. Both of these learned experiences are reflective of past and allow for the re-configuration process to occur.



Figure 43. Simmonds, C. (2013). *Creating the doll in space*. Detail. Cast glass head, hands, feet, crocheted body, white acrylic paint, cotton thread, electrical wire, LED light, plywood, plate glass. H: 800 x 230 x 230mm.

The object is hung using electrical wire and crochet inside a plate glass and wooden box. This is evocative of a child's playhouse, however its internal space cannot be entered.

1. This is the object confined inside a constructed space that is reminiscent of something familiar.
2. The use of light within the glass head illuminates the interior of the object.
3. This example details the distorting qualities of glass when combined with light.

This example had a similar outcome to *test 5* (p. 44) as it created a space that could evoke an emotion. However it demonstrated that the constructed 'space' did not allow entry inside it to play freely. This example also highlighted the distracting effect that can occur when lighting glass, which would need to be addressed in further works.

6.2 Play within a space

This body of work explores the imaginative space and the objects within it. Following the previous test, where the objects were not interactive, these works examine how imagination can trigger memories that can distort through playing with the form in an open space.

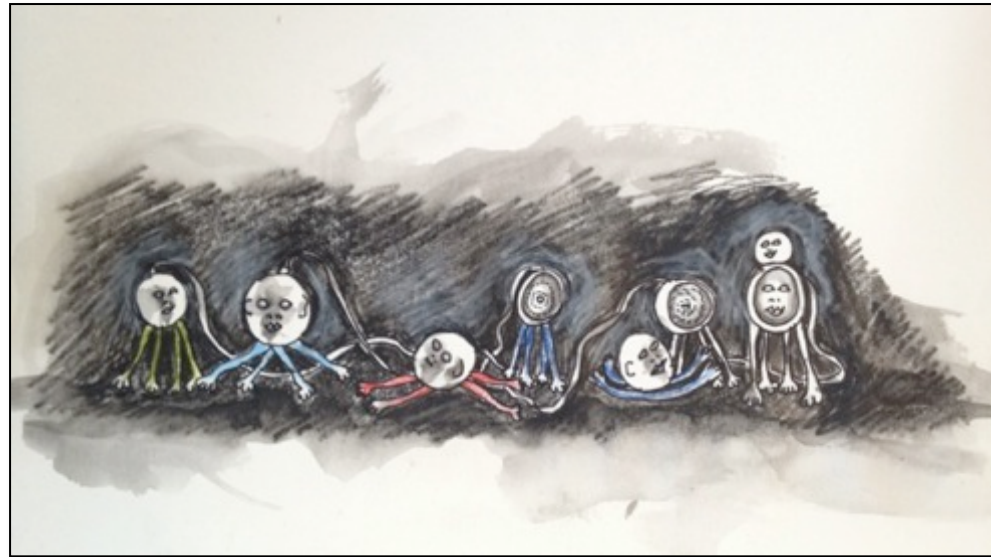


Figure 44. Simmonds, C. (2013) *Imaginary play-things: Crochet bag doll test drawing for installation consideration*. Workbook drawing. Ink, water colour pencil on paper.

This is an example of imaginative play beginning as an idea on paper, as a means of 'visually' making sense of a memory and of the distortion that is created in this process. This thought was initiated from the memory of playing with imaginary toys in my childhood playhouse space. The drawing illustrated in Figure 44 is the starting point in the development of the following glass objects that will be placed in the space to initiate the memory of play.



Figure 45. Simmonds, C. (2013). *Imaginary play-things component*. Two part cast glass and crochet. H: 200 x 120 x 110mm.

This is an example of one of the components of the grouping experiment. It mimics the distortion created through remembering embodied within the glass object.

This is achieved by manipulating the doll in glass and re-configuring missing parts using crocheted cotton thread.



Figure 46. Simmonds, C. (2013). *Imaginary play-things group test installation*. Cast glass, crocheted cotton thread, electrical wire, LED lights. Dimensions variable.

This is an example of objects that are arranged in such a way as to trigger a sense of disturbing play. These glass objects use lighting to create an emotion.

I have addressed the distraction of light distorting the glass by including crochet inside the doll's head. This diffuses the light and creates patterns on the glass surface.

Electrical cords, glass, crochet and lights, together create a playhouse space that reflects paradoxes of childhood and of the repetitive patterns of experiential memory such as imaginative play that are used in order make sense of the work.

6.3 The re-configured object

The following body of work explores the re-configuration of the memory of the doll through the use of learned experiences and glass making process.



Figure 47. Simmonds, C. (2013). *Memory object*. Crochet and wax, cast glass, crocheted cotton thread. H: 24 x D:12 x W:7cm.

These examples show a re-configured childhood memory of a doll. This doll is in two parts, a solid cast glass body and a hollow crocheted head.

1. The crocheted head is dipped in wax and then placed on a cast glass body form.
2. Once processed through lost wax casting, the cast glass head is pieced together using crocheted cotton thread and placed on a cast glass body form.

These examples demonstrate the re-configuring of the form by piecing together crochet and the doll body. The crocheted head, constructed in pieces, allowed for distortion to occur. However, the solid one-piece glass body was too restricting and did not distort at all from the original form. This realisation triggered the development of the following objects where I could distort the entire doll form.



Figure 48. Simmonds, C. (2013). *The making process of the Memory Object 2*. Crochet cotton, wax, plaster former, cast glass. H:30 x W:17 x D:17cm.

1. Crochet doll form. 2. Crochet doll form in wax. 3. Taking the wax form off the plaster former. 4. Hollow doll form. 5. Piecing together and manipulating the wax doll form. 6. Wax doll form ready for investing.

This example demonstrates the re-configuration of a 'fully crocheted' doll being formed into wax to be invested. It is during this process that distortion has the opportunity to emerge, as each step re-configures my memory of the original doll. These forms will go on to become memories of crochet, the doll and the making process that is part of the final glass object.



Figure 49. Simmonds, C. (2013). Crochet component sewn onto glass memory object 2. Detail. Cast glass, crocheted cotton thread.

This example demonstrates the re-configuration of the crocheted glass object through the recollection and 'replacement' of a memory of crochet in order for it to 'make sense'. This example shows the crocheted component being fitted to the glass doll.

1. The crochet inside the glass head.
2. The front view of the crochet as it is attached to the glass.



Figure 50. Simmonds, C. (2013). Memory Object 2. Cast glass, crochet cotton. H:30 x W:17 x D:17cm.

This is an example of the completed object.

The object illustrated in Figures 49 and 50 demonstrates the value of understanding the 'process' of remembering during making. Piecing parts together and filling gaps with crochet completes the memory of the object. The forming of this object embodies the paradoxical nature of experiential memories from my childhood.

6.4 Considerations for the final exhibition

The intention of this installation was to suggest a physical 'playhouse' in which the viewer was offered an opportunity to enter an imaginative room. This was done by presenting objects that referenced childhood. Through the interpretation of the maker, doll heads, bodies and limbs were reconstructed creating disturbing things, and influencing the viewers' perceptions. The distorted forms were offered in a controlled and safe atmosphere within the 'playhouse'. This exhibition provided a space for viewers to reflect on the paradoxical nature of childhood and the way in which experiential memory can affect both the maker and the viewer.

Creating an imaginative play space was achieved by placing the objects on plinths so low to the ground that the viewer had to look down or physically move down to the objects to see them clearly. The effect of this presentation was to suggest a sense of something disturbing by presenting pieced together dolls, providing the opportunity for viewers, to 'play' consciously or subconsciously in order to understand the childhood-memory-like forms. This in turn highlighted the notion that these were not just 'glass objects' but the exhibition was also a 'playhouse' of objects, to be played with and interpreted individually and subjectively.

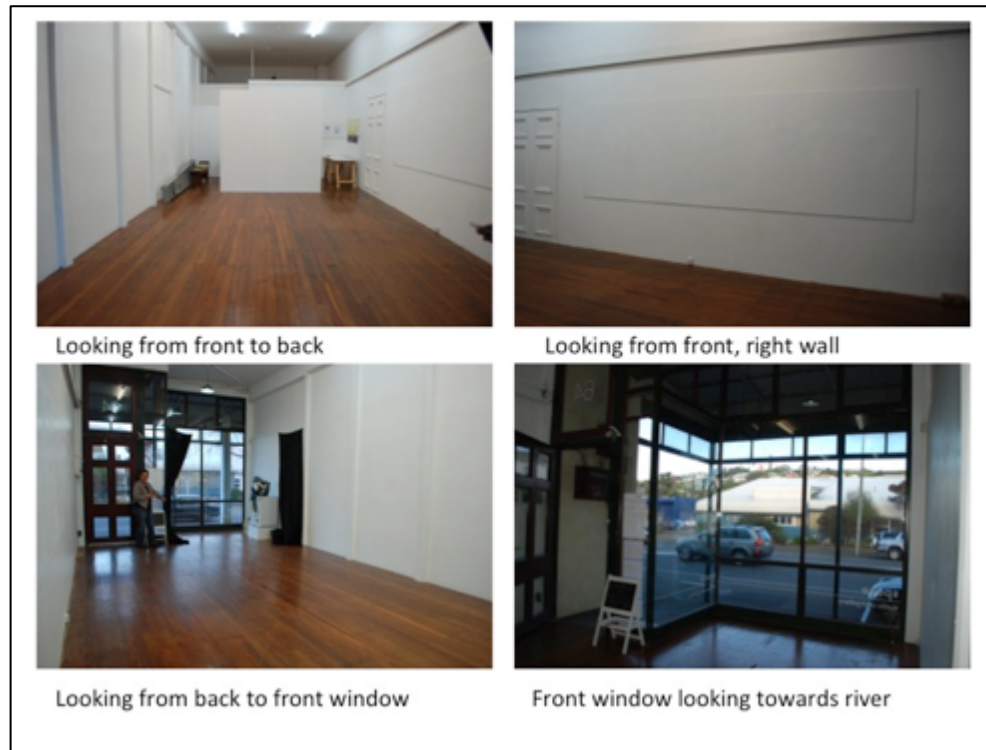


Figure 51. Simmonds, C. (2013). *Internal layout of Space Gallery, Wanganui*

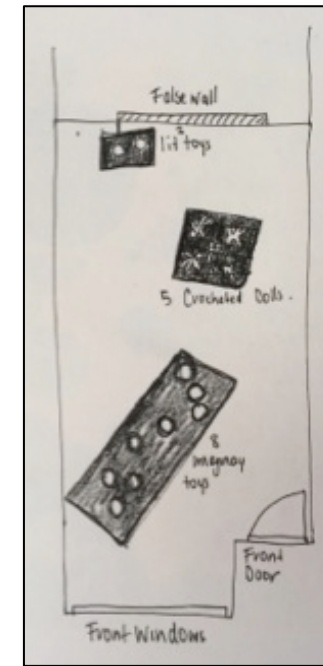


Figure 52. Simmonds, C. (2013). *Floor plan. Workbook drawing. Pencil on paper.*

The final exhibition, *The Playhouse*, was held at Space Gallery, in Wanganui, New Zealand. The gallery, pictured in Figure 51, had a wooden floor with white walls and a high ceiling. It had large viewing windows to the right of the entrance door and a false wall at the far end of the space, which created a narrow rectangular exhibition area. To allow this space to represent a playhouse of experiential memories, focus was created on specific playing areas that could be defined on the floor. Illustrated in Figure 52 is the floor plan layout considered to achieve the outcomes formed during this research project.

As the viewer moved into the gallery they encountered low wooden platforms. These were painted black to highlight the glass and accentuate the unsettling elements of the objects, such as the distorted dolls form, sewn together body parts, cotton threads and the crocheted elements (see Figure 53).

The first large plinth held eight *Imaginary Play Things* (see Figure 54), the second plinth held five *Memory Objects* (see Figures 58-61), and the third furthest plinth from the door held two lit *Imaginary Play Things* (see Figures 55-57). These 'play spaces' were constructed to be at a lower than normal height to encourage the viewer to engage with groupings of objects as well as individual pieces. A mixture of cast glass and crochet objects were arranged in a way that alluded to something familiar, playful, drawing the viewer in, enticing the viewer to touch and even move the objects, and in doing so potentially engage with their childhood memories.



Figure 53. Simmonds, C. (2013). *The installation: the playhouse.*

Two of the *Imaginary Play Things* were connected to the platform with a crocheted covered electrical cord and fitted internally with a crochet covered LED (see Figure 55). These objects were lit to demonstrate the potential effects they would have on the glass. These effects were subtle distortions that alluded to a further sinister element for the viewer to interpret.

This installation, with the use of glass in combination with crochet as the primary medium, was effective to achieve my goal to present and explore the epistemological value of experiential memories as a resource and an individualisation tool in my contemporary art practice.

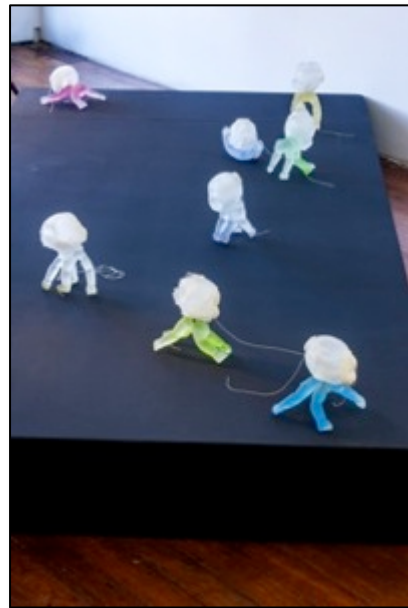


Figure 54. Simmonds, C. (2013).
Imaginary play things on floor plinths 1.
Cast glass, crocheted cotton thread.



Figure 55. Simmonds, C. (2013). *Imaginary play things Lit*. Cast glass, electrical cord, LED lights, crocheted cotton thread. Variable sizes.



Figure 56. Simmonds, C. (2013). Imaginary play thing.
Cast glass, LED, electrical cord, crocheted cotton thread.
H:130 x W: 110 x D:220mm

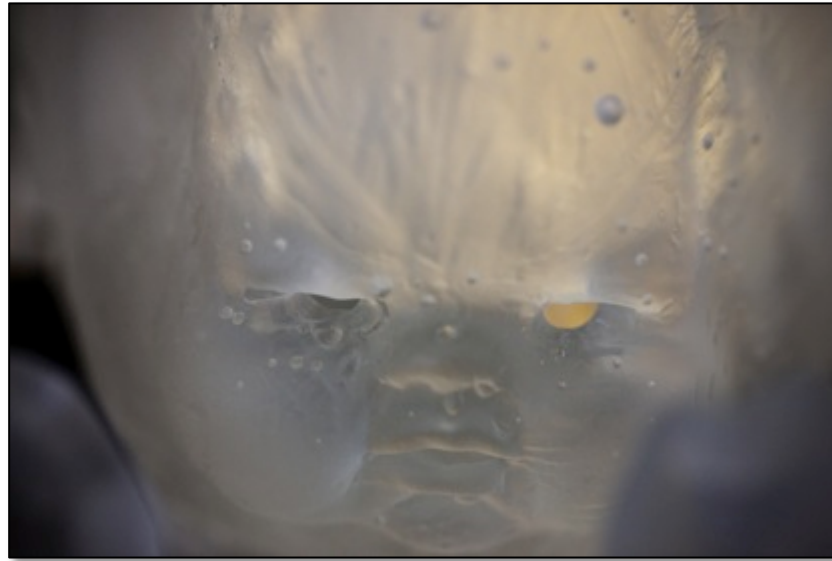


Figure 57. Simmonds, C. (2013). Detail of Imaginary play thing

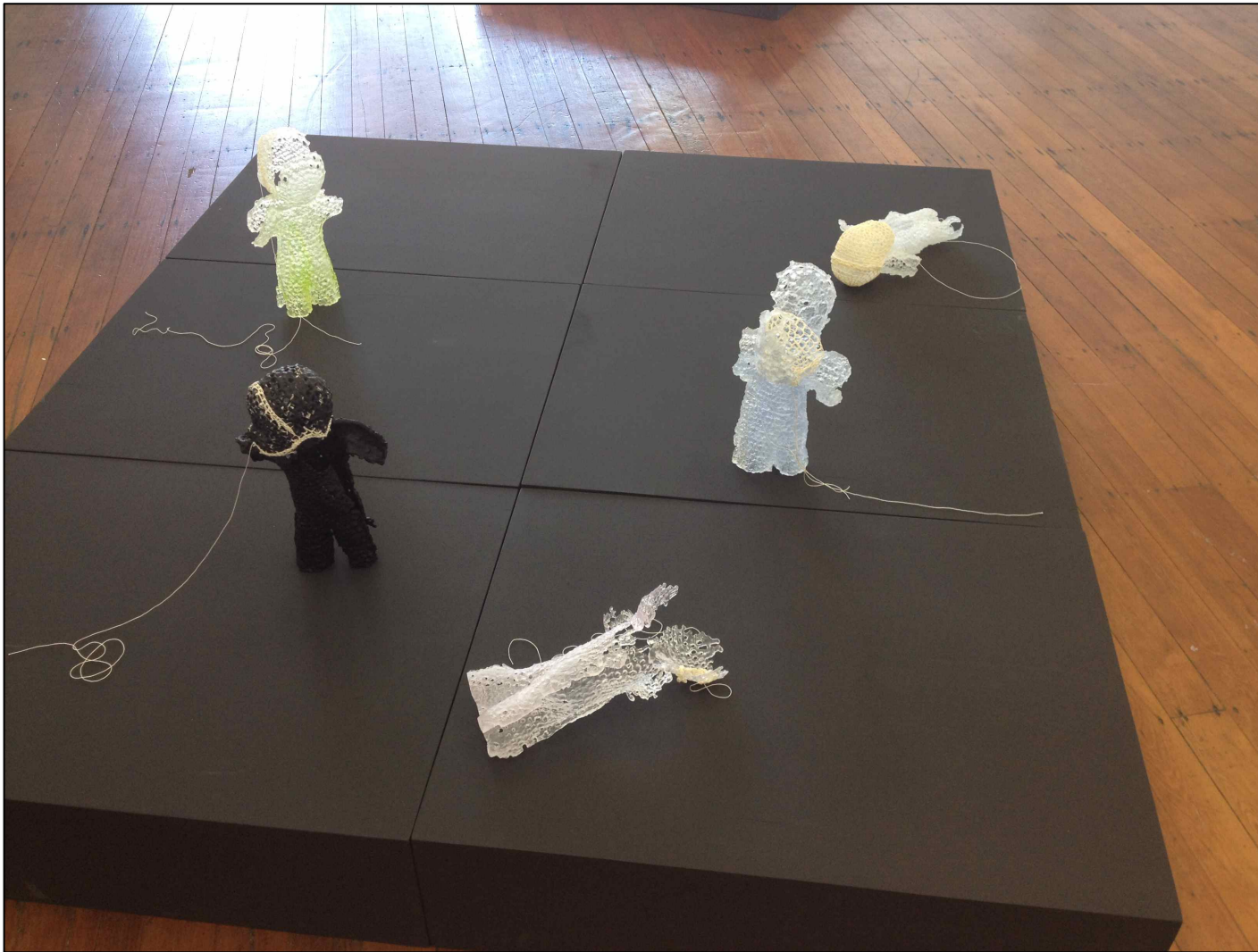


Figure 58. Simmonds, C. (2013). Memory objects on floor plinths 2.
Cast glass, crocheted cotton thread. Variable sizes.

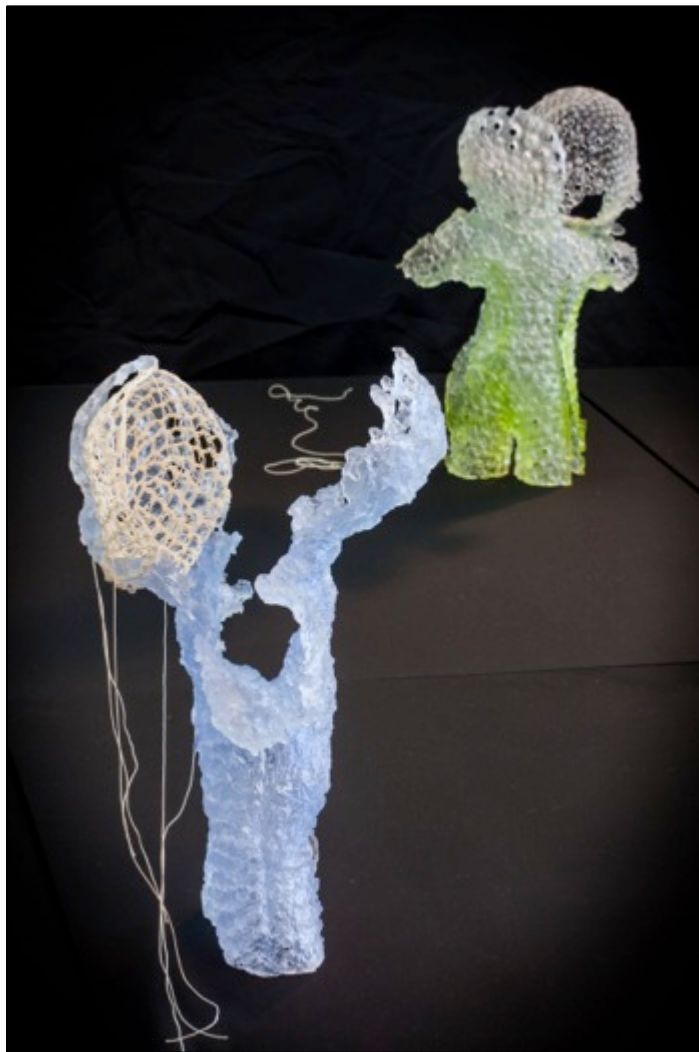


Figure 59. Simmonds, C. (2013). *Memory objects. Detail.* Cast glass, crocheted cotton thread. H:350 x W:170mm x D:250mm.



Figure 60. Simmonds, C. (2013). *Memory objects. Detail.* Cast glass, crocheted cotton thread. H:350 x W:170 x D:250mm.

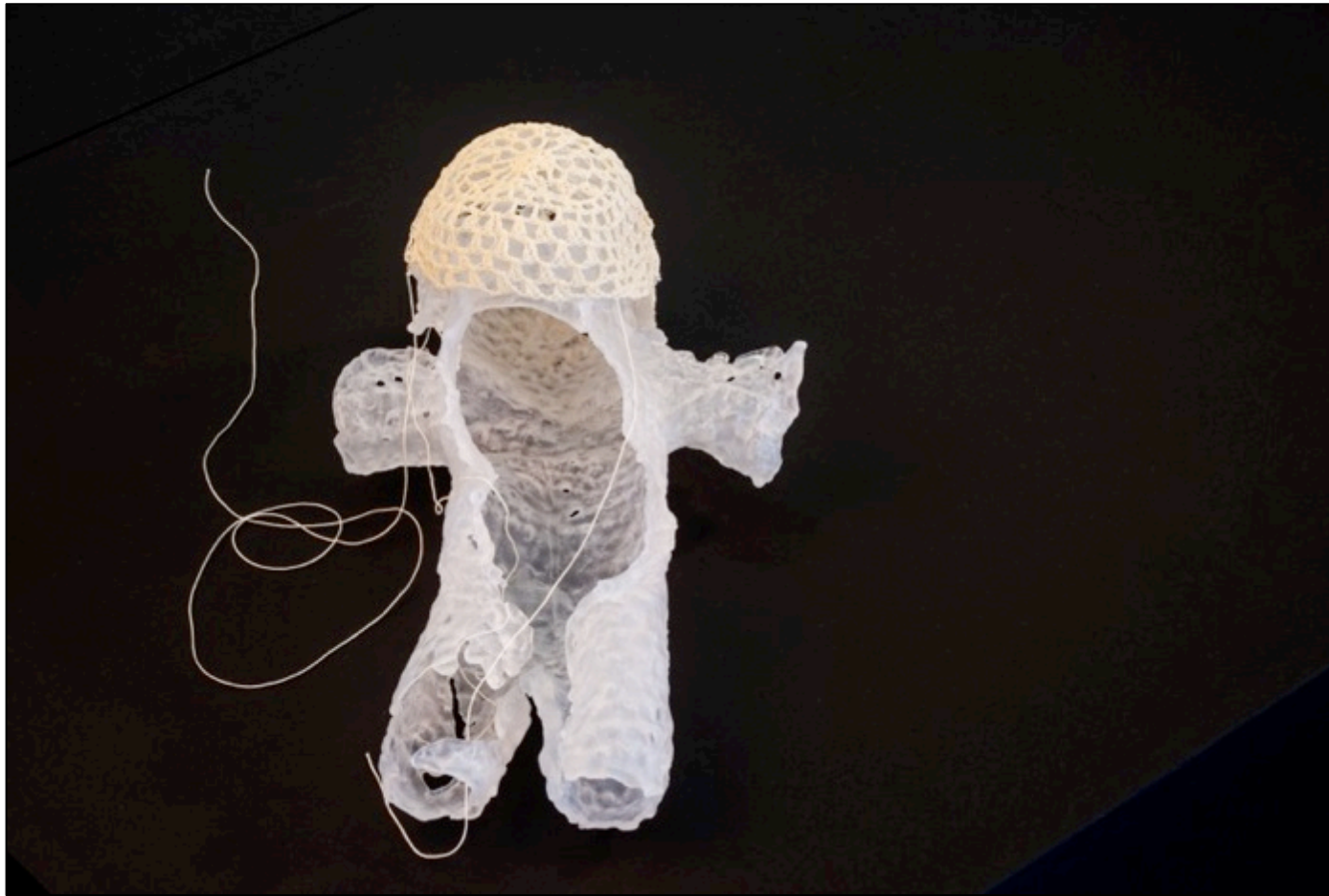


Figure 61. Simmonds, C. (2013). *Memory object. Detail.* Cast glass, crocheted cotton thread.
H:350 x W:170 x D:250mm.

Conclusion

The aim of this investigation was to explore the process of remembering and the effects of recalling experiential memories through creative practice. It was to examine how repressed and distorted childhood memories are unlocked within my glass making processes and how they affect my decisions and influence the choices made. My research and supporting theory revealed that experiential memories are the reality of the experience that has been repressed. These repressed memories lie dormant until they are recalled, in the case of this project, through the making processes using learned experiences from childhood. For example, crochet links to my experiential memories, threading remnants of the past into the present. Lost wax casting, a primary approach in this project, enables the dualities that reflect the paradox of childhood to be embodied in the cast glass object. The glass form visually expresses the memory of the process, the way in which the final object has evolved. In this sense, the object is not the released repressed memory; it is more precisely 'the journey' of recollecting, the making processes affected by experiences that are individual to the artist.

My research established that the process of remembering is deeply embedded in my art making processes. My experiential memories are revealed through the re-occurring distortions, which become evident in the act of physical engagement, which takes place during lost wax casting. The learned experience of crochet is imbued with repressed memories creating the foundation for the development of the object. In this way, remembering is a resource that sub-consciously feeds into my processes. It is a decision-making tool that draws upon aspects of the self, and which is inherent in my glass making process, individualising my current art practice. This highlights the compulsion for me to look back to past memories in order to move forward. My research has revealed the importance of experiential memories as a constantly evolving epistemology and as a potential resource for future research into its effect on making processes within all contemporary art practice.

List of Figures

- Figure 1. Gatchell, P. (1969). *Family Photo*.
- Figure 2. Williams, C. (1973). *Landscape*. Oil on canvas. H:670mm x 830mm.
- Figure 3. Unknown photographer. (circa 1971). *My playhouse from childhood*.
- Figure 4. Simmonds, C. (2013). *Examining play*. Cast glass, porcelain doll parts and crocheted wool. H: 170 x 70 x 60mm.
- Figure 5. Unknown photographer. (circa 1950). *Mum's toys*.
- Figure 6. Simmonds, C. (2013). *My studio*.
- Figure 7. Simmonds, C. (2013). *My doll*.
- Figure 8. Frolic, I. (2009). *How to Live in the World: Let me hide myself in Thee*. Kiln cast glass - H 40cm, L 22.5cm, W 15cm. Retrieved from <http://www.glassartcanada.ca/public/artist/Irene.Frolic>
- Figure 9. Grant, T. (2010). *Artist working in studio during process of lost wax casting*. Digital image.
- Figure 10. Simmonds, C. (2013). *Lost wax casting: steps 1-5*. Showing memories and distortion through play.
- Figure 11. Simmonds, C. (2013). *Lost wax casting: steps 6-10*. Showing memories and distortion through play.

- Figure 12. Simmonds, C. (2013). *Lost wax casting: steps 11-15*. Showing memories and distortion through play.
- Figure 13. Simmonds, C. (2013). *Step 6: Manipulating the form*. Diagram.
- Figure 14. Pick, S. 2007. *The phantom limb*. Oil on linen, 1520 x 1370 mm. private collection, Napier.
- Figure 15. Hesse, E. (1969). *Expanded Expansion*. The Whitney Museum of American Art exhibition Anti-Illusion: Process/Materials, New York, May 1969. Retrieved from <http://www.thejewishmuseum.org/evahessechronology>
- Figure 16. Hesse, E. (1968). *Repetition nineteen III*. Fiberglass and polyester resin, nineteen units, Each 19 to 20 1/4" (48 to 51 cm) x 11 to 12 3/4" (27.8 to 32.2 cm) in diameter. Retrieved from https://www.moma.org/learn/moma_learning/eva-hesse-repetition-nineteen-iii-1968
- Figure 17. Rubinke, M. (2012). *Till the last drop*. Porcelain. Retrieved from <http://theworldofphotographers.com/2012/05/19/rubinke-maria-sculpture/>
- Figure 18. Levenson, S. (2012). *The chosen*. Mixed media. Biennale National de Sculpture Contemporaine.Trois Rivières, Canada.2012. Retrieved from www.silvialevenson.com/index.php/works.html
- Figure 19. Levenson, S. (2012). *Wolves vs sheeps*. Decal. 20 x 30cm. 2012. Retrieved from www.silvialevenson.com/index.php/works.html
- Figure 20. Bothwell, C. (2010). *Centaur*. Cast glass, raku clay, oil paints, and found object. 21 x 21 x 11 inches. Retrieved from <http://christinabothwell.com>
- Figure 21. Bothwell, C. (2011). *Hair*. Cast glass, raku clay, oil paints, found object, 31 x 10 x 8 inches. Retrieved from <http://christinabothwell.com>

- Figure 22. Messenger, A. (2001). *Articulated-disarticulated*. Installation with movement, variable dimensions. Retrieved from <http://www.e-flux.com/announcements/annette-messenger-3/>
- Figure 23. Leger, E. (2009). *Small therapy dolls*. Various dimensions (greater than 72" lengths), hand dyed heirloom fabric and fibrefill, hand sewn, embroidered and stuffed. Retrieved from http://reconstruction.eserver.org/103/Leger_01.shtml
- Figure 24. Simmonds, C. (2013). *Looking for the self test 1*. Powder print and decal transfer print on Fused plate glass. H:120 x 90mm.
- Figure 25. Simmonds, C. (2013). *Looking for the self test 2*. Crocheted dress form, cotton thread. H: 120 x 100 x 100mm.
- Figure 26. Simmonds, C. (2013). *Looking for the self test 2*. Crocheted dress form, cast glass with decal transfer screen print inclusion. H: 120 x 100 x 100mm.
- Figure 27. Simmonds, C. (2013). *My doll: Childhood doll stored in plastic bag*. Plastic doll, crocheted and knitted wool dress, plastic bag, ribbon. H: 300 x 150 x 100mm.
- Figure 28. Simmonds, C. (2013). *Workbook drawing: Playing with the doll*. Pencil on paper.
- Figure 29. Simmonds, C. (2013). *Crochet hanging doll*. Cotton thread, porcelain doll parts, human hair. H: 3m x 150mm x 100mm.
- Figure 30. Simmonds, C. (2013). *Crochet*. Example. Cotton thread.
- Figure 31. Simmonds, C. (2013). *Test 1. Crocheting the doll body*. Copper wire. Crochet hook
- Figure 32. Simmonds, C. (2013). *Test 1. Kiln fired crocheted copper wire*. Copper wire.

- Figure 33. Simmonds, C. (2013). *Test 2. Crocheted copper wire bag memory test: Before firing*. Copper wire. H80 x 40mm.
- Figure 34. Simmonds, C. (2013). *Test 2. Crocheted copper wire bag memory test: After firing*. Copper wire, glass. H:80 x 40mm.
- Figure 35. Simmonds, C. (2013). *Detail of crocheted bag and wax bag*. Cotton thread, wax. H: 70 x 35 x 30mm.
- Figure 36. Simmonds, C. (2013). *The crocheted bag test*. Crocheted cotton bags, cast glass bags. Approx. H: 70 x 35 x 30mm.
- Figure 37. Simmonds, C. (2013). *Memory of the crocheted bag*. Cotton thread, acrylic paint, wax, cast glass. H: 12 x W: 10 x D: 10cm.
- Figure 38. Simmonds, C. (2013). *The doll play test 1*. Cast glass, porcelain doll parts, crochet cotton. Various sizes.
- Figure 39. Simmonds, C. (2013). *The doll play test 1*. Detail. Cast glass, porcelain doll parts, crochet cotton. Various sizes.
- Figure 40. Simmonds, C. (2013). *Light test group 1*. Cast glass, crocheted cotton thread, bud lights. Various sizes.
- Figure 41. Simmonds, C. (2013). *Light test group 2*. Cast glass, wooden box, crocheted cotton thread. Various sizes
- Figure 42. Simmonds, C. (2013). *Making of doll within the space: Piecing together of parts – hands, heads, body and electrical wire*. Cast glass, crochet, cotton thread, acrylic paint, electrical wire, LED light, crochet hook. H:58cm.

- Figure 43. Simmonds, C. (2013). *Creating the doll in space*. Detail. Cast glass head, hands, feet, crocheted body, white acrylic paint, cotton thread, electrical wire, LED light, plywood, plate glass. H: 800 x 230 x 230mm.
- Figure 44. Simmonds, C. (2013) *Imaginary play-things: Crochet bag doll test drawing for installation consideration*. Workbook drawing. Ink, water colour pencil on paper.
- Figure 45. Simmonds, C. (2013). Imaginary play-things component. Two part cast glass and crochet. H:200 x 120 x 110mm.
- Figure 46. Simmonds, C. (2013). Imaginary play-things group test installation. Cast glass, crocheted cotton thread, electrical wire, LED lights. Dimensions variable.
- Figure 47. Simmonds, C. (2013). *Memory object*. Crochet and wax, cast glass, crocheted cotton thread. H: 24 x D:12 x W:7cm.
- Figure 48. Simmonds, C. (2013). *The making process of the Memory Object 2*. Crochet cotton, wax, plaster former, cast glass. H:30 x W:17 x D:17cm.
- Figure 49. Simmonds, C. (2013). *Crochet component sewn onto glass memory object 2*. Detail. Cast glass, crocheted cotton thread.
- Figure 50. Simmonds, C. (2013). *Memory Object 2*. Cast glass, crochet cotton. H:30 x W:17 x D:17cm
- Figure 51. Simmonds, C. (2013). *Internal layout of Space Gallery*, Wanganui.
- Figure 52. Simmonds, C. (2013). *Floor plan*. Workbook drawing. Pencil on paper.
- Figure 53. Simmonds, C. (2013). *The installation: the playhouse*.
- Figure 54. Simmonds, C. (2013). *Imaginary play things on floor plinths 1*. Cast glass, crocheted cotton thread. Variable sizes.

- Figure 55. Simmonds, C. (2013). *Imaginary play things Lit*. Cast glass, electrical cord, LED lights, crocheted cotton thread. Variable sizes.
- Figure 56. Simmonds, C. (2013). *Imaginary play thing*. Cast glass, LED, electrical cord, crocheted cotton thread. H:130 x W:110 x D:220mm
- Figure 57. Simmonds, C. (2013). *Detail of Imaginary play thing*.
- Figure 58. Simmonds, C. (2013). *Memory objects on floor plinths 2*. Cast glass, crocheted cotton thread. Variable sizes.
- Figure 59. Simmonds, C. (2013). *Memory objects. Detail*. Cast glass, crocheted cotton thread. H:350 x W:170mm x D:250mm.
- Figure 60. Simmonds, C. (2013). *Memory objects. Detail*. Cast glass, crocheted cotton thread. H:350 x W:170 x D:250mm.
- Figure 61. Simmonds, C. (2013). *Memory object. Detail*. Cast glass, crocheted cotton thread. H:350 x W:170 x D:250mm.

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