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'*The end is where we start from*'

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Introduction

'*The end is where we start from'* aims to transform the story of grief and the notion of sorrow to a new commentary, to reframe the narrative. Drawing inspiration from the emotive source material inherited from Llywela, my mother: By using her archive to inform the design element, this writing along with the body of work originated after discovering a myriad of silent stories the passed down objects and ephemera communicated. The evocative items left to tell her history inspired the creation of artworks, made in honour of her presence, albeit now absent, with each piece holding a hint and trace of her.

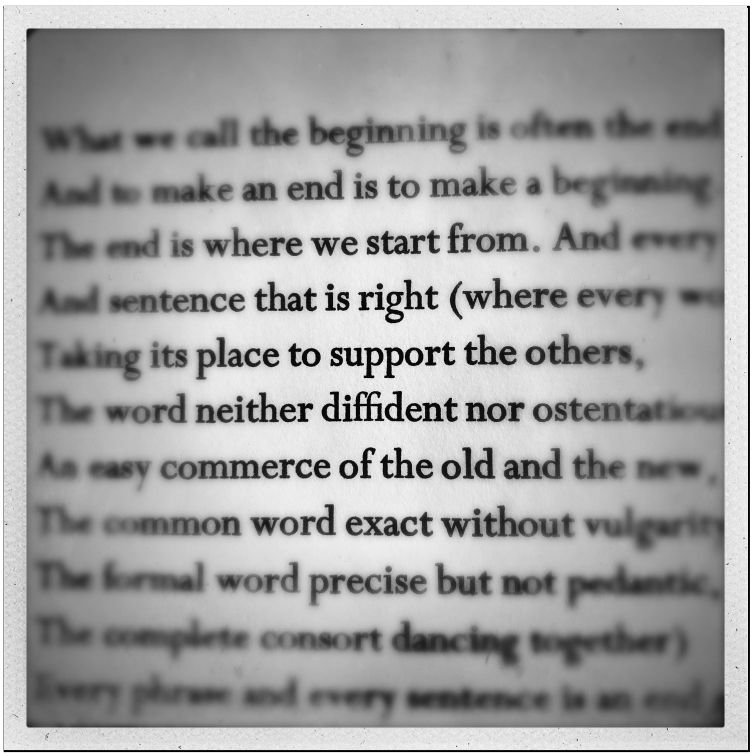


Fig 5 Artists own image. (2021)

In one of her books entitled *Four Quartets*, lay the passage by T.S. Eliot who wrote "*What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from"* (1968:58) he goes on to write "*we shall not cease from exploration. And the end of all our exploring will be to arrive where we started. And know that place for the first*

time". (1968:59) These poems have been integral to the philosophical thinking that has been undertaken throughout this research and have substantiated notions of allegorical and metaphysical beginnings and endings.

The title of the artworks is taken from the poem *Little Gidding* within *Four Quartets* and it proposes imagery of fiery ignorance and desolation, along with the antithesis being spiritual enlightenment. Eliot analyses the notion of periplum, a phrase introduced by poet Ezra Pound describing a philosophical journal to end at the point one started from. It is bound with eastern references synthesising time and eternity along with direction to appreciate the moment and become eternally present. In the manner of *Little Gidding*, '*The end is where we start from'* has a spiritual significance and the past and present are re-established within each artwork, aiming for a transcension beyond what is signified within, a rebirth commenting on the irrevocable vicissitudes of life.

Jacques Derrida suggests that behind every problem there is a solution and to deconstruct a notion brings around a conflicting proposition. To start from an ending could be considered a contradiction, yet avoiding metaphysical assumptions, we can see aporia in this instance is to be appreciated, attributing the confusion to the whole process of a transformative reawakening.

A multimedia approach has been taken throughout the making of this body of work, combining practice and theory with the intent to display the fragmented viewpoints of the past, the present, and the future. Aiming to harmonize and lend themselves to the key concepts that connect, reinforce and unify. Rebecca Solnit (2017:6) discusses loss in Walter Benjamin's words, *"to be lost is to be fully present, and to be fully present is to be capable of being in uncertainty and mystery",* the personal experiences of loss that brought about the exploration into the archive, the presence of absence and trace, have also been used as starting points by many artists, poets, writers and philosophers. Within the context of this

research, the words of Roland Barthes, Jacques Derrida, Rebecca Solnit, Walter Benjamin and Anette Khun have been studied. To articulate these notions visually the artworks by Christian Boltanski, Catherine Bertola and Idris Khan have been examined, each addressing the concepts through mixed media, with the end results communicating a missing life. Each chapter within this report is titled with an epigraph from the set of poems by Eliot. Chapter one will discuss the archive '*remaining a perpetual possibility'* (1968:13). Chapter two will reflect on the presence of absence '*where past and future are gathered'* (1968:15). Chapter three will contemplate the notion of trace '*time before and time after'* (1968:17). Also included will be an analysis of the practical and theoretical decisions made during the creation of the artworks whilst considering the understanding of endings and beginnings.

This heuristic line of enquiry has been explored with an autoethnographic manner, using the poems, writers, artists, and key concepts to process and establish a resonance with the ephemera evidencing the history of Llywela, and the new collection of items created in response. This body of work is a testimony to her and a continuing dialogue as described by Kuhn (2002:158) "*the traces of the past that remain in the present as raw material in the production of new stories about the past*". The work aims to erase the intentions of the lists, the photographs, the books, the jewellery and other heirloom items, entering a new landscape of truth and ownership. The objects now in my presence are a reminder of her absence, with a collection in celebration of her presence. A purposefully un-concluded duologue, a repository of conversations phenomenologically separated by history and time, a Sisyphean duty to uphold to her.

Chapter 1. The Archive: remaining a perpetual possibility.

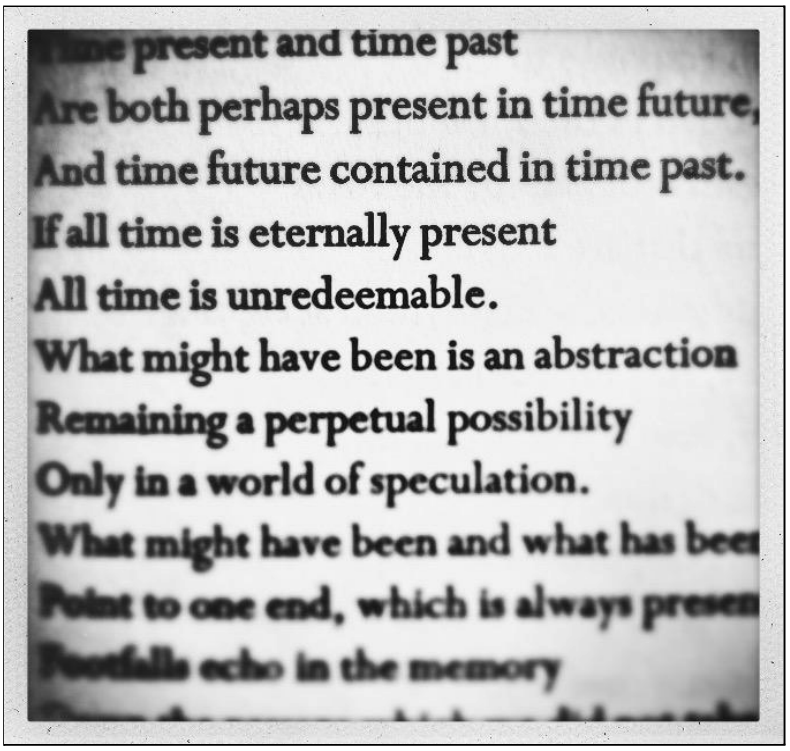


Fig 6 Artists own image. (2021)

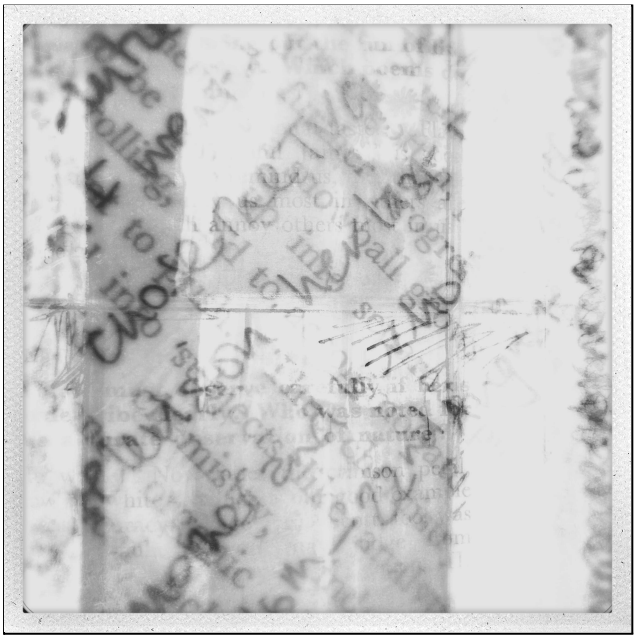
The objective of an archive is to hold, preserve or store an accumulation or gathering of items or data, for example *"official or organized records of governments, public and private institutions and organizations, groups of people and individuals, which are no longer needed to conduct current business, but are preserved".* (Bradsher, J, G. 1989:3) However, in direct opposition this analysis does not take account of evocative responses in aforesaid collections, an archive can also hold sentimental significance and in the case of many artists the notion of the archive holds a more valued, responsive, sensitive and romantic purpose. Solnit writes

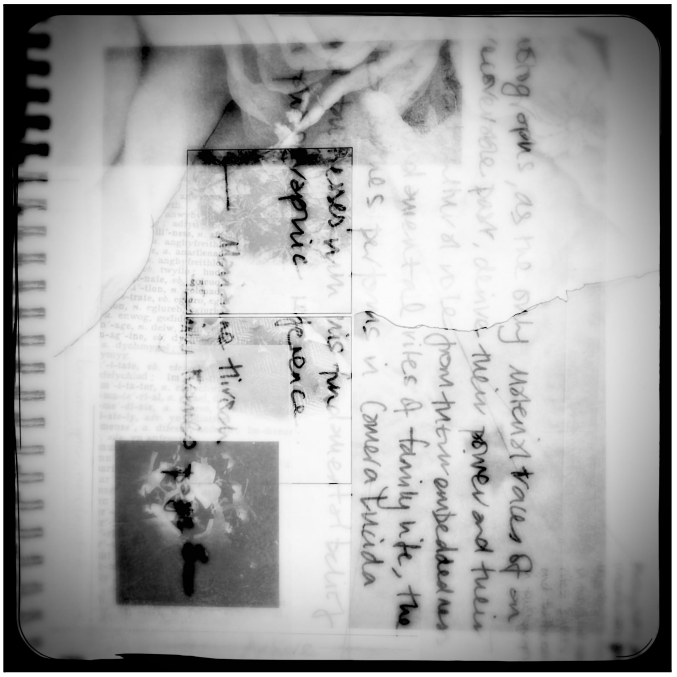
> Two streams mingle. One, the historians yearning to hang onto everything, write everything down, to try to keep everything from slipping away, and the historian's joy in retrieving out of the archives and interviews what was almost forgotten, almost out

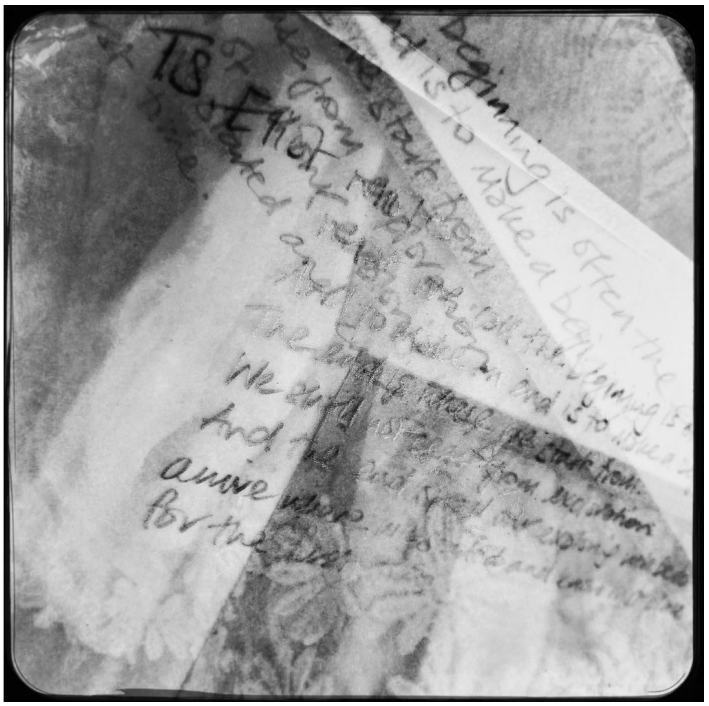
> of reach forever. But the other stream is the common experience that too many things are vanishing without placement in our time (2017:188).

Marx, U et al. discusses this notion of the archive in terms of philosopher and theorist, Walter Benjamin. Benjamin was a methodical archivist collecting fragments of ephemera to take note on. He talks about his thoughts as being homeless without a notebook to write upon, using ephemera as "*temporary resting places",* or temporary potential archives (2007:152-3). Marx et al. considers how notebooks "*connect"* the author and their works and how they are "*stages where thinking and writing take place...the notebooks hold up a mirror to the author's face".* Many artists use notebooks/sketchbooks to preserve and prompt the recollection of ideas, each item in their archive being a mnemic bearer of mislaid memories.

My own sketchbooks and notebooks contain handwritten thoughts and ideas (as illustrated in Fig 7, 8, 9, 10) along with records and copies of English and Welsh inscriptions by my mother, grandmother and grandfather. I 'read' these as images as opposed to scrutinizing and deciphering the content, with text being the principal part of my art process, the script personifying my abstract ideas, intertwined histories and future paths. The physicality and immediacy of putting pen to paper alongside designing digitally, ignites the creation of marks that spark new ideas and theories within my thought archives.







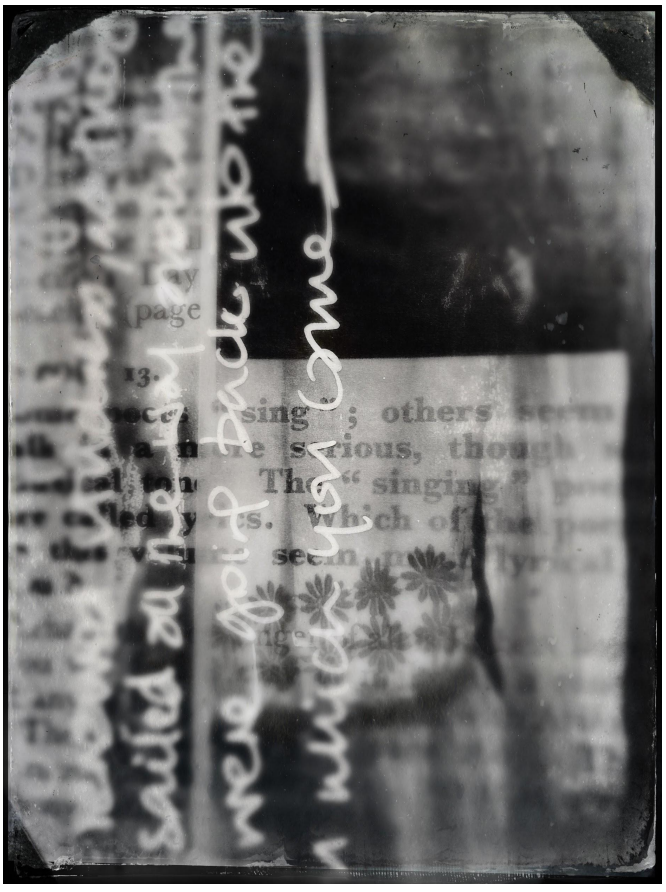


Fig 7, 8 9, 10 Artists own images. (2021)

Charles Merewether introduces us to the significance of the archive in contemporary times, the way we store information and review historical evidence has drastically altered in the digital era. We can question the study of the archive as described by Foucault, "*learning about the past through its material remains"* (2006:11) there is fluidity in this notion, physically handling or digitally viewing and recognising that what we observe, along with the order in which we examine it may be seen as curated and unauthentic. Social standing, cultural meaning and cognition in the reviewing of historical evidence, is entirely subjective, yet the archive aims to be truthfully objective. These notions can be applied to my collection of work, being a combination of physical and digital.

Presently, my pieces will be viewed as digital imagery with the possibility of a physical exhibition at a later date. A virtual exhibition/film reel is a fitting solution to the challenges we have faced due to the pandemic. While face to face connections can not be replicated in a virtual dimension, this outreach is potentially greater. The plan to submit a minute of footage bestows the opportunity to curate the ways we present the work, a chance to create a bespoke narrative within a virtual environment. My work will be viewed without prior knowledge or understanding of any concepts or thought processes that connect it, therefore, it is vital that the pieces stand-alone carrying a powerful aesthetic.

Could virtual exhibitions become the future post pandemic, could this shift the concept of art production? Photographs in particular, once developed, printed and treasured, have become circulated daily, sometimes dismissed in a second or manipulated to disseminate truths and untruths. Social media platforms are saturated with uploaded imagery of a culturally mediated and constructed narrative. Will this happen with online exhibitions? Michael Sacasas (2013) considers this subject and writes

> ...sites like Facebook have brought us to an age of memory abundance. The paradoxical consequence of this development will be the progressive devaluing of

> such memories and severing of the past's hold on the present. Gigabytes and terabytes of digital memories will not make us care more about those memories; they will make us care less.

While most of the imagery stored within these platforms can be seen as socio-cultural anthropology, displaying contemporary activities and challenges, they are also communicating aspects of the past and the present, dependent on time viewed. My own digital manipulations and double exposures are produced quickly in multiples as opposed to one-offs, but does this lower the perception of value or importance than for example, the time taken during the making of the iron pour or silversmithing? Each hand formed creation or digital trace has parallel importance and significance in terms of personal connectivity and concept, each conveys a thought process significant to the fundamental notions of absence, presence and trace.

With an abundance of images revealing our past, the traces of what is represented in the future may become diffused as there is a hermeneutic circularity to understanding the archives, in acknowledging the recovered to disseminate particulars from the past in order to gain enlightenment for the future. Benjamin talks of the archive's "*mysterious relationship to ownership*", which he calls "*the most intimate… that one can have with objects*" (1977:60). He writes not just of the practical service it provides, but of the transcendental merit gained. The notion that the information derived from the archive and the steps taken to generate the evidence, will not necessarily indicate or reveal one truth, the potentiality of any semiotic coding is not definitive. Its past, present and future dependent on the spectator. The power of the *"unselfconscious by-products of human activity*" (Hodson,1972:4) as reiterated by Kieckhefer, (2021) is exponential.

Breakell (2008) writes "*Derrida states that there is a Western impulse to look for beginnings and that these can be found in the archive".* It can be suggested that Westerners are

fundamental capitalists, compelled to acquire, document, digitally and physically without the certainty or comprehension of what is culturally significant or of value. Breakell goes on to suggest that "*our whole society lives for archival production*", despite the fact that we are exposed to mass entropic information, we covet the order and regime of a mnemonic archival system with an ontological desire.

In an etymological sense, Derrida (1998:01) believes that the word archive derives from "*the commencement and the commandment"*, complex meanings of beginnings and nomological ruling. He maintains parallels with the archive and psychoanalysis and that all meaning is referential, suggesting that to fully deconstruct the notion of the archive we must consciously reposition what the archive represents (Derrida 1998). Directing us to the writing of Sigmund Freud to discuss the mind as an archive, with a likeness to interconnected, systematic frameworks of memory. Questioning any system "*from which everything comes from and to which everything refers or returns"* (Hendricks, 2016). He denotes there are always preceding thoughts, *"separating the impression from the imprint*" (Derrida, 1998:100) there are never beginnings, there are always traces of precursory impressions.

> For while an archive may not be an end, it is only a beginning. It is not the beginning, and it never contains its own beginning. It can only be a translation of its conception. (Prenowitz, cited in Derrida, 1998: 109).

There is harmony between Derrida's concepts and the artworks of Christian Boltanski, who embraces the archive alongside absence and presence. His portfolio is diverse, working with photography, installation and mixed media to create immersive experiences and outcomes that consider "*people's active engagement in the process of remembrance...forgetting, archiving, preservation and representation*" (Eccher, 2017:29).

Mattia Fumanti, writes "*In the vast panorama of contemporary art nobody has addressed the complex relationship between memory, objects and identity with more clarity than Boltanski"* (Eccher, 2017:27).



Fig 11 Boltanski, C. La vie impossible de C.B. (2001) Photo Philippe Migeat

My work embraces a multimedia approach much like Boltanski, and uses layers of imagery and meaning, while respectfully remembering the life of Llywela in present times. The starting point for the collection began with a series of studio shoots photographing the archive of objects and ephemera. The '*Chiaroscuro'* style of lighting used, refers to exaggerated contrasts shifting the shadowy associations of her trace and shines light on evidence of a new temporality. Bragg (1994) discusses the use of ephemera in the work of Boltanski and states he wants "*to use the debris of everyday life*" and "*change the order of the purpose*". The archive of Llywela has altered '*the order of its purpose'*; it is celebrated

with each object given a new sense of time and space, a substantial shift embedded with semiotic codes, authorizing the gaze of a new spectator, in spatial and temporal dimensions.



Fig 12 Artists own image. (2020)

The archive in effect, stores a remainder of life presence, is a gathering of memories, thought processes from an unconscious mind, a configuration of evidence, a record left behind. Whether in the form of documentation, digital storage, or personal ephemera, the mark made physically by hand or the impression left on the beholder, one cannot remain disinterested. The archive can foster knowledge, celebrate histories, become a digital space, or strengthen connections, causing the viewer to feel as Barthes (2000) puts it "*pricked"*. We can appreciate the words of George Santayana, in the sense of preserving the notion of the archive in order to educate, who declared *"Those who do not learn history are doomed to repeat it"* (Clairmont, 2013).

Having looked at these concepts of the archive it is clear that there are different aspects to consider, the past will never be eradicated, as Steedman suggests

> Where ink on parchment can be made to speak, still remains the social historian's dream, of bringing to life those who do not for the main part exist...who are not really present (2001:70).

For this reason, it is appropriate to contemplate perceptions of presence and absence in the next chapter.

Chapter 2. The Presence of Absence: where past and future are gathered



Fig 13 Artists own image. (2021)

This chapter will introduce the work of Catherine Bertola and touch upon views of presence and absence. In the aforementioned passage, Eliot discusses the ideas of the present, the past, beginnings and endings, his words give rise to an array of different interpretations, we acquire insight from exploration and this in turn allows us to gain new perspectives for future endeavours, we can consider that endings and beginnings have a symmetry. Beginnings are the fundamental roots for any discovery, while endings give us a sense of finality and of purpose, defining a path for the emergence of a new beginning: Solnit (2017:39) writes,

> They say at the end of life beginnings return with renewed vividness, as though you had sailed all the way around the world and were going back into the darkness from which you came.

To acknowledge the presence of absence, we need to understand the complexities of how endings also signify beginnings, thus directing us back to the present time, how we resolve our past determines the manner in which we decide on a future. My work, although derived from an ending signifies a beginning, a continuity, a new future, it is open to an evolving narrative, this notion is pivotal and embedded in each word written and every process and medium explored. As Khun (2002) tells us, the past is gone forever; we cannot claim it as it was, however, it is not necessarily lost as it may have a residual trace that remains, evidence of a presence of absence.

Presence and absence, as referenced by Amanda Bell, (2021) "*The Oxford English Dictionary definitions of both terms are self-referential: "the fact or condition of being present" and "the state of being absent or away"* both states of being, can be connected to the idea that Barthes discussed within photography. He discusses "*the presence of truth*" (Bell, 2021) "*what the photograph produces to infinity has occurred only once; the photograph mechanically repeats what could never be repeated existentially …*" (Barthes, 2000:04). In essence the object being photographed (the real or truth), is not still in existence, as it was during the act of the photograph being taken, it is now only present within the photograph, hence *"a kind of absented presence"* (Bell, 2021).

My double exposure images contain still life, and past life representations, contrived and curated yet still holding an element of the unknown until the layers are revealed in camera. They contain a trace of the *presence of truth* along with a presence of absence as the items depicted in the imagery are the belongings of Llywela. The ephemera delineated within the first exposures along with elements of her handwriting in the second photographs, are now brought together as a collection of new truths.



Fig 14 Artists own image. (2021)

The notions of presence and absence are furthered within the work of Catherine Bertola, a multimedia artist, working with objects, sound and installation pieces. She responds to what she terms *"invisible histories"* and has *"a preoccupation with the ways in which time and the passing of time becomes inscribed and materialised in the things around us"* (Workplace Foundation, 2021). Her work is site specific with aims to disclose "*resonant harmonies of architectural spaces*" (The Bronte Society, 2011) and has been described as "a *wonderful, soft, respectful, curious, mysterious approach to the past"* (Mid Pennine Arts, 2013). She discusses the notion that things can live beyond the physical form and is fascinated by the fabric of the spaces she encounters (Bertola, 2020).



Fig 15 Bertola, C. Residual hauntings (2011) Photo: Simon Warner

Bertola talks about "*scratching at the surface"* (Workplace Foundation, 2021) to reveal the presence of absence, with an aim to breathe life into the past. This is exemplified by '*To be Forever Known*' and '*Residual hauntings',* commissioned for The Brontë Parsonage Museum. She talks of "*drawing on the past through the objects and space, bringing the past into the present"* (2011) with a sound installation '*To be Forever Known*' composed of her spoken extracts from the letters of Charlotte Bronte, which she recorded and re-recorded creating "*unintelligible whispers*" into the space (The Bronte Society, 2011). The photographs '*Residual hauntings',* depict Bertola performing re-enactments of domestic chores as recounted by the Bronte sisters within the museum archive. The multiplicity of the diaphanous presence occupying the space caught continually in movement, appears to undertake the humble duties and responsibilities of the Victorian woman, providing a glimpse to the forgotten times inside the parsonage. The black and white images denote the presence of absence in a historical building during contemporary times, with long exposures as spectral shadows that represent the lost life.

Bertola's work, much like Khan's palimpsests (to be discussed within the next chapter) are '*equally studies in time, bringing together many hours of thought, many things created, many places visited into one single visual moment, fusing them in space and time*' (Price, 2017), also how Boltanski's work is '*experienced as a series of sequences that punctuate years of creation*' (Hauer, 2020). The works encapsulate the notions of presence and absence, which underpin the concepts explored within my pieces. The inherited objects and jewellery now reformed into three dimensional prints and casts, are a fusion of allegories encompassing the circularity of time.

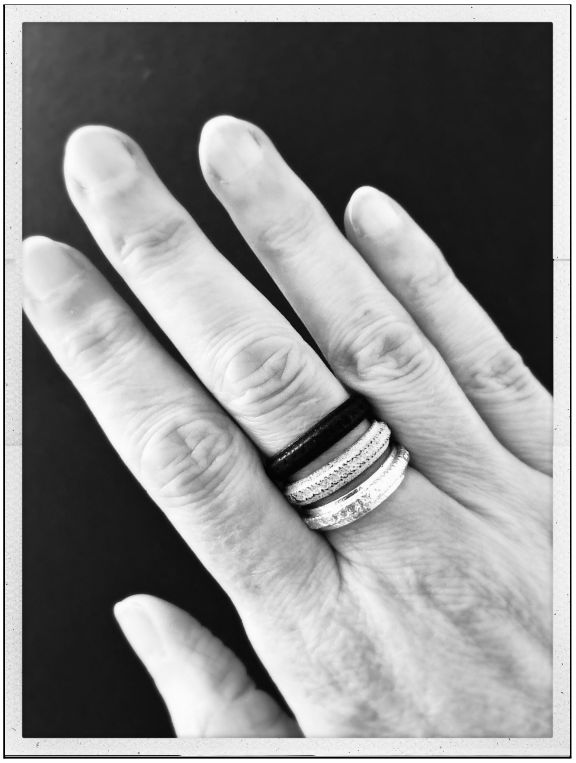


Fig 16 Artists own image. (2021)

The objects are no longer mnemic carriers connected to Llywela, yet have a visual language that speak as much of absence as they do with present content. The once poignant jewellery, previously worn by two generations is reincarnated layer by layer revealing a transfer of scale, surface, weight and spirit. The metamorphosized pieces embody a new essence, with

an ambiguity of sentiment and emotion, retelling the narrative of loss and sorrow. The initial inherited object delineates time past; the scanned item depicts time present, with time future defined in the cast piece, connected together and communicating a new significance with the words of Eliot *"where past and future are gathered"* (1968:15). Benjamin discusses a similar account,

> I, however, had something else in mind: not to retain the new but to renew the old. And to renew the old - in such a way that I myself, the newcomer, would make what was old my own. (Marx, U et al, 2007:52).

Turkle contemplates the notion that objects bear the ability to create evocative moments between themselves and individuals by becoming "*active life presences"* (2011:9). She notes that objects evoke emotions due to connections with the passing of specific times in one's life, associations like place and means in which the objects enter the individual's presence, is inherent in the uncanny manner in determining which emotions the objects elicit. The inherited ring in this instance was worn by my grandmother to my mother's wedding, my mother wore it after she passed, it is now my time to wear the transformed versions.

The term '*Noeme'* interpreted as *'that has been'* (2000) as discussed by Barthes, can be applied to the prints and casts of objects and jewellery, although with a trace of the past, the new pieces are eternally present yet possess future potential. Barthes also deliberates the terms *'Studium'* and *'Punctum'*; *'Studium'* as an indicator in order to analyse the semiotic codes within a photographic image, while '*Punctum'* evokes unintended responses, revealing that it *"could accommodate a certain latency"* (2000:53), after discovering a connection between a photograph and an item of jewellery that had '*pricked'* him or '*worked'* within him. He stated subjectively, the ultimate way to view an image was to close one's eyes, to remember the effect after the fact. Therefore, the memory of the image that '*pricked'* the viewer would be unique to each individual, discounting any of the signs and symbols

decoded within the photograph. My imagery is entirely subjective and deeply personal; it aims to be visually appealing and thought provoking, acting from the position of the operator, reimagining the inherited objects and old photographs, utilising double exposure techniques to shift the stance from spectator to change the narrative. The collection is a mediator between the past, the present and the future, the inherited item becomes a palinode, to be replaced by new imagery, a present continuous. *'At once the past and the real'* (Barthes, 2000:82).



Fig 17 Artists own image. (2021)

The photographs of the letters displaying the handwriting of Llywela have an etherealized, impermanent quality that validate her presence, the marks she made authenticate her existence, yet the crumpled, decaying ephemera denotes the disappearance and absence.

As Derrida states "*there is nothing outside the text, which suggests an absence that has never been, nor could ever be, present (in which case it would not strictly be absent either)*"

(Derrida cited in Phillips, Date unknown). Kuhn suggests that *"traces are markers that point towards a past presence*", the presence, or trace of the objects connect to the absence of Llywela, and are inextricably interwoven, with "*roots in the past and reverberations in the present"*, the objects, new and old are a nexus that bind us together (2002: 3-4).

Chapter 3: The Trace: time before and time after



Fig 18 Artists own image. (2021)

The word Shul describes **"***a mark that remains after that which made it has passed by"* (Solnit, 2017:51). It is a descriptor of many things such as "*the channel worn through a rock where a river runs in flood, the indentation in the grass where an animal slept last night... the impression of something that used to be there"* (Solnit, 2017:51). Similarly, the word trace alludes to notions of a mark, a suggestion, to draw upon, or an indication of something that no longer exists.

Martin Heidegger's works *Being and Time* (1927) refer to existence or being as '*Dasein'*, Derrida deconstructs this to trace an absence of being, not the being itself, a metaphysical simulacrum. The Derridian trace is not linear, it can be deconstructed into its own idiom of temporality, this disconnects with the notions of time past, time present and time future by Eliot, where there is a circularity. In this instance the trace does not exist as it differs from

what is signified, the trace of what is absent is non-existent, with the absence of any presence. The artworks of Idris Khan display constructs of trace in the form of palimpsests, although a phenomenological perspective is taken. Digitally layered, multiple exposures and images are assembled with haunting marks, often leaving a visible trace of the preceding imagery beneath.

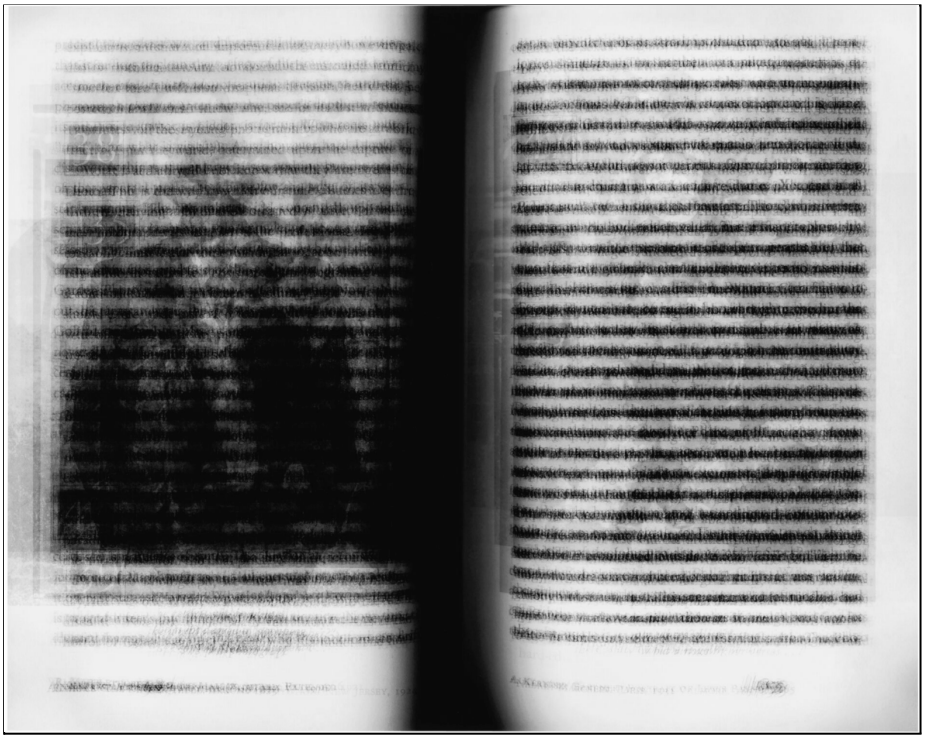


Fig 19 Khan, I. 'Every page of Roland Barthes' Book Camera Lucida' (2004) Sothebys

His composite piece shown above, has a possible nod to Freud's mystic writing pad, with each dense layer as mesmerising as the next, it evolves from a series of repetitive actions, reiterating previous echoes. The meaning of the obscured text becomes condensed into graphic traces. Khan notes "*the effect of all the words being separated and then coming together creates an intriguing cloud of unknowing*" (Kelley, 2015). There is a connection with the words of Hirsch as she discusses the text within Barthes' book as "*text and image intricately entangled in a narrative web, work in collaboration to tell a complicated story of loss and longing"* (Hirsch, 2012:04), as she could also be discussing Khan's homage to it.

Khan talks about the placement of the words on top of one another, how they "*eradicate the words underneath and this questions whether the word is destroyed, or by repeating it, gives a more powerful meaning",* he goes on to suggest that it shifts from a word to a trace of time (2016:09). The text itself, in terms of Julia Kristeva's semiology or semanalysis, flows between a pheno text and a geno text within the palimpsest.

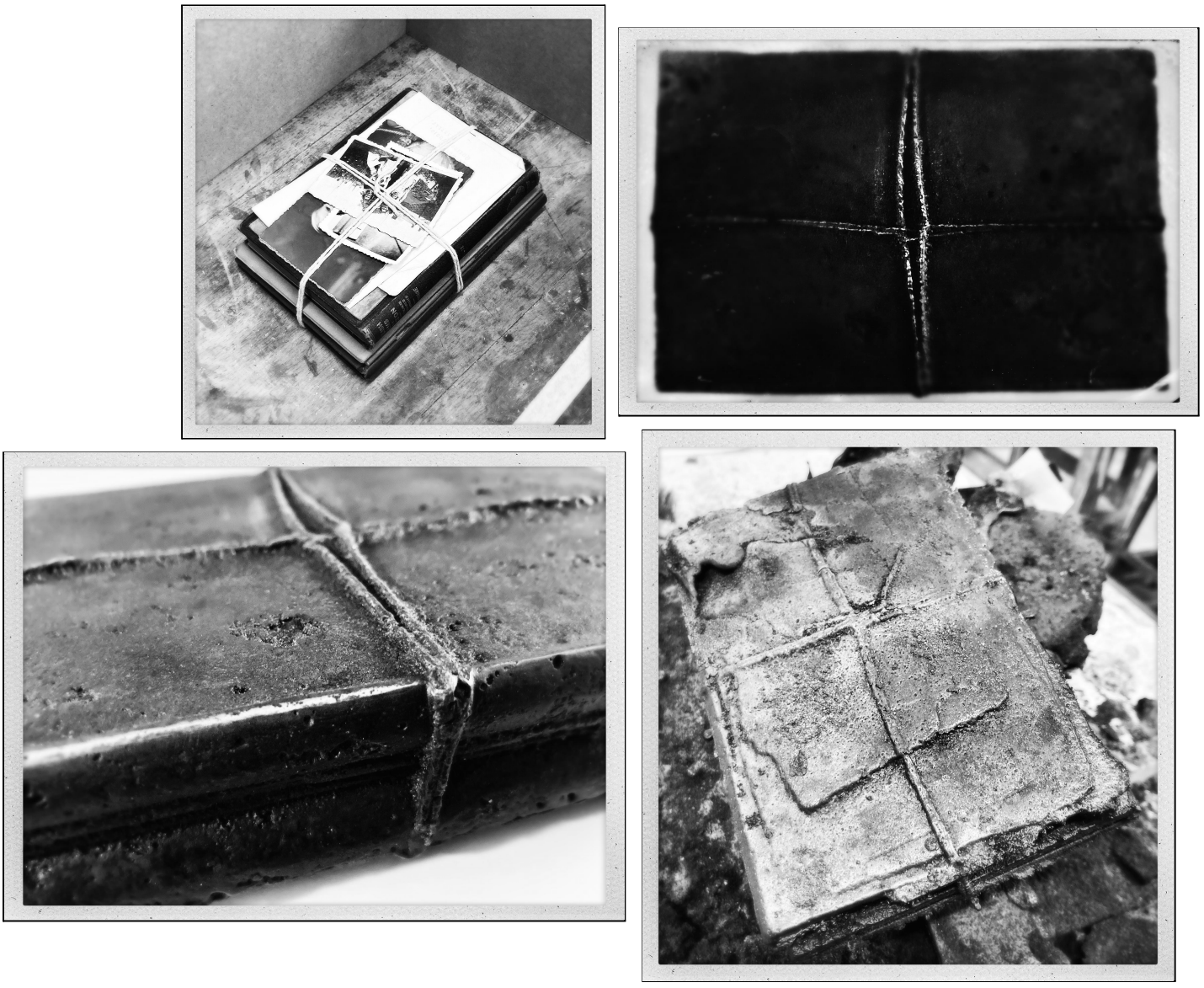


Fig 20, 21, 22, 23 Artists own images. (2020 - 2021)

Khan questions the power of the text, whether erased or repeated, either way still holding a strength, the same idea can be applied to my double exposure images and the 3D printed items, along with the creation of the cast iron stack of letters, photographs and books. Although the items can no longer be read, they are understood, with an emotional and physical weight, heavy in semiotic importance.

When making the iron piece, I formed a cavity, yet added my own physicality to the items Llywela carried, shifting the haptic connections. Although the cast space is void, the cast shape still conveys a perception of value and an invisible connection. I have cast the held, her trace, significant within the materiality of the piece. The mixed media approach of the collection is ambiguous, and the metaphorical representations separately convey a story, collectively they narrate a potent wealth of hauntological experiences. Each elegiac piece intrinsically bound to the next revealing the emergence of new dialogues. The work is a vanitas, depicting the transience of life, imbued with whispers, a presence of her, the fragility of her, the importance of her. The complex visuals that accompany the body of work, display an indecipherable visual language of thought images, abstracted, waiting to be decoded.

Conclusion



Fig 24, 25 Artists own images. (2021)

Hallam and Hockey (2001:105) note "*Memories that surface, whether in the form of a person's writings or other material fragments of a life, are traces of the past that demand reflection".* I have considered the relationship between the inherited objects from Llywela, and the artworks created, all maintaining a sense of absence and presence, with concepts overlapping. Images are worked and re-worked revealing pentimenti, iterative responses, double exposures mirroring our realities, re-discovering. The end is where I start from, searching for her trace within the items seeking to retain a dialogue between us. Using materiality to retrieve the connection, thinking through the materials, capturing the imprint of us to demonstrate the duality of my existence along with hers. The work is not intended as a memorial or shrine but a series of celebratory, collective conversation starters that engage in her memory. "*A souvenir of the unseen, the past, the elsewhere, a tool for the imagination*" (Solnit, 2017:173).

Although there have been limitations to negotiate with the production of this work due to Covid regulations, I have re-imagined my initial proposals and developed new ideas. I have

outsourced castings and 3D printing which will hopefully facilitate future developments and collaborations. This work represents an authentic expression of a chapter of my life that has enabled me to gain a new perspective, a marker of existence, a selection of recollections, imagined and actual, paused but with a gentle power. It has a new engagement, a significant future and a dialogue between mother and daughter, past and present, with grief and hope. It exemplifies the need to move forward beyond the presence of absence, with purpose and intention to create the projection of a new temporality. Spending time observing the items has allowed me to reconsider the connection, the history is connected to now, in my possession, my present reflections embedded within these artworks. In the process of understanding loss, I have negotiated a way to set in motion a new creative ritual, deepening and centering my critical understanding. As Eliot discusses the notions of time past, time present, time future, the collection exists between multifaceted fragments of timelessness, a continuing dialogue.

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Images

Fig 1 - 6 Artists own polaroid images (2020 - 2021)

Fig 7 - 10 Artists own images of sketchbook work (2020 - 2021)

Fig 11 Boltanski, C. La vie impossible de C.B. (2001) Photo Philippe Migeat

Vitrine 150 x 87 x 12 cm 10/15 Photo: Philippe Migeat

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Fig 12 Artists own photograph (2020)

Fig 13 Artists own polaroid image (2020 - 2021)

Fig 14 Artists own double exposure image (2020 - 2021)

Fig 15 Bertola, C. Residual hauntings (2011) Photo: Simon Warner

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Fig 16 Artists own polaroid image of 3D printed and silver cast rings (2021)

Fig 17 Artists own double exposure image (2021)

Fig 18 Artists own double exposure image (2021)

Fig 19 Khan, I. Every page of Roland Barthes' Book 'Camera Lucida' (2004) digital c-print mounted on aluminium. Image: 110.5 by 138 cm; 43 1/2 by 54 3/8 in. sheet: 125 by 153cm.; 49 1/4 by 60 1/4 in.
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Fig 20 - 23 Artists own polaroid images of stack of items to sand cast and iron pour piece (2020 - 2021)

Fig 20 - 25 Artists own images of jewellery pieces (2020 - 2021)

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