

Material Mediations – Transference

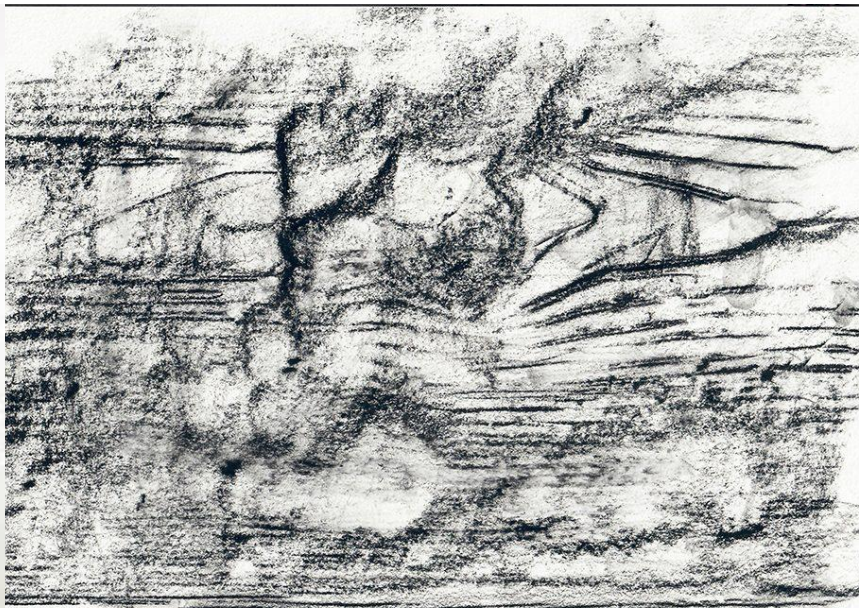


Barbara Hepworth, Drawing, 1948
TaT Exchange 2023

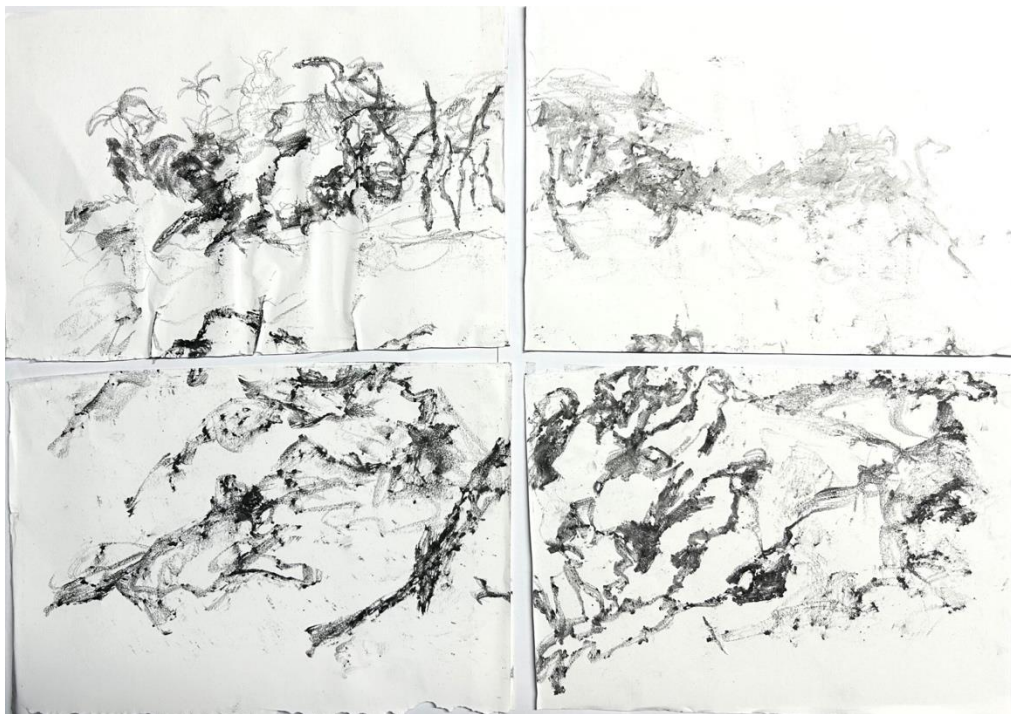


Frottage “to rub”

surrealist and ‘automatic’ method of creative production that involves creating a rubbing of a textured surface using a pencil or other drawing material <https://www.tate.org.uk/art/art-terms/f/frottage>



The technique was developed by [Max Ernst](#) in drawings made from 1925. Frottage is the French word for rubbing. Ernst was inspired by an ancient wooden floor where the grain of the planks had been accentuated by many years of scrubbing. The patterns of the graining suggested strange images to him. From 1925 he captured these by laying sheets of paper on the floor and then rubbing over them with a soft pencil. The results suggest mysterious forests peopled with bird-like creatures and Ernst published a collection of these drawings in 1926 titled *Histoire Naturelle* (natural history).



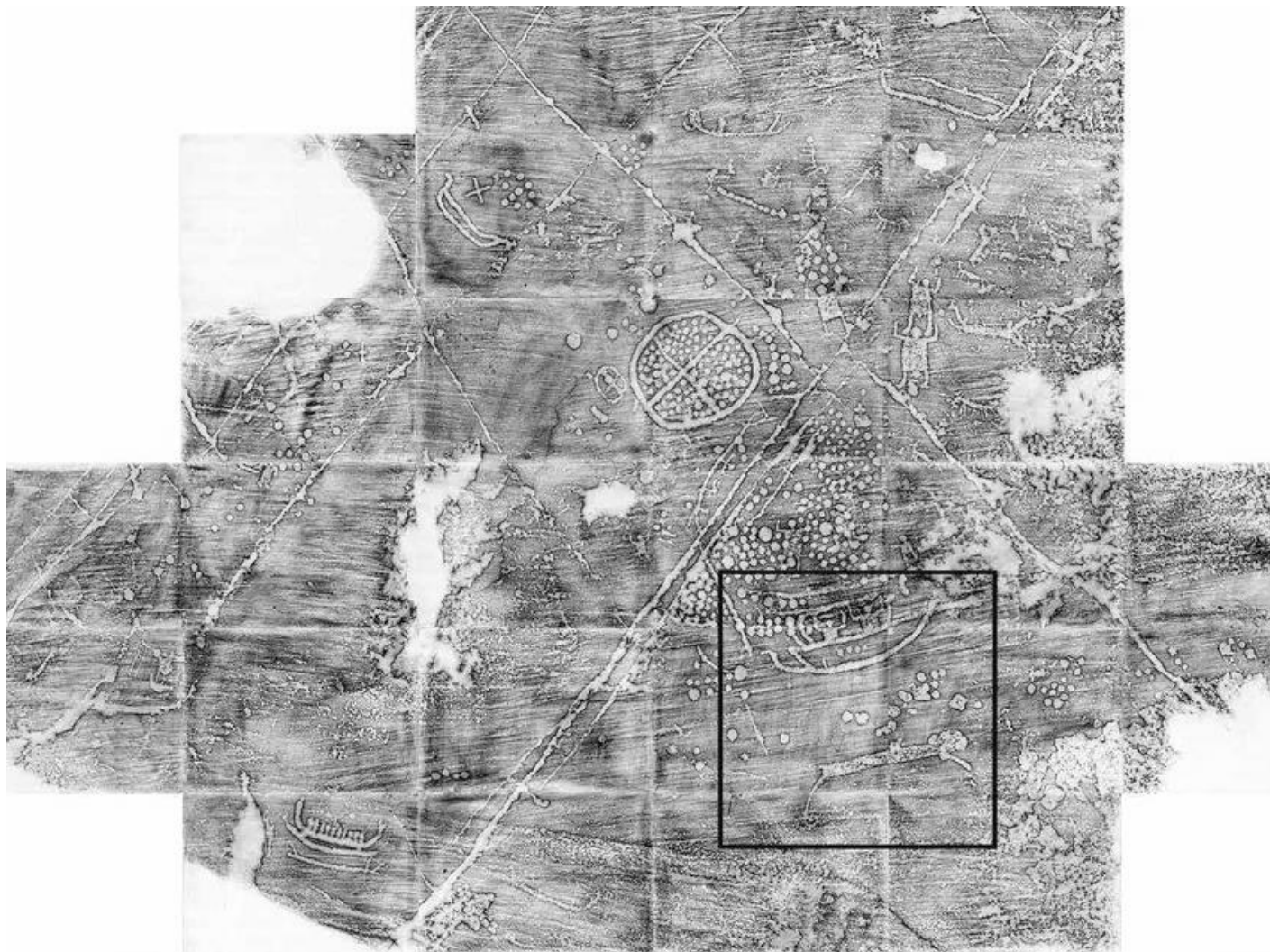
Frottage with a temperamental graphite stick.
Drawing what I see and what is underneath the paper

Frottage in Fiji

<https://sidsledge.com/frottage-in-fiji/>

Frottage of Tanum RAÄ 184:1 by Tanums Hällristningsmuseum Underslös (with permission of the Swedish Rock Art Research Archive SHFA).

See Apparitions: Frottages and Rubbings from 1860- Now, Hammer Museum



“I trace pathways in painting and in psychoanalytic practice with the experience of transference”.

(Ettinger: pp77)

Ettinger, B.L (date) Weaving a Woman Artist With-in the Matrixial Encounter-Event.



Transference a broader psychological phenomenon relates to unconscious emotions or desires, (Freud: 1895). Transference in a material sense might relate to a ‘contact boundary’, or the action of moving something from one space to another. Also, incidents/actions, accidents, gestures, and serrindipitous moments.

Transference

- The act of passing an idea from one person to another
- The act of engaging with a space
- The handling of a material
- The trace from one thing to another
- Residues

Leaving traces of history through
ephemeral pattern, skill, inheritance.....

Clare Twomey, Consciousness/Conscience, 2015
National Museum Cardiff
<https://www.youtube.com/watch?v=Ulweg6uyQqE>



Catherine Bertola
Residue, The Property of Two Gentlemen,
Dust Instillation, The Minorities, 2006



Clare Twomey
Clay, live, ephemeral, participatory - clay is a
knowledge at the core of my work
<https://www.youtube.com/watch?v=mIhCezEziC4>

Traces of making



The kitchen table here is workstation, like any other, but it is also a palimpsestic surface impressing inconsequential, random, spontaneous and/ or purposeful acts of daily transactions in its wake, leaving behind physical residues or traces of these activities; a juice spill, a scrap of, or scrumpled piece of paper, a sewing machine, a plate, and /or piece, or set of used cutlery, a scattering of crumbs, a chewed pencil, furniture spray, a pot of pens, a laptop, stack of books, Pokeman cards, a vase of half surviving flowers, a ukulele, Warhammer figures, paint pots, glasses of water for drinking or dipping paint brushes, a salt shaker, a paper napkin, school book, or half eaten sandwich. This assortment of miscellaneous stuff requires relentless and regular sorting, sifting, shifting and clearing, back and forth, chaos and order and chaos again.

We wash our hands with antibacterial soaps, interact with the world through gloves, masks, scrubs, glasses and screens. We now sterilize our built environment more than ever, thus polluting it with toxic antibacterial matter. To ignore decaying matter and the waste of our new material mediations (as well as their destinies and trajectories) also means to neglect the human workforce that physically deals with decay and the organisms that support it.

(New (Normal) Materialist Decay: a series of conversations on the new IAS theme of Growth
<https://www.ucl.ac.uk/institute-of-advanced-studies/news/2020/aug/new-normal-materialist-decay-series-conversations-new-ias-theme-growth>



Leaves (residues of) Yves Klein's Blue.....

Workshop - Eucalyptus Printing



Derek Jarman, (1942-94)

My garden's boundaries are the horizon: Garden Museum, London
24 April - 12 July 2020, Amanda Wilkinson Gallery, London



Three Manifestations of the Garden at Prospect Cottage, Dungeness:

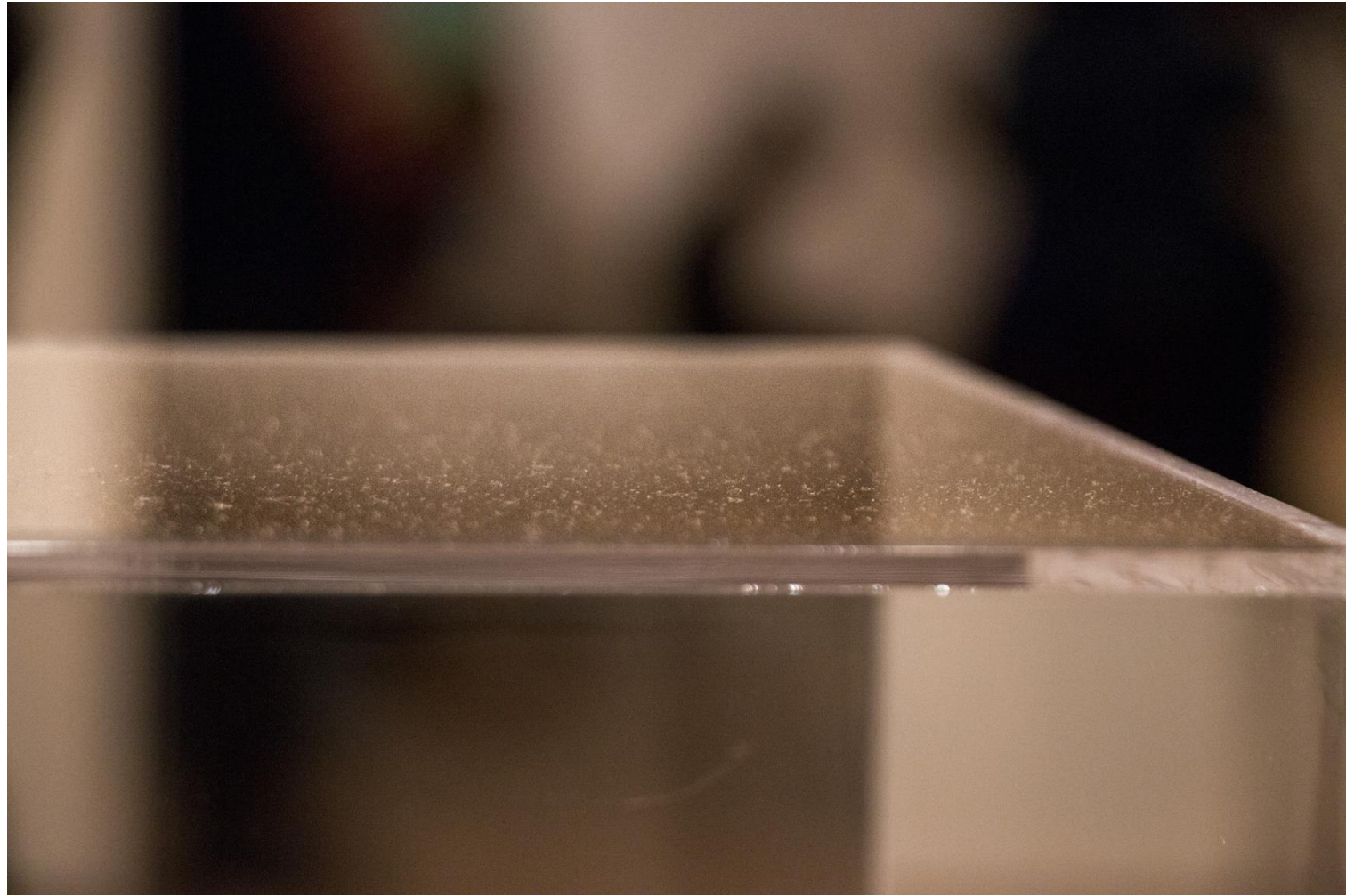
Garden as set, steel works as back drop, image taken on site, Jan 2019
Images Disturbed by Intense Paradise, Amanda Wilkinson Gallery, London, 2020
Derek Jarman Diaries and Objet Trouve, Phytopia, Glynn Vivian art Gallery, 2019



Ephemeral Materials

Dust consists of material from both inside and outside, from Earth and the cosmos, from places very high and very low—and at the Museum, it's literally an intermingling of different people from around the world.

Noticing particularly dusty spaces in the Museum inspired Katchadourian to interview staff members about this ever-present substance that remains mostly out of sight.



**Nina Katchadourian. *Dust Gathering
A Case for Dust*. 2016, MoMA New York**

Dust (after Walter Benjamins Aura)

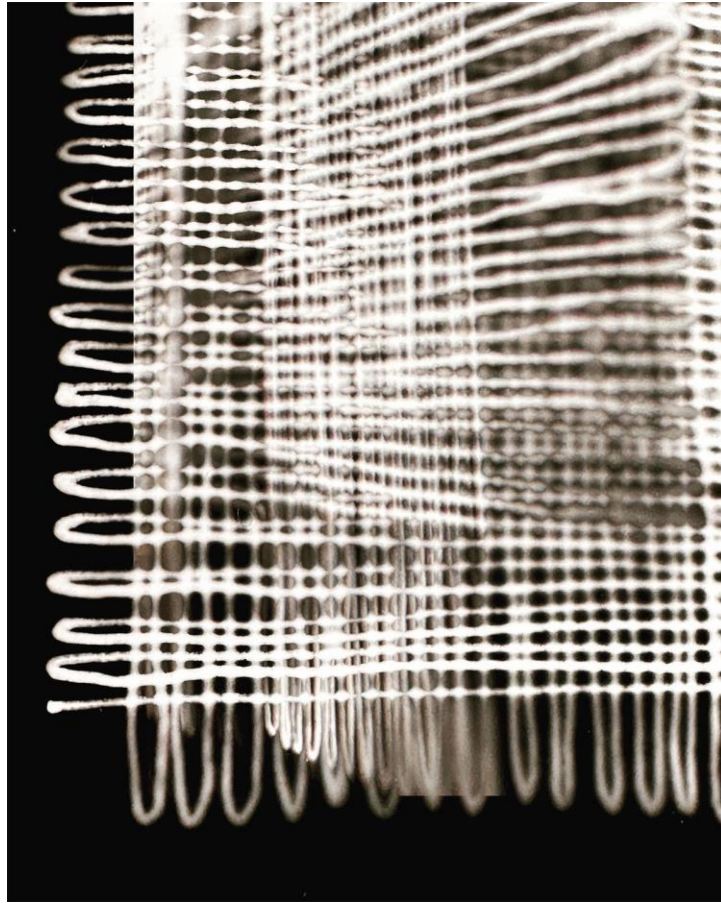
Dust is what connects the dreams of yesteryear with the touch of nowadays. It is the aftermath of the collapse of illusions, a powdery cloud that arises abruptly and then begins falling on things, gently covering their bright polished surfaces. Dust is where faded dreams and touch intersect. where the blue horizon fades to grey.

(Celeste Olalquiaga, Dust, 1998, found in RUINS, Whitechapel Art Series. 2011)



Borges Bookcase, as reference point to the bookcase in Interstellar, Christopher Nolan, 2014
The Library of Babel, Jorge Luis Borges, 1941

Tim Ingold _ Lines and Traces....



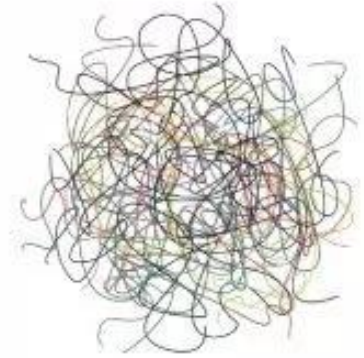
Traces (then Threads).....

‘ A thread s a filament of some kind, which may be entangled with other threads or suspended between points in three-dimensional space. At a relatively microscopic level, threads have surfaces, however, they are not drawn on surfaces. Here are some common examples: a ball of wool, a skein of yarn, a necklace, a cats cradle, a hammock, a fishing -net, a ships rigging, a washing line, a plumb line, an electrical circuit, telephone line, violin strings, the barbed-wire fence, the tight rope, the suspension bridge, They are all fashioned in one way or another by human hands.’ (Ingold, T:41:2007) Lines, A brief History.

Ingold's Additive and deductive lines can be compared our processes.
Needle and thread instillation and photogram form weave structure



Choice Outstanding Academic Title 2008



LINES

A BRIEF HISTORY

TIM INGOLD

'READ IT, AND YOU WILL NEVER FEEL QUITE THE SAME AGAIN
ABOUT USING A COMPUTER OR TAKING A JOURNEY.'
Steven Rose, *The Open University*

Leonor Antunes (b1972) Artist , the Frisson of the togetherness Whitechapel exhibition, 2018
Represented Portugal at The 58th Venice Biennale with
A seam, a Surface, a Hinge or a knot, 2019

HUMAN RELATIONSHIPS WITH MATERIALS

- The everyday and familiarity – life experiences
- Implicit knowledge
- Tacit Knowledge

TACIT KNOWLEDGE AND CRAFT SKILLS

- Bruce Metcalf (Ceramic reader - pg 245) states:
- ‘Tacit knowledge comes only from practical, hands-on experience and cannot be learned simply by reading or recitation. It takes a lot of practice to learn how to solder with confidence, how to blow a thin glass vessel, or how to cut a perfect dovetail. This knowledge resides in the person, and recent research suggests that it consists of permanently altered neural pathways. In effect, it’s equivalent to the first definition of craft that I offered: skilful labour’.

EXTENDING OUR BODILY EXISTENCE OF THE WORLD
(POLANYI)

Example:

When a blind man first faces a stick, he attempts to understand it, he learns how to use it, tries to master it. After learning how to use a stick, he no longer pays attention to it. It becomes an extension of his bodily existence. He directs his attention to things the stick touches. He begins to find his way with the help of the stick. The stick becomes transparent for him. It remains there and shapes the blind man's explicit understanding of entities that he experiences in his world through the understanding of the stick. He begins to indwell in it"

TACIT KNOWLEDGE

Michael Polanyi's words

'We can know more that we can tell. Tacit knowledge is an active and personal involvement of knowing. One dwells in the way he / she knows 'the world'

Therefore, we can gain tacit knowledge with out words....

EVERYDAY EXPERIENCE

- Implicit knowledge - knowledge that is gained through incidental activities, or without awareness that learning is occurring.
- Epistemology – How do we know things?
- Tacit Knowledge - refers to the knowledge, skills, and abilities an individual gains through experience that is often difficult to put into words or otherwise communicate.

Plant life/botanical life –(natural) dye and discharge

- pressed, dipped, submersed

Seasonal life

Short life

Permanence

Potential to fade

Ways to fix

Ephemeral

Ethereal



Wolfgang Laib - Andy Goldsworthy
artists working with nature, powders, compounds....

Working ethically with materials in the environment



Fashion Reimagined (2023) Amy Powers MoP Brand
The Nettle Dress – designing and making from nature

Some Key Texts

- Tanizaki, J (2001) In Praise of Shadows, Vintage Classics
- Pallasmaa, J (1996) The Eyes of the skin Architecture and the Senses, Chichester
- Serres, M (1985) The Five Senses, A philosophy of Mingles Bodies, Bloomsbury
- Ingold, (2008) Lines a Brief History, Taylor 7 Francis Ltd

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