

**CLASSROOM FACILITIES:
A BODY OF CREATIVE WORK
EXPLORING REPRESENTATIONS OF KNOWLEDGE
THROUGH SCHEMATIC MEANS.**

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Documentation and commentary on the body of practical work presented for the degree
of Masters or Fine Art at the Michaelis School of Fine Art, University of Cape Town.

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Preface

I had just turned thirteen and it was the summer before high school started. My mother and I went over to the Roberts' house. Ruby had just matriculated from the same school and was handing down her faded old checked uniforms. To my amazement, there in the lounge bathed in afternoon January sunlight, was her father Billy, kneeling, deeply absorbed in a large strange chart that had been laid out on the floor. It was a school timetable and it was his task, as vice principle, to organise the day-to-day workings of the year ahead. The timetable was scattered with various coloured shapes that he shuffled back and forth across the gridded surface, trying to make a coherent system.

This anecdote is important to my body of work for three reasons. The first is that Mr. Roberts' challenging activity that day is not unlike the process of sorting and reordering that is central to my work. The appearance of the chart is mimicked in the schemata-like quality of many of my pieces, as is its conceptual framework - an urge to order a set of already existing pieces into a new, meaningful and functional relationship.

Ruby's uniforms are also important. I cherished these second-hand dresses precisely because of the qualities they acquired through having been worn already. These dresses were softer to touch, had a better fit and more beauty in colour --soft pink checks as opposed to harsh maroon-- than other girls' crisp new sacks. The appreciation of this specific aesthetic reflects my interest in and love of used objects. Such objects --marked by time-- often gather unique and individual qualities not found in new, mass-produced ones. Gathering used parts has been central to my artwork.

Also relevant here is the layering of meaning tied into the signification process of the uniform: the power of the uniform as signifier of standardisation and belonging was subverted through the unique quality of the worn dresses. These highlighted the wearer as an individual, as opposed to grouping her into a collective, the school institution.

Thirdly, my work is deeply rooted in the personal experiences of learning institutions, both from the perspective of student and teacher. I remember the palpable excitement that I felt that day at the thought of entering a new phase, High School. Moving from a single-sex school to a co-ed one signaled the beginning of a process of exploration --the

teenage years-- where knowledge unfolded inside and outside the classroom and where new subjects became meaningful. Many of the artworks draw on my experience of being a teenage girl in the context of the South African education system of the early nineties. At the periphery of my day-to-day vision, I discovered and located my privileged position of whiteness within this context. My understanding of the nuances of gender-specific power relations became clearer. The shaping of my world-view was molded at this time by external representations of gender and race such as those embedded in the educational material of the classroom.

Introduction

James Elkins uses the term “informational image” to describe pictures that fall outside of the traditional field of art history. He loosely defines this group as “ images that seem to have neither religious nor artistic purpose...images principally intended...to convey information” (Elkins 1999: 4).

Our lives are full of these images¹. This proliferation has a complex history that can be aligned to the development of the world as we know it today. Central to this is the history of the theory of knowledge². How knowledge is produced, presented and consumed has changed over time and space due to a circular process of contestation and access.

With Section One, my purpose is to outline various influential elements --institutions, individuals, technology and practices-- that have shaped the forms and applications of the informational image³: those commonly used in the education of children and adolescents and central to the body of artwork produced for this degree.

My primary concern is to understand how these representations impact on the creation of a particular worldview within, and in reaction to, institutions of learning. In what ways and to what extent is our ability to visualise our place in the world influenced by the informational images encountered in the classroom?

In Section Two I examine a few contemporary artworks that have shaped my production process. I focus, at first, on the significance of collage as it is the primary method of production used in my body of work.

I explain my working process and discuss the individual artworks in Section Three.

¹ Included in this category could be “graphs, charts, maps, geometric configurations, notations, plans, official documents...patents, seals and stamps...technical and engineering drawings, scientific images...schemata, and pictorial or ideographic elements in writing.” (Elkins 1999: 4)

² In other words, epistemology.

³ I shall also include an examination of types of spatial displays that echo the appearance and function of these images. By this I mean three-dimensional arrangements of information such as models, cabinets and museums.

SECTION ONE: Informational Images

Part One: Classification and representation

Classification is central to human behavior: it is physical, personal and influences real bodies. Historically information has been gathered, sorted and stored in a variety of ways, shaped by time and place⁴. These processes are subjective and contingent. Frameworks develop to gather and contain information. As these methodologies change form, so also does the meaning and application of the knowledge-generated shift.

My interest in the relationship between information and knowledge aims to understand more clearly the changing modes of representation used to explain the interrelationship of information. In the discussion to follow I examine who constructs, controls and disseminates these representations and how they are reformulated, presented and reflected by my own construction of knowledge and in my art making.

Historically, academic fields such as sociology and anthropology have created specific representations of culture. These have permeated daily life through formal institutions such as commerce and education or through channels of popular culture, which teach us specific ways of looking at ourselves and others. These representational practices define and distance through a process of exoticisation that emphasise difference⁵. Despite the critiques that post-modernist theorists have offered of this paradigm it remains dominant in many contemporary representations⁶.

My artworks establish a dialogue between the paradigm of othering and the critique. The dogmatic, hegemonic ideology of Christian National Education --experienced during childhood-- and the deconstructive, analytical philosophy of post-modernism --a staple of my tertiary education-- have produced a personal dialectic that rejects and sometimes

⁴ See Bowker & Star 2000, Briggs & Burke 2002, Burke 2000, Hooper-Greenhill 1992, Levinson 1997 and Stafford 1996, 1999, 2001.

⁵ See Bird 1996, Bocoock & Thomason 1992, Cashmore 1988, During 1993 Dyer 1997, Hassan 2001, Karp & Levine 1991, Mirzoeff 1998, 2002 Phillips & Steiner 1999, Strinati 1995.

⁶ These age old divisive methods are evident in different spheres of contemporary communication, for example, media representations of the contemporary Arab world as foreign and untenable, of Africa as corrupt and chaotic -- in other words wild -- or of the exposure of Janet Jackson's breast as morally unacceptable and offensive.

entertains the paradigm of looking that distances and exoticises. This conflicting impulse has also been central to an identity that sways between the reduction of self --to white, privileged, female-- and liberation of self as equal or individual. This construction of identity, in either form, exists within the tradition of classification that originated in eurocentric epistemologies.

Epistemological systems are deeply tied to notions of truth. This fuelled the development of various technologies⁷ that have increasingly enabled more efficient storage and dissemination of information. The emergence of tools and methodologies from these technological developments has increasingly enabled the validation of knowledge. This has lead to greater scrutiny, accuracy and detailed representation.

Such technologies may help to reveal, document and digest new information. However, the changing beliefs brought on by this information, rather than the facts themselves, elicit a reformation of previous knowledge systems⁸. Information usually exists in subjective representations rather than verifiable absolutes. However, "whatever is known has always seemed systematic, proven, applicable and evident to the knower... every alien system of knowledge has likewise seemed contradictory, unproven, inapplicable, fanciful or mystical" (Burke 2003: 2).

Knowledge society, information society, knowledge economy and information economy are terms used to describe the current global culture. These generalist phrases emphasise that the production of knowledge and information is more central to the workings of society than ever before, resulting in an increasing specialisation of knowledge.

These terms also emphasise the growing dominance of highly specialised professions -- a domain where knowledge is more powerful than material goods, because of what it enables. In this domain, the profession itself is primarily concerned with generating and/

⁷ Here I refer to the development of writing, printing, photography, telegraphy, electricity, radio and other sonic devices, cinema, television and video, computers, satellites and the Internet.

⁸ For an overview of the changing systems of knowledge see Briggs & Burke 2002, Burke 2003 and Levinson 1997.

or disseminating new knowledge⁹. This reflects the ongoing economic shift from the dominance of manufacturing in the last century to the rise and dominance of management services in the late twentieth century (Briggs & Burke 2002: 260-263). The evaluation of how and why we organise knowledge became more important because of the desire to make more efficient management systems¹⁰.

The idea of an information society became acknowledged in the late 1970's¹¹. It was influenced by a growing consideration of messages as data, linked to the development of new electronic media. This concept was disseminated in various guises by a number of proponents¹².

Since then, the emergence of digital technologies, especially the Internet, has cemented the centrality of information. Pierre Levy examines how the Internet influences our present relationship to knowledge. He points out that aspects of cyberspace often act as external supports to traditional human functions. Cyberspace allows for the amplification and modification of these traditional, cognitive skills¹³. He argues that these promote new forms of access to information¹⁴ and new forms of reasoning and understanding¹⁵ that together can "increase the potential for a collective intelligence" (Levy 2001: 138)¹⁶.

In fact, shifting technologies have always acted as prostheses to these human functions. Schemata and collections, for example, have always acted as extensions of memory.

⁹ Brouwer & Mulder even argue that "we do not live in a society that uses digital archiving, we live in an information society that is a digital archive" (2003: 6).

¹⁰ New fields of study have emerged from this, such as Organizational Aesthetics and Systems Theory.

¹¹ Initially used by Marc Porat in his essay 'Global Implications of the Information Society' 1977.

¹² Marshall McLuhan (most famously associated with the catchphrase 'global village').

¹³ He outlines these as follows: memory (databases etc), imagination (simulation), perception (digital sensors etc) and reasoning (artificial intelligence) (Levy 2001: 137).

¹⁴ Search engines, for example.

¹⁵ Simulation, for example.

¹⁶ I do not agree totally with his hypothesis as he fails to discuss issues of intellectual property and ownership central to knowledge debates today. As the ability for information to be quickly shared grows, so does the legislation and ownership of information become more stringent in response. For example, many websites that attempt to share copyrighted information freely, often face lawsuits and are shut down, such as the music site, napster.com. A more serious instance of such contestation is the field of genetic modification, where previously 'free' organisms -- plant or animal matter-- become owned and genetically altered by a small group. This is however a contested area, some might say modification of and control over the natural world has developed over centuries through processes of breeding and domestication. Another area that infringes increasingly on the free flow of information is that of global security, through the invasive use of intelligence apparatus.

Part Two: Schemata

The word *schema*, in the context of philosophy, means “an image taken to be poised between perfect reproductive verisimilitude and perfect ideational abstraction” (Elkins 1999: 259). It can name “a kind of image that is strongly notational but also infused with the full panoply of forms [such as] writing, pictures, framing elements, numbers, allographs, and so forth, with a high complement of geometric forms” (Elkins 1999:213). Imaging devices belonging to this latter definition are: historic pre-Enlightenment micro and macrocosmic diagrams¹⁷, *mappa mundi*¹⁸, and knowledge trees¹⁹ -- the predecessors of simple and complex graphs, maps and other types of charts such as pie and flow charts²⁰.

We are surrounded by schematic images²¹. This pervasion has a complex history that can be aligned to the development of the modern world. Almost every aspect of contemporary life is filtered through market research and demographics. The phenomenon of polling, for example, is coupled with multiple representations of the information it produces. While it is difficult to reconcile the complexities of one's physical reality with one's representation in a demographic average these images nevertheless form daily visual frameworks for understanding. Our ability to visualise our place in the world is indeed influenced by these schemata.

However, a schema is paradoxical by nature. On one hand, it allows a means by which to reduce large bodies of information into more comprehensible forms; on the other hand it always obscures the original reality that it is representing. As Elkins points out, “the most interesting question that can be asked of a notation is the kind of picture it represses” (1999: 235)²². This paradox --innate in processes of reduction and classification-- offers artists a site for subversion, as discussed in Section Two.

¹⁷ See Appendix A: 6, 8.

¹⁸ Early maps showing the extent of known geography, believed to represent the ‘world’. See Appendix J: 1.

¹⁹ See Appendix A: 1-4.

²⁰ See Appendix A: 5, 10, 15, 19-21.

²¹ For example, educational games, textbook and classroom graphs, diagrams, charts and encyclopaedias; street, transport, navigational maps; specialist schemata related to specialist fields (for communication and research: diagnosis, recording and testing); diagrammatic manuals for products and the display of information in the mass media and so on.

²² He goes on to speak about of the “single minded emphasis on efficient transfer of information” in the late twentieth century discipline of visual communication. He concludes by saying that “...despite best efforts, quantified notational elements battle against one another, and against the map's naturalism” (Elkins 1999:228).

Despite the reductionist failure of schemata and other informational images, their power lies in their ability to move beyond logocentric²³ communication. Meaning is communicated on various levels: through shape, colour, composition and visual analogy. Tree graphs, for example, actively draw links between the elements of an actual tree and the information that the graph is presenting in its pictorial form. Flow graphs allude to the flow of rivers, mind maps reflect the complex interlinking of nets, pyramidal graphs are bottom heavy and circular schemata expand from a central point, like the sun. As characteristics of daily life change so do the predominant analogies used in schematic devices seem to evolve. For example, the tree and cosmological diagrams are connected to an age when nature dominated metaphorical explanations of the world. The age of exploration and mapping²⁴ lead to the analogy of journeys becoming frequently used²⁵. The grid is seen as the primary Modernist icon²⁶ whereas the image of a net or network speaks more eloquently of our current condition²⁷.

These images capture the viewer with a retinal experience that is arguably more satisfying or engaging than a paragraph of text. They also aid memory through the visualization of pictures in the mind. This practice has roots in *ars memoria* --the art of memory-- popular from the early Middle Ages up into the Renaissance, a mnemonic device used in the delivery of speeches and other types of oration²⁸. In this practice, an imaginary three-dimensional space was visualized and filled with various imagined objects (*loci*). These objects represented points to be remembered and a space to be navigated, as real space is, during the duration of the spoken piece. The orator would mentally pause at each object and recall the information it signified (Te Heesen 2000: 136). Sometimes these mental pictures would be put down in schematic representations as a preservation process²⁹.

On one hand, two-dimensional schematic arrangements developed out of this process; on the other hand, this early approach to spatial arrangement influenced how objects became displayed

²³ In other words, word-centred.

²⁴ The sixteenth and seventeenth centuries.

²⁵ See Appendix E: 2, 5.

²⁶ This links to modernist images such as those of Mondrian, and link to the grid like city structure, formal rigidity and bifurcatory knowledge systems and ideologies.

²⁷ The many facets of this condition include the creation of the Internet & WWW; new understandings of the structure of the universe, time and space; new understandings of the brain and mind: neural nets and so on; the mapping work of the Human Genome Project; Globalism; a holistic view of the earth as biosphere and so on.

²⁸ For further information see Hooper-Greenhill 1992, Te Heesen 2002, Steiner 2000, Mauries 2002.

²⁹ See Appendix E: 8.

in three-dimensional receptacles such as cabinets and museums. The spatial conventions of these collections in turn influenced educational spaces such as classrooms and laboratories, but also the production and arrangement of art. Here, I refer to the emergence of an installation aesthetic that considers the nature and qualities of the gallery space and the relationship between objects, context and presentation.

The ability to engage the eye and mind, and to aid memory is perhaps one of the reasons that schemata abound in educational texts, presentations and spaces. From an early age, children learn how to interpret the codes implicit in the text/ image relationship of schemata and to construct their own schematic representations of knowledge³⁰.

Schemata reflect the data driven nature of the world-market economy. It is seen as increasingly important to train children and adolescents with skills to prepare them for this world. Their ability to interpret schemata and other informational images is crucial to navigating the oceans of information in today's world. Parallel to this skill, they must also be equipped to understand the complexity and contingency of that which exists beyond the reductive schema. It is this ability to incorporate change, diversity and complexity that has often been neglected in educational curricula and learning material of the past --the material I explore in this body of artwork.

³⁰ Such as family trees, sally worms, timetables, mathematical graphs, mind maps used in brainstorming, scientific charts and biology diagrams for example.

Part Three: The practice of collecting

The amassing of objects, specimens and data has developed side-by-side with that of informational images. Both produce and present visual relationships between different, sometimes disparate, elements. Collecting is a vast practice that is undertaken in a number of spheres. It is central to academic research but can be equally important to private collectors.

Collecting can be driven by a variety of motives: pleasure and delight, curiosity, fascination, status or necessity³¹. Collections are usually static and object based, but change and grow over time. They act against the destructive power of time --collectors often rescue or revive previously discarded objects and materials.

Central to all collections are the criteria set up by the collector. These can be general or specific and limited by details such as appearance, origin, producer or use. The criteria can thus result in repetition or specificity. The value of the objects collected can be monetary. This value often increases over time as the object becomes more desirable, or can decrease as the collection of the object becomes less fashionable. Another aspect of value can be the appearance of the object collected such as the condition of preservation or the quality of workmanship.

The community of collectors most often gives objects value. Often collections themselves have little utility --an antique chair is not meant for sitting. The value is symbolic: it is based on criteria of aesthetic judgment.

Barbara Kirshenblatt-Gimblett points out that this process of assigning value to collected objects is complex and circular. Focusing on ethnography, she argues that collecting itself rarifies objects that were once multiple and mundane.

The many become one by the virtue of the collection process
itself...collecting induces rarity by creating scarcity: escalating demand
reduces the availability of objects...collectors create categories that from the

³¹ For a clear overview of psychological motives for contemporary popular collecting see Martin 1999, for a historical summary of the western tradition of collecting see Hooper-Greenhill 1992.

outset, even before there is demand, are marked by the challenges they pose to acquisition: "By creating their own categories, all collectors create their own rarities". (Karp & Lavine 1991:391)

This manufacturing of value has wider ramifications. As with schematic representations, it squeezes complex and ambiguous knowledge into simplified signs, in this case the form of a singular object. A kind of metonymy takes place where a culture or system becomes represented through an isolated aspect of it. This is evident in the kinds of museum exhibits of cultural artifacts that remove them from their context. However, due to their material nature, collections can serve as valuable points of investigation for researchers and producers, including designers and artists. Whilst the lack of context can lead to misinterpretation, collections are nevertheless vital in reconstructing human history.

Collections have traditionally been linked to the pursuit of knowledge. The tradition of cabinets³² reveals this history³³. The popularity of collecting amongst wealthy Europeans was firmly established at the start of the Renaissance and had been practiced in various forms throughout the middle ages. Though different in content and form, the collections of this time "had a single objective...of producing a model of 'universal nature made private'... [with the] function of bringing together a number of material things and arranging them in such a way as to represent or recall either an entire or partial world picture" (Hooper-Greenhill 1992: 78). In other words, the cabinet collections of this time combined their contents to form a schematic representation of a subjective worldview, not unlike the one created in my body of work.

The appearance and content of the collection is influenced by access. This includes the availability of private or institutional funds. The geographical scope and socio-economic network of the collector curtail or expand the acquisition process. As well as these

³² There are various types of cabinets. *Kunstkammern* and *Wunderkammern* were whole rooms that housed collections of a myriad of objects (not strictly art and or wonders) *Wunderkabinette*, *Wunderschranke*, *Kabinetteschranke*, *Kunstschränke* are examples of types of cabinets used for storage and display of various objects. Objects collected included volute seashells, insects in amber, stones and gems, carved fruit pits, medals and coins, clocks, astrolabes and compasses. (Hooper-Greenhill 2000, Mauries 2002, Stafford 1999 and 2001).

³³ See Hooper-Greenhill 2000, Mauries 2002, Te Heesen 2002, Thornton 1997 and Stafford 1999, 2001.

factors, the appearance is restricted by limitations of space. The collected objects and/or data must be contained and preserved in institutional or private spaces.

Museum spaces, galleries, archives and databases, libraries, hospitals, police stations, educational spaces including classrooms, laboratories, foyers or halls may be used as display space for collections. For the private collector, these receptacles might range from suitcases and boxes, scrapbooks and albums to shelves, display cases or a study. Many amateur collectors create whole environments for their collection of objects or images, often mixing this with handmade extensions to the collection³⁴. Artists throughout the twentieth century have appropriated these uses of space to make work about collecting, space, or the nature of objects, amongst other things. This is predominantly, but not only, presented in the form of installation.

The history of collecting is integrally tied to the development of different types of epistemologies and, thus, to conventions of classification. The Western project of exploration, colonisation and empire was driven by and resulted in (amongst other things) the pursuit of new knowledge of the world. Large quantities of objects and data were brought back into Europe from the sites of expansion. These collections were ordered, catalogued and displayed. The knowledge extracted in this process became standardised, verified and applied during the Enlightenment period.³⁵

This collection of data had social implications. As nation states developed in the late eighteenth and nineteenth century, individuals increasingly became statistics: they were counted as citizens, rooted to place, gender, culture, nation and race.

The cosmos as displayed in the *Kunstkammer* was not so much a static tableau to be contemplated as it was a drama of possible relationships to be explored. These diverse artifacts made the active process of relating visible as they reached out to one another to create new pairings. (Stafford 2001: 6)

³⁴ Here I refer to the work of outsider artists such as those illustrated in Appendix D:13-15, Appendix K: 3,4 and 6.

³⁵ See Bowker & Star 1992, Burke 2003, De Landa 1997 and Karp & Lavine 1991.

Emphasised here is the combinational and performative potential of the art of collecting. This is similar to the exploration of the outside world that takes place through the objects in the classroom, through observation and play. A combination of visual and tactile exploration leads to conceptual arranging and 'making sense'. This connects to the exploration of identity through the process of collecting undertaken by children and adolescents. These childhood collections, like those of the *kammern*, display a fascination with the composition and appearance, value and use of objects and images --fragments gathered from the world and ordered into meaningful relationships.

SECTION TWO: Schemata and Contemporary Art.

Introduction

In Section One of this paper, I discuss types of images and other devices that are used to represent systems of knowledge and the process of gathering, sorting and categorising. These designed pictures of knowledge create specific relationships between information. Their role is primarily to transmit ideas. Therefore, they are central to the success and failure of these ideas.

I briefly explain a series of interlinked histories in order to expand on the nature and implications of these representational devices: the history and use of informational images such as schemata and the practice and display conventions of collecting. In this section, I shall examine how these interweave and influence the production of artworks and methodology of artists.

Collage forms the methodological framework for the body of artworks produced for my Master's degree. I shall, therefore, begin by exploring some aspects of the practice and tradition of collage. I shall then examine the influence of informational images on contemporary art production and show how specific artists' processes and works have influenced my own.

Part One: The significance of collage

Collage³⁶ removes a sign from its original context and inserts it into a new context. This shift, paradoxically, adds meaning to the original sign, as it creates new associations that layer significance onto its primary function. The signifier therefore appears as it always has but what is signified changes due to the juxtaposition and linking to other signifiers that takes place.

Collage is therefore the primary way of meaning making in art that does not remove the coding embedded in the original appearance of the sign. In other words, collage allows for the original sign to retain its original significance completely. It changes what is signified through the addition and juxtaposition of other signifiers or through the removal of part of the sign but it never completely destroys the coding implicit in the original sign. In this way, it draws our attention to the qualities and meanings of aspects of the 'real world' beyond the illusory reality of the artwork.

Traditional forms of origination, such as painting and drawing, must copy the original sign. Therefore distortion and dilution will always take place as the sign is filtered through the artist's eye and hand. Meaning in these media is made through the way the sign is re-presented and configured by the artist through the very substance of the process (paint, wood and so on). This is not to say that such illusion cannot speak potently about the real --many great paintings and sculptures show otherwise. However, this potency is created by conjuring up links to the real through the imaginary. An illusion of the real sign is used to signify the real sign: for example, as Magritte pointed out, a painting of a pipe is not a pipe. A real pipe stuck onto a canvas, however, is a pipe no matter how much its action as signifier is altered by the application of other

³⁶ In this introductory section I use the word collage in its broadest sense --the process of appropriation and hybridisation of found parts into a new whole. This loose term encompasses the practice of two-dimensional collage such as *papier colle* and pasted paper works (see Appendix G: number 4-10 for example), photomontage and digital collage; three-dimensional collage such as assemblage (see Appendix A: 9, Appendix B: 2, 3, Appendix G: 11,12 for example) the use of readymades and the found object (see Appendix C: 11,12,15; Appendix K: 10; Appendix L: 15 for example) and installation (see Appendix D:12, Appendix J: 10, 13, 14, 15; Appendix K: 1, 7, 8, 14 for example) and time-based collage such as editing and montage in film and video, compositing in animation and sampling in music making. Works that quote or formally appropriate from other images can also be included here (see Appendix B: 11, Appendix C: 4 and K: 11 for example).

signifiers (a layer of paint covering the object might obscure its original appearance but cannot remove its embedded meaning completely, only add to it).

As a result of this quality, collage not only redisplay the original sign but implicitly speaks of the modes of production that have gone into its origination³⁷. Guillaume Apollinaire uses the wonderful image of objects "soaked with humanity" (Waldman 1992: 22) to describe the Cubists' use of everyday objects. The formal appearance and surface quality of collage can highlight or disguise the process of appropriation, and thus also highlight or disguise the origination and mode of production of the original sign. This is controlled by the use of various technologies.

Traditionally, a visible edge --torn or cut-- highlights and differentiates the fragmented parts that make up the whole. In its appearance, this edge often reveals the rupturing technology used, such as scissors, knife or saw. Certain technologies may be used to the opposite effect, however, to conceal or disguise the edge³⁸. This is usually in order to create an illusion of a whole that attempts to distance the product from the original process of fragmentation. Both these choices of approach invest meaning in the work and manipulate the signification process.

Juxtaposition also highlights the edges between fragments. It is also central to meaning making and can be used to critique the original significance of a sign or create visual games in the combination of elements. This may result in humour through the use of contrast and visual pun.

³⁷ A mass-produced plastic toy pipe stuck onto the canvas signifies an origin that links to one particular history of production. An antique hand-crafted pipe used in the same way signifies a different yet equally significant history.

³⁸ Here I refer to various techniques in photomontage and digital techniques such as Photoshop that allow for the illusion of a continuous image to be created. A significant figure in this development was Max Ernst whose "skilful technique of manipulating his material so subtly that it became difficult to discern whether the work, was, in fact a collage" (Waldman 1992:125). See Appendix G: 7 for an example of his work. As with his technique, this subtlety is enabled through 'flattening' the various collaged elements (by re-photographing them, for example) and re-printing the elements on one continuous surface. In time-based media, fades, filters and mixing can be said to do the same thing (the application of the Telecine™ process can create unity of style and appearance between fragments in the post-production of film, for example whilst mixing and equalising 'flattens' various appropriated sound samples into one unified track in music production).

Collage had its origins in pre-Twentieth century non-art practices and traditions. Late nineteenth century hobbies such as scrap collecting³⁹ and decorative techniques such as *decoupage* exhibit such origins⁴⁰. The kind of recycling implicit in scrap collecting is also central to the meaning of collage: it often revives or draws attention to objects, images or elements that have been discarded⁴¹.

Collage is predominantly seen as analogous with modernity. The cut and paste process reflects the fragmentation of post-Industrial Revolution Europe. Ubiquitous in the work of the Cubists and Dadaists, one could argue that the conceptual and practical impact of collage radically altered art practices in the twentieth century, the ripple of which is still felt in contemporary art of the new millennium⁴².

³⁹ See Appendix F 6, 7, 10, 11 and 13.

⁴⁰ See Appendix G: 1, 2, 3.

⁴¹ See K: 8 and 9.

⁴² For a more information about the history of collage see Poggi 1992 and Waldmann 1992.

Part Two: Notes on contemporary art works.

Contemporary artists Beth Campbell, Jeremy Deller, Fred Tomaselli and Mark Lombardi all⁴³ use the structure of the mind map to speak of, and in various ways reflect on, the complexity of contemporary life. These text based mind maps as artworks are similar in that they all become contemporary history paintings within the discourse of art making. Tomaselli and Deller document their relationship to contemporary popular culture. Campbell's self-portrait speaks of the choices and stereotypes particular to middleclass female existence at this time in history. Lombardi's drawings intricately map the shady political-economic deals and scandals of the contemporary global economy. All these works question the authority of History (as traditionally taught in schools, for example) in relation to their own subjective experience of knowledge, life and the act of remembering.

The form of schemata is appropriated to speak of a phenomenological view of the world -- even Lombardi's pieces that do not directly include autobiographical references-- are literally the physical culmination of months of solitary investigative work⁴⁴. The schematic connotes mnemonic and planning practices such as preparatory work, studying for tests and figuring out problems. It also emphasises the fluid nature and multiplicity of lived experience while paradoxically fixing these down in an immutable image.

The works are all hand-made. This emphasises the process of work implicit in figuring out ones place in relation to the world. The hand made quality --in the context of art-- carries specific value and speaks within the context of debates about authorship and post-production⁴⁵. As with many installations that seem in the process of construction, such hand made works signify the body and action of the artist, or, at least, a body, if not the artist's own⁴⁶.

The key point here is that the context (art), subject (identity and experience) and process (hand-work) of these pieces transforms the convention of the mind map (as device for ordering

⁴³ See appendix A: 11, 13, 14 and 17.

⁴⁴ He gleaned his information from published articles and the Internet and insisted that he was not a conspiracy theorist. His art was rendering this vast body of obscured and fragmented knowledge into a coherent and revealing schemata and hence a legible narrative.

⁴⁵ See Bourriaud, N 2000.

⁴⁶ See Appendix K: 14 Jason Rhoades' installation work here shows this hand made, work-in-progress quality.

information and making connections) into a device for subjectively and critically picturing the world.

Despite the evocative qualities and layers of significance in the artworks spoken of thus far, they are, nevertheless, strongly constrained by the form of the mind map. Thinking on the page, however, can take a less rigid shape where schemata is alluded to rather than followed as form. This can be seen in the work of Keith Tyson, Moshekwa Langa, Robin Rhode and Tacita Dean.⁴⁷ Drawing can be a way of thinking as well as representing. This idea about drawing's function, and the physicality of the act, is carried in all these works.

The former two artists make work that shows a process of working out a relationship to the world on the page. Tyson's work documents not only his own philosophical musings but also his relationship to received knowledge. He takes on complex scientific theories and draws through the cognitive process of digesting and applying this knowledge to his own position. His work includes layers of diagrams --some copied from science and some his own idiosyncratic schemes-- to aid cognition. The viewer is confronted with a representation of the thinking process itself. The work also, perhaps, attempts to depict the literal complexity of the brain, which also features as subject matter in the scribbles.

Langa's work is more autobiographical. He maps out his emotional relationship to a schematic counterpart. For example, in the *No title* paper works, he has scribbled, drawn and collaged over topographical maps of various areas of South Africa particular to his lived experience. On one image he writes the words "Crazy and useless information" in proximity to "Some vital information you need to find out". *Skull Drawing* alludes to the lines of a graph and transforms the ascent and decline into a vigorous image of life and death intertwined. In his wool and thread installations⁴⁸, the quality of working through philosophical issues is retained. Though no longer drawings on paper, the image remains a strange kind of graph of connections --the threads of wool and string-- and nodes --the spools and other objects.

The search for and exploration of identity is a pertinent theme in contemporary art. The complexity of millennial life includes an increased sense of alienation and displacement on one

⁴⁷ See Appendix B: 1-9.

⁴⁸ See Appendix B: 5.

hand, and a growth in hybridity and diversity on the other. This is reflected, to some extent, in most of the artists' work, but can be seen as a central concern for Langa and Rhode.

The urge to process experiences of cognition and location runs through these works performatively, as in the mind map. Dean and Rhode formally refer to the school blackboard and its function in the performative construction of narratives of the world. Tyson's works are huge wall pieces and, as a result, speak of educational practices as well as institutional murals, for example, those found in museums, universities, hospitals and schools.

Simon Patterson's *The Great Bear*⁴⁹ and Peter Halley's pieces⁵⁰ are also wall works. They, however, have moved away from the connotations of the artist's hand towards the language of industry and mass-production. In this way, their work speaks of how information is packaged, mass-produced and disseminated. The formal emphasis of Halley and Patterson's work thus encompasses concepts about social control, ownership of knowledge and raises questions about who profits in the knowledge industry.

The subject matter of much of Halley's work is information and knowledge. In *The Peter Halley Projects*, he designed a series of vinyl adhesive schemata for the State University of New York that map out the complex neurological processes of thought. His work with legendary punk comic artist Kozic, juxtaposes the coldness of charted information next to the hot irreverence of Kozic's icons, for example the flaming eyeball. He speaks about his interest in managerial and intellectual culture as opposed to mass culture and says:

Insofar as I am interested in geometry and urban organisation, I am concerned with the techniques that this managerial and intellectual culture utilises to try to control and determine the direction of the culture. (Reynolds 2000:36)

Patterson and Ritchie also mimic the slick quality of industrially designed and produced schemata but through analogy disrupt and confuse the banality of the original source. In *The Great Bear*, Patterson replaces the names of London Underground tube stations with that of famous philosophers, movie stars, writers and so on. The connections made between the tracks and the names are meaningless in factual linear terms, but elicit a range of mental associations.

⁴⁹ See Appendix B: 11 and 12

⁵⁰ See Appendix B: 13

It creates poetic and fanciful juxtapositions that pose a range of philosophical questions about life, transience, progress, connectivity, fame and our relationship to random knowledge and specific information

As discussed in Part One, collage simultaneously speaks of its meaning and its uses. It is a process of fragmenting one whole in order to create a similar but different and new whole.

A range of collaged elements, for example, can be seen in Tomaselli's work⁵¹. This approach to material can bring pictorial illusion, in the form of printed images, into juxtaposition with real objects and painted surfaces⁵². This is the modernist device that questions the nature of reality and representation and in turn creates reflexivity --in a sense, art about art. However, it is also an important aid to art's workings as it brings together the multiple connotations and connections that exist in the relationship between the different realities --that of the found object, found image and created image. Tomaselli's work not only relies on the retinal agitation of the many repetitive elements, but on the meaningfulness of the actual collage technique in relation to the many signifiers⁵³.

In Langa's work on paper⁵⁴, the significance of printed maps takes on new meaning through the hand-written and drawn intervention but also through his use of collage. As the artist layers the surface with various tapes and translucent pieces of paper, the map moves further and further away from its original function yet retains its symbolic implications as schemata.

⁵¹ He uses real pills and marijuana leaves, but also printed scraps of houses, insects, hands, flowers and so on.

⁵² See Appendix A: 9, Appendix I: 13, 16 and Appendix J: 4.

⁵³ The actual illegal substance stuck on the artworks surface (marijuana) alludes to getting stuck in a rut or cycle. This in turn references the ills of recreational drug use and addiction. The image is also reminiscent of galaxies, hence cosmology and in turn introduces links to space, universe, reality and perception. This returns the viewer to the experiences of mind altering drug use and hallucinatory visions. Common to this might be repetitive, fractal-like images, nets and webs. This returns to the idea of being caught, as in a spider web. This consequence of illegal activity also references the ways of suburbia, which links to the map like quality of the images (a sense of looking down as well as looking up). The work seems to show a philosophical longing caught in a thick layer of resin. Perception is questioned, the "Doors of Perception" is referenced and the canvas is both window and mirror.

⁵⁴ See Appendix B 2, 3, and 9.

Both Simon Periton⁵⁵ and Mary Evans⁵⁶ work with paper. They combine symbols and schemata culled from the real world and recontextualise these in the artworks. The labour instilled in the physical qualities of the pieces is integral to the meaning. Though their work is born out of differing conceptual frameworks, there are a number of similarities: they make use of repetition, the fragility of the material, and revelations of the artist's hand in the work. They both combine disturbingly significant yet neutered symbols (often from communication graphics) into overtly decorative images that turn diagrammatic schemata into domestic objects such as tablecloths, doilies, or wallpaper. By adopting specific traditional craft technology, the paper cut, they embed historical and social implications of this practice in their work⁵⁷. The ready-made in this case is the found idea, as opposed to found object.

The influence of hobby and craft traditions is also evident in the work and material of Mike Kelley⁵⁸ and Thomas Hirschhorn⁵⁹. Much of contemporary artwork is influenced by these day-to-day, non-art traditions, materials and techniques associated with hobbies, education and display⁶⁰. In much of their work, Kelley and Hirschhorn rely heavily on the appropriation of ready-made schema. Similarly, Damien Hirst has appropriated the form of the educational model in his piece, *Hymn*⁶¹. Kelley⁶², and Hirschhorn⁶³ also appropriate from and refer to informational images and three-dimensional models. Ritchie's work is reminiscent of wall and flow charts, or models but leaves the viewer with no clear idea of which particular image he might have used as reference. He relies on this confusion, to explore enigma and myth, as much as he relies on the apparent meaningfulness of schematic resemblance.

⁵⁵ See Appendix H: 3, 4 and 8. In 8, Periton uses the A that symbolises Anarchy in Punk and anarchist subculture. At first the piece was flat and made of paper. Later the same design was cut out of the synthetic cloth used for yacht sails and became a bright pink mourning veil for an exhibition about death.

⁵⁶ See Appendix H: 7. Evans uses craft paper (often brown paper) for her paper cuts. Her works have witty punning titles [Pretty Standard, Wheel of Fortune, Wall Hanging] that belie the serious nature of the subject matter that includes slavery, colonialism, and racial prejudice.

⁵⁷ See Appendix H 1, 2, 5, 9 and 10.

⁵⁸ His use of knitted dolls, for example.

⁵⁹ The use of cardboard, tape and foil for example. See Appendix J: 10 and 11.

⁶⁰ The form of files, notebooks and note-taking, scribbling, doodling, use of marker pens, correction fluid, stencils, stickers, cabinets, paper constructions and pin boards. See Appendix I, K and L..

⁶¹ See Appendix K: 11.

⁶² See Appendix C: 4 and Appendix D:12.

⁶³ See Appendix C, Appendix J: 10 and 13.

A number of artists and artworks use the museum as a conceptual and/ or formal reference point. The taxidermy works of Maurizio Cattelan and Annette Messager⁶⁴ shown here reflect the influence of the museum⁶⁵. Andre Breton's assemblages show the influence of entomology through his use of pinning and textual annotation⁶⁶. The political work of Group Material takes the aesthetics of the classroom into the art gallery⁶⁷.

The works discussed in this section have been influential in various ways to my production process. These artists use material, form, process, space and found object/ image as means to translate or speak of informational images, educational processes and institutions and making sense of the world through schematic pictures.

⁶⁴ See Appendix C: 11, 12 and 14.

⁶⁵ See the strange use of taxidermy in the museum depicted in Appendix D:11.

⁶⁶ See Appendix G: 11,12.

⁶⁷ See K: 7.

SECTION THREE: Background to the Body of Work.

Part One: Production

Absorption in solid objects temporarily stills the flux of consciousness as the collector activates his collection by repeatedly touching, re-evoking the modes of manual production by which natural and cultural things are created. (Stafford 2001:9)

My working process initially takes the form of an investigation into a particular institution: the space, contents and significance. Having established a focus at the outset, I begin my research. This process is varied and expansive. I amass a large collection of images and objects over a long period. I engage with texts relating to various aspects of historical and current forms and practices associated with my subject. I take photographs of specific spaces, people, and objects. I source images from personal collections, books, magazines and the Internet. I collate the images and text in a variety of note and scrapbooks. I cover the walls of my studio with images and make charts of ideas using Post-Its and coloured paper. I pin found fragments and images onto boards and arrange found objects across various surfaces.

In my Master's work, this investigation and research process has focused on the school, and the schematic means by which information is represented within the context of this institution. As a result my research process lead to the collection of uniforms, textbooks and other illustrated books, stencils, stationary and other paraphernalia associated with education. I took photos of schools and students. I interviewed teachers and spent time in classrooms. I reviewed my personal educational history and looked at images and other documents from my school-going years and time as a high school art teacher.

The process of the collection, sorting, storing and display of these fragments lead to a tactile process of linking and meaning making in the body of work. All the pieces developed simultaneously out of this process of research. In other words, a series of schematic representations emerged out of the information I was gathering. Not unlike a schoolteacher, I began to make connections visual and explicit in the schema I began to construct.

Central to this research and consolidation process has been the act of shopping. William Gibson suggests that “thrift shop hunting and picking may be a sign of ‘some desperate instinctive reconfiguring of the post-industrial flow, some basic mammalian response to the bewildering flood of sheer stuff we produce’ ” (Stafford 2001:20). Not only is the process of secondhand shopping a response to the plethora of material objects produced in today’s world, but also a valuable source of research into this world and its history.

In the duration of building up this body of artworks, I have made regular visits to markets and junk shops in and around Cape Town. The motive for these visits is not only to purchase items that might be useful but also to look at the array of forms, materials and solutions available in problem solving the production of work. In other words, merely observing the objects displayed in these shops and markets was often as useful as buying them. In this way, these places of commerce became similar to museums and classrooms: informative and inspiring spatial relationships of objects.

For this body of work, I began to collect illustrated secondhand books, eventually becoming specific about which series or publication I needed. Owning multiple copies has allowed me to experiment freely with a surplus of the same images. This is enabled by the mass production of print technology.

Shopping as research is not limited to secondhand shops and markets however. Equally important has been the repeated visits to shops selling new items. I specifically concentrated on places that sell cheap, mass-produced products, such as import wholesale shops and the kiosk-type stalls now common in the city centre and other busy areas.

Through this repetitive, cumulative process of looking and sourcing, associations between images and objects begin to build up in my mind and suggest various approaches to production. I have often thought of this process as similar to that of composing a piece of music for a large group of instruments. As a composer must constantly shift between concern for the melodies of the individual instruments and the overall piece, so too does my methodology evolve as a constant dialogue between detail and overview. A large-scale research and sourcing process allows for refrains in the

composition, so to speak. This occurs when objects and images mirror and echo each other through similarity or repetition: a direct result of ongoing exposure to what is available in these shops and markets.

As I have already mentioned, the choice of material is guided by the research, and an approach to construction technique emerges from an interest in particular media. Working with books lead to an interest in paper and paper crafts, for example. My desire to find quick methods of storage and display lead to practical everyday solutions, such as pinning, sticking and filing.

The primary material for this body of work was the contents of the collected books. I began to fragment these books by cutting out various parts. Soon, I employed an assistant, a decision that was to become a central part of my methodology. As the images were cut out, so groupings and classificatory categorisations began to emerge. I became more specific in my instructions as to which types of images I wanted to collect.

By appropriating images from the primary source of the children's encyclopedias and other illustrated children's books, I encountered the representation of a range of subjects: the depiction of people, animals, plants, objects and the universe, etcetera. I began to investigate these specific representations within the broader topic of classification and schemata.

I began to intentionally catalogue subjects according to extremely superficial and wide-ranging generalisations. Imagery of humans was divided into simple categories that reflect the divisive regime of my childhood era, apartheid: "white busts", "standing men", "ethnic", "women" and so on. Fragments of text were also cut out, gathered and collated according to colour or appearance.

I examined culture from a material point of view as opposed to a social one. Manufactured objects were thus also grouped into broad categories: "vehicles", "commodity objects" (the photocopies in *Disco 2000*), "coins", "pots", "masks" and so forth.

I present the natural world in sweeping terms. For example, in *God's Wrath: Halitosis*, all species of animal fall into one set. Natural phenomena --such as wind, rain and

volcanic activity-- are depicted as diagrammatic and reductive as in *Gimme Gimme Gimme Volcano* and *Mondoloco (Acid House Remix)*.

I began to use the pin board in my studio as a substrate on which to arrange these cut images. I continued the process of collage and juxtaposition that had begun with my earlier research, however the groupings and resonance of the images became more specific and unified. As the choice of images became more rigorous, so the choice of material and process also became more considered and specific. I began to use polystyrene sheets as portable pin boards. I began to consider the types of pins I was using. I began experimenting with different methods of joining images, such as using girls' hairclips, tape, paperclips and so on. I collected different types of paper, including wrapping paper and stickers, to use as elements in the collages.

The choice of material was guided by affordability, preference and symbolic potential. Using materials associated with certain institutions became a way of introducing links to the practices and rituals of these institutions. Confetti, ribbons, wrapping paper and polystyrene cake dummies are linked to parties and weddings. Stickers, and other types of decorative stationery are linked to children's collections. Glitter, paper, glue and construction are linked to childhood pastimes. Illustrated books, encyclopedias and textbooks are directly related to childhood learning and school.

Polystyrene is the material used most often as the pin board or substrate in my artworks. This material is non-organic and will outlast the fragile non-archival paper-cuts. This contrast is important and symbolic to my investigation as it signifies the contingency of world-views and their construction.

Much of the material used allows for an open ended working method. This has been central to my production and is preserved to some degree in the final pieces. Working against fixity allows an erratic layering process and possibilities for endless combinations and conclusions.

My studio progressively became a type of laboratory filled with experiments. Boxes were labeled and filled with tools and materials. These boxes contained, for example, tapes of varying sorts and colours, different cutting and punching utensils, ribbons and

other mass-produced, ephemeral substances. I bought six large sheets of soft board and lined the walls of the space, creating a cell of pin-able surfaces. I strung strands of wire across the length of the room and hung various experiments from these. As this phase progressed, I became clear about how many images I would need to eventually create the desired effect for the final works. This prompted me to organize cutting parties with various friends and students.

Employing these people created a pleasant working experience, allowing for interaction with a diverse set of opinions and for ongoing criticism or feedback about the development of my work. This also extended the scope of my research time into the practices and concerns of youth, through direct interaction and dialogue. The studio became a meeting place for many of these assistants, who became known as “Julia’s cutters”. They learnt various skills and re-examined the content of the schematic representations through helping me. I believe that this interaction became an alternative learning and teaching experience: the studio became an alternative classroom. This introduced a hidden narrative of influences and interactions that I believe has been instrumental in personalising the work.

The classroom space as subject is examined and presented in the layout of the installation, including the use of soft board screens. I have, however, not attempted to mimetically reproduce a classroom space, but one reminiscent of such a space. It is of importance that the gallery as space retains its appearance and semiotic function. A decision was made that it should not be disguised and there should be no attempt at creating an illusory space --such as a set or diorama.

The title of this entire body of work is *A Million Trillion Gazillion*. This expresses, in a colloquial childlike manner, the idea of an unimaginable vast quantity. It is intended to indicate the complex process, diverse subject matter, time and conceptual underpinning of the work. It also indicates contingency --the possibility of a ‘million trillion’ ways of approaching and representing the same data through different configurations of form and meaning.

Part Two: Notes on the artwork.

Plate 1

Gimme Gimme Gimme Volcano

2003-2004

Mixed material: polystyrene, map pins, various tones of red glitter, coloured paper, cutouts of man-made objects from primary source, acrylic paint.

The image of the volcano has been used as a symbol of fertility/ creation and destruction in various cultures. In *Gimme Gimme Gimme Volcano*, a schematic representation shows man-made objects erupting out of the centre of the earth. The red paint and glitter signifies the power, destruction and creative energy implicit in the history of cultural production. The overall image creates an allusion to a precious fan-like jewel, mirroring the small cut-out objects that are pinned to its surface.

The title emphasises the equally dangerous and wonderful desire implicit in acts of amassing, hoarding and collecting.

Plate 2

Spew

2003-4

Mixed Material: Colour laser print, polystyrene, cut titles and questions from primary source.

This work consists of six parts that hang on the negative open wall space that surrounds *Fuck Me in Your Red Sports Car (Golden Shower)*. Presented are diagrammatic images of open mouths that seem to vomit up hundreds of questions about the world. These strips of questions originate from children's question and answer books. These books have titles such as *Tell Me Why?* or *Where in the world?*

The juxtaposition of the mouths with *Fuck Me in Your Red Sports Car (Golden Shower)* is used to emphasize the toxicity represented in the latter work.

Plate 3

Diaspora (The World Party Spread Out and Scatter D 'n B Remix)

2002-2004

Mixed material: found confetti baskets, confetti in various hues, acrylic paint and plastic.

This work creates a 'map' of the African population using confetti and confetti baskets. The baskets are painted with colours often used in political maps. The confetti is made up of different shaped pieces of paper: squares, rectangles and discs. In time, the confetti spills out of the baskets and spreads throughout the installation.

Tags label the baskets with the names of African nations as seen on a map of the continent today. These tags are printed on graph paper. Their shape and quality emphasise the divisive bureaucratic strategies of nationalism.

In this piece, I was interested in finding an ambiguous way of representing diaspora, migration and relocation in our contemporary world. Within this image of celebration, wedding or party, is also the destructive chaos and the creative hybridisation that diaspora creates. The mixed colours and shapes of the confetti highlight that this process has already shaped and changed the political landscape and is ongoing.

Plate 4

Fuck me in your Red Sports Car (Golden Shower)

2003-4

Mixed material: found cut out imagery, red koki⁶⁸ pen, polystyrene, gold glitter, pins with nylon heads.

This three-dimensional wall piece presents a diagrammatic image of world history as one dominated by the masculine desire for speed, movement and progress. The appropriated clip art images of a globe and an atom create the substrate, intended to simultaneously allude to a network of golden highways. This is covered by pinned images of a variety of historical and futuristic modes of transport as presented in the various children's books used as my primary source. These cutouts have been coloured, in a loose and imperfect manner, with standard red koki pen. The juxtaposition of images is intended to transcend chronological categorization in order to draw analogies between the various images presented. A camel driver is thus linked to a speeding motorcyclist in order to meditate on the similarities in action and intention between the two. The title of the piece references a song by Aphex Twin. It is used, in my case tongue-in-cheek, to highlight the traditional stereotypical representation of men as being enamored by the thrill of speed and the possession of a fine vehicle (be it animal, human or mechanical). The possession of such affords the owner freedom and forward progress.

The white cloud-like cut-outs represent an expulsion of gas or fumes from these vehicles. This is intended to act as a kind of *detournement* (Guy Debord). These shapes, cut from the contents pages of the primary source, are intended to "turn over" the meaning of the images in two ways. Firstly, their inclusion suggests that the rest of human history is integrally linked to this urge for speed and progress: the listed elements are by-products of the technological progress represented by the red vehicles, or at least are directly affected by the implications of human progress. Secondly, however, they also act as reminders of the consequences of aspects of this progress: they allude to

⁶⁸ Where I refer to koki I mean felt tip marker.

toxic exhaust fumes or 'farts'. The image of the atom superimposed onto the globe also echoes this sentiment.

The piece is not only intended to question the literal effects of progress but also explores humorously the role of male and female in such a process. The sexual act, suggested in the title, evokes the stereotypical link made between men, cars and sex. It also suggests a type of violent or non-romantic coupling full of power and conquest.

Plate 5

Paradise Island Style

2003-4

Mixed materials: cut-out strands of text from the primary source, cardboard tubes, polyester wrist bands, Supawood™ and polyurethane.

This piece signifies a utopian island space filled with shade giving palm tree-like forms made up of a vast body of knowledge. The base of the island is made of polyurethane foam and gives the appearance of a brain.

An island is often seen as a symbol of paradise, relaxation and pleasure. An island is, however, an isolated space that can be cut off from the rest of the world. This work speaks of the isolation of the academic pursuit. The teenage wristbands --emblazoned with slogans such as RANCID, SEXY and FUCK OFF-- serve as reminders of popular culture. These mass produced objects are also labels, like the coloured titles from the books. They, however, are products of mass production and commerce that traditionally sit at a distance from the ivory tower of academia.

In this work I attempt to bring these two spheres of production --popular culture and academia-- into a playful relationship.

Plate 6

Disco 2000

2002-2004

Mixed material: polystyrene, magazine cut-outs, photocopies, glitter (various hues), black Artline™ koki pen, stud earrings, cardboard, acrylic paint and soft board.

This work is made up of various elements. A sea of black silhouetted hands, not unlike the crowd at a rock concert, reach up to black silhouettes of magazine cut-outs. These cut-outs are standardised and abstracted by the black ink that covers them. They rain down from white polystyrene clouds hung with rainbow coloured ribbon.

Standing between these showers of black rain are the hoops of a rainbow. This rainbow is made up of many cut-out images of contemporary everyday products, covered in glitter. The rainbow traditionally symbolises a bridge. Here it operates as a symbol of desire for the mass below: an imagined bridge to success and happiness through the possession and accrual of material objects. The image of the dark rain links to pollution and danger. This contrasts with the glittering ideal of the product-laden rainbow.

A flickering strobe light creates a disorientating effect that is reminiscent of a club environment. The flashes of light are also similar to those emitted from cameras or film projector. This effect links the meaning of the work to the sphere of mass media --the fashion and film industry-- and to the complex constructions of desire within this context.

Plate 7

Crazy Bitch

2003-4

Mixed material: cut-out ballerinas from Princess Tina annuals, tulle, pins with nylon heads, ultra violet light, strobe light, fluorescent ink, polystyrene and acrylic paint.

This work consists of six layers of tulle, hung parallel to each other and barely visible to the eye. The room is illuminated by ultra violet light, which, as in *Disco 2000*, invokes the environment of a nightclub. The viewer may, however, switch on a small angle poise lamp in the corner of the room. The work appears more delicate and aesthetically pleasing in this light.

Cut-outs of ballerinas are pinned onto the tulle. As a result, the ballerinas seem to float in a swarm. However, on closer inspection, it becomes obvious that each figure is not as free as it appears -- a pearly pin across the neck holds each fast to the net-like fabric. The frozen movements and poses of the ballerinas become ambiguous: arms thrown up for an arabesque can also be viewed as gestures of fright and flight, for example.

The ultra violet light causes fluorescent ink on the ballerinas to shine with a whitish hue. These hand-drawn images of cartoon-like tears stream down the women's cheeks onto their tutus. Here, as in other works, the principle of *detournement* (Guy Debord) has been applied: the delicate, pretty dancers are revealed as less than happy. This is a secret pain; they put on a brave face.

The title of this work points to the history of female hysteria and stereotypical constructions of women as diametrically weepy, crazy and mad or pretty, delicate and posed. The cut-outs are taken from second hand Princess Tina Annuals. This collectible series targeted young girls who perhaps aspired to the fame of major dancers of the day and gave insights into such 'stars' lives and habits. A moral undertone running through the narrative teaches the readers, amongst other things, to groom themselves carefully and have 'true grit'.

Plate 8

Head Boy

2002

Mixed material: Found objects (school blazer) felt and cotton thread.

The word “asshole” has been attached to the back of the found school blazer. This labels the wearer, and implies an alternative meaning to the conventional significance of such an item of clothing. The uniform forms a ‘wrapping’ for the body that presents its wearer to the world as symbol of a particular institution, in this case a school. This symbol carries the broader values and significances of that institution, but in this case, the word “ asshole” acts as a conflicting alternative sign.

Plate 10

Molly Ringwald: Pretty in Pink

2003-2004

Mixed Material: cutout images of flowers, plants, cells, uterus, foetus and women from primary source, paper text, glitter, felt, stud earrings, plastic hairclips, plastic plant forms, foil, foam, wire

This necklace piece juxtaposes images of women and teenage girls with flowers and other blooms. Another undulating strand shows repeated images of pregnancy. In amongst the garland like strands are hidden words and phrases such as SEXY, MY GIRL and FLY HONEY --colloquial labels given to women.

This work examines the representation of women, in learning material of the young person, as objects of beauty and desire and simultaneously as primary sites of reproduction. The title is derived from a motion picture of the late 1980's. The central character is played by actress Molly Ringwald. At the time, she signified the perfect teenage girl to aspire to: one who was alternative and independent but still desirable to the other sex.

Daze of Our Lives

2003-2004

Mixed material: vinyl and paper sticker, cutout earths from primary source, foil, oasis, foam, wire

The repetition of the cut-out images of the earth creates a form reminiscent of a bead necklace. Beads are often used for counting and calculation (abacus) or as tactile points of meditation (the Catholic rosary or Buddhist prayer beads). This work draws on these connotations to create a work that speaks of time passing.

Plate 9

Choke

2003-2004

Mixed material: found metal hair slides, cutout questions from primary source, foil, foam, wire.

This is one of the three necklace pieces. Formally, it reflects the shape of a multi-stranded necklace or 'choker'. On closer inspection, the viewer sees that it is made up of a series of questions joined together by metal hair slides. These girls' hair accessories are decorated with images of happy Mickey Mouse faces, crescent moons, and fake jewels and are the type one buys in mass quantities at cheap prices from wholesale shops. The use of these clips is not incidental: they are intended to connect the viewer to a particular area of economics and trade that dominate the world today, the export of mass-produced products from China and other eastern countries to the rest of the world.

The contents of the questions link to this preoccupation with trade and commerce. The subject matter of the questions ranges through the history of conquest and exchange in human history. The value, use and collection of jewellery as sign of wealth and power is used as a central metaphor here.

As with the other two necklace pieces, this work also examines aspects of privilege. Time is a privilege often overlooked by those who have it. To a person (child or student) 'spoilt' with time, this privilege might be overlooked, and time is filled with practices of laziness or boredom.

The sticker elements (the smiley faces, toys, flags and so on) on the reverse of the earth images represent the pastimes of idle, privileged youth. The title refers to title of the popular soap opera, *Days of Our Lives*.

Plate 11

Wasted

2003-2004

Mixed material: wire wastepaper baskets, plastic eyes, remaining pages of primary source, found drug poster

This work is made up of a group of twenty-five wire waste-paper bins. They are anthropomorphised by the application of plastic eyes. These eyes stare up at three posters. The first is a schematic representation of the known universe. Applied to this chart is a piece of text that says: "Do spiders get caught in their own webs?" The second poster is a piece of wrapping paper covered in a print of little coloured stars. At the bottom center of the sheet is a small cut-out image of a fighter pilot or astronaut. His face expresses dread and awe. The third poster is a supplement from the newspaper that charts the types and appearance of illegal substances. All three posters speak of an overwhelming, altered sense of time and space: the effects of mind-altering drugs and the unimaginable vastness of the universe.

This is emphasised by the colloquial meanings of the title --to be exhausted, drunk or drugged up. These bins are filled with the remnants and scraps left over from the cut-out of the other works that make up this installation. This implies that they contain the scraps and remnants of history: only part and not the whole. Here is also a visual pun linked to the expression 'basket case'. This phrase is used describe someone who has gone mad, usually as a result of some pressured experience, such as too much work or overindulgence.

The baskets represent a class or group of students, the subjects of the educational process, laden with the burden of knowledge and prescribed morality brought on them by the educational system. They face towards the two doors that lead into *Crazy Bitch* and *Disco 2000*. It is as if they, too, are symbolically facing the futures that these spaces portray.

Plate 12

Married to the Mob: Dummy Cake

2003-4

Mixed materials: cut out images of standing men, hand shaped polystyrene, acrylic paint, skewer sticks and nylon ribbon.

This three-dimensional artwork presents the erect male sexual organ as the base of male power. The title suggests woman's complicity in constructing this stereotype, by buying into or 'marrying' into such power relationships. I contemplate the traditional male role of warrior, hero, statesman as depicted in public monuments.

The title is derived from the motion picture of the same name, about women married to mafia members. This title acts as a catchall, suggesting that all the men depicted are in some way part of a gang or grouped by their reliance on forms of violence or machinations of power for control.

The penis is also intended to obliquely echo the shape of a tiered wedding cake: something that marks the occasion of the traditional patriarchal collusion between man and woman. A cake is also something shared and consumed ritualistically as a celebration and for pleasure. In this analogy, I again suggest a more complex relationship between men and women in the construction of these stereotypes. I have intentionally included a range of men from various race groups and cultures as a way of humorously pointing to a repeated role of men in general. The red tape used to attach the cut-outs to the skewer sticks underscores the power that these men represent: one of dominance and control, both through war (the red of blood) and through law (the bureaucracy of red tape: governance, control of woman's reproduction, movement and so forth).

Plate 13

Stage Diver (golly gosh pit)

2003-2004

Mixed material: found knitted doll, cutout heads from primary source, polystyrene and stainless steel pins

Stage Diver (golly gosh pit) presents the image of a single black doll floating on a sea of famous white men's faces. The faces radiate out from the centre, indicating endlessness.

The doll is a 'golly', a stereotypical representation of a black person as simple, tragic and benign. This lone figure is tossed on the history of white male domination, reliant on and exhilarated by the potential of overcoming this --like a stage diver at a rock concert who must trust the crowd to lift him or her up but who is also in danger of being trampled underfoot.

Plate 14

All the Love in the World Tonight

2003-2004

Mixed material: polystyrene, black acrylic paint, paper cut-outs of 'non-white ethnicities' from primary source, mixed colour glitter (purple).

This work explores the way in which non-white ethnicities have been depicted in the primary sources --the encyclopedias and so on. The pyramidal shape of this work indicates a hierarchical arrangement, with the white man's portrait at the apex. This shape is influenced by hierarchical schematic images that place a small dominant percentage of data resting on a large base.

This work revisits the historical colonial domination of non-white races by European nations. Through gathering up these images of race, I hope to understand the dominant style of representation used.

The black base and purple glitter allude to a night sky, as in the title, as if it is twilight -- the end of this dominance. The word "done" scrawled onto the white man template also indicates an era of multicultural equality that destabilises the white man's position at the top of the hierarchy.

The work is ambiguous: is the dominance really over? Recent representations of Arabs by the American media, and the West's representation of Africa point to an ongoing stereotyping of the other.

The work also is reminiscent of a Christmas tree. This cultural icon is usually triangular and topped by an angel -- a symbol of protection -- or a star -- a symbol of guidance and light. This is also how the white race positioned itself in relation to those it conquered: as bringing civilization and enlightenment. Often the British established protectorates, seeing themselves as guides and overseers to other nations (such as in India).

The remainder of a Christmas tree is traditionally covered in jolly decorations. In this artwork, the individuals who are dressed up in 'tribal' *accoutrements* become the baubles. This reflects the traditional eurocentric fascination with the other as decorative object and exotic sign.

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Plate 15

God's Wrath: Halitosis

2003-4

Mixed material: found cut out imagery from primary source, stainless steel pins, polystyrene, acrylic paint, tones of grey and black koki pen.

The use of tone and size in this piece is intended to draw the viewer's eye from top to bottom in one glance. The title suggests that the man depicted on top right represents God --a god that is patriarchal and militant, suggested by his military cap and neat grey moustache. From his mouth issues a linear progression of ever darkening discs covered in cutouts of animals. These have been coloured-in roughly with varying tones of grey into black koki pen. This formal device indicates an increasing sully of the animal/natural kingdom. This animal mass is eventually blocked from view by images of floating technological and scientific diagrams, machines and other apparatus.

The title also suggests that this descent into a technological mass is something unpleasant and tainted, like bad breath -- the result of an unhealthy or diseased lifestyle.

The form of the widening discs is intended to reference depictions of the 'birth' and 'growth' of the earth. These types of images usually show a development up to a certain point, before the emergence of humankind. In this image, I draw on such depictions to humorously suggest another course of development.

Plate 16

Mondoloco (Acid House Remix)

2003-4

Mixed material: cut-out buildings and other shelters from primary source, skewer sticks, plastic and fabric leaves, cutout plant images, nylon ribbon, nylon headed pins, polyester batting, spray paint, paper streamers and various tones of green glitter.

<p><small>benefit of hindsight. 1986-.</small></p> <p>mondo adjective. orig and mainly US 1 As an intensifier: considerable, ultimate, huge. Also as adverb, very, extremely. 1979-. PEOPLE The freshly painted mural on the side of the Hollywood Plaza apartment building marks the apogee of mondo ego publicity (1987). 2 As a term of approbation: excellent, admirable 'cool'. 1986-. [From Italian <i>mondo</i> noun, world.]</p> <p>69</p>	<p>(1947).</p> <p>loco /'lɔ:kəʊ/ adjective orig US Mad, crazy. 1887-. D. FRANCIS He'd been quietly going loco and making hopeless decisions (1965). [From Spanish <i>loco mad.</i>]</p> <p>loco weed <small>from Marijuana 1925. SUNDAY</small></p> <p>70</p>
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This work is a reinterpretation of the water cycle diagram often found in textbooks. Here is a vision of a world overrun by buildings and cities. The fake greenness suggests that the plant world itself has become man-made -- landscaped, consumable. Now even this constructed 'nature' is being squeezed to a minimum by urbanisation.

The clouds that part to reveal this crazy world spew tarnished black and grey rain (the streamers) back onto the ground below. This endless rain of pollutants is emphasised by the title of the work (acid house is a type of dance music with repetitive beat).

The pentagram shape, formed by the streamers, suggests some kind of occult aspect to this process of urbanization. Traditionally this five-pointed pentagram is used to signify the head of a goat, the image of Lucifer. Here, I tap into teenage sub-culture where this sign is often used to shock conservative or religious elders, rather than in actual devil worship. This reference to the devil is as tongue-in-cheek as my depiction of God in *God's Wrath: Halitosis* and is intended to reflect on good and evil as categorisations.

⁶⁹ Ayto & Simpson 1992.

⁷⁰ Ibid.

Plate 17

Googlepop (worldtrees)

2003

Mixed material: found plastic trees, found plastic globes from children's sharpeners and polystyrene.

This simple work can be reproduced easily by anyone who can find the materials. Thus, hypothetically, it can exist as an infinite number of replicas. The intention of this reproducibility is to emphasize the representation of the World Wide Web as an infinite unfolding path to easily consumable information.

The exploding dot motif on the base of the trees signifies an explosion of knowledge. The form of the work is juxtaposed with the kitsch poster of a forest.

Plate 18

Mapwork

2002-2004

Mixed material: soft board, aluminum, acrylic paint, felt, wrapping paper, cut-out images from primary source, vinyl and paper stickers, confetti, stainless steel pins, thumbtacks, inkjet prints, found objects, polystyrene.

This pin board work is made up of many elements including various alterations to found images of maps through the application of mass-produced stickers. The arrangement of the images creates a fragmented map of the world, interspersed with other significant parts.

It explores notions of place, identity and nationalism as well as examining current economic and stereotypical relationships between North and South, East and West.

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Plate 19

Young Lovers

2003-4

Mixed material: found paper-coated foam houses, nylon ribbon, pins, polystyrene, Perspex, fluorescent light

Barbara Maria Stafford points out that “spurred by technology, today’s channels of communication no longer favour the physical model of direct, face-to-face conversation” (Stafford 2001:4). The lovers suggested in the title of this piece could be two isolated suburban teenagers stuck in front of their computer screens or grasping their cell phones. The title could also refer to relationship between the earth and the manmade orb -- the satellite -- that are reined into constant communion.

The quality of the cheap, mass-produced little houses creates a depiction of a suburb or town that is generic, lacks great variety but is not apparently impoverished. This depicted world is one where technology is easily available and where the inhabitants have the potential to become increasingly less reliant on physical interactions with their neighbours. This is afforded them by technology’s offer of alternate means of communicating. It is an edge city: a suburb that is so self-sufficient that its inhabitants need never venture too far beyond its bounds. These types of settlements have their own shopping centres, gyms, schools and other facilities in close proximity. Due to this insularity, however, their subjects are dependent on the technology -- like a lover -- for excitement, stimulation and ‘travel’ beyond the city walls.

Whilst this piece depicts satellite-dependent technology such as the network television and cellular phones, it is also intended to suggest other symbiotic technologies such as home video, Sony Playstation™ and the Internet.

The form of this work intentionally suggests an educational model. As with models that are used as exemplars in teaching, so this vision of the middle class suburb can be seen as a paradigm passed from generation to generation and built into class-based aspirations.

Plate 20

Homework

2002-2004

Mixed material: soft board, aluminium, acrylic paint, felt, wrapping paper, cut-out images from primary source, vinyl and paper stickers, confetti, stainless steel pins, thumbtacks, inkjet prints, found objects and polystyrene.

This pin board piece brings together a number of visual fragments concerned with heritage, identity and history. The central image is a self-portrait taken from a school photograph. The surrounding images contemplate my relationship as girl and woman within the educational institution: as student and teacher.

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Plate 21

Certification

2002-2004

Mixed materials: found picture frames, found images and pages and photographs.

This installation of framed certificates and other images acts as a metaphorical *frontispiece* to the installation. It introduces the texts from which the images have originated (the children's encyclopedias) and thus frames the content of the other works by revealing this source material.

University of Cape Town

Plate 22

Exploding Heads

2003-2004

Mixed material: stainless steel pins, polystyrene, Plasticine™, paper stickers, cut-outs and questions from primary source.

The repetitive parts of this work have no strict boundary and sit, like *Spew*, between other works. They act as marginalia and onlookers.

Exploding Heads merely represent the learner, student or investigator as subject in relation to contents of the other works. The pinning of the eyes and mouths suggests that these subjects are in some way constructed. It is also reminiscent of anatomical dissections. This highlights the dual process of looking outward and being outwardly scrutinised and assessed by teacher and institution.

The exploding questions and the pinhead pupils of the eyes also humorously refer to drug experiences. Here the subject is overwhelmed by experience and confusion. The neon-coloured arrows emphasise this. These also represent the forces and pressures linked to the process of questioning and learning.

Plate 23

Take the Mickey

2002

Mixed material: found image of map, plastic eyes, frame

Plate 24

No title

2002-2004

Mixed materials: wire, plastic tubing, cut paper titles from primary source, skewer sticks, Sellotape™, and polystyrene.

This sculptural work shows a double helix separated by strands of coloured text. These text strips substitute the traditional place of the proteins in the DNA model. They are chapter titles from the *Knowledge Series* of children's illustrated books. These titles progress through a modulation of colour that flows through the spectrum. Due to this method of arrangement, strange juxtapositions take place and an element of the randomness of grouping is emphasised. As the titles curve with the form of the double helix, so the reverse is shown -- usually fragments of text or image.

This work suggests that knowledge and culture inherited through various means of display (such as children's books and schemata, for example) are as influential in our makeup as the information contained in our DNA.

Plate 25

Road to Knowhere

2003-2004

Mixed material: cutout images from the primary source, cardboard, box tape, coloured plastic tape

This work covers parts of the floor and stairs at the entrance to the installation. Coloured tape stuck to the floor creates a schemata or mind map that links an assortment of mounted images that hug the corners of the room. The links are specific and attempt to create dialogue between the subjects.

This piece creates an alternative to history as linear progression. As a schemata or map it is confusing, vast and often loops back on its self.

Plate 26

Mountain and Valley Girls

2003

Mixed material: found books (two editions), sticker and Prestick™.

This work presents two copies of the same publication, *Mountains and Valleys*. The one copy has been opened to the section on North America whilst the other copy shows the section on Africa. The image of the former is covered in many repetitive stickers depicting tiny white female dolls. The image of the latter is covered in dancing skeleton stickers.

Conclusion

To my mind, art making is driven by a variable, often context based, range of desires: the desire to give pleasure, the desire to beautify, the desire to communicate, the desire to critique, the desire to control and the desire to preserve are some of these that I can think of. One of the most dominant drives, in my opinion, is the desire to know. In this respect, one can say that art making is a heuristic⁷¹ and philosophical pursuit. It is also an idiosyncratic system or filter which the artist uses to make meaning of empirical and phenomenological observations of the world. In turn, the art piece has the possibility of contributing to human understanding by drawing the viewers' attention to an image or piece of information that might have been overlooked

I have discussed and analysed the use of schemata as both formal and conceptual device in art making. I would like to conclude by suggesting that schemata might be a useful, multi-layered form for artists who are hoping to explore questions concerning, firstly the nature of knowledge and information, and secondly, its relationship to lived experience. In doing so, the artist enters, by tactile, sensual means into the field of epistemological debates about how information is to be structured into systems of knowledge, how knowledge should be transmitted, and ultimately, how knowledge processed in the brain and subjective consciousness combine in the mind to make meaning of the world.

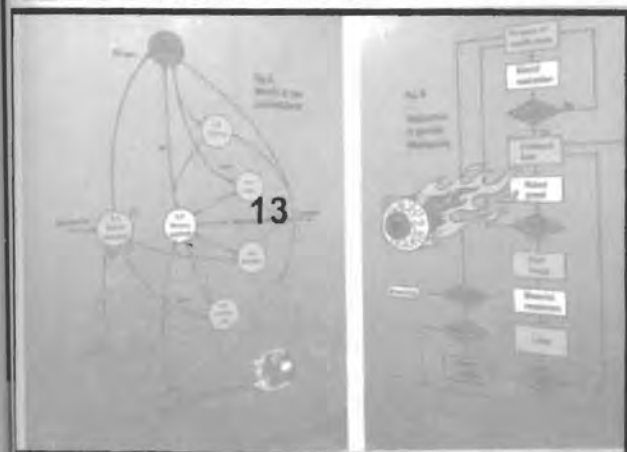
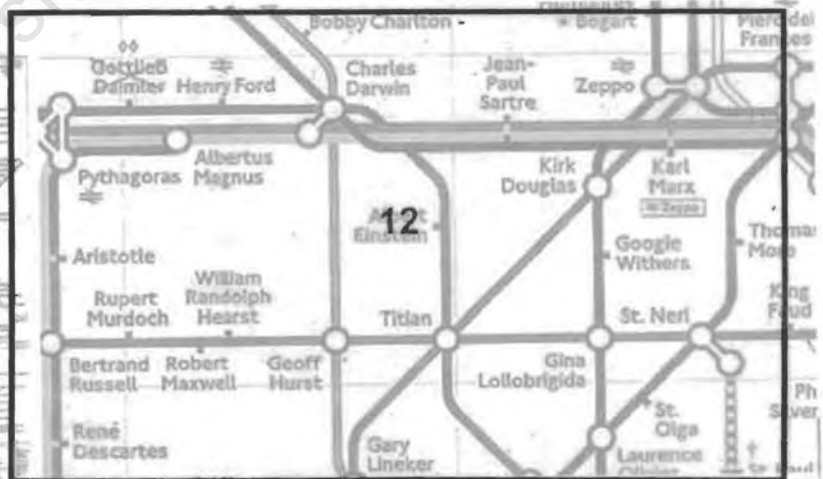
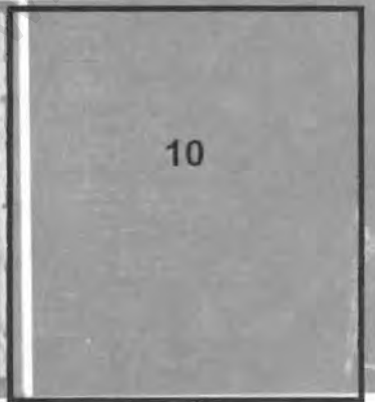
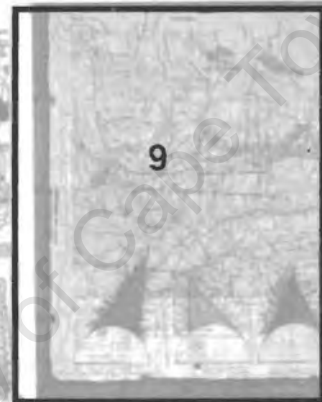
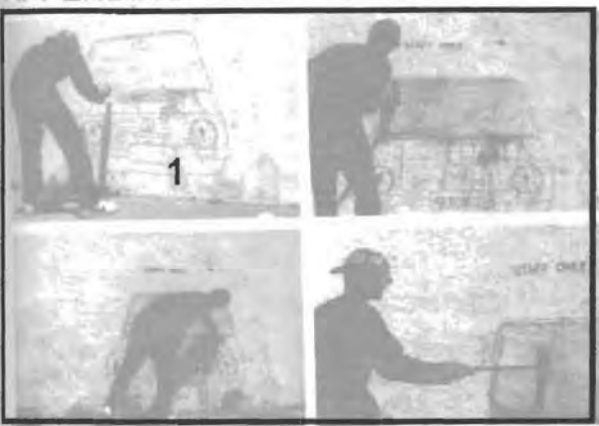
⁷¹ The process of learning through discovery.

Appendix A:

1. Artist unknown. *Tree of knowledge*: Title page of R. Lull from *Arbor Scientiae*. 1635. Woodblock print.
2. Artist unknown. *Tree of French Offices*. 1579. Medium unknown.
3. See Illustration 2 (detail).
4. Francisco Torti. *Lignum februm* (Fever Tree). Date unknown.
5. Genealogical tree. Source unknown.
6. Three tree images: 1) Artist unknown. Sacred tree Mesopotamia. 1500 B.C. 2) R. Fludd. *Inverted Tree*. 1619. 3) *Serpent on the tree of knowledge* (detail). Medieval illuminated manuscript.
7. C. Savigny. *Tableaux Accomplis*. 1587. Etching.
8. Althanasius Kirchner. *Cosmic Man*. 1671. Etching.
9. Fred Tomaselli. *Superplant*. 1994. Paint and collage.
10. Map of constellations. Source and date unknown.
11. Fred Tomaselli. *Every Rock Band I Remember Seeing* (detail). 1991. Paint and collage.
12. Not applicable.
13. Jeremy Deller. *History of the World* (detail). 1997. Drawing.
14. Beth Campbell. *In My Potential Future Based on Present Circumstance*. 1996. Drawing.
15. Artist Unknown. Flow chart: mining process, from a Standard Five Geography notebook. 1988.
16. Landsberg. *Hortus Deliciarum*. Date unknown. Print.
17. Mark Lombardi. *World Finance Corp. and associates c. 1970-1984*. 1999. Drawing.
18. See Illustration 11 (detail).
19. –21. Artist unknown. Examples of pie, bar and pyramid charts. Date and medium unknown.

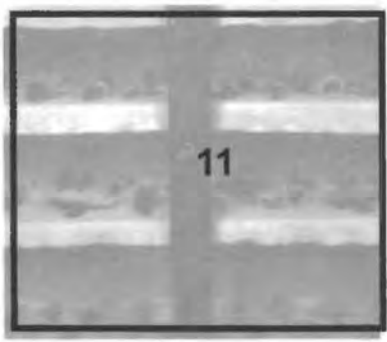
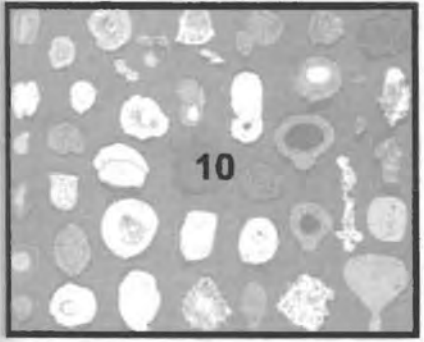
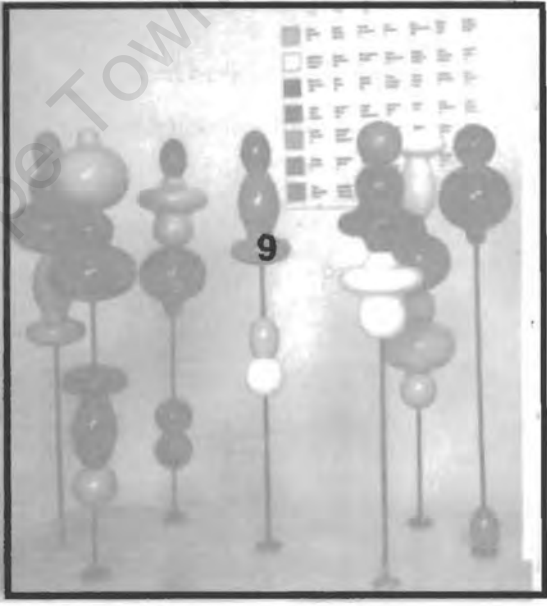
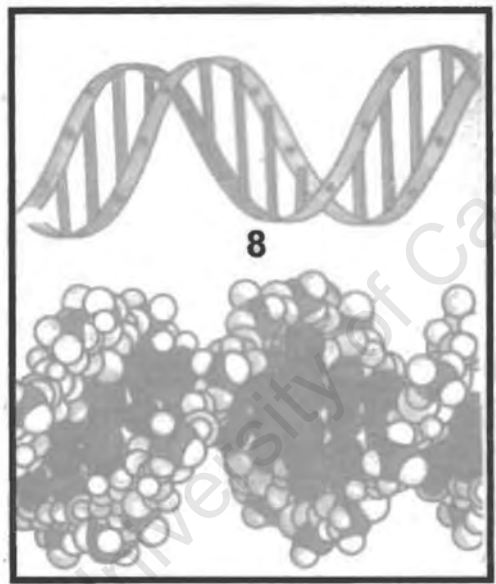
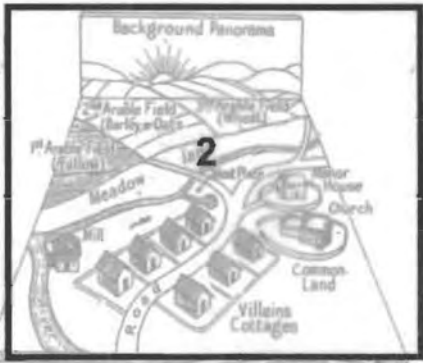
Appendix B:

1. Robin Rhode. *Car Wash* (detail). 2000. Performance piece.
2. Moshekwa Langa. *No Title*. 1996. Collage.
3. Moshekwa Langa. *No Title*. 1996. Collage.
4. Tacita Dean. *Roaring Forties: Forty Boards in Seven Days*. 1997. Drawing.
5. Moshekwa Langa. *Temporal Distance (with Criminal Intent) You Will Find Us In the Best Places*. 1997-99. Installation view.
6. Moshekwa Langa. *Skull Drawing*. 1999. Drawing.
7. Keith Tyson. *Supercollider*. 2001. Painting.
8. Keith Tyson. *The Thinker (After Rodin): Technical Notes*. 2001. Painting.
9. Moshekwa Langa. *No Title*. 1996. Collage.
10. Peter Halley. *Peter Halley Projects* SUNY. 1997. Vinyl sticker on wall.
11. Simon Patterson. *The Great Bear*. Print.
12. See Illustration 11. (detail).
13. Peter Halley collaborative flow charts with Frank Kozik. *Untitled*. 1997. Vinyl sticker on wall.
14. Matthew Ritchie. *Time Novel*. 1997. Painting.



Appendix C:

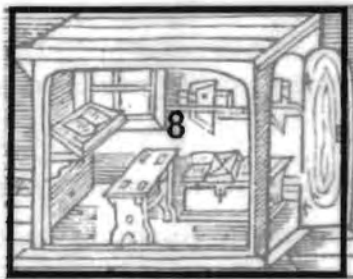
1. Source unknown. Model of village. Date unknown.
2. Source unknown. Instructional diagram for building a model village. Date unknown.
3. Brother Joseph Zoetti. *Ave Maria Grotto Alabama*, Mini replicas of holy sites. Date unknown. Outdoor installation.
4. Mike Kelley. *Educational Complex*. 1995. Installation view.
5. Thomas Hirschhorn. *Flugplatz Welt/ World Airport*. 1999. Installation view.
6. Artist unknown. *Tray containing a coral sample for a cabinet*. Date unknown. Etching.
7. F. Barreau. *Turned ivory object for a cabinet of curiosities*. c.1800.
8. Artist unknown. Two diagrams of DNA molecular structure. Source and date unknown.
9. Matthew Ritchie. *The God Game*. 1995. Sculpture.
10. Jeanne Tripiet. *Forty Three Small Pieces of Embroidery and Lace*. 1935 –1939.
11. Annette Messager. *Boarders at Rest ('Le Repos Des Pensionnaires')*. 1971-72. Installation view.
12. Maurizio Cattelan. *Bidibidobidiboo*. 1996. Installation view.
13. See Illustration 10 (detail).
14. See Illustration 11 (detail).
15. Mike Kelley. *Manly Craft 1*. 1989. Sculpture.



Appendix D:

1. Olaus Worm. Frontispiece: *Museum Wormianum seu historia rerum rariorum*. 1655. Etching.
2. Photographer unknown. Interior view of August Hermann Francke's *Kunst – und Naturalienkammer*. Collection dated 1598.
3. Artist unknown. *The collection of Andrea Vendramin* (detail). 1627. Ink sketch.
4. Attributed to Domenico Remps. *Tromp l'oeil*. c. 1600.
5. Artist unknown. Embroidered cabinet. Date unknown.
6. Artist unknown. *Kunstkammer collection of Johann Paulus Dimpfel*. 1668. Painting.
7. Nieckelius. *Frontispiece of Museographica*. 1727. Etching.
8. Gilles Corrozet. Study from *Les Blasons domestiques*. 1539. Woodcut.
9. Artist Unknown. *Isotta Nogarola in her study*, from a treatise on contemporary, illustrious women⁷². Date unknown.
10. My old study, including collection of ephemera. 1998. Photograph.
11. Richard Ross. *Potter's museum of Curiosity, Arundel, Sussex, England*. 1986. Photograph.
12. Mike Kelley. *Craft Morphology Flow Chart*. 1991. Installation view.
13. Mickey McGowan. *The Unknown Museum* (detail). Date unknown. Installation view.
14. Mickey McGowan. *The Unknown Museum* (detail). Date unknown. Installation view.
15. Royal Robertson. *Mythical Preoccupations*. Date unknown. Installation view.

1. ⁷² 'The iconography is extremely rare, although women are often shown with devotional books in bedchambers.' (Thornton 1997:94)



Appendix E:

1. Artist unknown. *Depiction of a classroom from Stoy's Academy*. 1780-1784. Etching.
2. Artist unknown. *A Plan of the Road from the City of Destruction to the Coelestial City (sic.) (detail)*. c. 1800. Print
3. Artist unknown. *Map of Nanking Province*. c.1655. Print.
4. Edward Allde & Henry Gosson. *Fill Gut and Pinch Belly*. 1620. Print.
5. Artist unknown. *A Plan of the Road from the City of Destruction to the Coelestial City (sic.) (detail)*. c. 1800. Print.
6. Artist unknown. *Hand Made Map and Chart: Cradle of Christianity*. Date unknown.
7. Photographer unknown. *Storage Box of Stoy's Picture Academy*. c. 1780. Printed card encyclopedia.
8. Artist unknown. Illustration of memorization objects. 1520.
9. Vittore Carpaccio. *Trompe l'oei still life*. c. 1490. Painting.
10. Stencil for drawing standardized images of scientific apparatus.
11. Andreas Libavius. *Tabula Primi Libri*. 1597. Print.
12. Artist unknown. Malermi Bible, detail showing a string of bills hanging on the wall of a study. 1490. Print.
13. Packaging of sticky removable paper tabs.
14. Anonymous. Teenager's homework diary. Date unknown. Pen and stickers.
15. Artist unknown. Pentacle amulet ring. Date unknown. Print.
16. Vinyl collectible sticker produced as advertising by Nike. c. 2004.
17. Catalogue for range of My Little Pony products. c. 1984.
18. Artist unknown. Autobiographical tapestry. c. 1960's.
19. See illustration 18 (detail).



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2



3



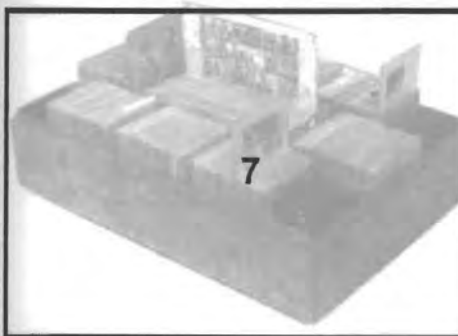
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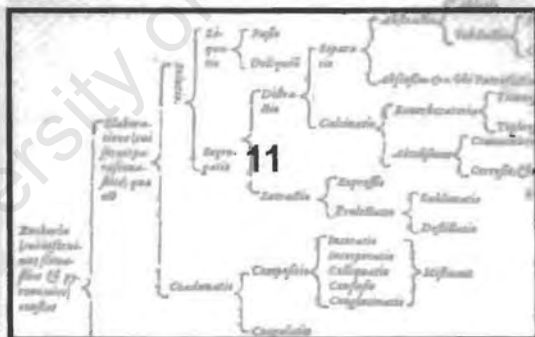
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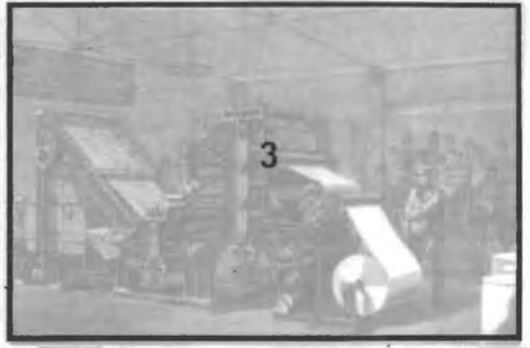


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Appendix F:

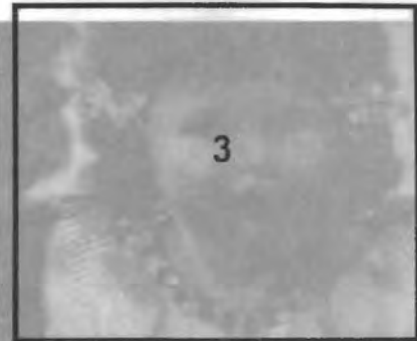
1. Artist unknown. *A typesetter and printer in a dance of death*. 1499-1500. Print.
2. Martin Engelbrecht. *Printmaker's Shop*. 1750. Print.
3. Artist unknown. Illustration of industrial printing press. c.1890. Print.
4. Author unknown. *A New Book of All Sorts of Beasts*⁷³. c. 1660.
5. Illustration 4 (detail)
6. Raphael Tuck and Sons. *Funny Dog Scrap Relief*. c.1890. Chromolithograph.
7. Raphael Tuck and Sons. *Ethnic figures: Zulu Warrior, Italian Peasant, Afghan Mountaineer or Afriedi Scrap Relief*. c.1890. Chromolithograph.
8. Photographer unknown. 'All the potent physical characteristics of his people appear concentrated in this magnificent old representative of the Siouan family' from *Peoples of All Nations*. Date unknown.
9. Photographer unknown. 'Dusky Citizens of White man's Africa (The Zulu)' from *Peoples of All Nations*. Date unknown.
10. Birn Brothers. *Mixed Floral Sheet Scrap Relief*. Date unknown. Chromolithograph.
11. Misch & Stock. *Hands & Messages Scrap relief*. Date unknown. Chromolithograph.
12. Photographer unknown. 'Learned and Upright Interpreters of the Constitution'. Date unknown
13. Publisher unknown. *Pin-Ups Scrap Relief*. Date unknown. Chromolithograph.
14. Artist unknown. Pop-up detail of *The Daily Express Children's Annual*. 1933. Print.
15. Julia Rosa Clark. Photographic project featuring paper cutouts. 2001.
16. Ibid.

⁷³ "This is a very early survival of an illustrated aid to teaching of reading...was probably intended to be cut in half and attached to either side of a small panel of wood that a child could handle easily." (O'Connell 1999:33).



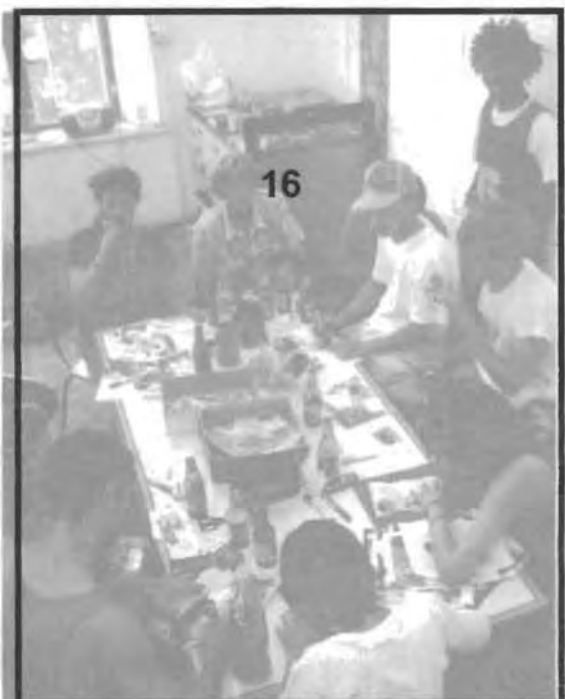
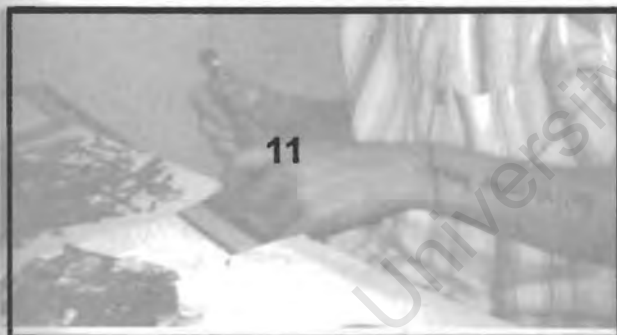
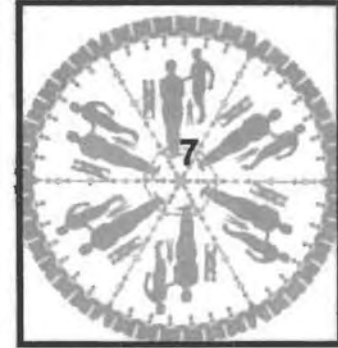
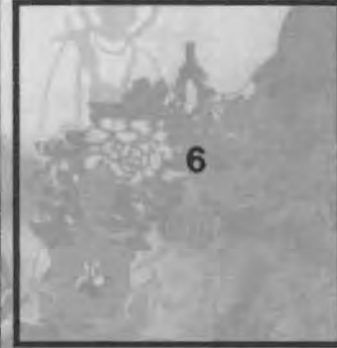
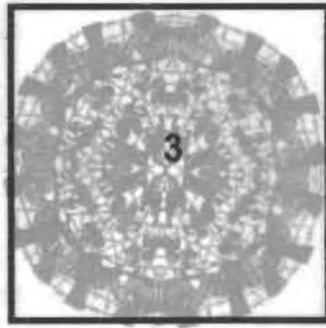
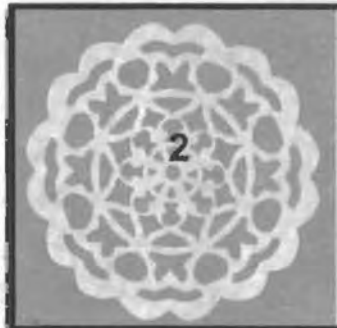
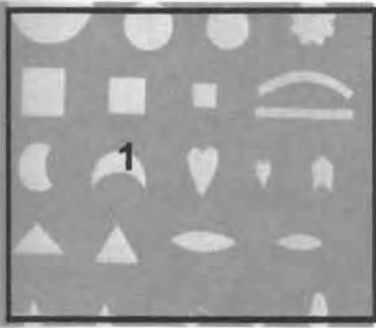
Appendix G:

1. Hans Christian Anderson. *The Great Screen: Germany/Austria; France; England; The Orient; Sweden/Norway; Denmark; Childhood*. 1873-74. Collage.
2. Artist unknown. Detail of Victorian collaged portrait including real hair, Tulbagh Museum, Western Cape. Date unknown.
3. Ibid.
4. Pablo Picasso. *Bar Table with Guitar*. 1913. Collage.
5. Hannah Hoch. *Cut with the kitchen (cake) knife: Dada through Germany's last Weimar Beer Belly Cultural Epoch*. c. 1919. Collage.
6. Max Ernst. *The Chinese Nightingale*. 1920. Collage.
7. Max Ernst. *Tantot nus, tantot verus de minces jets de feu, ils font gicler les geysers avec la probailite d'une pluie de sang avec la vanite des morts*. 1929. Collage.
8. Raoul Hausmann. *Tatlin at Home*. 1920. Collage.
9. Artist unknown. Russian poster. c. 1930. Collage.
10. Hannah Hoch. *Indian Dancer (From an Ethnographic Museum)*. 1930. Collage.
11. Andre Breton. *Pan-Hopli'*. 1953. Assemblage.
12. Andre Breton. *A torn stocking'*. 1941. Assemblage.



Appendix H:

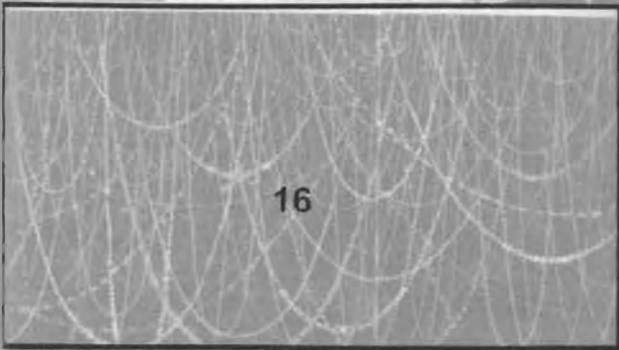
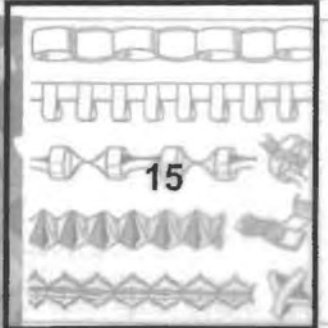
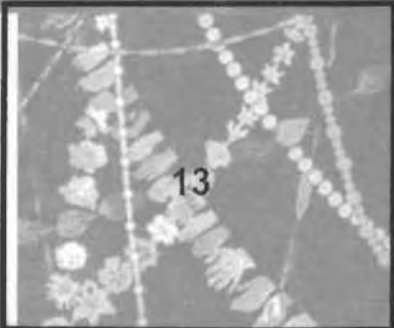
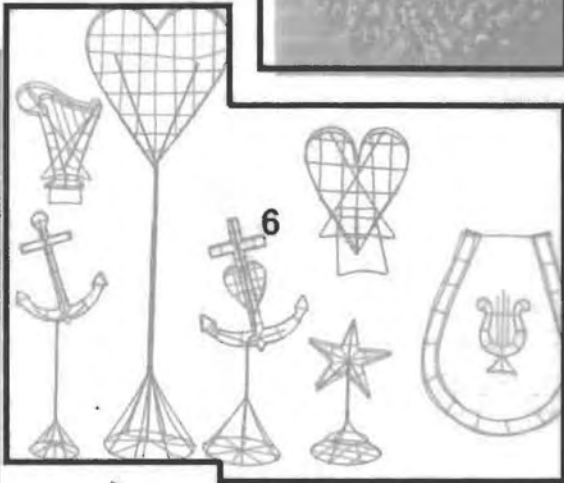
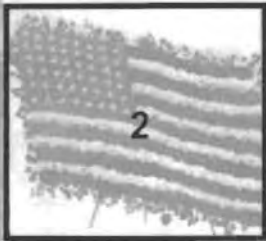
1. Educational templates of shapes. Origins unknown.
2. Examples of cut-out shapes. Origins unknown.
3. Simon Periton. *Black Riot Fart Doily*. 1999. Paper.
4. See Illustration 3 (detail).
5. Illustrations of girl's hobbies. Origins unknown.
6. Julia Rosa Clark. Detail of experimental cutouts. 2002/3. Paper.
7. Mary Evans. *Pretty Standard*. 1996. Paper.
8. Simon Pariton. *Anarchy A Veil*. 1997. Fabric.
9. Instructional photograph of cutting process. c. 1950.
10. Ibid.
11. Julia Rosa Clark. *Bullet in the head: colouring-in*. 2004. Photographic documentation.
12. Julia Rosa Clark. *The boss got too many zombies: Julia cutting*. 2004. Photographic documentation.
13. Julia Rosa Clark. *Darryl and Andrez*. 2004. Photographic documentation.
14. Julia Rosa Clark. *Checking out Rowan*. 2004. Photographic documentation.
15. Julia Rosa Clark. *Darling Becklet*. 2004. Photographic documentation.
16. Julia Rosa Clark. *Cutting Party 1: Lucky plays some good tunes*. 2004. Photographic documentation.
17. Julia Rosa Clark. *Ro and Warren*. 2004. Photographic documentation.
18. Julia Rosa Clark. *Dave concentrating*. 2004. Photographic documentation.



Appendix I:

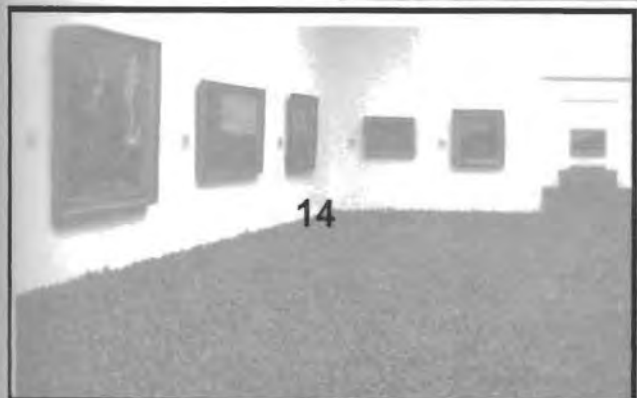
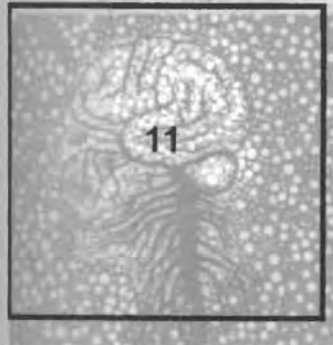
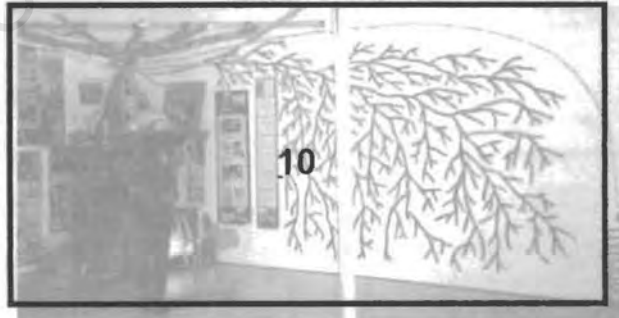
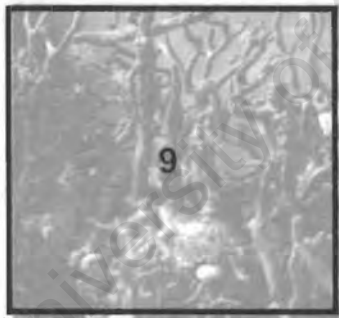
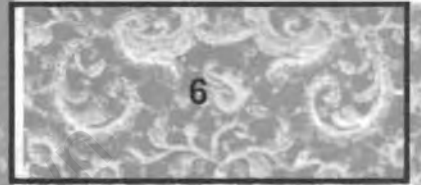
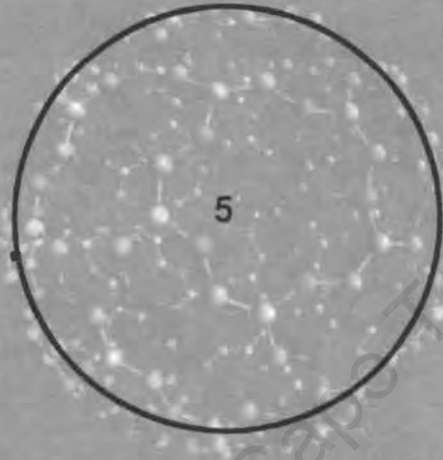
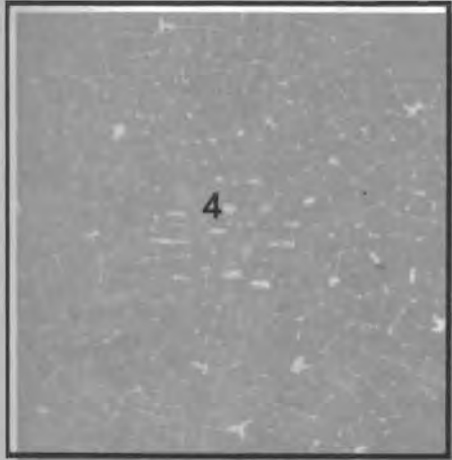
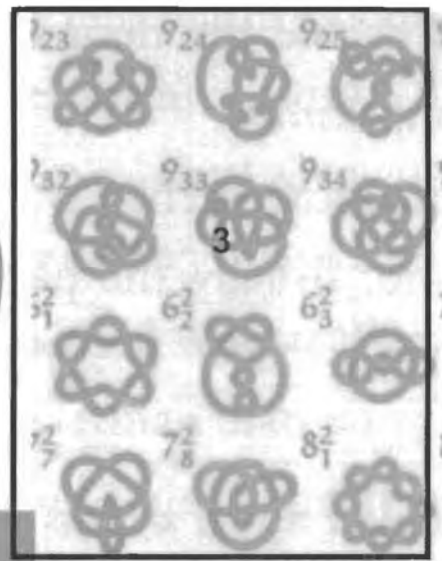
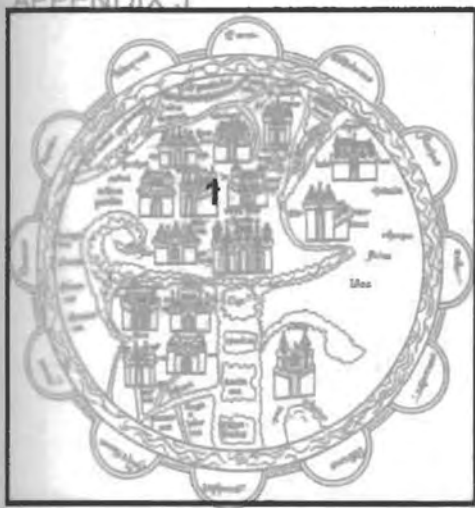
1. *Knights of Columbus Floral Banner* from *Floral Deigns De Lux.* 1930.
2. *American Flag on Easel.* 1930.
3. *Wreath on Easel.* 1930.
4. Pierre et Gilles. *Les petit Communiste: Christopher.* 1990. Photograph.
5. *Bride's Ring Wreath.* 1930.
6. Illustration of wire structures for floral arrangement. Origin unknown.
7. *The Percy Standard and the Standard of Sir Thomas de Swynnerton* from *The Flags of The World and their History, Blazonry and Associations.* 1894. Print.
8. William Paxton. *The New Necklace.* 1910. Painting.
9. Donald Moffett. *Sutured Snowman.* 1992. Sculpture.
10. Badge from *Drie Susters Hoerskool* uniform.
11. Sumerian court jewelry. Date unknown.
12. Mosaic of mask of Quetzalcotle. Date unknown.
13. Fred Tomaselli. *Gravity's Rainbow* (detail). 1999. Collage.
14. Example of paper confetti.
15. Five different methods of making paper chains.
16. Fred Tomaselli. *Gravity's Rainbow* (detail). 1999. Collage.
17. Swatch of plastic spider motif die-cut confetti.
18. Fanci-fetti: plastic yellow smiley face die-cut confetti.

APPENDIX I



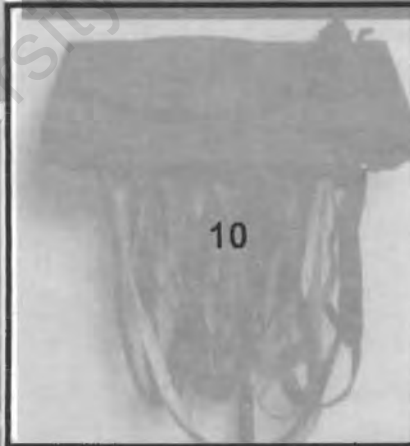
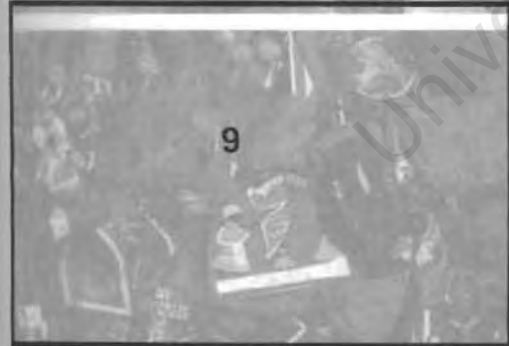
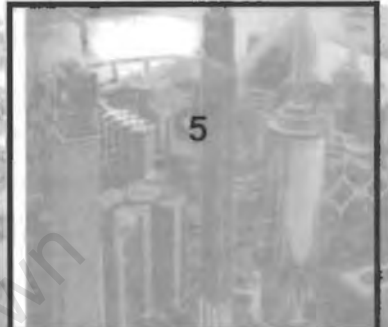
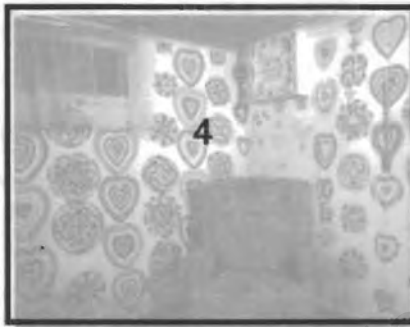
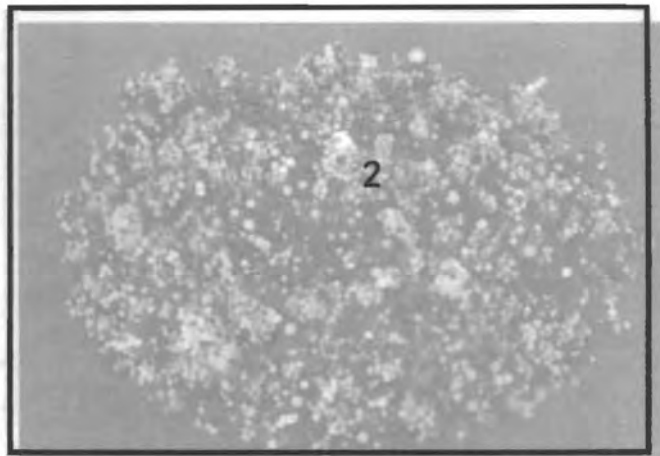
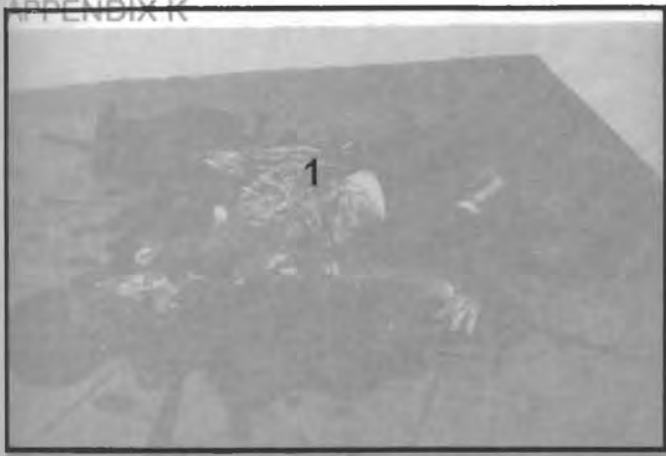
Appendix J:

1. *Mappa Mundi*. World map from the time of Charles the Wise. 1337-1380.
2. Illustration of Gothic stone tracery. Origins unknown.
3. Artist unknown. Diagram of types of knots. Date unknown.
4. Fred Tomaselli. *Desert Bloom*. 2000. Collage.
5. Bonnie Berger. *Simulating Virus Shell Assembly*. Date unknown. Digital drawing.
6. Detail of Italian needlepoint (*point de neige*). 1600s.
7. Leonardo Da Vinci. *Drawing*. Date unknown.
8. Leonardo Da Vinci. Drawing showing a storm of household objects and artisanal tools. c.1510.
9. Artist unknown. Shaped coral from the 'grotto' in the collection of Ferdinand of Tyrol. Date unknown. Sculptural object.
10. Thomas Hirschhorn. *World Corners*. 1998. Installation view.
11. Fred Tomaselli. *Exploded Version* (detail). 1993. Collage.
12. Marcel Duchamp. *Mile of String*. 1942. Installation.
13. Thomas Hirschhorn. *Jumbo spoons and Big Cake*. 2000. Installation view.
14. Anthony Gormley. *European Field*. 1993. Installation view.
15. Chris Burden. *All the Submarines of the United States of America*. 1987. Installation of miniature cardboard submarines suspended from the ceiling.



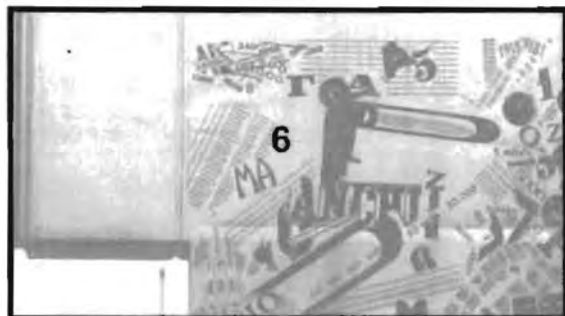
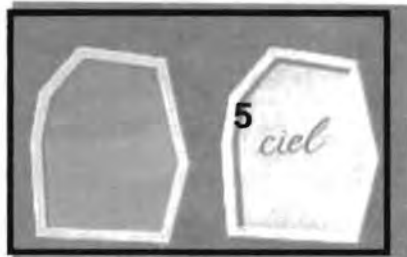
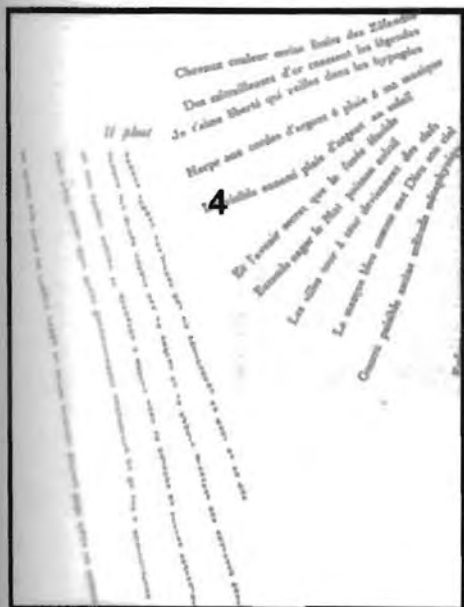
Appendix K:

1. Tom Friedman. *Untitled*. 2000. Paper construction.
2. Tom Friedman in collaboration with Julie Lichtenberg. *Untitled*. 2000. Painted Styrofoam balls.
3. Romano Gabriel. *Wooden Garden*. Date unknown. Mixed media.
4. Leroy Wilson: *Wilson House*. Date unknown. Mixed media.
5. Bodys Isek. *Kingelez Kimbembele Ihunga* (detail). 1993/94.
6. Bedroom and studio of outsider artist (name unknown). Date unknown.
7. Group Material. *Aids Time Line*. 1991. Installation view.
8. Jason Rhoades. *Perfect World*. 1999. Installation view.
9. Penny Siopis. *Sacrifices* (detail). 1998. Assemblage.
10. Jim Lambie. *Handbag*. 1999. Found objects and pink glitter.
11. Damien Hirst. *Hymn*. 2001. Painted bronze.
12. Thomas Demand. *Podium*. 2000. Photograph of paper constructions.
13. Tariq Alvi. *Untitled (DogBoard 1)* (detail). 1995. Mixed media.
14. Jim Lambie. *Zobop*. 1999. Vinyl tape installation.



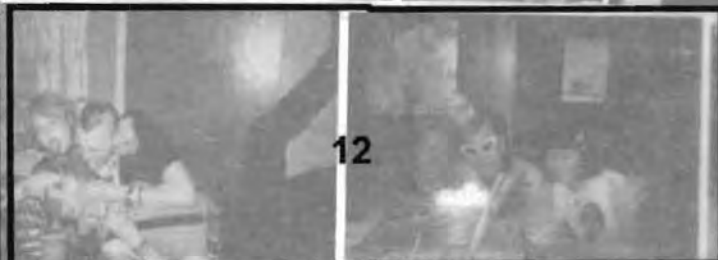
Appendix L:

1. Anonymous children. *At the Cinema*. Date unknown. Collaborative collage.
2. Rev. John D. Ruth. *Garden of Eden's United Christian Church's Training Center for All Churches*. Date unknown. Painted boards.
3. Artist unknown. Drawing by psychiatric patient. Date unknown.
4. Guillaume Apollinaire. *Il pleut*. 1914. *Visee*. 1915. Calligrams.
5. Rene Magritte. Title unknown. Date unknown. Painting.
6. F. Marienetti. *A Tumultuous Assembly (Numerical Sensibility)*. 1919. Collage
7. Mike Kelley. *Figure II (Hair)*. 1989. Acrylic on paper.
8. Anonymous. Detail from teenager's diary including pen drawings and stickers. Date unknown.
9. Mike Kelley. *Comedy and tragedy (Lung)*. 1989. Acrylic on paper.
10. Photograph of Darryl Pienaar's personalized cap. 2004
11. Daniele Buetti. *Nike*. 1996-98. Altered photograph.
12. David Shrigley. *Untitled (Time to Choose)*. 1994. Ink on paper.
13. Anonymous. Detail of personalized pencil case. Date unknown.
14. Ibid.
15. Candice Brietz. *Ghost series #8*. 1994-96. C-print of correction fluid on postcard.
16. Michael Majerus. *Gold*. 2000. Acrylic on canvas.



Appendix M:

1. Julia Rosa Clark. *Catching up: Warren*. 2004. Documentation of the cutting parties.
2. Candice Brietz. *Babel Series* (detail: Grace Jones). 1999. Video.
3. Piotr Uklanski. *The Nazis* (detail Robert Duvall and Robert Culp). 1996. Photograph.
4. Elizabeth Peyton. *Swan (Leonardo di Caprio)*. 1998. Oil on board
5. From the motion picture *Pretty in Pink* starring Molly Ringwald (center).
6. Pierre Huyghe. *L'ellipse*. 1998. Video.
7. Image from fashion shoot in *The Face* magazine. 2001.
8. Found image. Origin unknown.
9. Takashi Murakami. *My Lonesome Cowboy*. 1998. Fiberglass sculpture.
10. Images of young Eminem fans at concert from *The Face* magazine 2002
11. Image of pop idol Britney Speers from the Internet juxtaposed with image of t-shirt slogan.
12. Nikki S. Lee. *Projects [The Punk Project (3) 1997 and The Young Japanese (East Village) (6) 1997]*. Photographic prints.
13. Nikki S. Lee. *The Lesbian Project (3)*. 1997. Photographic print.
14. Miguel Calderon. *Evolution of Man*. 1995. C-prints.



Colour plates of the artworks

List of Plates

- Plate 1 *Gimme Gimme Gimme Volcano*
- Plate 2 *Spew*
- Plate 3 *Diaspora (The World Party Spread out and Scatter D 'n B Remix)*
- Plate 4 *Fuck Me in Your Red Sports Car (Golden Shower)*
- Plate 5 *Paradise Island Style*
- Plate 6 *Disco 2000*
- Plate 7 *Crazy Bitch*
- Plate 8 *Head Boy*
- Plate 9 *Choke*
- Plate 10 *Molly Ringwald: Pretty in Pink and Daze of our lives*
- Plate 11 *Wasted*
- Plate 12 *Married to the Mob: Dummy Cake*
- Plate 13 *Stage Diver (golly gosh pit)*
- Plate 14 *All the Love in the World Tonight*
- Plate 15 *God's Wrath: Halitosis*
- Plate 16 *Mondoloco (Acid House Remix)*
- Plate 17 *Googlepop (worldtrees)*
- Plate 18 *Mapwork*
- Plate 19 *Young Lovers*
- Plate 20 *Homework*
- Plate 21 *Certification*
- Plate 22 *Exploding Heads*
- Plate 23 *Take the Mickey*
- Plate 24 *No Title*
- Plate 25 *Road to Knowhere*
- Plate 26 *Mountain and Valley Girls*

Plate 1



Plate 2



Plate 3



Plate 4

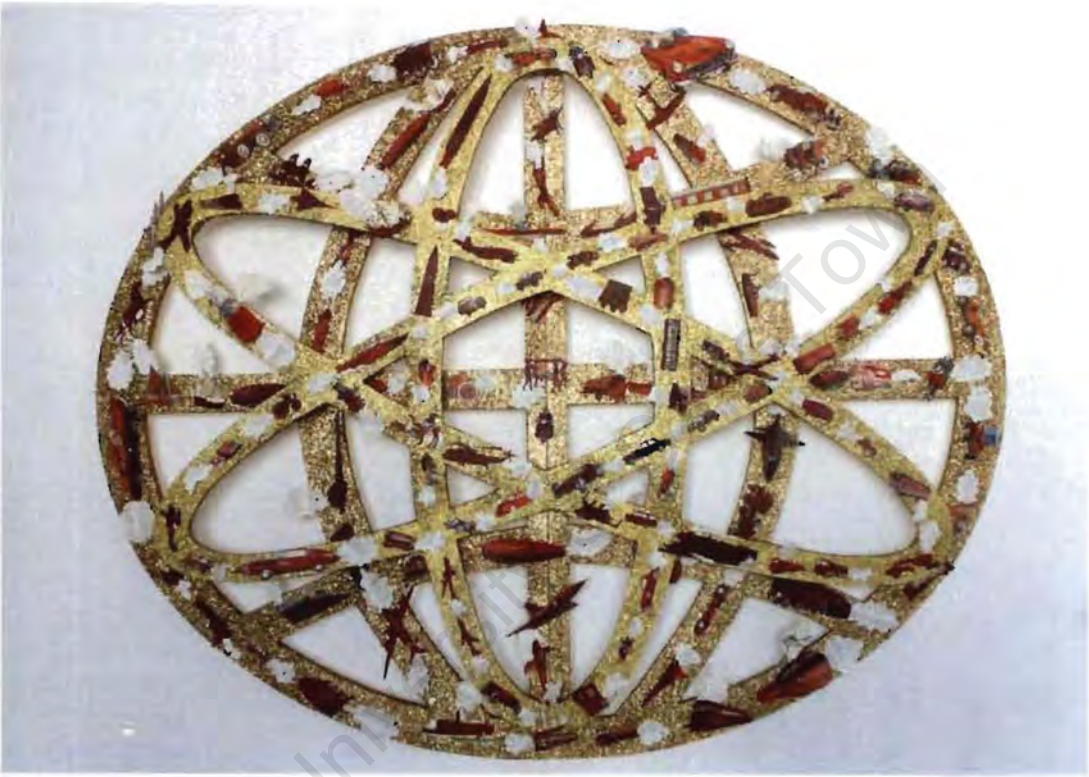


Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19



Plate 20



Plate 21



Plate 22



Plate 23



Plate 24

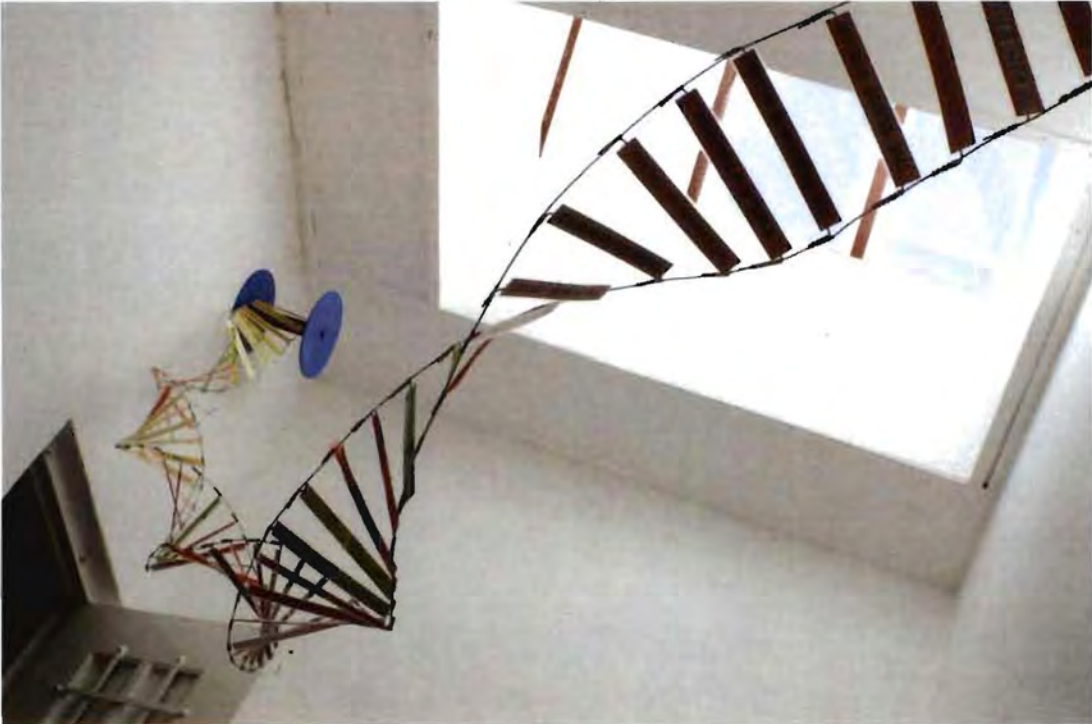


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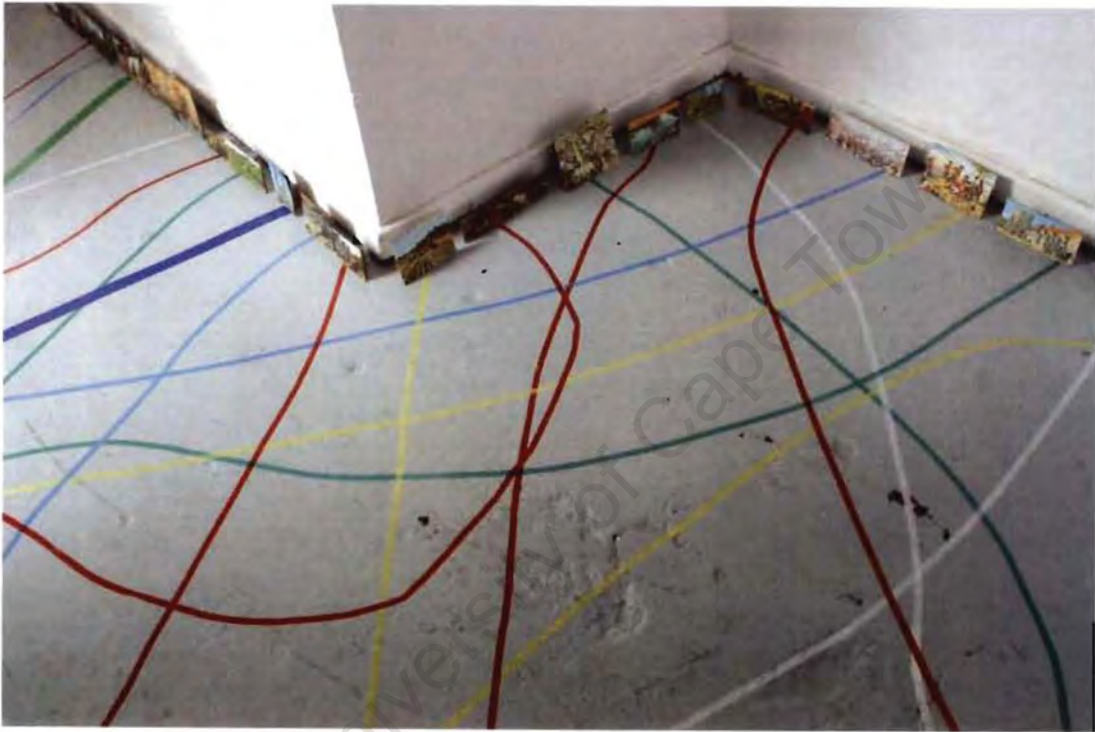


Plate 26



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