

Gypsy Visuality:
Gell's *Art Nexus* and its potential for artists

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Abstract

The thesis formulates a theory of Gypsy visuality based on the identification of key elements within Gypsy visual arts, crafts and décor. This is achieved through the analysis of Romany artefacts using the combined theories of anthropologist Alfred Gell (1945-1997) and philosopher Charles Sanders Peirce (1839-1914). The research highlights the social significance of Gypsy visual culture and argues its potential impact upon Romany/non-Romany social relations.

Findings in relation to Gell's theory of the Art Nexus:

Gell's theory of the Art Nexus has limited potential for application in its current form due to the lack of a method with which to analyse artefacts themselves. The links between Gell's theory of the Art Nexus and Peirce's Semeiotic theory have been strengthened during this research. Combining Gell's theory with elements from Peirce's Semeiotic theory increases the potential application of both methods by offering both social and semeiotic interpretations of the artefact. This combined method generates findings that offer a more precise account of the distribution of social agency via the artefact than Gell's original theory allows. A combined Gellian and Peircean method of analysing artefacts makes Gell's notion of agency more widely available for application by artists.

Implications in relation to Gypsy visuality:

By using a combined Gellian and Peircean analysis I have established some significant recurrent elements that constitute Gypsy visuality for the first time. These elements are; flashiness, allure, enchantment, entrapment, ornament, diversion, discordance, contingency, functionality, performance, community, family, home, traditional skills, wildlife, countryside and gender. The constituent elements of Gypsy visuality both reflect and inform Gypsy culture. This new understanding of Gypsy visuality offers a new understanding of the social relations that surround Gypsy culture. Gypsy visuality both reflects and informs the behaviour of Gypsy communities and in so doing articulates a set of relations that characterise Gypsy social agency.

Implications in relation to art practice:

Using painting as method to research Gypsy visuality in its constituent elements has generated new interpretations of Gypsy visuality. These are; Western art practices, glamour, interruption, disorientation and reflection. These new interpretations allow new access to the meanings inherent in Gypsy visuality and therefore new access to the meanings inherent in Gypsy culture.

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Dedication

To my mother and father; Celia Baker (née Coates) and Samuel Baker

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Author's declaration

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification.

The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Daniel Baker

January 2011

Definitions

Harvard reference style is used throughout the thesis.

All publications are referenced by author surname, year of publication and, where a direct quote is made, a page number as follows: (Gell, 1998:27).

The exception is Peirce who is referenced as follows: (EP2:150). This means Essential Peirce Volume 2, page 150. Where (CP:12) appears, this refers to Peirce's Collected Papers, page 12.

Chapter 1: Introduction

This research examines the social significance of Gypsy visual culture and its role within Romany/non Romany social relations. The thesis formulates a theory of Gypsy visuality by identifying key elements within Gypsy visual arts, crafts and décor through the material analysis of Romany artefacts that include tools, textiles, paintings and ornaments. The research identifies an ambiguity of meaning within the products of Gypsy visuality (as illustrated by a pervasive concurrency of function and ornament within Gypsy culture) that has come to represent responses to Gypsies themselves.

The thesis employs anthropologist Alfred Gell's (1945-1997) theory of the Art Nexus, alongside elements from philosopher Charles Sanders Peirce's (1839-1914) Semeiotic theory to analyse Gypsy artefacts in order to examine how social agency¹ is circulated via Gypsy visuality. My practice as an artist brings an expertise in visuality to bear on the questions of cultural visibility addressed during this thesis.

This research into Gypsy visuality is carried out from my perspective as an artist and Romany Gypsy. It is also informed by my Sociology MA research into contemporary Gypsy identities which revealed a widespread experience of perceived invisibility within the Romany subjects of my study (Baker, 2002). Those findings led me to explore wider research questions surrounding the impact of cultural visibility on Gypsy social relations.

Lack of visibility is reflected throughout Gypsy social relations at all levels and informs the climate of misunderstanding and marginalisation that surrounds Gypsy communities across Europe today. Indeed, I learned from a young age that if I camouflaged my Romany identity I could hide my Gypsiness and avoid the prejudice that circulated at school and in the wider world.

Albert Atkin writes; *'Romany lives are dense with rituals for cleanliness, death, purity, luck, fortune and morality. All of this (and more) symbolises and characterises what it means for a Romany to be Romany... In order to interact, if only for a short time, some instinct says to leave these things hidden, to become imperceptible or invisible, or face prejudice'* (Atkin, 2007:23).

¹ Gell's concept of social agency distinguishes 'actions' from 'happenings'; 'actions' being caused by human intention, and 'happenings' caused by physical laws. The former Gell would consider man-made (social agency) and the latter natural (non-social agency). The two often coexist. Social agency can be exercised relative to things and also via things (Gell, 1998:17).

Gypsy Visuality

I use the term Gypsy visuality to mean qualities found in artefacts that originate from and/or circulate within Gypsy communities; qualities which might describe a Gypsy 'style'. Gypsy visuality describes a visual sensibility that extends beyond the art object to include décor as well as objects admired by Gypsies such as ornately decorated crockery, and other ephemera of Gypsy daily life. Gypsy art is included in my enquiry but is not the main focus.

Gypsy visuality has been reflected only in a small number of collections of around Britain². These collections show functional artefacts such as tools, toys and wagons, rather than more usual art objects such as paintings and drawings or sculptures. Painting and carving are shown instead to ornament functional objects with patterns and motifs that transform them into reflections of social narrative.



Figure 1: Romany Life Centre

² These included The Romany Life Centre for Culture and Education in Cranbrook, Kent and the Romany Experience Exhibition at Paultons Park in the New Forest, Hampshire, both closed in 2009. The main existing collection of Gypsy wagons is the Gordon Boswell Romany Museum in Spalding, Lincolnshire.

The concept of art seems largely absent from traditional Gypsy cultural narratives in the UK³ where the focus centres on décor and the ornamentation of home, as often seen in the Gypsy wagon (see figure 2). This British approach contrasts that of the larger European collections where the concept of the art object is more readily embraced and represented.



Figure 2: Bow-topped wagon at horse fair, Stow-on-the-Wold, May 2007

³ *'Until recently what might be loosely termed Gypsy art and craft in Britain has generally taken the form of carved and painted objects. The main function of these has been the enrichment of home and work environments with little interest being paid to the production of 'art objects' in their own right.'* (Baker, 2008) see Appendix 4

Europe's largest collection of Gypsy⁴ art is housed in the Museum of Ethnography, Budapest, Hungary⁵. In December 2006 during a preliminary meeting in preparation for *Paradise Lost*⁶, the *First Roma Pavilion* at the Venice Biennale, myself and a number of other Roma artists due to exhibit at the Pavilion, accompanied by Pavilion curator Timea Junghuas, visited the Museum. We found that none of the works from the collection were on display. Instead the collection was held in the basement out of public view.



Figure 3: Roma art collection, Museum of Ethnography in Budapest

A pre-arranged private tour was given to our party during which we were shown paintings hung on the hinged racks of the storage facility. No explanation was given for the lack of

⁴ Gypsies are known more widely throughout mainland Europe as Roma.

⁵ Museum of Ethnography 5th district Kossuth Lajos tér 12 Budapest

⁶ 'Paradise Lost', Venice Biennale, Palazzo Pisani Sta Marina (piano nobile), Calle delle Erbe, Cannaregio 6103, Italy, June 10, 2007 – November 21, 2007.

http://www.soros.org/initiatives/arts/focus/roma/articles_publications/publications/paradise_20090615/paradise_20090615.pdf

public access to the collection but its exclusion from the main body of the museum's display gave clear indication of its marginal status.

Another major collection of Roma art is held at the Museum of Roma Culture in Brno in the Czech Republic. The Brno initiative proposes an ambitious attempt to show a history of Roma representation. The museum's collection began during documentation field trips carried out by its curators in the early 1990s. It shows artefacts that the museum's literature refers to as 'untutored art' and represents what the museum director suggests is; *'the situation in the field rather than a targeted collection building effort'* (Horvathova, 2005:14). Initiatives like this are valuable in providing a site of reference and visibility for Gypsy communities but how useful they are in terms of challenging perceptions of Roma is debatable.

The hidden nature of the Budapest collection and the naïve focus of the Brno project perpetuate ideas of the Gypsy as covert and infantilised, qualities that display clear parallels with the ways that Gypsies are characterised. Junghaus states: *'The cultural classification describes the visual products of Roma with terms the experts themselves claim to be positive, like naïve barbarian, primitive, primordial and autodidactic. Roma art has been evaluated solely by non-Roma experts, who excluded it from the "official canon" on the grounds that it is outdated, merely illustrative, or, at best, nostalgic'* (Junghaus, 2009:14). As a Gypsy artist and curator my research takes as its starting point an examination of Gypsy artefacts with the intention of forming new evaluations of Gypsy art and a new understanding of Gypsy culture.

Aims and Objectives

Gell's theory of the Art Nexus is critiqued, adapted and tested through practice in this research project in order to examine Gypsy visuality and its implications for Gypsy social relations. Gell's theory (augmented through Peirce) is used to analyse a number of Gypsy artefacts to identify significant recurrent elements within Gypsy visuality. I argue that by identifying recurrent qualities within Gypsy visuality, signs can be established which both reflect and inform Gypsiness. The findings also allow new readings of Gypsy artefacts, their makers and their communities.

The relations between Gypsy visuality and visual art practice are also analysed in this thesis to enhance understanding of the processes and the possibilities within art making. The

results can be used by artists to enhance social agency via their art practice; making their ideas, actions and intentions more available to the viewer. As an exhibiting Gypsy artist and curator I have privileged access to, and understanding of, this previously under-researched field.

The principal aims of this research study are to:

1. Evaluate the efficacy of Gell's theory for analysing art works and for making art.
2. Develop Gell's theory by examining how an augmented 'Gellian' understanding of Gypsy visuality can be used to inform the production of a body of visual artwork.
3. Investigate the ways in which Gypsy visuality is constructed, enacted and embodied, using Gell's augmented theory.
4. Examine how a 'Gellian' reading of Gypsy visuality might enable new interpretations of Gypsy culture.

The main objectives of this research are to:

1. Conduct a documented appraisal of works by UK Gypsy and Traveller makers.
2. Compile of a directory of makers, based on data generated by the above survey.
3. Stage an exhibition of works within a contemporary art setting, selected from the above directory
4. Determine significant recurrent elements within Gypsy visuality through the detailed analysis of a number of artefacts from the above exhibition.
5. Generate new access to meanings contained within Gypsy visuality through the production of a body of art works.
6. Disseminate my findings via exhibition, written thesis and publication.

Genesis of the research and my position of enquiry

This research is carried out in the absence of any existing substantial analysis of Gypsy visual culture. Consequently there remains no considered discourse surrounding Gypsy visuality. This lack of visual discourse is echoed by the Gypsy's lack of visibility; that is to say a notion of Gypsiness not reliant upon stereotypes. My own experiences within a Gypsy community have led me to the conclusion that there is a direct relationship between cultural visibility and cultural agency in this case.

My emphasis on visuality is relevant for Gypsy communities where continued widespread illiteracy and the consequent absence of a written tradition results in a keen embrace of

visual display as a locus of cultural narrative. This contrasts the Academy's emphasis on the written and spoken word which has meant that research into Gypsy culture has centred on studies in song, performance⁷, oral history, linguistic investigation⁸, poetry and literature⁹. These elements of Gypsy culture, along with a growing number of sociological and anthropological studies¹⁰, make for a growing resource¹¹ with which to discuss Gypsy culture. Whilst this discourse is welcome it pays little attention to Gypsy visual arts¹².

The lack of attention to Gypsy visibility¹³ denotes a gap in knowledge which reflects the Gypsy's marginal status in society. This in turn promotes a state of 'unseen-ness' which maintains an attitude of ambivalence towards Gypsy communities across Europe; most recently manifest in forced repatriations from France and the government sanctioned fingerprinting of Roma in Italy¹⁴. My Romany ethnicity¹⁵, along with my experience as a professional practising artist and my MA research into Gypsy identity place me in a good position to research Gypsy visibility. I see my research as timely and relevant in the current political and cultural climate.

⁷ (Kertesz-Wilkinson, 1997), "Song performance: a model for social interaction among Vlach Gypsies in South-Eastern Hungary". (Lemon, 2000), Between Two Fires: Gypsy Performance and Romany Memory from Pushkin to Postsocialism, (Quintana & Floyd, 1972), Que Gitano! - Gypsies of Southern Spain. (Stewart, 1997), "The puzzle of Roma persistence: group identity without a nation".

⁸ (Lapage, 1997), 'The English folktale corpus and Gypsy oral tradition'. (Braid, 1997), 'The construction of identity through narrative: folklore and the travelling people of Scotland'. (Hancock, 2000) 'The Emergence of Romani as a Koine Outside of India'

⁹ (Hancock, Dowd and Djuric, 1998), The Roads of the Roma. (Lee, 1971), Goddam Gypsy

¹⁰ Belton, 2005), Questioning Gypsy Identity; Ethnic Narrative in Britain and America, (Williams, 2003), Gypsy World; The Silence of the Living and the Voices of the Dead, (Saul & Tebbit, 2004), The Role of the Romanies; Image and Counter-image in European Cultures.

¹¹ Fifty books from the growing Gypsy/Roma literature, including some of the above, were considered in two art projects during my research period. Firstly a residency at the Centre for Drawing Project Space UAL which resulted in the publication of Notes 4 (Baker, 2008) (see Appendix 1) and *Ex Libris*, art artist's book edition published by onestar press in 2009 (Baker, 2009).

¹² The exception to this is a brief but detailed text by David Smith titled '*Gypsy aesthetics, identity and creativity: the painted wagon*' (Stewart, 1997) which discusses the history of Gypsy wagon ornamentation and the significance of the repertoire of motifs employed therein.

¹³ Anthropological analyses of visual arts focus predominantly on non-western art production: (Thomas, 1997), In Oceania, Visions, Artifacts, Histories. (Morphy, Perkins, (eds.) 2006), The Anthropology of Art

¹⁴ See appendix 2 for my art project '*Suspect*'.

¹⁵ The current Gypsy and Traveller population of the United Kingdom includes several distinct groups: English Gypsies; Welsh Gypsies; Scottish Travellers and Irish Travellers. English Gypsies, Welsh Gypsies and Scottish Travellers are linked to the current Roma population of Eastern Europe through common descendency from the migrations from the North Indian Subcontinent around 1000 AD (Acton, 1985). (See appendix 3 for a broader discussion of Gypsy cultural identity).

Thesis structure

My research has developed Gell's notions of agency through an analysis of Gypsy visuality that has in turn informed my studio practice. Gell's theories have been used to test the social relations embodied but until now concealed within Gypsy visual production. My methods have been developed in response to Gell's critical and theoretical position. My methods were grouped into three main activities; artistic practice, curating and writing. These are discussed below in relation to the aims of the research.

Outline of Chapters

2: Discussion of Theory

Chapter 2 critiques Gell's theory of the Art Nexus and its constituent elements in order to evaluate its use for analysing and making art works. In order to establish the background to Gell's theory, relevant approaches to art analysis are discussed. The concept of social agency is then examined for its use in analysing the social relations that surround art objects. This is followed by an analysis of the influence of Peirce's semeiotic¹⁶ theory on Gell's work and its potential to augment Gell's theory to enable wider application.

3: Analysis of Gypsy artefacts

Chapter 3 employs both Gellian and Peircean analyses of a sample of artefacts from the exhibition *'No Gorgios'*¹⁷ to investigate how Gypsy visuality is constructed, enacted and embodied. *'No Gorgios'*¹⁸ was co-curated by myself and Paul Ryan¹⁹ after extensive fieldwork²⁰. The exhibition showcased Gypsy visuality by presenting artefacts made by Gypsies and Travellers in the UK. The project coincided with Gypsy contributions at the Prague Biennale²¹ and the Venice Biennale, in both of which I exhibited.

¹⁶I use the spelling 'semeiotic' to distinguish Peirce's theory of signs from other semiotic approaches such as Saussure's semiology.

¹⁷ A Gorgio is a non-Gypsy person.

¹⁸ 'No Gorgios', Novas Gallery, 73-81 Southwark Park Road, London, SE1 0NQ, UK, 26th February – 24th March 2007.

¹⁹ My Peircean analyses employs Paul Ryan's Triadic Analytic Guide (TAG), a Peircean analytic research tool developed in his Doctoral thesis; *'Peirce's Semeiotic and the Implications for Aesthetics in the Visual Arts: a study of the sketchbook and its positions in the hierarchies of making, collecting and exhibiting'*, PhD Thesis, Wimbledon College of Art, University of the Arts London, (Ryan, 2009).

²⁰ Gypsy Visual Culture Fieldwork Survey UK 2006 (see appendix 7).

²¹ 'Refusing Exclusion', Prague Biennale, Karlín Hall, Thámova 14, Prague, Czech Republic, 24th May – 16th September 2007.

4: Art Practice

Chapter 4 considers the implications of the findings from chapter 3 in relation to the development of my own art practice. My methodology of practice is initially discussed in terms of the making of a single representative artefact and subsequently through the production of a body of artworks to enable new access to the meanings found within Gypsy visuality. The development and staging of two large scale installations of my paintings, *La Boîte* 2009 and *STORE* 2010, are documented and discussed in order to test my theories of Gypsy visuality.

5: Conclusion

Chapter 5 summarises my conclusions to show how an adapted ‘Gellian’ reading of Gypsy visuality enables alternative interpretations of Gypsy communities and offers new insight into Gypsy culture.

Current research relevant to the field of Gypsy visuality

Gell and the Artefact

Gell constructed his theory of the Art Nexus in order to address what he considered to be anthropology’s failure to effectively account for the production and circulation of art. In doing so he questioned anthropology’s continued attachment to notions of aesthetic appreciation that rely upon Western art world sensibilities. Gell sought to determine an alternative method of art analysis that could be applied to art objects produced by any culture. His theory offers a ‘*cross-cultural currency that other aesthetic theories cannot claim to possess*’ (Rampley, 2005:549). It is this inclusive approach that has drawn me to use the Art Nexus as a key methodological tool to determine the ways that Gypsy visual production impacts upon Gypsy social relations.

Gell’s theory of the Art Nexus proposes a single approach to visual analysis that can be used to analyse artefacts across the currently separate categories of Western fine art and world folk art (including Indigenous or Ethnographic artefacts) (Gell, 1998:7). This is evident, for example, in Gell’s analyses of the work of Marcel Duchamp (Gell, 1998:242) and of the intricate prow board designs of the Trobriand people of Melanesia (Gell, 1998:70). In putting forward the notion of an equivalency across communities, Gell challenges the historic naturalisation of Western art theory and in doing so moves towards a more inclusive approach to the analysis of art and its makers.

Although Gell offers a novel prospect for theorising the manufacture and circulation of art, the usability of his theory in application is widely contested²². Gell proposed that; *‘the “anthropology of art” focuses on the social context of art production, circulation, and reception, rather than the evaluation of particular works of art, which, to my mind, is the function of the critic’* (Gell 1998:3). In separating the particularities of the material artefact from the actions or social processes that the artefact induces Gell does not account fully for the influence of the artefact itself. In order to gain a greater understanding of how an artefact operates within a network of social relations a closer appraisal of the artefact is required. In the absence of any tools with which to analyse the artefact itself within Gell’s theory I argue for its augmentation using Peirce’s ideas in order make Gell’s theory more widely available for the analysis of artefacts.

Fine Art and Folk Art

During 2010, I attended a series of seminars titled *‘Folk Art and the Art Museum’*. The Seminars were organised by Tate Museums in conjunction with Compton Verney²³ in Warwickshire and the American Museum in Bath²⁴. The first seminar was held at Tate Modern in April 2010. A number of experts from the fields of folk art history, museology and anthropology as well as other curators and artists, were invited to discuss issues surrounding the presentation of folk art in the context of the art museum.

The discussion included folk art’s relation to established narratives of art history and its emergence as a theme in contemporary art practice. Points raised included the problems inherent in terminology. For example folk art categories can include many variances such as: popular art, vernacular art, outsider art and what the disciplines of anthropology and sociology might consider ethnographic or indigenous art. Issues of the permeability of the border between ‘high’ and ‘low’ art were also debated. The use of the term ‘art’ in folk art itself was challenged, given the probability that a large proportion of the makers of the works in question would not necessarily have been intending to make ‘art’ in the first place.

There was a debate about the symbolic abolishment of the category of ‘high art’ in order to produce a level playing field – an idea unlikely to be adopted in practice. The questioning of such fundamental hierarchies of high and low art illustrates the challenges that artefacts

²² Visual theorists using Gell: Arnaut, K. (2001), Davis, W. (2007), Layton, R. (2003)

²³ Compton Verney, Warwickshire, CV35 9HZ

²⁴ The American Museum in Bath Claverton Manor, Claverton, Bath, Avon BA2 7BD

outside the canon of western fine art present: i.e. how do we classify, present and exhibit folk art within the art museum, particularly in the UK.

The issues raised in the seminars suggested a increasing awareness amongst the art establishment of a schism of interpretation between objects which may often share formal qualities and levels of popular appeal (Compton Verney reports that their Folk art collection, the only major public display of British Folk art in England, is their most popular, even though it is housed in the attic of the building). Whether these issues are being considered to address marketing strategies, reviews of museum policy or a genuine interest in the 'low' arts is difficult to say but it seems that the climate is right for the art museum, both contemporary and traditional, to state its position in relation to folk art.

The main debate at the initial seminar focused on the representation and marketing of folk art objects within the art museum, or how to show works that have a non-art reputation within the art museum context. The social context of production seems to have become one of the primary distinguishing factors in determining folk art status. This preoccupation with context is often materially reflected in folk art displays (for example within museums of natural or social history) where a contextual presentation can show sensitivity towards an object's framework of production and provenance. However such staging can risk obscuring our interpretation of the object itself. Similarly the art museum's focus on an object's history can obscure its experiential value. A preoccupation with contextual clarification belies the art museum's possible mistrust of the folk art object and its own ability to engage and generate meaning.

The concern with the documented histories of folk art objects and their milieu is reminiscent of the art market's dependence upon provenance. A major difference between folk art and fine art lies in the interest shown to the identity of the makers. In the case of the folk art object, the maker is seen as a useful addition to the story of the object, whereas in the art world, a maker's identity becomes the primary determinant of an object's status. This approach sustains an underlying colonialist outlook of the artworld by positioning Western cultural influence as superior, thereby positioning the 'other' as inferior. The 'other', in this case is folk art and its makers, who are duly characterised as a homogenised mass, reliant for their performance upon instinct rather than individual decision making.

If we mistrust the object we run the risk of failing to consider what the object itself can tell us about the circumstances of its production, the intention of the maker and its intended audiences. In other words we may overlook the social relations that surround that object.

Without a close interpretation of the object itself, we find meaning only in the stories that surround it.

Chapter 2: Gell; Theory, Influence, Evolution and Application

The anthropologist Alfred Gell's theory of the Art Nexus proposes a single approach to visual analysis that can be used to analyse artefacts across the disparate categories of Western fine art and world folk art. This chapter critiques Gell's theory and argues that by re-introducing some key concepts from Charles Sanders Peirce's semeiotic theory, Gell's theory can be expanded to widen its potential application.

In order to establish the background to Gell's Theory some cross-disciplinary approaches to art analysis are examined in the first part of this chapter. This is followed by a discussion of social agency and its significance within the Art Nexus. The chapter continues with a summary of Charles Sanders Peirce's semeiotic theory and its possibility for enhancing the application of Gell's theory.

Defining the art object

Within the Western institutional theory of art, art is whatever is deemed to be so by members of the (institutionally recognised) artworld; '*to see something as art requires something the eye cannot decry – an atmosphere of artistic theory, a knowledge of the history of art: an artworld*' (Danto, 1964:580). This institutional theory of art effectively separates the artwork from its wider social relational context by absorbing it into the seemingly universal and exclusive category of art. This transformation privileges the work's art object status and its relation to art history above all else.

Post-colonial theorists, such as Homi Bhabba (Bhabba, 1996), have challenged the art world's universalism by re-emphasising the cultural, social and geographic differences that determine the production and reception of artworks. Gell's anthropological theory of art similarly rejects institutional criteria by placing the artwork at the centre of the network of social relations that surround it.

The discipline of anthropology is historically influenced by its Western origins. This approach extends to a definition of art borrowed from Western models of aesthetic appreciation that began with Alexander Baumgarten's (1714-62) understanding of beauty as

subjectively felt by the viewer²⁵. More recent sociological models of art theory are influenced by Marxist social theory in which art is understood as a historical and social construction²⁶. This approach is extensively employed in contemporary art criticism but less evident within the field of anthropology. Rather than looking to art theory to furnish the development of his own theory of art, Gell borrows from existing anthropological models and applies these to art. Gell is particularly interested in models of anthropology that deal with the study of social relationships rather than the study of culture, a distinction which positions the social as politically and economically influential and culture as ideational and generative in character. Gell goes further by suggesting that culture does not exist independently from social interaction; *'...one only discovers what anybody's 'culture' consists of by observing and recording their cultural behaviour in some specific setting, that is, how they relate to specific 'others' in social interactions'* (Gell 1998:4).

Gell's focus on social interaction as the basis for a theory of art means that in some contexts art objects can stand in for persons as social agents and accordingly that living persons can occupy the position of art object within a social network; *'anything whatsoever could, conceivably, be an art object from the anthropological point of view, including living persons, because the anthropological theory of art (which we can roughly define as "social relations in the vicinity of objects mediating social agency") merges seamlessly with the social anthropology of persons and their bodies'* (Gell, 1998:7).

This interchange-ability of persons and things is congruent with the notion of anthropology as essentially biographical in nature; or the study of social relationships as they form part of a biographical series of encounters across the life span of the social agent. Such a biographical approach allows for a localised account of the art object and its influence upon the social relations that surround it. This kind of anthropological analysis differs from a sociological analysis of art which tend towards a supra-biographical focus, for example, on relations between classes or institutions (Gell, 1998:10). An anthropological approach can therefore be considered biographical in nature whilst a sociological approach can be considered institutional.

²⁵ *'Aesthetics is born as a discourse of the body. In its original formulation by the German philosopher Alexander Baumgarten, the term refers not in the first place to art, but, as the Greek **aisthisis** would suggest, to the whole region of human perception and sensation, in contrast to the more rarefied domain of conceptual thought. The distinction which the term "aesthetic" initially enforces is in the mid eighteenth century is not one between "art" and "life", but between the material and the immaterial: between things and thoughts, sensations and ideas... That territory is nothing less than our whole sensate life together – the business of affections and aversions, of how the world strikes the body on its sensory surfaces'* (Eagleton, 1990:13).

²⁶ For example (Bourdieu, 1979) and (Rancière, 2000)

Sociological analyses of art rely upon cross-cultural notions of aesthetic appreciation where one culture's system of appraisal is imposed upon another. The colonial nature of such an approach often positions one culture as primitive and the other as advanced in order to establish a hierarchy of artefacts within art institutions. Works from non-Western societies that have been absorbed into the European art rubric, such as African artefacts, have served to document the development of Western art rather than emphasise the significance of those objects in their own right. This dynamic can be seen in the influences of African sculpture on the work of Picasso and its consequent allusion to primitivism that characterised the developing modernist era.

The cultural specificity of Western aesthetic judgement is problematic when employed as a universal parameter of cultural comparison. As such an anthropological theory of art need not be the study of one particular aesthetic code but the study of any number of aesthetic codes that may be mobilised around the art object. In line with this sentiment Gell proposes what he calls a '*theoretical*' definition of art in reaction to the limitations of a Western institutional definition of art that relies upon the sanction of the artworld (Gell, 1998:7). Gell's new definition of art is also a stance against what he describes as the semiotic notion of art, where art is treated as an extension of language or linguistics; *'We talk about objects, using signs, but art objects themselves are not, except in special cases, signs themselves, with "meanings"; and if they do have meanings, then they are part of language (i.e. graphic signs), not a separate "visual" language... I have avoided the use of the notion of "symbolic meaning" throughout this work. This refusal to discuss art in terms of symbols and meanings may occasion some surprise, since the domain of "art" and the symbolic are held by many to be more or less coextensive'* (Gell, 1998:6).

By refusing institutional, aesthetic and semiotic accounts of art, Gell is left with little to define the characteristics of the art object itself. In accordance with this approach, Gell's theoretical definition of the art object (the 'Index' in Gell's theory) describes the entity at the centre of the surrounding elements of Artist (maker), Prototype (model) and Recipient (audience) (see figure 4). These surrounding elements form the art object at their centre; the art object is effectively defined by its relative positioning within the social matrix. Within Gell's theory the *theoretical* art object exists only as a conceptual extension of its surrounding components. The limitations of this approach become clear when Gell's theory is applied in practice to a real object. The restrictions of Gell's theoretical definition of art are discussed further in the Absent Artefact later in this chapter.

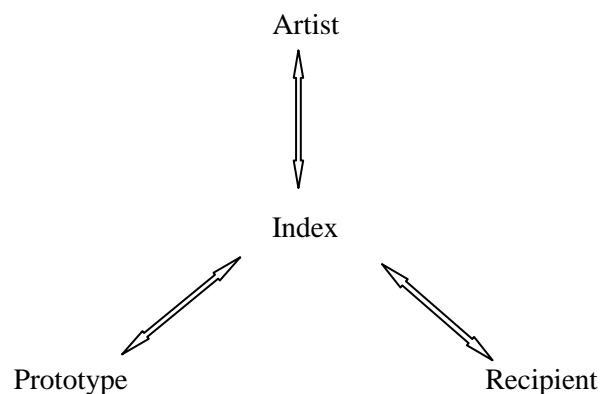


Figure 4: Gell's Index (art object) defined by the surrounding elements of Prototype (model), Artist (maker) and Recipient (viewer)

Theory of the Art Nexus: key concepts

The Index

In order to further distinguish his anthropological theory of art, Gell rejected the terms 'art object', 'art work' and 'work of art' and instead uses the word 'Index'. With this term Gell intended to distance his theory from a Western system of art appreciation (which has effectively separated art from social relations). Gell argues that Western art's move away from the social realm has diminished our understanding of art as an essential component of human action and that a re-establishment of that connection is needed to allow us to reconsider the social implications of art production and circulation. Gell's approach challenges notions of 'high' and 'low' art and reflects an emerging questioning of such boundaries within the art museum.

Gell uses the term Index in order to develop a terminology distinct from that used by the Western art world. The root of Gell's use of the term can be found in Peirce's original definition; for example '*An **index** stands for its object by virtue of a real connection with it or because it forces the mind to attend to that object. Thus, we say a low barometer with a moist air is an **indication** of rain; that is, we suppose that the forces of nature establish a probable connection between the low barometer and the moist air and coming rain... a spirit level, or a plumb bob, is an **index** of the vertical direction*'²⁷ (EP2:14).

²⁷ Other examples of Peirce's Index include: '*Photographs, especially instantaneous photographs, are very instructive, because we know that they are in certain respects exactly like the object they*

The indication of the physical connection between two things and the ability to discern the influence of one thing upon another, is echoed in Gell's re-employment of the term Index; *'These artefacts have the capacity to index their 'origins' in an act of manufacture... Manufactured objects are 'caused' by their makers, just as smoke is caused by fire; hence manufactured objects are indexes of their maker'* (Gell, 1998:23). Gell's definition is a specific technical term constructed for use within his anthropological theory of art to represent objects that are related to social agents in an *'art-like'* way (Gell,1998:13). The Art Nexus can therefore be understood as an *'art-like'* situation at the centre of which sits the Index.

Gell goes further by defining his specialised use of the term Index as confined to unique physical material Artefacts, and in so doing excludes the spoken word, music, performance and reproduction. Gell's reasoning for this constraint was primarily to simplify his developing theory (bearing in mind that the manuscript was only at final draft stage when Gell died). Gell's narrow qualification of art objecthood does, however, prevent his theory from enjoying the cross disciplinary application that would seem to have been his founding intention.

Gell's insistence on physical materiality seems inadequately specialised if intended for use alongside contemporary art practice. Although my research relates closely to the handmade physical artefact, I argue that in order to make Gell's ideas more widely usable it is necessary to expand their potential beyond Gell's restrictions to a more inclusive notion of art production that acknowledges the development and diversity of contemporary art making. As an artist I am aware of the value of Gell's approach for making and appraising art works; my experience should also be available to performance art or sound art for example.

Although Gell's use of Index as a technical term has been explained, its continued use within this thesis could prove confusing given that my research seeks partly to re-establish and strengthen Peirce's influence on Gell in order to broaden the application of Gell's theory. As both theorists use the same term with different definitions I will adopt the less contested and more appropriate term *'Artefact'* to replace Gell's Index (which he

represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point to point to nature. In that respect, then, they belong to the second class of signs, those by physical connection' (EP2:6-7)

occasionally refers to as the Artefactual Index) within discussions of the art object in this thesis.

Agency

Agency is a key concept within Gell's theory: "*the idea of agency is a culturally prescribed framework for thinking about causation, when what happens is (in some vague sense) supposed to be intended in advance by some person-agent or thing-agent. Whenever an event is believed to happen because of an 'intention' lodged in the person or thing which initiates the causal sequence, that is an instance of agency*" (Gell, 1998:17).

The agency that Gell refers to distinguishes between 'actions' and 'happenings'. 'Actions' are caused by prior intention, for example the use of explosives to shift rocks for quarrying. 'Happenings', however, result from physical laws such as rock fall caused by geological movement. Gell would consider actions man-made and happenings as natural occurrences, however, the two may often coexist. For example the artefact as a product of the artist can be considered an action, but the chance accidents that unintentionally occur during the handling of material throughout the creative process such as drips and cracks can also be considered to be happenings, even if they were intended. In imposing its own action upon the artist and the making process the artefact can be considered to exert its own agency.

The happenings that occur during the making process are marshalled by the artist who will then decide which to include or otherwise in the completed artefact. Although the accidental happenings that occur during making may not be intentional, their presence within the final artefact reflects the intention of the artist and results in an instance of social agency (the aging of the Artefact can be considered both an action or a happening; the emphasis depending on how the process of decay is considered within the artist's conception of the artefact). The artefact can therefore be described as the sum of combined social and non-social agency, or actions and happening, which distribute social agency between persons.

The artefact itself is both an outcome and an instrument of social agency. For example my *Eyesore Looking Glass* (figure 5) is an outcome, or product, of my agency as a maker as well as an instrument through which my agency (intended or otherwise) is enacted and distributed. The work subsequently becomes an instrument of the viewer's agency, for example, through their judgement, acquisition or defacement of it. This way of thinking about the artefact shows it to be more powerful and complex than Gell suggests. Gell's over simplification of the artefact limits his theory as it stands.



Figure 5: *Eyesore Looking Glass*, 2009

Artefacts and Agency

Within Gell's theory artefacts act as agents for people who require material entities with which to distribute their agency. In other words people realise and convey their intentions through material things. By acting as a vehicle of agency between the agent (which enacts agency) and the patient (which agency is enacted upon) the artefact can be thought of as evidenced agency; a material manifestation of the intended agency of the artist. It is in the artefact that we can recognise the presence of a social agent thus allowing us to attribute agency to them. This evidenced agency is recognised in the actual material qualities of the artefact. For example the viewer's realisation that the artefact is the product of a human maker initiates recognition of the maker's influence upon the artefact.

Evidenced agency can also be witnessed in performance, film, speech and text based artefacts; indeed it applies to all sites of artistic production located in the material of speech and body; for example text as visualised actuality and song as embodied performance. Gell's theory can potentially be applied across these areas of artistic production. However, as my research analyses Gypsy visuality the focus of my discussion will remain on the physical material artefact. As well as maintaining Gell's emphasis on physical material objects in order to test his theory as he intended it to be applied, this restriction also allows my research to concentrate on the under-represented phenomenon of Gypsy visual culture as opposed to the relatively widely reported areas of performance such as music, storytelling and dance.

By focusing on the social role of the artefact Gell's theory extends the concept of social interaction beyond that of immediate relations between humans. This emphasis on the role of objects in social interaction is amplified in my own work whose reflective gilded panels combine with text or iconography to offer dialogic and often argumentative encounters with the viewer (see figure 6, below and figure 7 on page 32). The immersive experience of seeing one's reflected self amidst the ambiguous contents of the work heightens the viewer's recognition that their interactivity is orchestrated by the artist via the artefact. My agency as artist is enacted upon the viewer via the central position of the artefact. In effect the artefact stands in for me, the artist, by exercising its own agency upon the viewer in my stead. This interactive experience shows how social agency can be exercised relative to things as well as exercised *by* things.



Figure 6: detail from the installation *La Boîte*, 2009

Distributed Agency

In order to differentiate between persons and things within his theory Gell positions persons as ‘primary’ agents and things as ‘secondary’ agents. Secondary agents reflect or amplify the intention of the primary agent by distributing their agency and so rendering it more effective. The quote below suggests how secondary the agent can be extension of the primary agent thereby positioning the artefact as an extension of personhood. *“in speaking of artefacts as ‘secondary agents’ I am referring to the fact that the origin and manifestation of agency takes place in a milieu which consists (in large part) of artefacts, and that agents, thus, ‘are’ and do not merely ‘use’ the artefacts which connect them to social others”* (Gell, 1998:21). Parallels to this notion of distributed personhood can also be found in Peirce’s doctrine of the man-sign which proposes that the products of human endeavour act as equivalent to their makers (EP1:54).²⁸

²⁸ *‘The word or sign which man uses is the man himself. For, as the fact that every thought is a sign, taken in conjunction with the fact that life is a train of thought, proves that man is a sign; so, that every thought is an external sign, proves that man is an external sign’* (EP1:54). This notion of the fluid nature of personhood is discussed further in section 3 of this chapter



Figure 7: *Anagram Looking Glass*, 2007, reflecting the Artist/Recipient

Agents and Patients

Gell's definition of agency is relational and context dependent, not classificatory or context free (Gell, 1998:22). Gell's notion of agency is attributable to persons or things that initiate causal sequences within their vicinity by act of mind, will or intention. This process requires that for any initiator of agency there is a recipient of agency and vice versa. Gell calls these two positions Agent and Patient, Agent being the position from which agency is acted and Patient the position on which agency is enacted.

Within the Art Nexus, an Agent must act with respect to the Patient, and that Patient is causally affected by the Agent's actions. Without a Patient there cannot be an Agent. Patients are not entirely passive, they can react and as such any Patient is another 'potential' Agent. In other words the Agent can be seen as momentarily in the Patient position. The potential for people (and objects) to switch back and forth between Agent and Patient positions reflects the relational oscillation of generative inquiry that we experience in our complex encounters with artefacts. For example the viewer that appears reflected in my mirrored books in figure 8 enacts their own agency upon the artefact by placing themselves amidst the content of the work whilst at the same time responding to the agency of the artefact.



Figure 8: *Mirrored Books* 2008

The interdependency of relations between the Artefact and its surrounding elements are examined with my *Looking Glass* works where the viewer is not only negotiating the Agent/Patient oscillation in relation to the fixed elements of the work (i.e. the horses and graffiti in the *Mustang Looking Glass*, see figure 9 overleaf), but also the unfixed elements such as the viewer's own interrupted reflection. Gell's theory offers a way of accounting for these shifting positions of influence and intention and in so doing offers a new tool with which to analyse the complex acts of making, encountering and interpreting art works.²⁹

²⁹ This notion of the generative encounter is re-examined with different emphasis in Section 2 of this chapter in relation to Peirce's concept of unlimited semiosis where the analysis of a sign can generate new signs ad infinitum. Gell's translation of agent/patient relations from Peirce's concept is also discussed.



Figure 9: *Mustang Looking Glass Diptych* 120 x 180cm, 2007



The Art Nexus in operation:

Gell's theory offers a model for examining the social relations that occur within the vicinity of the work of art by theorising the ways in which the four elements of **Index** (Artefact / art object), **Artist** (maker), **Recipient** (audience) and **Prototype** (model / the thing referenced or represented) relate to one another as **Agent** (active) and **Patient** (passive) and how **Agency** flows from one position to another. Within this network the **Index** (Artefact / art object) occupies a pivotal role, through which relations between the three satellite positions of **Artist**, **Recipient** and **Prototype** can be 'Abducted' or guessed at.³⁰

A simple example of Gell's Art Nexus as applied to the peg knife (used to carve wooden pegs) by Frank Smith (figure 10) runs as follows: The peg knife occupies the position of Index (Artefact). The peg knife acts as a product and instrument of the Artist's agency (the intention to display their artistic skill, make money etc.). Those elements, discernibly referenced within the Index by resemblance i.e. horse, bone, nails etc. are some of the Prototypes whose agency is evidenced via the Index (having in effect motivated their inclusion within it). The audience of the work is the Recipient. The Recipient is able to Abduct the agency of the Artist and the Prototypes via interaction with the Index. With this notion of Abduction Gell borrows from Peirce's use of the term, to mean a method of interpretation based on the forming of explanatory hypotheses, or as speculative; '*An Abduction is a method of forming a general prediction without any positive assurance that it will succeed either in the special case or usually, its justification being that it is the only possible hope of regulating our future conduct rationally*' (EP2:299).



Figure 10: *Peg Knife* by Frank Smith 2006

³⁰ Here Gell borrows terminology from the work of Peirce. Although some of Gell's concepts and use of terms can be traced back to Peirce's ideas, Gell states that his own method and application should be seen within the context of anthropological theory in that they are constructed by Gell in order to be socially practicable rather than philosophically rigorous (Gell, 1998:17). Peirce's own work and its considerable influence on Gell's ideas will be discussed in sections 2 and 3 of this chapter.

All elements within the Art Nexus can act as Agent or Patient. For example the Recipient may initially be in Patient position to the Artist in Agent position (i.e. through passive spectatorship). This relation switches when the Recipient exercises their own Agency via the Index (Artefact), for example, by forming an opinion of the peg knife, bargaining for a lower price, breaking it or using it to carve wooden pegs. The Recipient then becomes an Agent to the Artist's Patient, via the Index (Artefact). Agent/ Patient relations are therefore continually up for negotiation across the Art Nexus via the central position of the Index (Artefact).

The table below (figure 11) shows the variety of Agent / Patient relations that can operate between the four positions of Artist, Index (Artefact), Prototype and Recipient.

Agent Patient	Artist A	Index A	Prototype A	Recipient A
Artist P	Artist A Artist P	Index A Artist P	Prototype A Artist P	Recipient A Artist P
Index P	Artist A Index P	Index A Index P	Prototype A Index P	Recipient A Index P
Prototype P	Artist A Prototype P	Index A Prototype P	Proto. A Proto. P	Recipient A Prototype P
Recipient P	Artist A Recipient P	Index A Recipient P	Prototype A Recipient P	Recip. A Recip. P

Figure 11: Table of Agent/Patient relations

Below are further specific examples of Agent/Patient relations where the Artefactual Index operates in Agent position in relation to Artist, Recipient and Prototype in Patient position respectively. As stated earlier these positions are under continual negotiation. The Artefact as Agent is fixed in the following examples to give a very simple example of Agent/Patient relations between things and persons.

The double arrow tip symbol >> means 'acts upon' and in the examples below expresses the pivotal relationship between the Artefact Agent and the primary Recipient Patient.

The Agent always appears to the left of the Patient³¹.

A = Agent and P = Patient.

³¹ The single arrow tip > is used in more complex relationships, as discussed later in chapters three and four, in order to differentiate subordinate Agent/Patient relations from the pivotal relation which is expressed with a double arrow tip >>.

Artefact A >> Artist P: e.g. Truth to materials, or how something can be made.

In *Yellow Rose Looking Glass* (figure 12) the nature of construction requires that the painting and gilding be carried out in reverse order. This means that the yellow spray paint was the first mark made even though it appears to have been applied after the rose was completed. The *Looking Glass* works therefore exert their Agency over me as Artist by restricting my spontaneity in the making process. Every step of the work has to be planned. In this regard I am in Patient relation to the Artefact. The Artefact effectively informs the Artist's response to it; including how they make it.



Figure 12: *Yellow Rose looking Glass*, 36 x 35cm, 2006

Artefact A >> Recipient P: e.g. Passive spectatorship.

The viewer is intrigued by the method of making; the viewer is baffled by the Artefact. This may induce feelings of inadequacy, lack of understanding, fascination, envy or imagining. The imagery contained within the Artefact may also induce feelings associated such imagery (roses or graffiti in the case of figure 12). These feelings may be heightened by the imagery joining with the reflection of the viewer. The viewer observes themselves amidst the imagery. The Artefact informs the viewer's response.

Artefact A >> Prototype P: i.e. Subversion of the referent.

The type of cultural Artefact referenced by the *Sign Looking Glass* in figure 13 below (pub sign advertising, the antique mirror and interior décor) is subverted in this work. This can be seen as undermining the authority of these objects by feigning a vintage heritage and interrupting the convention of the homely antique with questionable statements disguised within alluring text. The Artefact imposes its interpretation upon the Prototype which leads to the Prototype being seen in a different light. The Artefact informs a re-evaluation of the Prototype.



Figure 13: *Sign looking Glass*, 21 x 87cm, 2005

The examples above show how Agent/Patient relations between the Artist, Recipient and Prototype are fluid and negotiable via the central position of the Artefact (Gell's Index). Gell's technical definitions of Artist, Recipient and Prototype are as follows:

Artist

Gell's anthropological theory of art focuses on encounters with physical material Artefacts. The maker of the Artefact is known as the Artist. The Artist is the person who can be recognised, via the Artefact, as having primary causal responsibility for the manufacture, characteristics and existence of the Artefact. For example a brushstroke will denote the presence of a maker, the skill of the brush mark will define the proficiency of the maker.

Taken further, the exact identity of the maker might even be determined if the brush stroke exhibits unique characteristics of a particular artist's technique. The Artefact therefore displays in its materiality characteristics which can specify the identity of the Agent who made or originated it. Artefacts are caused by their makers and the Artist is considered the primary originator of the Artefact. This direct association with the Artist can become obscured however when Artefacts such as idols or religious images are brought into play. When such potent symbolic imagery is used the primary agent can be experienced as that which is depicted i.e. Buddha, Jesus etc. rather than the Artist. Gell states that in such cases: *'the origins of art objects can be forgotten or concealed, blocking off the abduction leading from the existence of the material index to the agency of the artist'* (Gell, 1998:23).

Recipient

The Recipient is the person upon whom the Artefact exerts Agency. The Recipient can also exert Agency via the Artefact. The Recipient is audience and/or user of the Artefact. The Artist acts as audience and/or user of the Artefact during the process of making. The Artist therefore simultaneously occupies the position of Recipient in order to evaluate how their intended Agency may be experienced by any subsequent Recipient. The Artist is the first Recipient of the Artefact (see figure 7 on page 32).

Recipients can directly influence the manufacture of the Artefact, such as where a patron commissions a portrait. The commissioned portrait is an extreme example of the Recipient being abducted through the Artefact and shows how the Artefact can simultaneously reference its intended audience as well as its origin. The *Lion Catapult* in figure 14 opposite might reasonably be considered to be intended for use by a child but may find its way onto a wall in a private collection. An Artefact may have many audiences during its lifetime but each encounter will carry elements of its original or intended reception.

Prototype

The Prototype is that which is depicted or referenced through the Artefact. The prototype is therefore the model that the Artefact represents. In the case of figure 14, a lion and a catapult can be included in the list of Prototypes. Prototypes need not be physical material entities; for example a deity or spirit may be a Prototype and equally an emotion or a song may be a prototype. Multiple Prototypes can be referenced via any Artefact. This being the case, associations between the Prototypes and their references within the Artefact remain important in order to trigger intuitive recognition in the mind of the Recipient. Gell states: *'I*

believe that iconic representation is based on the actual resemblance in form between depictions and the entities that they depict or are believed to depict' (Gell 1998:25). With this interpretation of the iconic Gell aligns himself with Peircian Semeiotic theory in contrast to Saussure's Semiology, whose symbolic convention emphasises the arbitrary nature of the sign.³² Gell's statement also clarifies his dismissal of a Saussurian concept of semiotic interpretation as well as his reluctance to account semiotically for the material qualities of the Artefact. These points emphasise the limitations of Gell's theory in its original form.



Figure 14: *Lion Catapult* by Simon Lee, 2006

The Absent Artefact

As established in my introduction to Gell's theory, Gell's Index (Artefact) has no intrinsic nature independent of its relation to Artist, Prototype and Recipient. Gell Therefore offers no independent definition of the art object (Gell, 1998:7). This helps to explain his disinterest in aesthetic and Saussurian semiotic methods of art analysis - the art object being born purely

³² See appendix 5 for a discussion of Saussure's semiology in comparison to Peirce's semeiotic theory.

of its function within the social-relational matrix. *'The 'anthropology of art' focuses on the social context of art production, circulation, and reception, rather than the evaluation of particular works of art, which, to my mind, is the function of the critic'* (Gell, 1998:3).

Gell's way of thinking about art fits within a traditionally sociological approach that disregards the influence of specific material qualities and their role in the social function of art objects: *'Too often, purely sociological theories of art neglect details of the form of objects. They consider them to be irrelevant or epiphenomenal to the way the art works – to its place in the market or its value as a symbol of power. These can be termed "black box" theories of art in which every object – in formal terms – may as well consist of an empty featureless black box'* (Morphy & Perkins, 2006:16). Gell's theory echoes this approach to the Artefact. Although the Art Nexus can show the route of Agency as distributed by the Artefact it does not tell us *what* kind Agency is transmitted and *how*. By underestimating the role of specific material qualities as they combine to generate meaning via the Artefact Gell discounted the full potential of the Artefact as a distributor of Agency; *'I doubt, for example, that a warrior on a battlefield is 'aesthetically' interested in the design of an opposing warrior's shield; yet it was so as to be seen by this warrior (and to frighten him) that the design was placed there'* (Gell, 1998:5).

Although the warriors above may not appear to be exercising aesthetic judgement on the shield's design, they will undergo an affectual sensory experience in response to the visual material qualities manifest in the shield's manufacture. It is via the engagement with the specific material qualities of the shield that the shield is able to distribute its particular social Agency and achieve the intended outcome of its maker. Here aesthetic judgement and aesthetic response become interdependent³³.

The outcome intended by the shield's maker may not be achieved right away. For example if the shield induced laughter, the maker might feel that it had failed to operate effectively as an instrument of the social Agency originally intended. The funny shield could reveal new opportunities for the circulation of different kinds of social Agency more appropriate to a ritualistic or domestic social setting. However, it is likely that the shield maker would have some idea – an informed guess, at what might frighten the viewer.

³³ *'Aesthetic judgements, Kant argues in the "Critique of Judgement", are at once subjective and universal. They thus figure as the joker in his pack of theoretical system, since it is hard to see on Kant's terms how the phrase "aesthetic judgement" can be other than oxymoronic- how something can be at once a judgement, which involves subsuming particulars to a law of the understanding, and yet no more than a feeling'* (Eagleton, 1990:93)

This conscious marshalling of material qualities will be familiar to most artists, some more reflectively than others. My own art practice includes the regular testing of works through exhibition and studio encounter. This allows me to determine the effect they induce and therefore what kind of meaning is conveyed through them. These experiments allow for the possibility of revelatory insights by highlighting unintended outcomes which can be observed, analysed, edited, discarded or employed to enhance the distribution of my artistic and social Agency via my Artefacts.

Meaning and the Artefact

Gell privileges the Artefact by placing it at the centre of the network of social relations and in so doing emphasises the social function of art rather than its cultural significance. This approach differs from other anthropological theories of art which, in line with Western art criticism, rely on linguistic models, symbolic function, or textual readings to access meaning. This way of thinking about how we experience art, art making and art criticism has developed from the publication of Saussure's 'Course in General Linguistics' with its assertion that meaning does not exist outside the systems of language (Saussure, 1916). Saussure's ideas opened the door for the introduction of the 'linguistic turn' of post-structuralism and resulted in the increase in the status of textual analysis and discourse within post-modern thought.

The introduction of post-structuralism has meant that any real focus on the material artefact as a site of knowledge has become diminished. This question is addressed more recently in what has become known as the 'iconic turn' (Boehm, 1994) or the 'pictorial turn' (Mitchell, 1994)³⁴. These ideas reemphasise the significance of embodiment and presentation and are a reaction to the disappearance of the Artefact during the post-modernist period. In rejecting the notion of visual language as bound up in the 'linguistic turn, Gell is aligned with the 'iconic turn': *'I am particularly anxious to avoid the slightest imputation that (visual) art is like language'* (Gell, 1998:14). He goes on to suggest that language is a unique institution that can be used to speak about or attribute meanings to Artefacts but the material object remains outside of language and does not constitute an alternative language. (Gell, 1998:6)

In moving away from theories of art that rely on interpretive and linguistic models Gell offers the user a way of understanding the Artefact as an axis of social interaction rather than

³⁴ *'Works of art are objects now regarded as more appropriately encountered than interpreted. This new breed of scholars attends to the ways in which images grab attention and shape reactions for they believe that the physical properties of images are as important as their social function.'* (Moxey, 2008:132).

a site of textual reading. Instead of considering the Artefact as a symbolic communication Gell emphasises agency, intention, causation, result and transformation, suggesting art as a system of action; “*a system of action, intended to change the world rather than encode symbolic propositions about it*” (Gell, 1998:8). It is this fundamentally realist approach (in contrast to the structuralist approach of Saussure) that I argue attracted Gell to Peirce’s semeiotic model of relations; allusions to which appear within his own theory³⁵. Key concepts of Peirce’s theory are discussed in the following section in order to demonstrate how Peirce’s model informed the development of Gell’s theory of the Art Nexus and how an increased employment of Peirce’s ideas can augment Gell’s theory in order to enhance our access to meaning via the Artefact.

Influence; Peirce and Semeiotic Theory

The American philosopher C.S. Peirce (1839-1914) was the founder of Pragmatism, his own version being called Pragmaticism. His contributions to logic, mathematics, philosophy and especially semiotics remain influential in visual theory.³⁶ This is due partly to the accommodation of the material world alongside the world of ideas within Peirce’s theories³⁷. It is Peirce’s fundamentally visual approach which appeals to theorists who seek a more complex approach to art than the linguistic restrictions of Saussure’s Semiology. The theorist Michael Leja refers to: ‘*The visuality of Peirce’s semiotics – by which I mean the character of the reflection on images and the uses made of them...C S Peirce’s writings have had an immense appeal for analysts of visual culture in recent decades. This is sometimes attributed to the special capacity of his semiotic theory to accommodate visual signs.*’ (Leja, 2000:97).

The notion of Peirce as visual thinker is backed up by Christopher Hookway; ‘*This metaphor, that an idea is a sort composite photograph, seems to have been very important to Peirce: he employed it on many occasions over a period of at least fifteen years; and there is no evidence that he was ever dissatisfied with it.*’ (Hookway, 2002:29).

Rosalind Krauss was an early exponent of Peirce within the field of contemporary art criticism. In her writings on photography Krauss explores how icon and index are interconnected in the experience and the interpretation of art works. When discussing the

³⁵ Other theorists that link Gell and Peirce: Alves, Arnaut, Davis, Keane, Layton, Lipset.

³⁶ Visual theorists’ using Peirce include: Deleuze, Bolt, Keane, Krauss, Morris, Ryan.

³⁷ ‘*Like Saussure, Peirce agreed on the centrality of the sign. However whilst Saussure’s roots in linguistics led him to focus on the relationship between the signifier and the signified, Peirce is interested in the relationship between signification and the material world*’ (Bolt, 2004:174).

way that photographic film records the presence and absence of light Krauss writes; *'The photograph is thus a type of icon, or visual likeness, which bears an indexical relationship to its object. Its separation from true icons is felt through the absoluteness of this physical genesis.'* (Krauss, 1977:203)

Krauss emphasises indexicality is used to explore traces of absence and presence in contemporary art. Her use of the index is based on an understanding of the existential contiguity between indexical sign and object as put forward by Peirce. She writes; *'By Index I mean that type of sign which arises as the physical manifestation of a cause, of which traces, imprints, and clues are example'* (Krauss, 1977:211). Bal & Bryson take this further by discussing contiguity within the image itself. For example in terms of how a directional gaze within an image (a man looking at a woman) can denote an indexical relationship between the look and what is being looked at. Here the index is used as a pointer. *'Pointers make us aware of the way our eyes move about the surface in different directions, some of which are suggested by indexical signs. When a figure points a finger in a certain direction, our look will follow the figure's directions'* (Bal & Bryson, 1991:190).

When a figure points outside of the image a notion of the index arises that is closer to a linguistic definition in terms of the pointer suggesting an empty sign or 'shifter'; a sign that points outside of itself. Continuing her exploration of the absent / present artist Krauss describes the performance *Airtime* (1773) by Vito Aconci in which the artist talks to his reflected self in a mirror and switches between 'I' and 'you' when addressing his own image. In acting as a shifter, Aconci illustrates not only the oscillation between Artist, Artefact, Prototype and Recipient in Gellian terms but also the variety of existential contiguity that icon and index permit. Krauss goes on to describe indexes as; *'... marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify. Into the category of the index, we would place physical traces (like footprints), medical symptoms, or the actual referent of the shifters. Cast shadows could also serve as the indexical signs of objects...'* (Krauss, 1977:198). As well as supporting Gell's definition of the Index as bearing a trace of encounter between the artist and the artefact; the artefact having; *'the capacity to index their 'origins' in an act of manufacture'* (Gell,1998:23), Krauss' version of the index highlights the expansive possibilities for interpretation within my own *Looking Glass Works*. Arnaut writes; *'The basic point about these shifters – think of a person in a painting pointing to something or someone outside the painting – is that any changes in this "outside" provokes shifts in meaning'* (Arnaut, 2001:206).

The adaptive possibilities of Peirce's icon, index and symbol for creative and interpretive use are noted by Deleuze and Guattari; '*Peirce is the true inventor of semiotics. That is why we can borrow his terms, even while changing their connotations. First, indexes, icons and symbols seem to us to be distinguished by territorially-deterritorialization relations, not signifier-signified relations. Second, the diagram as a result seems to have a distinct role, irreducible to either icon or symbol.*' (Deleuze and Guattari, 1988:531)

In Peirce's Semeiotic³⁸ theory everything is a Sign. A Sign is a triadic relation in which a Sign relates an Object to an Interpretant as a Sign (see figure 15). In my thesis the Artefact can be understood as a Sign or collection of Signs. A Sign can take any form such as a piece of wood, a planet or a mental state where for instance a frown might be a Sign of displeasure. The potential of this triadic relation is laid out by Peirce as follows: '*Genuine mediation is the character of a **Sign**. A **Sign** is anything which is related to a *Second thing*, its **Object**, in respect to a *Quality*, in such a way as to bring a *Third thing*, its **Interpretant**, into relation to the same **Object**, and that in such a way as to bring a *Fourth* into relation to that **Object** in the same form, *ad infinitum*'.* (CP2:92). As well as showing how the Sign connects the Interpretant to the Object this quote illustrates how Peirce's theory offers the prospect of endless paths of interpretive possibilities in which the interpretation of a sign generates a new sign, and so on. Peirce terms this process 'limitless semiosis'³⁹

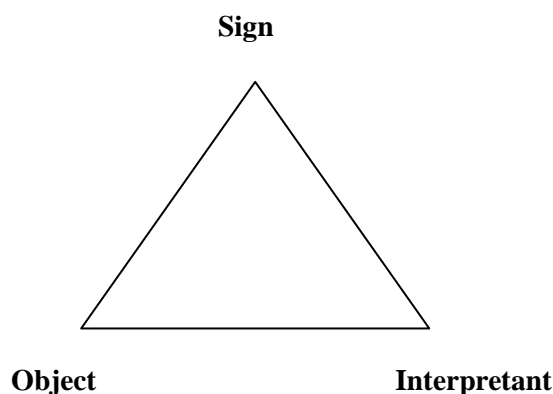


Figure 15: Peirce's Sign

Sign - relates one thing to another i.e. an Object to an Interpretant.

Object - that which generates a Sign

Interpretant - a new Sign generated by the original Sign (which could form the basis of interpretation)

³⁸ Peirce's preferred spelling. This also differentiates Peirce's Semeiotic from Saussure's Semiology.

³⁹ See appendix 6 for an overview of the evolution of Peirce's triadic system.

Signs and Artefacts

Within Peirce's Semeiotic theory signification is mediated via the Sign. Similarly within Gell's Art Nexus Agency is mediated via the Artefact. As maker of the Artefact the artist is able to embody meaning in the Artefact, this in turn enables the distribution of their Agency. The self conscious act of marshalling Signs in order to generate an intended meaning is acknowledged by Peirce: *'The reproduction of signs in intended ways is, of course, common enough, but is as mysterious as the reciprocal action of mind and matter'* (EP2:328). The nature of intentionality expressed here by Peirce reflects the creative process by acknowledging the complex interplay of decision making informed by hunches and guesses that steer the work of art in response to the accidental meanings that arise through making. Gell makes little allowance for the accidental within his own theory but the pervasive concept of mobilised intention in the form of Agency within Gell's theory is clearly influenced by Peirce's relational theory of meaning.

The relation of Sign, Object and Interpretant can be visualised as three corners of a triangle (figure 15). In this relationship Objects determine Signs which in turn determine Interpretants, or meaning. The order in Peirce's triadic relation runs from Object to Sign to Interpretant. In my reading the Object determines the Sign which in turn determines the Interpretant, which can itself become a new Object that can then generate a new more complex Sign (a Sign is sometimes referred to as the Representamen by Peirce): *"A Sign, or Representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, it creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I shall call the Interpretant of the first sign. The sign stands for something else, its Object"* (CP2:228). In Peirce's system the three positions in the triadic relation can all be considered Signs in their own right and can also generate more signs in the complex process of 'limitless semiosis'.

From a Gellian perspective Peirce's relational theory of meaning and Signs describes a flow of relations where the Sign acts as pivotal in the distribution of meaning. I suggest Gell built upon this notion to develop his own theory of the Art Nexus in which the Artefact is theorised as pivotal in the distribution Agency throughout the network of social relations. I see the Artefact as a mediating Agency between the surrounding elements of Prototype, Artist and Recipient in similar way to that which the Sign mediates meaning between Object and Interpretant. The mediation of Agency by the Artefact can also be understood as the distribution of Agency.

Shared terms

Further evidence of Peirce's influence on Gell's thinking can be seen in Gell's choice of some closely related terms with which to articulate his own theory; Abduction, Agent/Patient and Index being common to both. The degree to which Gell's definition of each term strays from Peirce's original varies. Peirce's definitions of these shared terms are considered in the following section along with observations on Gell's derivation.

Abduction

Peirce states; *'An Abduction is a method of forming a general prediction without any positive assurance that it will succeed either in the special case or usually, its justification being that it is the only possible hope of regulating our future conduct rationally, and that Induction from the past gives us strong encouragement to hope that it will be successful in the future'* (EP2:299). According to Peirce's three methods of enquiry abduction comes first, followed by deduction and induction; abduction suggests that something *may be* the case; deduction shows that something *must be* and induction shows that something *actually is* (EP2:216).

Gell's use of the term proposes a less intuitive emphasis than Peirce to describe the cognitive process through which significance is gleaned; *'For our purposes, a more perspicuous example of abductive inference from an index is the instance of smiling "meaning" friendliness. Very much part of the theory I am proposing is the idea that we approach art objects (and members of a larger class of indexes of agency) as if they had 'physiognomies' like people. When we see a picture of a smiling person, we attribute an attitude of friendliness to 'the person in the picture' and (if there is one) the sitter or "subject" of the picture. We respond to the picture in this way because the appearance of smiling triggers a (hedged) inference that (unless they are pretending) this person is friendly, just as a real person's smile would trigger the same inference'* (Gell, 1998:15).

Agent and Patient

Peirce links agent and patient through struggle; *'Imagine yourself making a strong muscular effort, say that of pressing with the whole of your might against a half-open door. Obviously there is a sense of resistance. There could not be effort without an equal resistance any more than there could be a resistance without an equal effort that it resists. Action and reaction are equal. If you find that the door is pushed open in spite of you, you will say that it was the person on the other side that acted and you that resisted, while if you succeed in pushing the door to, you will say that it was you who acted and the other person that resisted. In general, we call the one that succeeds by means of his effort the agent and the one that fails the*

patient. But as far as the element of Struggle is concerned, there is no difference between being an agent and being a patient. It is the result that decides;’ (EP2:150).

Peirce’s portrayal of the contingent nature of Agent Patient positions is fundamental to the concept of Agency as reflected in Gell’s notion of the oscillatory character of Agent Patient relations within the Art Nexus. Gell’s concept of the Patient as Agent in-waiting is strongly influenced by Peirce; *‘The concept of agency implies the overcoming of resistance, difficulty, inertia, etc. Art objects are characteristically ‘difficult’, they are difficult to make, difficult to ‘think’, difficult to transact. They fascinate, compel and entrap as well as delight the spectator. Their peculiarity, intransigence and oddness is a key factor in their efficacy as social instruments’ (Gell, 1998:23).*

Index

For Peirce; *‘An index stands for its object by virtue of a real connection with it, or because it forces the mind to attend to that object... A weathercock is an **indication**, or **index**, of the direction of the wind; because in the first place it really takes the self same direction as the wind, so that there is a real connection between them, and in the second place, we are so constituted that when we see a weathercock pointing in a certain direction it brings our attention to that direction... the Pole star is an **index**, or a pointing finger, to show us which way is north’ (EP2:14).*

Peirce’s index refers to causal characteristics that indicate a physical connection between things. In terms of the Artefact this can be understood, for example, as the way that an inked finger will leave a print on paper, here the fingerprint indexes the action of inking the finger and also the pressing of finger to paper. Here we see a physical mark that can lead us to an abduction of the cause of that mark⁴⁰. The Index is one of the Sign types within Peirce’s Semeiotic theory. See below for a discussion of Peirce’s Sign types.

Peirce’s Sign Types

Within Peirce’s semeiotic theory the Object, Sign and Interpretant are each divided into three further types. These are;

(Icon, Index, Symbol) = Object

(Qualisign, Sinsign, Legisign) = Sign

(Rheme, Dicent, Argument) = Interpretant

⁴⁰ For a comparison with Gell’s definition of the term Index see pages 26 and 51 of this chapter.

For the purposes of this thesis I focus primarily on the three most frequently used sign types; Icon, Index and Symbol⁴¹. Gell's embrace of the term Index contrasts his infrequent use of the terms Icon and Symbol. Icon is used by Gell in relation to his Prototype to discuss resemblance and likenesses. Symbol is used in passing but disregarded by Gell as being associated with Saussure's semiotic or linguistic methods of analysis⁴². *'In place of symbolic communication I place all emphasis on agency, intention, causation, result and transformation. This 'action'-centered approach to art is inherently more anthropological than the alternative semiotic approach because it is preoccupied with the practical mediatory role of art objects in the social process, rather than the interpretation of objects "as if" they were texts'* (Gell, 1998:6).

With the following definitions, bear in mind the triadic relation between Icon, Index and Symbol as shown in figure 16 below.

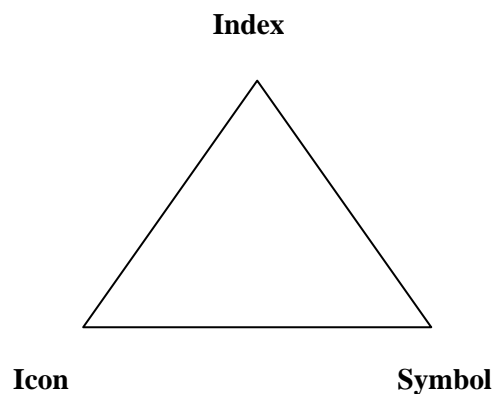


Figure 16: Peirce's Sign/Object relation

Peirce's Icon: *'An **icon** is a sign which stands for its object because as a thing perceived it excites an idea naturally allied to idea that object would excite. Most icons, if not all, are **likenesses** of their objects. A photograph is an icon, usually conveying a flood of information. A piece of mimicry may be an auditory icon... it may be questioned whether all icons are likenesses or not. For example, if a drunken man is exhibited in order to show by*

⁴¹ I focus on the Sign/Object relation of Peirce's doctrine of signs because it is primarily through our encounters with icons, indices and symbols that we attribute meaning to artefacts. The sign types divisions with Sign and Interpretant are discussed in chapter 3 in relation to my use of TAG, the Peircean analytic tool developed by Paul Ryan (Ryan, 2009) (see also appendices 9 and 10)

⁴² Arnaut argues that; *'Approaching works of art as icons or symbols would bring out the kind of qualities that Gell chooses not to deal with... approaching the art object as icon and symbol covers most of regular art historical practice and indeed what most "art anthropology" has submitted as its research programme (Morphy, 1994). It is precisely in reaction to this double programme of aesthetics and iconology as formulated by Morphy that Gell presents his "third way" based on the concepts of index and abduction. Put otherwise foregrounding the "index" can be seen within a general strategy of dislocating icon and symbol, aesthetics and iconology from the centre of anthropological theories of art'* (Arnaud, 2001:203).

*contrast, the excellence of temperance, this is certainly an **icon**, but whether it is a likeness or not may be doubted'* (EP2; 13).

Icons can be understood as likenesses in that we connect them to the idea of the thing that they represent through some intuition or recognition of resemblance or in the case of Peirce's latter example through direct contrast. Imitative sounds or gestures can also be considered iconic by resembling qualities and actions of the things that they bring to mind (EP2:7).

Peirce's Symbol: *'A Symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object'* (EP2:292). *'The symbol is connected with its object by virtue of the symbol-using mind, without which no connection would exist... A symbol, as we have seen, cannot denote any particular thing; it denotes a kind of thing. Not only that but it is itself a kind and not a single thing'* (EP2; 9).

Symbols are signs which can be interpreted by virtue of belonging to an agreed upon system, contract or convention that is known to the interpreter, such as language. If the interpreter is not familiar with the convention in operation the symbol cannot operate in the intended way for them and cannot therefore be abducted.

Below are some examples of interpretations of the Sign types; Icons, Indices, Symbols from the peg knife seen earlier and again in figure 17 below.



Figure 17: *Peg Knife* by Frank Smith 2006

Icon = the horse's head that forms the handle of the peg knife is an icon because through likeness it calls to the mind of the viewer the idea of a horse. The shape resembles that of a horse's head.

Index = the scratches on the knife blade are an index because they bring to the mind of the viewer the idea of a physical connection between hand, stone and metal blade during the sharpening of the knife blade.

Symbol = The horse shaped handle of the peg knife is a symbol because it suggests in the mind of the viewer the idea of cultural horse associations, or things that the horse might generally be considered to stand for, such as freedom, the countryside or masculinity.

The simple examples above suggest how elements of the peg knife might be interpreted using the sign types icon, index and symbol. This process can be applied to any attributes of the peg knife such as colour, shape, size, smell or sound in order to produce an analysis of the object in terms of the meanings as they are conveyed to the mind of the viewer via the Artefact or Signs.

The Sign types; icon, index and symbol are discussed more thoroughly in chapter 3 when Gellian and Peircean analyses of the same Artefact are compared and critiqued.

Evolution; Gell's ideas traced from Peirce

This section draws comparison between the ideas of Gell and Peirce to determine the influence of Peirce's ideas on Gell's theory of the Art Nexus. A comparison of their shared use of the term Index provides an example of how Gell adapted Peirce's ideas to his own ends whilst maintaining the spirit of Peirce's original definition. After re-establishing the links between the two bodies of theory I argue that it is possible, where necessary, to augment Gell's theory by the re-introduction of Peirce's grounding concepts in order to evolve Gell's theory for wider application.

Gell's Index as derived from Peirce

Within the Art Nexus, Gell's Index⁴³ (the Artefact) is an Index of Agency. The surrounding elements of Artist, Prototype and Recipient cause the Index to be materially manifest. Gell's Index articulates a notion of causality resulting from enacted intention. This intended causality resonates with some of Peirce's various definitions of the term Index. Peirce's Index can '*show something about things on account of their being physically connected to them. Such is a guidepost, which points down the road to be taken... or a vocative*

⁴³ Although Gell's uses the word Index to indicate a work of art or an object, this can also include a collection of objects such as an artist's oeuvre. This is also the case with Peirce.

exclamation, as “Hi there”, which acts upon the nerves of the person addressed and forces his attention’ (EP2:5).

Gell’s Index is also aligned with the Peircian use of the term as bearing a trace of encounter. For example a brass rubbing indexes the activity of the maker’s hand movement as it rubs a wax crayon across the paper’s surface. As well as indexing the maker’s gesture and the way that the wax behaves through impact, the rubbing is also an index of the brass relief beneath the paper. These combined elements cause the crayon to strike the raised areas and leave its mark. Gell’s Index (the brass rubbing) bears the mark of its many prototypes e.g. the brass floor panel itself, including that which is depicted in the brass relief; the deceased’s family who paid for the panel; the mourners and the original craftsman of the work. The rubbing also bears the mark of its current artist (the rubber), and its future audiences (gallery, family etc).

The example of the brass rubbing suggests that Gell’s Index is pivotal in bearing the trace of the various elements that form the network of social relations that surround it. Gell has adapted Peirce’s use of the term Index to describe the causal nature of the production and reception of the artwork. As an instrument of social agency it embodies and therefore indexes the Agency of the contiguous elements within the Art Nexus. By building on the links between the ideas of Peirce and Gell, further aspects of Peirce’s semeiotic can be introduced to Gell’s theory to extend our access to the meaning conveyed via the Artefact (Gell’s Index). Gell’s theory augmented by Peirce in this way makes Gell’s theory more widely usable. A discussion of these possibilities is developed in the following sections.

Gell’s Art Nexus developed from Peirce’s Semeiotic and Categories:

I characterise Gell’s relational elements of Index, Prototype and Recipient as aligned to the Sign, Object and Interpretant within Peirce’s relational theory of meaning. Both Gell’s Index and Peirce’s Sign sit in mediatory position between their surrounding elements. I see Gell’s introduction of the fourth element of Artist into his own relational theory as emphasising the importance of the human creative processes in the generation of meaning.

Gell’s position of Artist theorises the simultaneous generation and interpretation of meaning by the Artist. Peirce addresses the creative process in his discussions of the reproduction and marshalling of signs⁴⁴ but Gell privileges this process by delineating a specific relational position for the Artist. The position of Artist in Gell’s theory allows for the orchestration of

⁴⁴ *‘The reproduction of signs in intended ways is, of course, common enough, but is as mysterious as the reciprocal action of mind and matter’ (EP2:328).*

meaning in the creative process. This orchestrated meaning can be understood as social Agency⁴⁵ manifest in Artefact form.

Gell's Art Nexus has four elements⁴⁶; Artist, Index, Prototype and Recipient. As the primary interpreter of meaning, the Artist acts as the original Recipient of the Artefact. The Artist decides which amongst the materials, subjects and techniques available to them are best suited to convey the intended meaning as conceived in their mind to the mind of the as yet un-encountered future Recipients. The Artist is the first in what may be a long line of Recipients and can be considered to occupy the primary Recipient position as the primary interpreter of meaning. The position of the Artist as primary Recipient is also made clear by Peirce in the following quote; *'Another example of the use of likeness is the design an artist draws of a statue, pictorial composition, architectural elevation, or piece of decoration, by the contemplation of which he can ascertain whether what he proposes will be beautiful and satisfactory. The question asked is thus answered almost with certainty because it relates to how the artist will himself be affected'* (EP2:6).

Gell has effectively complicated Peirce by privileging the Artist's position within the network of social relations that surround the Artefact. As such I argue that by sharing the role of interpretation (in Peircean terms the position of Interpretant, the interpretation of meaning) between the Artist and the Recipient, Gell's position of Artist allows for a four part relation in which the role of the Artist as generator *and* interpreter of meaning is recognised (see figure 18).

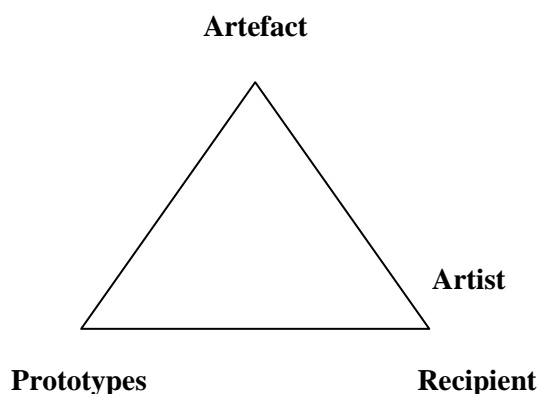


Figure 18: Gell's Artist as Primary Recipient

⁴⁵ Social Agency, or 'actions' which are initiated by persons as opposed to non-social Agency, or 'happenings' as discussed on page 6.

⁴⁶ In Peirce all relations can be reduced to triads. This means that any four relating elements can be reduced to three. Peirce's three categories are intended to offer a basic framework for the interpretation of all knowledge (De Waal, 2001:9). These three categories are named; firstness, secondness and thirdness. Peirce showed that these categories were universally applicable, irreducible and complete i.e. that any other concept can be reduced to these three. (See appendix 6)

Artefact = which distributes social agency between Artist, Prototype and Recipient

Prototype = which the Artefact signifies

Recipient = whom abducts meaning and therefore agency via the Artefact

Artist = whom both generates and abducts meaning and therefore agency via the Artefact

The Artefact (Gell's Index) operates as a locus of social Agency within the Art Nexus. The circulation of social Agency requires the presence of a social Agent or human originator. Peirce gives an example of social Agency in describing an example of a driver's shout to warn a pedestrian: *'so far it is simply intended to act upon the hearer's nervous system and to rouse him to get out of the way, it is an index, because it is meant to put him in real connection with the object, which is his situation relative to the approaching horse'* (EP2:14). In this example the driver acts as the primary interpreter of meaning by determining beforehand that his shout would be interpreted as a call for attention by the subsequent interpreter, the pedestrian. The same example prompts the suggestions that the driver's shout could occupy the position of Artefact within Gell's theory, showing how Artefacts beyond Gell's restrictions of physical materiality might be analysed using the Art Nexus.

Application

Gell proposes that; *'the anthropology of art' focuses on the social context of art production, circulation, and reception, rather than the evaluation of particular works of art,* (Gell 1998:3).

By focusing solely on the Artefact as a channel of Agency, Gell fails to account adequately for the physical qualities of the Artefact. This is surprising considering that he has taken great care to privilege the physical material Artefact in his theory. In divorcing the actuality of the Artefact from the actions or social processes that the Artefact induces Gell loses the opportunity to account more fully for the Artefact as a locus of Agency. In order to gain a greater understanding of how Artefacts convey particular kinds of intention within the network of social relations a closer appraisal of the Artefact's actual material qualities is required. The absence of a set of tools to analyse the Artefact itself within Gell's theory is problematic. I therefore argue for an augmentation of Gell's theory through the introduction of elements of Peirce's Semeiotic in order to make Gell's theory more widely applicable.

After the brief discussion of the development of both Gell and Peirce's theories I now suggest how aspects of the two might be combined to best serve the purposes of this research and in so doing generate a more extensive theory of the signification of art. In order to make the Art Nexus more widely applicable some classificatory terms are required that can enable us to determine how meaning is mediated via the specific material qualities of the Artefact.

Although Gell's theory is useful for plotting the flow of Agency via the Artefact, Peirce's semeiotic, and in particular his classifications of Sign/Object relations of icon, index, and symbol, can allow us to un-pick the types of meaning conveyed via the Artefact. Combining Gell's Art Nexus with some aspects of Peirce's semeiotic theory will allow us to analyse the Artefact more fully. Gell's theory as extended through Peirce would allow a more detailed account of the Artefact and its circulation within the network of social relations.⁴⁷ The potential benefit of this new combination of established theories will be demonstrated in chapter 3 where Gypsy visuality is discussed within the context of curating. The implications of these ideas for the Artist in terms of making Artefacts will be discussed further in Chapter 4.

⁴⁷ Gell may indeed have refined and expanded his anthropological theory of art further had his life not been cut short just prior to the completion of his book *Art and Agency*, in which the theory of the Art Nexus was introduced. Written over a few months the theory gives a valuable tool with which to re-think the manufacture and circulation of Artefacts. The incorporation of some key elements from Peirce's ideas will not detract from Gell's innovative and usable theory but only increase its range of application. The intention of this thesis therefore is to support Gell's anthropological theory whilst at the same time critique and augment it.

Chapter 3: Rabbit Catapult

Catapult Analysis

During the previous chapter my research developed Alfred Gell's theory of agency by strengthening its links with the work of Charles Sanders Peirce in order to re-establish the importance of meaning in the interpretation of agency. The combined theories of Gell and Peirce are used in the following chapter to clarify some significant elements recurrent within Gypsy visuality. This is achieved through the analysis of a number of material artefacts made by members of, and/or circulated within, Gypsy communities.

An initial survey of Gypsy artists and makers was carried out in 2006 by me and fellow artist Paul Ryan⁴⁸. The survey resulted in the *Gypsy Visual Culture Fieldwork Survey UK 2006*⁴⁹, from which we co-curated the exhibition '*No Gorgios*'⁵⁰ in 2007. In the following section I begin by presenting a detailed description of an artefact from '*No Gorgios*'; a catapult made by Simon Lee (figure 19). The artefact is then analysed using both Gellian and Peircean methods respectively. The resulting findings are then considered in order to identify some recurrent elements within Gypsy visuality and their implications regarding Gypsy social relations.

In order to differentiate between expressive description and my analytic writing style, my expressive descriptive writing is defined by italics (without quotation marks) during the following chapters.

Description of Rabbit Catapult

The catapult handle resembles a rabbit. It is carved to represent the upper body of a rabbit with arms held behind its back. The face and ears of the rabbit are finely carved using shallow scooped incisions to form the features and ears of the rabbit into a charming animal portrait. This deftly achieved characterisation shows great skill even though the carving is relatively crude. The rest of the carving is less well attended to. The texture of the rabbit's fur is achieved by longer scooped incisions that follow the contours of the arms and the

⁴⁸ My Peircean analyses employ Paul Ryan's Triadic Analytic Guide (TAG), a Peircean analytic research tool developed in his Doctoral thesis; '*Peirce's Semeiotic and the Implications for Aesthetics in the Visual Arts: a study of the sketchbook and its positions in the hierarchies of making, collecting and exhibiting*', PhD Thesis, Wimbledon College of Art, University of the Arts London, (Ryan, 2009).

⁴⁹ See appendix 7

⁵⁰ See appendix 8

chest. As well as representing fur, the textured carving allows increased grip purchase for the hand when the catapult is used as weapon.



Figure 19: *Rabbit Catapult* by Simon Lee 2006

The upper half of the rabbit is painted a cream colour overall with fine pink brush markings to form the nose, mouth and inner ears. Black paint is used to suggest the animal's claws. Small glass or plastic eyes are placed into the hollows under the rabbit's brow to produce a convincingly alert and attentive expression.



Figure 20: *Rabbit Catapult* detail 1

The paintwork stops at the rabbit's waist level. From the waist down the catapult's materials remain unadorned except for a layer of glossy varnish used to cover the wooden body of the rabbit/catapult. The varnish is thicker on the painted surface so as to, I imagine, seal against the elements and protect against rough handling. This is where the catapult will probably receive most wear when in use. The varnish has welled in the carved troughs that form the rabbit's fur to produce darkened yellow areas of cream colour. This gives a convincing suggestion of shading. The heightened contrast between light and shade increases the texture of the rabbit's furry body.



Figure 21: *Rabbit Catapult* detail 2

The textured markings peter out towards the midriff of the rabbit where the legs fork and morph into the smooth wooden tines of the catapult. The unpainted legs/tines are rendered smooth by sanding and the application of what appears to be a thinner layer of varnish than that applied to the upper body. This finer varnish layer enhances the appearance of the darkened lines of wood grain. The substantial wooden tines are tipped with brass metal bullet shells which form the feet of the rabbit and are simultaneously used to secure two

lively hoses of smooth pink rubber tubing. At their far ends the hoses hold a leather strap, like the seat of a child's swing, intended to hold and propel a small stone or other missile. Two brownish translucent gobs of accumulated varnish at the tips of the rabbit's ears suggest that it has been hung upside down to dry in a similar way that rabbits are hung in preparation for eating after being killed. The final preparation of the catapult appears to mirror that of its dead prey.



Figure 22: *Rabbit Catapult* detail 3

Gellian Method of Analysis

Gell's method shows how Agency is distributed via the pivotal position the Artefact throughout the network of social relations that surround it. The Artefact acts as the focal

carrier of Agency by mediating Agency between persons. The following Gellograms⁵¹ show some Agent/Patient relations that operate in the vicinity of the catapult.

The pivotal relationship between the catapult as Artefact Agent and me as Recipient Patient, is expressed with a double arrow tip >>, this differentiates it from subordinate Agent/Patient relations (e.g. between the rabbit and Lee) which will be expressed with a single arrow tip >. The Agent always appears to the left of the Patient.

A = Agent and P = Patient.

In the first Gellogram below, the catapult is shown in Agent position to me in Patient position. This reflects the situation in which I am drawn to the catapult:

Catapult-A >> Baker-P

In the more complex interpretation of these relations, shown below, the catapult is expressed as the focal carrier of Agency by mediating other types of Agency affecting me as the Patient. The catapult is Agent to me as Patient in as far as I am able to abduct the Agency of Lee through the catapult. The catapult is simultaneously a Patient in relation to Lee as Agent. The relationship between Lee as Artist and me as Recipient is conducted through the catapult and therefore can be seen as an indirect relationship which is mediated via the catapult. Such subsidiary A/P relationships are indicated using square brackets []:

[[Lee-A] > Catapult-A] >> Baker-P

By taking this convention further the Agency of the catapult can be shown to include within it the primary Agency of Lee as well as the secondary Agency of the rabbit that has acted as Agent upon Lee as Patient whilst Lee simultaneously acts as Agent upon the catapult, which in turn acts as Agent upon me as Patient. In more simple terms this formula is an expression of the situation in which I, as the passive spectator, am causally affected by the appearance of a rabbit whose likeness is apparent in the catapult as placed there by Lee:

[[[Rabbit-A] > Lee-A] > Catapult-A] >> Me-P

⁵¹ Gellograms: Gell developed a graphic convention to map the distribution of Agency via the Artefact. By using a simple Gellogram one can trace the Agent /Patient relations that surround the Artefact. The centrality of the Artefact within Gell's theory means that the primary relationship within the network will always include the Artefact, usually as Agent but sometimes as Patient. The Artefact is the site where the action of the primary agent (e.g. the Artist) and the receptiveness of the primary patient (e.g. the Recipient) meet and overlap.

This can also be seen in Art Nexus terms as:

[[[Prototype-A] > Artist-A] > Artefact-A] >> Recipient-P

If as Recipient I determine that Lee had acted as Agent upon the rabbit by adapting the rabbit's shape to fit his own design this would be expressed as follows:

[[[Lee-A] > Rabbit -A] > Catapult-A] >> Daniel Baker-P

Or

[[[Artist-A] > Prototype-A] > Artefact-A] >> Recipient-P

The formulae above show how Gell's model can be used to analyse a variety of Agent/Patient relations that surround the Artefact. The switch back and forth in Agent/Patient relations between Lee and the rabbit in the last formula indicates a shift in perspective by me as Recipient rather than an objectively different situation; the catapult after all remains the same. The abduction of Agent/Patient relations is therefore dependent upon the perspective of the interpreter and can be as simple or complex as the interpreter finds. A variety of Agent/Patient relations that surround the catapult are analysed in the following section. The distribution of social Agency via the catapult is then plotted as a complex tree-structure Gellogram and subsequently presented in narrative form.

Some Agent/Patient relations surrounding the Catapult

Catapult (Artefact) and Lee (Artist)

The catapult acts as Agent to the Artist in Patient position by determining how its materials can be manipulated or worked. For example the wood of the handle can most readily be sculpted by carving or whittling. The material of the catapult therefore determines how Lee will work it (Catapult-A > Lee-P). Lee is simultaneously Agent to the catapult in Patient position by shaping the wood to his own design (Lee-A > Catapult-P). This simultaneity occurs between all the material elements of the catapult and its maker. The rubber hose requires a certain way of working which Lee recognises and then engages with in order to impose his own design; similarly with the leather, bullet shells and paint. Each stage of the process of making requires an ongoing negotiation of what the materials dictate and what Lee wants to achieve.

Catapult (Artefact) and Rabbit (Prototype)

The catapult acts as Agent to the rabbit in Patient position by controlling how the image of the rabbit can be produced (Catapult-A> Rabbit-P). Conversely the rabbit informs the form of the catapult (Rabbit-A>Catapult-P). Other Prototypes that inform and are simultaneously informed by the catapult include; other catapults, the catapult making tradition, countryside pursuits, hunting pursuits, wooden toys, carved animals, animal characters and boy's pursuits. For example boy's pursuits are reflected in the material of the catapult in the form of its references to weaponry, its toy like qualities as well as its expression of masculine themes like hunting. The catapult then goes on to inform these activities by becoming part of the spectrum of boys' pursuits.

Catapult (Artefact) and Baker (Recipient)

The catapult acts as Agent to me as Patient by attracting me to it, by enchanting me or captivating my imagination (Catapult-A> Baker-P). I become Agent to the catapult as Patient by becoming its user, exhibitor or collector (Baker-A>Catapult-P). As purchaser, user or exhibitor of the catapult I become part of the market which influences the production of the catapult.

Lee (Artist) and Baker (Recipient)

Lee acts as Agent to me as Patient by using his skill and virtuosity to captivate my attention (Lee-A>Baker-P). I then act as Agent to Lee in Patient position because I become part of the market that Lee hopes to continue to interest (Baker-A>Lee-P). Therefore Lee is Agent to the market in Patient position by producing desirable work and simultaneously Patient to the market in Agent position by responding to the demand for his work.

Lee (Artist) and other influences (Prototypes and Recipients)

The virtuosity of the Lee's work as experienced via the catapult suggests the influence of other catapult makers. The ornamentation of the object and its deviation from a purely functional role suggests a continuation or development of an existing cultural tradition of catapult making. The object displays references to country life, handcraft skill and animal iconography, elements that can also be seen within a wider tradition of catapult making. Therefore Lee is Patient to the tradition of catapult making and the makers that he admires (Catapult Tradition-A>Lee-P). The catapult making tradition may also subsequently be influenced by the work of Lee (Lee-A>Catapult Tradition). Similarly the market that Lee has in mind for the catapult plays a part in its inception and its manufacture. The maker therefore responds to a demand within the market for animal catapults (Market-A>Lee-P)

whilst also creating a demand by making desirable animalistic catapults that have generated a growth in interest (Lee-A>Market-P).

The variety of Agent Patient relations surrounding the catapult reported above are a few of a larger number of possible combinations. The complexity of these relations is dependent upon the scale of enquiry. The more time spent the greater variety of Agent/Patient combinations would become available to the enquirer. The aim of any enquiry will also influence any findings. My aim in thesis is to establish the recurrent influential elements within Gypsy visuality. Therefore my aim in the following Tree-Structure Gellogram (Figure 23) is to abduct the significant elements that influence the distribution of social Agency via Lee's catapult.

Gell's tree-structure diagrams allow a more complex graphic representation of the distribution of Agency via the Artefact than the formulae of brackets and arrows as used above. They portray the relations that surround the Artefact in a similar way that a family tree can show the genealogical influences on a single person. The tree-structure diagram is a graphic representation of the involute hierarchical structure of Agent /Patient relations that permit abductions of Agency at multiple levels simultaneously⁵² (Gell, 1998:54). An acknowledgement of the value of graphic representation in the generation of knowledge is shared by Gell and Peirce. Peirce writes; '*A **diagram** is an **icon** or schematic image embodying the meaning of a general predicate; and from the observation of this **icon** we are supposed to construct a new general predicate*' (EP2:303). The diagram therefore acts as an icon⁵³ of thought and any part of the diagram, for example the radiating branches of the tree-structures, can generate new knowledge.

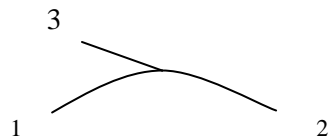
⁵²The influence of Peirce on Gell's own ideas is strengthened through their shared value of the graphic representation of thought in diagrammatic form and its potential to generate new knowledge as evidenced in Gell's Gellograms and Peirce's use of diagrams (EP2:303).

⁵³ '*Many diagrams resemble their objects not at all in looks; it is only in respect to the relations of their parts that their likeness consists*' (EP2:13).

Gellian Analysis of Catapult

The tree-structure diagram in figure 23 shows how Agency is distributed via the central position the Artefact (in this case the catapult). As with the simpler Gellogram formulae discussed above, the pivotal relationship between the catapult Artefact Agent and me as the Recipient Patient is expressed with a double arrow tip >> . This marks the point where I am drawn to the catapult and begin to engage with it. Through this initial relation I am able to abduct other relations that surround the catapult. These subordinate Agent/Patient relations are expressed with a single arrow tip >. The Agent always appears to the left of the Patient.

The graphic branch element below represents a relation whereby an Agent (1) acts upon a Patient (2) to generate a new Agent or Patient (3); new in that they have now been causally affected by the Agent (1) to their left.



Whether the relation results in a new Agent or Patient depends on which side of a new relation the new element will appear, as shown below.

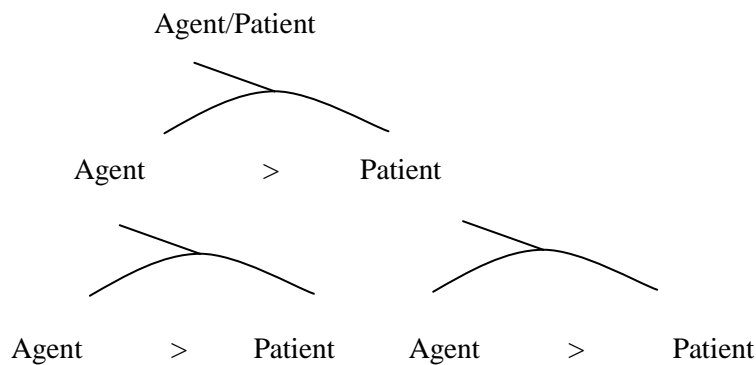
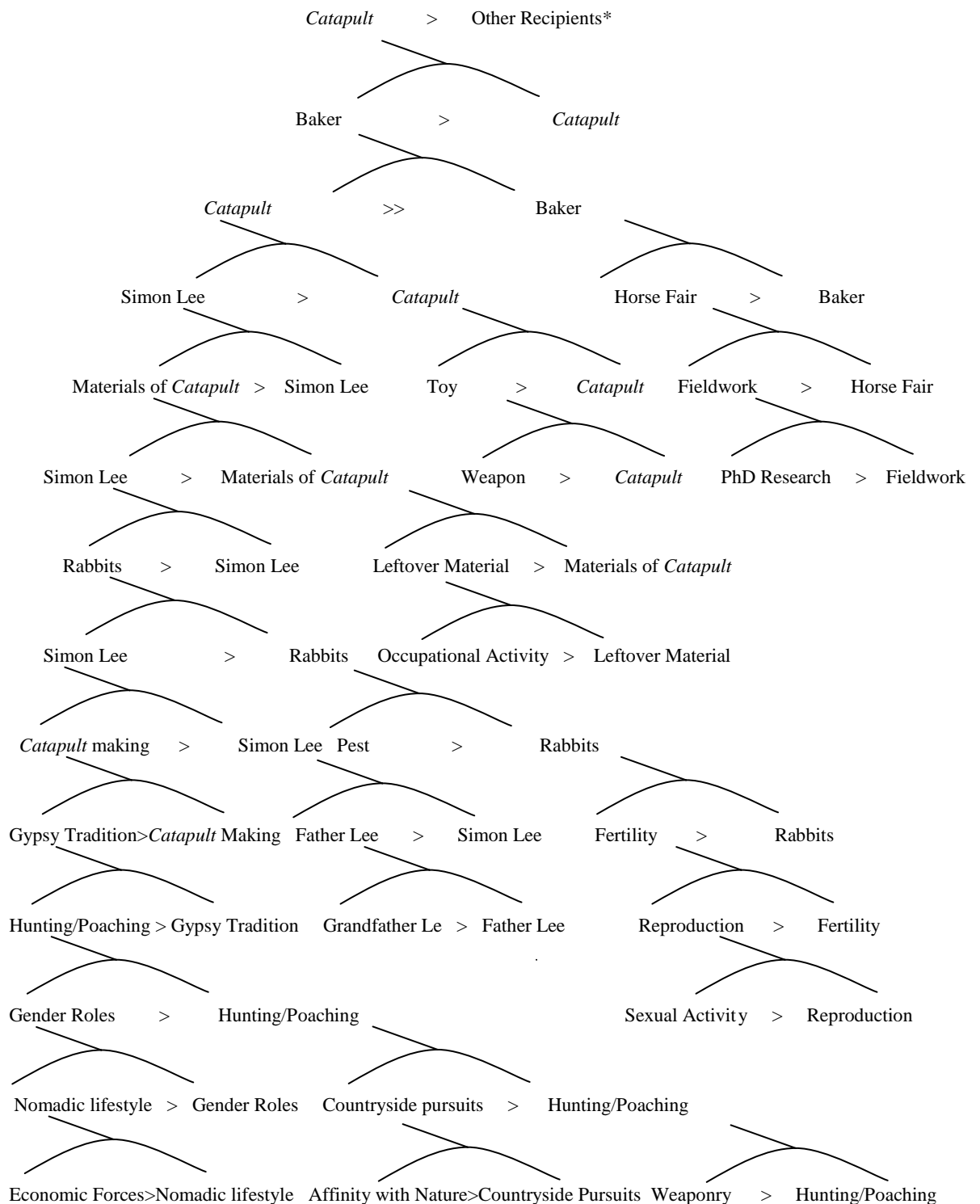


Figure 23: Tree-Structure Gellogram of *Catapult*

*Other Recipients include visitors to the *No Gorgios* exhibition such as Gypsies, artists, curators, critics; visitors to my own collection; viewers of any photographic or digital reproductions of the catapult; readers of any written accounts of the *Catapult* and any future users, owners or observers of the catapult.

Narrative Interpretation of Tree-Structure Gellogram

A narrative interpretation of the Tree-Structure Gellogram in figure 23 runs as follows: By examining the catapult I abducted that the catapult had been carved using tools which are suitable for shaping wood. The marks made in the wood by Lee with his tools show how he has shaped the wood to his own design. A significant element of the design is the rabbit shape of the handle. The combination of carving and paintwork on the rabbit handle shows particular virtuosity. The rabbit shape and its colouration has been carefully attended to in that it seems to be well observed and is pleasing to the eye, giving a convincing impression of a rabbit. Some parts of the catapult are less well finished.

There is no attempt to transform the other catapult materials (rubber tubing, leather, bullet shells and wire) in the same way that the wooden handle has been transformed into a rabbit shape. This may be because Lee is less skilled in working the other materials or that he feels that these more overtly functional parts of the catapult are less available for transformation. It is curious that the artistic skill and attention used to produce the rabbit makes way for a much more practical approach to making the rest of the catapult.

The observations above suggest to me that Lee has exercised Agency over the materials of the catapult but at the same time has been limited in what was able to achieve by the having to succumb to the limitations that the materials have imposed upon his design. Here the materials and their proposed function are exerting their own kind of Agency, hence the switch in position between the two elements in the tree- structure Gellogram above. Similarly, the rabbit, which forms the handle of the catapult, and for me its main source of fascination, has acted as model for the catapult thereby enacting its Agency over Lee who has then adapted its shape to suit his own design. Here again the elements switch position in the Gellogram to show a clear interdependence between the source and the interpretation, the raw material and its manipulation.

I have occasionally repeated the same elements in reversed positions in cases where a clear ‘chicken and egg’ interdependency occurs, otherwise I have recorded what I feel are the most relevant Agent/Patient positions. For example I can abduct that a history of catapult making has influenced Lee in his catapult making. Lee will also have some influence on catapult making, but this will occur later when the catapult is in circulation and can be included in ‘Other Recipients’ at the top right of the Gellogram. In a similar way I have

abducted that Lee will have been informed in his catapult making by Gypsy tradition and will also inform that tradition by adding to and reinterpreting the canon.

As we move further down the Gellogram and the Agent/Patient elements become broader, they tend to deal with wider social and cultural influence. Hunting and poaching, for example, can be thought of as a gender specific activity which results from a division of labour linked to a nomadic lifestyle which has itself been influenced by economic forces which result in economic migration. In this case the move further down the Gellogram is also a move further back into Gypsy history and their establishment of a tradition of economic nomadism.

Each Agent or Patient element of the Gellogram can branch off to produce a more complex relation. Hunting and poaching for example are not exclusive to Gypsy communities but can be included in countryside activities that arise from rural living or closeness to nature. Hunting and poaching then branch off into weaponry and extend their associations into the realm of conflict and protection.

Another branch is that from Lee to his father. Here the influence of Lee's Father on Lee's catapult may not be immediately signalled by the catapult itself, but as Lee's father was with him when I bought the rabbit catapult I was able to establish that the father himself also made catapults but of a different design using black horn. The father has influenced Lee's decision to enter the catapult making tradition and also Lee's specific style of catapult making. In this case Lee's style moves away from his father's and as such is establishing a contrast between his own colourful and playful work and the father's more serious monochrome designs. The catapult making influence between Lee and his father suggests to me that Lee's Grandfather may have played a part in influencing Lee's father's catapult making. This influence is indicated by the branch from Father Lee to Grandfather Lee.

Rabbits have their own branch of the Gellogram. Here the influence takes the form of qualities or activities that rabbits have become associated with. These associations can influence the way that rabbits are thought about and so can be seen as acting upon their image. These associations include nuisance, carriers of disease, being overrun, overpopulation and promiscuity. Hence the rabbit branches include pest, fertility, reproduction and sexual activity.

Moving back further up the Gellogram the materials of catapult have a separate branch. They appear to be materials that might have been left over from other jobs or other kinds of

economic or occupational activity. The eclectic mix of matter requisitioned or revived from previous use suggests a resourcefulness characterised by the recycled/handmade/homemade qualities of the catapult.

The next branch of the diagram shows the catapult's potential for amusement or harm. These contrasting elements are shown in the catapult's associations with both toys and weaponry and acknowledge that the catapult is subject to the associations of play and attack.

If we move to the right hand side of the double arrow tip >> we come to a branch which shows the circumstances that have influenced my purchase of Lee's catapult. The acquisition occurred during a trip to a Gypsy horse fair held twice yearly at Stow-on-the-Wold in the Cotswolds. This is where I, accompanied by Paul Ryan, met Lee and his father.

If we move above the double arrow tip we can see how I am able to exercise my Agency over the catapult by playing with it, using it as a weapon, exhibiting it or writing about it. By employing the catapult in similar or new ways, other Recipients are able to engage with it and thereby extend the network of social relations that surround it.

The above Gellian analysis shows how Agency is distributed via the catapult but not the meaning of that Agency and its resulting affect. In the following section a Peircean analysis of the catapult is carried out in order to enhance our understanding of the meanings conveyed through the network of social relations that surround it. The resulting Peircean analysis reveals some of the signification conveyed between persons via the catapult.

Peircean Analysis of Catapult

I encounter the catapult initially through a desire to see clearly the face of the rabbit that forms the handle. This makes me feel affection towards the object. It is soon clear that in order for the object to operate as a catapult it wants to be turned upside down and swivelled to face away from me. The rabbit is now upside down, gagged and bound by my hand. Its eyes peek from below my wrapped little finger in the direction of my potential prey.

Triadic Analytic Guide (TAG) developed by Paul Ryan

Simon Lee's catapult is analysed below using Paul Ryan's Triadic Analytic Guide⁵⁴ (TAG); a Peircean analytic tool developed in his Doctoral thesis (Ryan, 2009). TAG stems from Ryan's observation that no simple method existed for analysing art works using Peirce's Semeiotic theory, this led to one of the main objectives of Ryan's research; *'to convey a reading of Peirce's Semeiotic theory that can be used in the visual arts'* (Ryan, 2009:12). Ryan does this by formulating; *'the first 'user friendly' guide to Semeiotically analyse any object, be it emotional, material or conceptual'* (Ryan, 2009:3). By proposing a focused method for the application of Peirce's Semeiotic theory, Ryan makes Peircean analysis readily accessible for wide use. During his research Ryan applied Peirce's Semeiotic theory to the study of sketchbooks in order to examine their positions in the hierarchies of making, collecting and exhibiting. A number of sketchbook works appeared in our co-curated exhibition *'No Gorgios'*. These included works by Benjamin Baker and Suzye Llwyd which were subsequently analysed by Ryan as case studies in his thesis (Ryan, 2009:95-104).

The Triadic Analytic Guide is a tool for conducting a Semeiotic analysis of any object. In order to do this TAG adopts Peirce's three divisions of the Sign (Object, Interpretant, Sign) for its underlying structure. These three divisions are further divided by Peirce⁵⁵ to give us the nine Sign types shown in the table below (figure 24). Peirce's technical terms for the nine Sign types are shown above the bracketed terms used by Ryan and their corresponding

⁵⁴ See appendix 9 for more information on Ryan's Triadic Analytic Guide.

⁵⁵ In Peirce's Sign process Objects determine Signs which in turn determine Interpretants. These three elements within the Sign process can be divided further into nine basic classifications, three for each of the three elements that make up the Sign as shown in the diagram below. Peirce claims an infinite semeiosis. By combining classifications of the sign Peirce was able to develop a typology for 59,049 kinds of sign which is where he stopped (EP2:501). Each subdivision can be seen as aligned with Peirce's three metaphysical categories of Firstness, Secondness and Thirdness. (See appendix 6 for a discussion of the development of Peirce's categories)

question numbers as they are used in TAG and in the following TAG analyses of the catapult.

	Firstness	Secondness	Thirdness
Sign	Qualisign (qualities 1)	Sinsign (token 4)	Legisign (type 6)
Object	Icon (resemblance 5)	Index (materials 2)	Symbol (convention 8)
Interpretant	Rheme (qualities stirred 7)	Dicent (physicality 9)	Argument (what can be said 3)

Figure 24: Table of Peircean Sign Types as used in TAG

Peircean analysis of Catapult using TAG

The TAG method requires that my immediate responses to the catapult (as viewer, user or enquirer) be recorded along with the various positions of enquiry that I can occupy. The catapult is experienced by me variously as; *a catapult; a weapon; a toy; a rabbit; wooden; rubbery; shiny; intricate; rough; handmade; functional; funny; dangerous; glossy; pink; yellow; black; brown; bullet shells; wire; leather*. The various positions of enquiry that I occupied were recorded as a; *Gypsy; artist; collector; middle-aged; male; able-bodied; white; catapult user; painter; Aikido practitioner; researcher; curator*. These lists could be longer but the aim is to respond to the object (in this case the catapult) as spontaneously as possible so as to indicate the unedited associations and relationships generated by the encounter.

The next stage of the analysis requires that I choose one element from each of the two lists to form a question. I chose **catapult** from the first list and **artist** from the second to form the question ‘what does a **catapult** mean from the perspective of an **artist**?’ By asking a series of questions whilst bearing in mind the weapon/artist relationship one is able to establish some meanings that can be attributed to the object under analysis. These questions shape the structure of the analysis as laid out below.

What does a **catapult** mean from the perspective of an **artist**?

1 What are the object’s qualities?

The object’s qualities are humour, jokiness, complexity, functionality, shininess, smoothness, tenderness, fleshiness, cheekiness, surprising, skilfulness, roughness, stickiness, sternness,

woodenness, dangerousness, fearfulness, painfulness, stretchiness, upsidedownness, potency, loveliness, homemadeness.

2 What are the object's materials?

Wood carved carefully in the top part that forms the handle into the shape of a rabbit, paint, a heavy coat of Varnish, plastic eyes, rubber tubing to form stretchy arms, wire to secure the tubing between the leather pouch and the feet of the rabbit, empty bullet shells made of metal to form the feet of the rabbit and the forked points of the catapult – these bullet shells are pierced to allow the pink rubber hose to be threaded through and turned back upon itself.

3 What things have already been said by other people about the object, and what would I like to add to that by saying something new?

The Concise Oxford Dictionary: **catapult** *n. & v.* **1. n.** (Hist.) Military machine worked by lever and ropes for discharging stones etc. **2.** Boys contrivance of forked stick and elastic for shooting small stones etc.; mechanical contrivance for launching glider, aircraft from deck of ship etc. **3. v. t.** launch with catapult; fling forcibly (lit. or fig.). **4. v. i.** move (as if) from catapult. [*f. F catapulle or f. L catapulta f. Gk katapultes (kata CATA-, *pel- cf. pallo hurl)*]

The object is a weapon, a toy and a pleasing object to encounter. It can be displayed, used to kill things, or played with by the user. It has appeal for children and adults because of what it can do and also what it represents. It has appeal to both sexes. It is skilfully made and offers the user a variety of possibilities of encounter and function. The object morphs from a rabbit to form the catapult tines. It is both these things simultaneously.

4 What is the object a token of, or what group of things does the object belong to?

The object is one token within the following groups; catapults, carved wooden animals, animal portraits, toys, weapons.

5 What does the object resemble, or what is depicted by it?

The object resembles a rabbit, a catapult, a toy, a stethoscope, a slingshot, the letter Y, a V sign, a homemade object.

6 What is the object a type of? What rules must it obey to be part of that type?

This is a type of toy because it can be played with. It is a type of weapon because it can be used to cause harm. It is a type of portrait because it looks like a characterful rabbit. It is a

*type of sculpture because it is three dimensional and intended to be displayed and admired.
It is a type of artwork because it is intended to be displayed and admired*

7 What qualities does the object stir in me particularly?

The qualities stirred in me by the object are affection, admiration, tenderness, playfulness, mistrustfulness, harmfulness, fearfulness, wariness, respectfulness, jealousy.

8 What, (if any), culturally agreed symbols does the object make use of? (e.g. words, numbers, symbols)

*The rabbit suggests or is a symbol of fecundity, fluffiness, reproduction, sexual potency, plague and pestilence, being overrun, sustenance, freedom, the countryside, poaching.
The catapult suggests, Thuggishness, brutality, cruelty, harm, subversion, anarchy, resistance, overcoming a larger adversary – David and Goliath, target practice, skill, hunting, poaching. The mode of manufacture suggests eclecticism, recycling, resourcefulness, attentiveness, thriftiness.*

9 How do I encounter the object physically?

I encounter the object initially through a desire to see clearly the face of the rabbit that forms the handle. This makes me feel affection towards the object. However, it is soon clear that in order for the object to operate as a catapult it needs to be turned upside down and swivelled to face away from me. This generates a conundrum that makes me question my understanding of the object. It is making me perform a mental and physical reappraisal of its potential almost as soon as I pick it up. This mechanism remains relatively inactive whilst the object rests on the table. The focus here is almost completely on the artistry of portrayal and construction but once the object is held in my hand it shows me what to do. So, after looking into the face of the rabbit and admiring its form and features it then requires that I place it into the enclosed fist of my right hand where it fits snugly and comfortably. The rabbit is now upside down, gagged and bound by my hand. Its eyes peek from below my wrapped little finger in the direction of my potential prey - possibly its brother or sister.

The catapult embodies both the prey and its apparatus of execution. The expressive wit of Lee's carving lays precisely in the play of violent power relations enacted in the cause and effect of the catapult. These power relations are amplified by the catapult in action where the dignified rabbit is assaulted by the hand; made captive and inverted to resemble its future hanging dead self. The sophistication and eloquence of the catapult lay in the

interplay of the object's complex references and actions as demonstrated materially by the maker.

The black leather band that will hold the stone missile is suspended between the lank pink rubber hoses that emerge from what were the wooden stump-like legs of the rabbit - now the firm tines of the catapult, and requires that I lift and pull towards me in order to feel the flex and tension of the rubber as it stretches between my outstretched arm and my drawn back hand. The object sets out an instinctive performance in the user. I flip from playful admirer to focused hunter and back again as directed by the object.

I subsequently applied TAG to the question 'what does a **catapult** mean from the perspective of a **Gypsy**?' This produced some different answers. These answers show how different meanings emerged when I adopted a different position of interpretation. This also shows how meanings that emerge from the analysis of an object are very partial in that they are only a few of many possible meanings, all of which can generate from the same object. The same nine questions above are applied to the **catapult/Gypsy** conjunction below.

What does a **catapult** mean from the perspective of a **Gypsy**?

1 What are the object's qualities?

The object's qualities are manliness, fruitfulness, resourcefulness, playfulness, skilfulness, decorativeness, cunningness, stealthiness, functional, ornamental, duality.

2 What are the object's materials?

The object's materials are wood, paint, varnish, toy eyes, rubber hose, metal wire, bullet shells

3 What things have already been said by other people about the object, and what would I like to add to that by saying something new?

The object can be bought and sold, used to kill animals, played with, used for show, to display skill in firing a missile, to display carving skill, to display painting skill, to display resourcefulness.

4 What is the object a token of, or what group of things does the object belong to?

The object is a token of hunting things, playthings, boy's things, animal-like things, countryside things.

5 What does the object resemble, or what is depicted by it?

The object resembles a rabbit, a catapult, and a slingshot.

6 What is the object a type of? What rules must it obey to be part of that type?

The object is a type of weapon because it is made to harm living things. It is a type of toy because it can be played with. It is a type of masculine thing because it displays references to manly pursuits. It is a type of animal portrait because it looks like a characterful rabbit. It is a type of amusement because it makes people laugh or smile.

7 What qualities does the object stir in me particularly?

The qualities stirred in me by the object are admiration, pleasure, envy, eagerness, desire, interest, curiosity, pride, jealousy.

8 What, (if any), culturally agreed symbols does the object make use of? (e.g. words, numbers, symbols)

The catapult suggests or is a symbol of male power, male potency, male tenderness, male skill, male protection, and male provision.

9 How do I encounter the object physically?

The object feels smooth, light, easy to handle, it fits easily into the pocket, feels lively, and feels playful.

The two analyses above of the same object by the same person differ because in each I attend to a different position of my own interpretation. This results in the generation of a different series of Interpretants. For example the Gypsy position of interpretation focuses more on the gender specificity of the catapult, its potential to provide sustenance either in its use as a weapon for killing animals or the objects commercial possibilities. Associations with artistic skill, display and humour are also stated but the emphasis remains upon the object's links to manly pursuits, activities, practicality and responsibilities.

Both positions of interpretation acknowledge the catapult's functionality but the artist's position of interpretation gives a more expressive account of the object in that there is a longer list of the catapult's qualities (Q 1) and a more detailed description of the catapult's material qualities (Q 2). In question 3 the artist provides a theoretical/historic background to the object whereas the Gypsy focuses on its practical provenance. Questions 4 and 6 show

how the Gypsy is drawn towards the object's associations with masculinity and performance in contrast to the artist's more expansive interpretation. With question 5 the artist gives more examples of resemblances suggesting a view beyond the specific cultural value that the Gypsy is attributing to the catapult. Question 7 shows the artist giving a more ambivalent reaction to the object whereas the Gypsy's response is overwhelmingly positive. Question 8 compounds the difference between the two sites of interpretation by showing the artist giving a broad and varied response to the question in contrast to the focused delivery of the Gypsy. This shows how the Gypsy's response is based less on spontaneity, discovery and enquiry and more on instinctive attention to cultural specificity. This division becomes clearer in question 9 where a marked contrast between the two accounts of the catapult can be found.

Question 9 deals with how the object is physically encountered. The Gypsy's response exhibits an appraisal of the catapult's fitness for purpose, expressing a list of its performance capability. This may be based in a familiarity with this kind of object and what one might expect to best enhance its ease of function. The artist reports a different kind of physical encounter, one which tries to meet the catapult as spontaneously as possible. The focused approach of the Gypsy contrasts the expansive encounter reported by the artist. The artist is more self-conscious in their appraisal of what the catapult requires of them in order to facilitate engagement. The artist finds himself almost at the mercy of the object in that it determines their behaviour. This gives the artist the opportunity to reflect upon why and how this occurs. The ways in which the catapult directs the response and behaviour of the artist are narrated as if all self determination is abandoned; as though the catapult has cast a spell over the user. The Gypsy on the other hand seems used to such liveliness in an object.

The two varied responses to the same object as reported above originate from the same person. Each show different interpretations of the object and each are equally valid. The catapult is all of these things and many others as yet unreported here. This text reports upon my interpretations of the objects under analysis and even though they may differ from another person's interpretation, each form part of the objects whole potential meaning.

Conundrum

The two analyses above deal with the catapult itself as a focus of enquiry. In order to take the enquiry further I chose the term 'conundrum' as a new object generated by question 9 of the **catapult/artist** analysis above. Conundrum became of interest to me because it emerged from my TAG analyses as a new element in relation to Gypsy visual phenomena. This is

useful because it takes my interpretation of Gypsy visuality into new and more focused territory. I have previously used terms such as shininess, function, ornament, entrapment, camouflage and decoy to think about Gypsy visuality but conundrum gives a more precise interpretation of these collective qualities and their implications for Gypsy social relations.

By combining the word ‘conundrum’ with one my original positions of enquiry, ‘researcher’, a new question is formed; ‘what does a **conundrum** mean from the perspective of a **researcher**?’ The Triadic Analytic Guide is used in the same way as my two previous analyses of the catapult.

1 What are the objects qualities?

The object’s qualities are quizzicalness, playfulness, gambling, thoughtfulness, deceptiveness, liveliness, effortful, though provoking, thorniness, tangledness, self referential, circularity, irresolvable, enigmatic, isolation, untouchable, intractable, boundness, live, seesawing, unknowable, mysterious, occult.

2 What are the object’s materials?

When spoken – An alliterative and rhythmic quality to the spoken word, a musical – fanfare feel, a drum roll, a stuttering effect from the repetition of n and u sounds which suggest a stumbling or the encountering of obstacles to progress.

When read – The first three letters produce ‘con’ another word for trick or that which a trickster might attempt to inflict. The last four letters make ‘drum’ of which the complete word may be played out upon in rhythmic beats – musical

When written – Mostly a close repetition of small up and down movements which seem to merge together through repetition – the action of writing most of the letters is so similar that I lose track of the form of the letters and have to check that I have not made too many or too few strokes, which would render the word indecipherable or obsolete

3 What things have already been said by other people about the object, and what would I like to add to that by saying something new?

Concise Oxford dictionary;

conu'ndrum *n.* riddle esp. with punning answer; hard question. [16th C.; origin unkn.]

(relate this to the origin of Gypsies i.e. first documented in UK in 16th Century – of obscure origin – shape shifting – riddlers etc...)

Chambers 20th Century Dictionary;

- a riddle turning on some odd or fanciful resemblance between things quite unlike: any puzzling question. (Also says etymology doubtful).

Century Dictionary;

Conundrum, n. [Orig. slang, prob. A made word of a pseudo-Latin form, like *panjandrum*, *hocus pocus*, etc. Skeat suggests that it may be a corruption of L. *conandum*, a thing to be attempted, neut. Ger. Of *conari*, attempt: see *conation*.] 1. A conceit; a device; a hoax.

I must have my crotchets, and my *conundrums!* *B. Johnson, Volpone*, v. 7.

2. A riddle in which some odd resemblance is proposed for discovery between things quite unlike, or some odd difference between similar things, the answer often involving a pun.

Thesaurus (word)

puzzle, mystery, challenge, poser, problem, riddle

The concept of the conundrum as put forward in the dictionary versions above is usually placed in the realm of ideas or the literary, especially where the pun or word play are implied. The way that the catapult operates presents a spatial manifestation of the conundrum in that it offers a physical experience of the riddle by encouraging the user to engage in a paradoxical performance that on one hand can illicit affection and admiration in the user (what could be seen as a passive engagement with the object) and on the other a compulsion to turn the object on its head and use it as a weapon; an extension of the intention of the user (an active engagement with and via the object).

4 What is the object a token of, or what group of things does the object belong to?

The object is a token within the groups called riddles, brain teasers, puzzles, paradoxes, problems, conceits, devices, hoaxes.

5 What does the object resemble, or what is depicted by it?

The object resembles a tumble, a rhythm, a drum roll, the word cannon, the word drum, a stutter, a fanfare.

6 What is the object a type of? What rules must it obey to be part of that type?

The object is a type of word because it can be written and spoken and understood. It is a type of sound because it can be heard. It is a type of rhythm because it is rhythmic. It is a type of puzzle because it is puzzling. It is a type of dilemma because denotes that which is problematic or confusing.

7 What qualities does the object stir in me particularly?

The qualities stirred in me by the object are confusion, expectation, fear of failure, excitement, annoyance, exclusion, challenge, thrill, insolvability.

8 What, (if any), culturally agreed symbols does the object make use of? (e.g. words, numbers, symbols)

The conundrum is a symbol and an icon of a dilemma with no easy solution. It points to tricky business, philosophical questions and questions without answers.

9 How do I encounter the object physically?

The object feels smooth jokey, unusual, unfamiliar – not part of my usual vocabulary, alien, serious, foreboding, and musical.

Report on findings of Gellian and Peircean Analyses using Gellogram and TAG⁵⁶

It has been established during my account of the Gellian analysis that the elements that make up the network of social relations surrounding the catapult have been abducted through my encounter with the catapult. This central point of engagement is expressed in the A/P relationship; Catapult >> Baker. In other words the tree-structure Gellogram is populated in direct response to my encounter with the catapult. The Peircean analyses using the TAG format are also constructed in direct response to my encounter with the same catapult. This suggests that there should be some crossover between each set of findings. In the following section I will compare elements from each data set to show how the two correspond or otherwise. As well as emphasising common findings which will contribute towards the establishment of some recurrent elements within the catapult and within Gypsy visuality, this comparison will show the strengths and/or limitations of each method.

Materials / Indexicality

My encounter with the catapult as recorded in the tree-structure Gellogram shows that I have abducted the influence of Lee's presence as a maker and his artistic skill by examining the carving, the painting and other methods of making as displayed in the catapult. I have also been able to abduct that the materials of the catapult have dictated to some degree the kind of tools and therefore the kind of manipulation that Lee has been able to achieve in making the catapult. This 'struggle' between Lee and the materials of the catapult is indicated within the catapult's materiality and I have recognised this struggle via my encounter with the catapult. I am therefore able to recognise the skill of the individual maker and their capacity for invention and resourcefulness. That said the actual material of the catapult is only of

⁵⁶ I invited Paul Ryan to make an independent TAG analysis of the catapult for comparison. This shows how a reading of the same object from a non-Gypsy perspective resonates with my own Gypsy perspective. See appendix 10 for the comparative TAG analysis of the catapult by Ryan.

interest in as much as it records the actions and influences upon it. The choice of material may be of more significance in this case in that they seem to be recycled and adapted to the requirements of the Artefact. This shows an instance of the Artefact acting as Agent upon the Artist as Patient.

The findings from question 2 of the three TAG catapult analyses as presented earlier (combined and re-presented together in footnotes below as a concise reminder of the data under discussion⁵⁷) relate to the materials of the catapult and are a report of the object's indexicality. The TAG data gives an expanded account of the materials that make up the Artefact and therefore a closer examination of individual elements and their various qualities. A close examination of the way that the Artefact is constructed leads to findings that echo the Gellian data. The final 'conundrum' analysis allows tangential references to emerge. These references may not appear to have direct links with the catapult but the experiences that they engender allow insights into my encounter with the catapult that are not accommodated within the Gellian analysis.

The significant differences of the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows a capacity for **recycling, adaptation** and **inventiveness**. This tells us about the behaviour and activities of the maker and the environment in which the Artefact is made. The Gellian analysis therefore shows how the Artefact acts to reflect and also influence the social relations that surround it.

⁵⁷ The findings from the TAG analyses are re-set out here under headings that relate to particular sets of data.

TAG Question 2 'what are the materials?'

Catapult/Artist; *Wood carved carefully in the top part that forms the handle in the shape of a rabbit, paint, a heavy coat of Varnish, plastic eyes, rubber tubing to form stretchy arms, wire to secure the hose at the point of the leather pouch and the feet of the rabbit, empty bullet shells made of metal to form the feet of the rabbit and the forked points of the catapult – these are pierced to allow the pink rubber hose to be threaded through and turned back upon itself.*

Catapult/Gypsy; *The object's materials are wood, paint, varnish, toy eyes, rubber hose, metal wire, bullet shells*

Conundrum/Researcher *When spoken, the object's materials are – An alliterative and rhythmic quality to the spoken word, a musical – fanfare feel, a drum roll, a stuttering effect from the repetition of n and u sounds which suggest a stumbling or the encountering of obstacles to progress*

When read, the object's materials are – The first three letters produce 'con' another word for trick or that which a trickster might attempt to inflict. The last four letters make 'drum' of which the complete word may be played out upon in rhythmic beats – musical

When written, the object's materials are – Mostly a close repetition of small up and down movements which seem to merge together through repetition – the action of writing most of the letters is so similar that I lose track of the form of the letters and have to check that I have not made too many or too few strokes, which would render the word indecipherable or obsolete.

The Peircean method echoes the Gellian analysis but tells us more precisely what the materials are, how they are worked and how they fit together. This also allows the viewer to determine the circumstances of manufacture but these findings relate more to marks of immediate physical impact upon the material of the object rather than what might have preceded or necessitated those marks. The main focus here is the list the physical ‘ingredients’ of the object which in themselves give insight into the circumstances of making. The eclectic mix of meanings that emerge from TAG echoes the Gellian analysis in suggesting **recycling, eclecticism** and **resourcefulness**.

Resemblance / Iconicity

The Gellogram records that I have recognised the resemblance of a rabbit in the catapult and therefore the influence of a rabbit upon Lee the maker. I have also recorded that I understand that Lee has adapted the form of the rabbit to meet his own requirements regarding his catapult design. This shows how each element influences the other and makes for a dynamic interpretation. I have also recognised that the catapult resembles a toy and a weapon. Again the recognition here brings us back to a focus on human activity or the potential for the object to influence behaviour.

The findings from question 5⁵⁸ of the TAG analyses tell us what the object resembles or depicts and can therefore be thought of as an enquiry into the object’s iconicity. As in the material/indexicality section above, although the TAG data gives an opportunity to record a broader selection of resemblances it does not account for the process of Lee’s creative decision making and the ways which this is influenced by external factors. However, again the conundrum data conveys concepts that are not accessed through the Gellian analysis.

The significant elements resulting from the two methods of analysis are:

The Gellian method shows us that the object resembles a *rabbit a toy* and a *weapon*. These resemblances suggest; **animal/wildlife, playfulness** and **danger**.

The Peircean method shows iconic representation of a *rabbit a toy a catapult and a slingshot*. These icons signify; **animal/wildlife, playfulness** and **danger**. The Peircean method goes on to show iconic representation of a *stethoscope the letter Y, a Victory sign, a*

⁵⁸ TAG Question 5 ‘*what does the object resemble, or what is depicted by it?*’

Catapult/Artist: *The object resembles a rabbit, a catapult, a toy, a stethoscope, a slingshot, the letter Y, a V sign, a homemade object.*

Catapult/Gypsy: *The object resembles a rabbit, a catapult, and a slingshot.*

Conundrum/Researcher: *The object resembles a tumble, a rhythm, a drum roll, a tumble, the word cannon, the word drum, a stutter, a fanfare.*

homemade object, a tumble, a drum roll, a cannon, a drum, a stutter and a fanfare; and signify **resourceful** and **musicality**. These significations show how associations and symbols are generated by the resemblances or the iconicity displayed by the object. A more specific enquiry into the associations and symbols displayed within the object is carried out in the following section.

Associations / Symbols

The tree-structure Gellogram shows a range of associations that I have abducted from the various elements within the network of social relations surrounding the catapult. The key associations are related to behaviour and social activity. These include the way the materials of the catapult have been sourced and adapted, suggesting *frugality and resourcefulness*. The rabbit's anthropomorphic associations suggest *nuisance, excessive sexual behaviour, and invasion*. The rabbit's wildlife reference shows potent links to *living off the land and being at one with nature*. The catapult's associations with *fighting, hunting and conflict* show overt references to masculine preoccupations; this combined with the activities of *play and amusement* show the presence of multiple possibilities within the same object and lead to associations with *ambiguity and simultaneity*. The Gellogram associations are based within the realms of human action and show the Artefact as influencing behaviour.

The catapult both reflects and informs the behaviour of its user. The user wants to fire stones and the catapult reflects and satisfies this demand. The materiality of the catapult may also attract a user who may not wish to fire stones but instead admire, handle or play with the catapult. Either way the catapult brings with it a set of relations that characterise its Agency; an Agency which then serves to characterise its user. On a wider scale the collective objects as analysed in this thesis can be understood as collectively influencing the behaviour of the communities that use and admire them.

The findings from question 8⁵⁹ of the TAG analyses tell us which culturally agreed symbols the object makes use of and can therefore be thought of as an enquiry into the symbols that the object brings to mind. In contrast to the Gellian analysis the TAG findings are more

⁵⁹ TAG Question 8 'what, (if any), culturally agreed symbols does it make use of?'

Catapult/Artist: *The rabbit suggests or is a symbol of fecundity, fluffiness, reproduction, sexual potency, plague and pestilence, being overrun, sustenance, freedom, the countryside, poaching. The catapult suggest, Thuggishness, brutality, cruelty, harm, subversion, anarchy, resistance, overcoming a larger adversary – David and Goliath, target practice, skill, hunting, poaching.*

The mode of manufacture suggests eclecticism, recycling, resourcefulness, attentiveness, thriftiness. Catapult/Gypsy: The catapult suggests or is a symbol of male power, male potency, male tenderness, male skill, male protection, and male provision.

Conundrum/Researcher: *The conundrum suggests or is a symbol of a conceptual or practical dilemma with no easy solution, tricky business, some philosophical questions, and questions without answers.*

abstract in nature, tending towards a more expansive interpretation of the catapult's associations. However, there remain strong similarities between the two sets of findings as shown here: *fecundity, fluffiness, reproduction, sexual potency, plague and pestilence, being overrun, sustenance, freedom, the countryside, poaching. Thuggishness, brutality, cruelty, harm, subversion, anarchy, resistance, overcoming a larger adversary – David and Goliath, target practice, skill, hunting, poaching, eclecticism, recycling, resourcefulness, attentiveness, thriftiness, male power, male potency, male tenderness, male skill, male protection, and male provision.*

The conundrum section points towards some fundamental issues that underpin Gypsy social relations. For example; *dilemma, tricky business, questions without answers.*

The significant elements resulting from the two methods of analysis are:

The Gellian method shows that the catapult can produce the following associations. Each set of findings is summed up in one overall category⁶⁰ in bold:

*Resourcefulness = **adaptation**; living off the land and being at one with nature = **freedom**; nuisance, and invasion = **intrusion**; sexual behaviour = **sex**; play and amusement = **fun**; fighting, hunting and conflict = **danger/threat**; masculinity = **masculinity**; ambiguity, contradiction, simultaneity = **ambiguity/ambivalence***

The Peircean method echoes the above in showing that the object symbolises the following:

*Eclecticism, recycling, resourcefulness, skill, attentiveness, thriftiness = **adaptation**; freedom, the countryside = **freedom**; plague and pestilence, being overrun = **intrusion**; fecundity, reproduction, sexual potency = **fecundity**; hunting, poaching, thuggishness, brutality, cruelty, target practice, harm = **danger/threat**; male power, male potency, male tenderness, male skill, male protection, and male provision, sustenance = **masculinity**; dilemma, tricky business, questions without answers = **uncertainty**. The Peircean method also reveals that the object is a symbol of; *anarchy, resistance, subversion, overcoming a larger adversary, David and Goliath = **resistance**; weapon, toy = **functionality** and fluffiness = **tactility***; all elements which were not revealed through the Gellian analysis.*

The above comparisons between the Gellogram and questions 2(index), 5 (icon) and 8 (symbol) from the Peircean analytic tool TAG show that there is some equivalency in the analysis of index, icon and symbol between the two methods. However, there seems to be

⁶⁰ The categories are chosen in order group like findings in order to concentrate the data from my analyses.

little correspondence between the Gellian analysis and the findings from the six remaining TAG questions. These remaining TAG questions are based upon the six sign types that remain from Peirce's nine sign types as previously shown in figure 24. Each corresponding Peircean technical term is shown next to the relevant TAG question in the list below.

The findings from TAG questions 1, 3, 4, 6, 7 and 9 can be found in each of the TAG analyses of the catapult earlier in this chapter. The most significant data to me from the three analyses relating to the catapult; Catapult / Artist; Catapult / Gypsy; Conundrum / Researcher are combined and summarised below:

Summary of the significant elements from TAG questions 1, 3, 4, 6, 7 and 9:

Qualisign Q1: Findings show the qualities that the catapult possesses. These have been arranged into groups and subsequently summed up into one quality for each group which is displayed in bold text.

The object possesses the qualities of: *humour, jokiness, cheekiness, playfulness* = **joyful**; *sternness, dangerousness, fearfulness, painfulness* = **threatening**; *homemadeness, resourcefulness, skilfulness, functionality, potency, manliness* = **functional**; *decorativeness, ornamental, loveliness, tenderness, fruitfulness, thoughtfulness* = **ornamental**; *roughness, woodenness, stickiness* = **roughness**; *shininess, smoothness, fleshiness* = **shininess**; *boundness, intractable, tangledness* = **stasis**; *liveliness, seesawing, stretchiness* = **contingency**; *cunningness, stealthiness, deceptiveness, upsidedownness, gambling, duality, surprising* = **trickery**; *irresolvable, though provoking, effortful, thorniness, quizicalness, complexity* = **illusiveness**; *enigmatic, isolation, untouchable, self referential, unknowable, mysterious, occultness* = **mystery**.

Ambivalence and **contingency** seem to be recurrent factors in the groups above and combine to present variations upon the qualities of **ambiguity** and **polyvalency**.

Argument Q3: Findings relate to what can be said about the object. The results have been edited to show the main thrust of the argument.

The object is a weapon and a toy; it has appeal to children and adults and to both sexes. It morphs from rabbit form to catapult tines. It is both these things simultaneously. The object can be bought and sold, played with and used to kill animals.

The above shows the object to be **contingent**, able to occupy multiple positions and perform multiple functions. These qualities suggest properties of **multi-valency** and **simultaneity**.

conu'ndrum n. riddle esp. with punning answer; hard question. [16th C.; origin unkn.]

- a riddle turning on some odd or fanciful resemblance between things quite unlike:

A conceit; a device; a hoax.

A riddle in which some odd resemblance is proposed for discovery between things quite unlike, or some odd difference between similar things.

The above dictionary definition gives me the word **tricky** so I can now appreciate that the object has the potential to operate as a **decoy** or **diversion**. It also suggests the potential for creative reconciliation between seemingly opposing things or the unification of diverse properties. This experience of **paradox** is also present in the account below which reports my experience of encounter with the catapult.

The way that the catapult operates presents a spatial manifestation of the conundrum in that it offers a physical experience of the riddle by encouraging the user to engage in a paradoxical performance that on one hand can illicit affection and admiration in the user (what could be seen as a passive engagement with the object) and on the other a compulsion to turn the object on its head and use it as a weapon; an extension of the intention of the user (an active engagement with and via the object).

Sinsign Q4: Findings indicate which group of things the object belongs to or what the object a token of.

The object is one token within the following groups: *carved wooden animals, animal-like things, countryside things = **wildlife** ; weapons, hunting things = **weapons**; toys, playthings, catapults, boy's things = **playthings**; Gypsy things = **Gypsy things**; riddles, brain teasers, puzzles, paradoxes, problems = **paradoxes**; conceits, devices, hoaxes = **trickery***

The data above draws together and strengthens some of the references from earlier questions.

Legisign Q6: Findings show what type of object it is and which rules it must obey to be part of that type.

*The object is a type of **toy** because it can be **played** with; a type of **weapon** because it can be used to cause **harm**; a type of **portrait** because it looks like a **characterful rabbit**; a type of **sculpture** because it is **three dimensional** and intended to be displayed and admired; a type of **artwork** because it is intended to be **displayed and admired**; It is a type of **masculine thing** because it displays references to **manly pursuits**. It is a type of **amusement** because it*

*makes people **laugh** or **smile**; a type of word because it can be written and spoken and understood. It is a type of **sound** because it can be heard. It is a type of **rhythm** because it is **rhythmic**. It is a type of **puzzle** because it is **puzzling**. It is a type of **dilemma** because denotes that which is **problematic** or **confusing**.*

The findings above continue to highlight **paradox** and **gender** but also bring in new references to art with **sculpture**, **three dimensional**, and **artwork** and **displayed**. **Laugh** and **smile** are also new and introduce the notion of the physical manifestation of an emotional response caused by object.

Rheme Q7: Findings shows the qualities that the object stirs in me.

The object stirs in me qualities of: *admiration, respectfulness, interest, pride* = **admiration**; *envy, jealousy, challenge* = **envy**; *tenderness, playfulness, pleasure, desire, excitement, thrill, curiosity, eagerness, expectation* = **allure**; *mistrustfulness, harmfulness, fearfulness, wariness, exclusion, annoyance, insolvability, confusion, fear of failure* = **wariness**.

Again the above findings show **ambiguity** and **contingency** as recurrent factors.

Dicent Q9: Findings indicate how I encounter the object physically:

This generates a conundrum that makes me question my understanding of the object. It is making me perform a mental and physical reappraisal of its potential almost as soon as I pick it up... The object sets out an instinctive performance in the user. I flip from playful admirer to focused hunter and back again as directed by the object.

As with the results of question 3 the above findings suggest the object to be **tricky** and **paradoxical** in nature with the ability to change meaning and function. This affinity between the literary definition of the word ‘conundrum’ and the physical experience of paradoxical encounter that the catapult itself engenders compounds the **contingent** qualities that run through the various interpretations of the catapult.

Summary of findings from the combined Gellian and Peircean analyses of Catapult:

In the section below I have summarised the findings from the combined Gellian and Peircean analyses of the catapult. The first sets of data result from my comparison of Gell’s method with Peirce’s index, icon and symbol as presented in TAG questions 2, 5 and 8. The subsequent data sets result from TAG questions 1, 3, 4, 6, 7 and 9. This latter data expands

the findings arrived in the Gell/Peirce combination by allowing access to data not uncovered by the Gellian method. The combined findings present an expanded list of elements, qualities and associations that the catapult exhibits, represents and engenders.

Materials/Indexicality

The materiality or indexicality of the catapult demonstrates **skill, resourcefulness, functionality** and **inventiveness**.

Resemblance / Iconicity

The catapult's iconic resemblances show preoccupations with **wildlife, play** and **danger**. The animal references can relate to **freedom** and can combine with play and danger to reference **excitement**

Associations / Symbols

The catapult's associated symbols can be summarised as follows; **freedom, resistance, masculinity, sex, fecundity, tactility fun danger/threat, intrusion adaptation, ambiguity, uncertainty**

Qualities Q1: The qualities that the catapult possesses are; **joyfulness, threat, functionality, ornamental, roughness, shininess, stasis, freedom, ambiguity, ambivalence, trickiness, illusiveness, mystery**

Argument Q 3: It can be argued that the catapult is; **Tricky, a decoy, diversionary, paradoxical** and demonstrates **polyvalency** and **simultaneity**

Tokens Q 4: The object is one token within the following groups; **wildlife references, weapons, playthings, paradoxes, trickery**.

Types and Rules Q 6: The types and rules that the object signifies reinforce qualities of **paradox** and **gender**, but also introduce new references to **art** and **emotion**.

Qualities Q7: The qualities that the catapult stirs in me are; **admiration** and **envy, allure** and **wariness** resulting in a sense of **ambiguity** and **contingency**.

Physical encounter Q9: My physical encounter with the catapult is; **tricky, paradoxical** and **ambiguous**.

By combining the above findings with the results from the analyses of three other artefacts from the *No Gorgios*⁶¹ exhibition I am able to make some general claims about Gypsy visuality. The summary below shows the recurrent elements across the analyses of the following four Gypsy Artefacts: *Catapult* by Simon Lee; *Flowers* by Paula Stanford, a photograph of *Bird Paintings* by Jim Hayward and *Woolwork* by Celia Baker. Each set of findings are grouped under headings that indicate the main thrust of their content.



Figure 25: *Flowers* by Paula Stanford 2006

⁶¹ See appendix 11 for data from the Gellian and Peircean analyses of these three Gypsy Artefacts.



Figure 26: Photograph of *Bird Paintings* by Jim Hayward 2006



Figure 27: *Woolwork* by Celia Baker 2006-9

Summary of combined Gellian and Peircean analyses of *Catapult*, *Flower*, photograph of *Bird Paintings* and *Woolwork*:

Flashy; shininess, flashiness, showiness, Silky, shiny, sparkly, showy, flashy, glittering, glistening, flashing, a jewel, reverberative, radiating, sharp, bright tones,

Allure; alluring, spectacle, eye catching, intriguing, captivating, radiance, stimulation, celebratory, playfulness, sensuality, fascination, amusement, excitement, curiosity, desire, enchantment, scintillation, admiration, envy

Enchantment/Entrapment; entangle, ensnare, trap, sinister, entrapment, confusion, cunning, traps, alluring, seduction, containment, complexity, net, boundness

Ornament; decoration, decorative, ornamental, beauty, exotic, baroque

Diversión; obscuration, concealment, hidden, obfuscate, mask, veil, barrier, obstacle, mystery, camouflage, marginality, decoy, deferral, diversion, diversionary, interruption, trickery, trick, contradiction, deceptive, trompe l'oeil, illusion, artifice, imitation, artificial, fanciful, invention, exaggeration, falsity, deceitful, fictional, pretence, puzzle, resistance, trickiness, illusiveness

Discordance; threat, danger, conflict, anarchy, jarring, incompatible, discordant, incompatible, conflicting, opposing, irritation, hardness, brashness, abrasive, juxtaposition, frictions, hazard, discordance, disturbance, guardedness, suspicion, mistrust, exclusion, strange, ugly, bad taste, gaudy, oddity, intrusion, roughness, wariness

Contingency; recycling, adaptation, invention, eclecticism, resourcefulness, versatility, multi-functionality, multi-sited, simultaneity, ambiguity, ambivalence contingency, hybrid, inventiveness, uncertainty, duality, dualistic, paradoxical, multi-valency

Functionality; functional, multi-functionality, resourcefulness, versatility, inventiveness

Performance; liveliness, energetic, complex, expansive, kinetic, playful, dynamic, induces performance, encourages action, transformative, inventive, activity, performative, exciting, joyfulness, musical, resonance, play, fun, tactility, toy, plaything, weapon

Community/Family; knitting, coming together, harmony, woven, cobweb, connective, mesh, community, comforting, network

Home; home, homemaking, comfort, family, protection, durability, homemadeness, blanket, wedding dress, soft furnishing, welcome

Traditional skills; traditions of making, skill, handmade, Gypsy tradition, Showman/fairground tradition, archaic, myth

Wildlife; flowers, birds, flora and fauna, wildlife

Countryside; freedom, countryside, affinity with nature, breeding

Gender; femininity, sewn, female, hand craft, femininity, masculinity, sex, fecundity

By considering the findings from the combined Gellian and Peircean analyses above I am able to make the following claims regarding some significant recurrent and therefore general qualities of Gypsy visuality.

Gypsy visuality

The sample of four artefacts analysed in this chapter were selected from works made by the fifty five artists and makers included in the Gypsy Visual Culture Fieldwork Survey, UK 2006⁶². These artefacts display through their materiality skills which have their root in traditional Gypsy artistic activities such as painting, carving and textile work. They also display a versatility which enables them to perform multiple tasks simultaneously. This is broadly evidenced in a combination of functionality and ornamentation. The artefacts' mode of manufacture shows eclectic resourcefulness and inventiveness. There is often a gendered bias displayed in the mode of manufacture and the intended audience/user.

The artefacts often show representations of flora and fauna. The paraphernalia of rural life and domesticity are also frequently represented and combine to draw strong associations with nature and freedom as well as family life and community.

The artefacts exhibit qualities associated with an exaggerated opulence. This is often conveyed through the use of overt ornamentation, suggesting associations with the baroque,

⁶² See appendix 7

as well as the use of materials which display shiny and flashing qualities. Another effect of the shiny flashy surface is to draw attention. Overt attraction is also achieved through the juxtaposition of texture, pattern and bright colour; eye catching effects which captivate the attention of the viewer. These showy effects with their captivating tendencies suggest an intention to enchant⁶³ the onlooker with qualities that lure and entrap. This sense of alluring arrest characterises much of the product of Gypsy visuality.

The artefacts frequently generate conundrums that distract, fascinate and divert the viewer/user. The viewer is given multiple roles to perform by the artefacts. This notion of induced action is made clear in the way that the catapult influences the behaviour of the user by generating a change of hand grip and mind set at the turn of the rabbit shaped handle. The contingency displayed in these physical and perceptual responses is evident in many of the artefacts under discussion where multiple functions require multiple responses and performances from the viewer/user. The ambiguous quality of these artefacts ultimately characterise the polyvalent nature of Gypsy visuality and its potential to influence behaviour, and in so doing articulates a set of relations that characterise Gypsy social Agency.

The implications of these findings in relation to my own art practice are discussed in the following chapter. Their implications in terms of Gypsy social relations, or how style might affect behaviour, are discussed in the conclusion of this thesis.

⁶³ This notion of enchantment is encouraged by associations with myth and mystery that surround the Gypsy.

Chapter 4: Gold Bird Looking Glass

The theories of Alfred Gell and Charles Sanders Peirce are used in this thesis to explicate the social relations embodied within Gypsy visuality. The previous chapter established an array of elements and qualities identified as implicitly recurrent within Gypsy visuality. The theories of Gell and Peirce are similarly applied in the following chapter to test the potential of Gell's theory for use by artists. This chapter begins with a description of one of my own looking glass paintings followed by a detailed description of its making. The same artefact is then analysed using the combined Gellian and Peircean methods from chapter 3. The findings of the combined analyses are then discussed in relation to my broader art practice and its dissemination.

Practice method

The explicit correlation between Gypsy visuality and my own artistic practice has become clearer as my research has developed. In the absence of a founding definition of Gypsy visuality, the paintings of my early research period were made in response to Gypsy artefacts and my observation of their effect on others. In the final stages of the research I can conceive clearly the ways in which those early hunches and guesses, or abductions, were eloquent interpretations and critiques of Gypsy visuality, albeit in the absence of a formal discourse surrounding the subject. My subsequent analyses back up those early feelings and support my argument for a discourse of Gypsy visuality. My findings also articulate the value of enquiry through artistic practice.

My practice methodology uses painting as an interpretative tool to distil the general qualities inherent within Gypsy visuality. These qualities are then critiqued, reformulated and amplified in order to allow new access to the meanings embodied within Gypsy visuality. My paintings juxtapose hybrid imagery and styles from high art and low art. Invocations of Pop Art and Abstract Expressionism are combined with iconography and qualities from Roma décor and craft (as identified in the previous chapter) to generate an interrogative experience of encounter.

Pop art's preoccupation with advertising, consumerism and imagery from popular culture continue to influence my use of graphic imagery and expressive text forms. The reprographic quality of many of my works, along with their resemblance to functional objects (e.g. mirrors and signs) points to a feel of mass production which leads the viewer to

question the authenticity of the artefact and its status as an art object. This quality is evident in Andy Warhol's *Brillo Boxes* (1964). *'Why was it a work of art when the objects which resemble it exactly, at least under perceptual criteria, are mere things, or, at best, mere artifacts? But even if artifacts, the parallels between them and what Warhol made were exact, Plato could not discriminate between them as he could between pictures of beds and beds. In fact, the Warhol boxes were pretty good pieces of carpentry'* (Danto, 1997:125).

The uncertainty of the art object suggested by Warhol's boxes exemplifies an interrogation of art object status that underlies my practice. This ambiguity is echoed in my use of the seemingly spontaneous gestural mark which draws equally upon Abstract Expressionism as it does upon the practice of graffiti (defacement rather than street art). The Abstract Expressionist Cy Twombly follows this line of uncertainty using amplified childlike marks and scribbled words in his monumental paintings. His sophisticated combinations of doodle and grand gesture lead me to experience simultaneous feelings of wonder and incredulity at the expressive power of his at once profound and insignificant scrawls.

By referencing established vocabularies of vernacular and high art my paintings combine graphic iconography, sign writing, gilding and ornamentation with expressionist mark-making to generate a complex syntax that highlights issues of function, legibility, articulacy and utterance. My eclectic approach to painting, often using discordant marriages of image and word, can be seen as a reflection and reinterpretation of the constituent elements of Gypsy visuality as identified in the previous chapter.

My painting method incorporates the Gypsy device of decorating small caravan living spaces with ornamented mirrors to achieve optic transformations of space and light. This simple method of orchestrated reflection, borne out of necessity of cramped living space, has the capacity to make small rooms appear bigger, make valued artefacts multiply and bring the outdoors inside (see figure 28). In order to achieve a more singular version of ornamented reflection I have also adapted a technique of painting used in folk and decorative art called reverse glass painting.

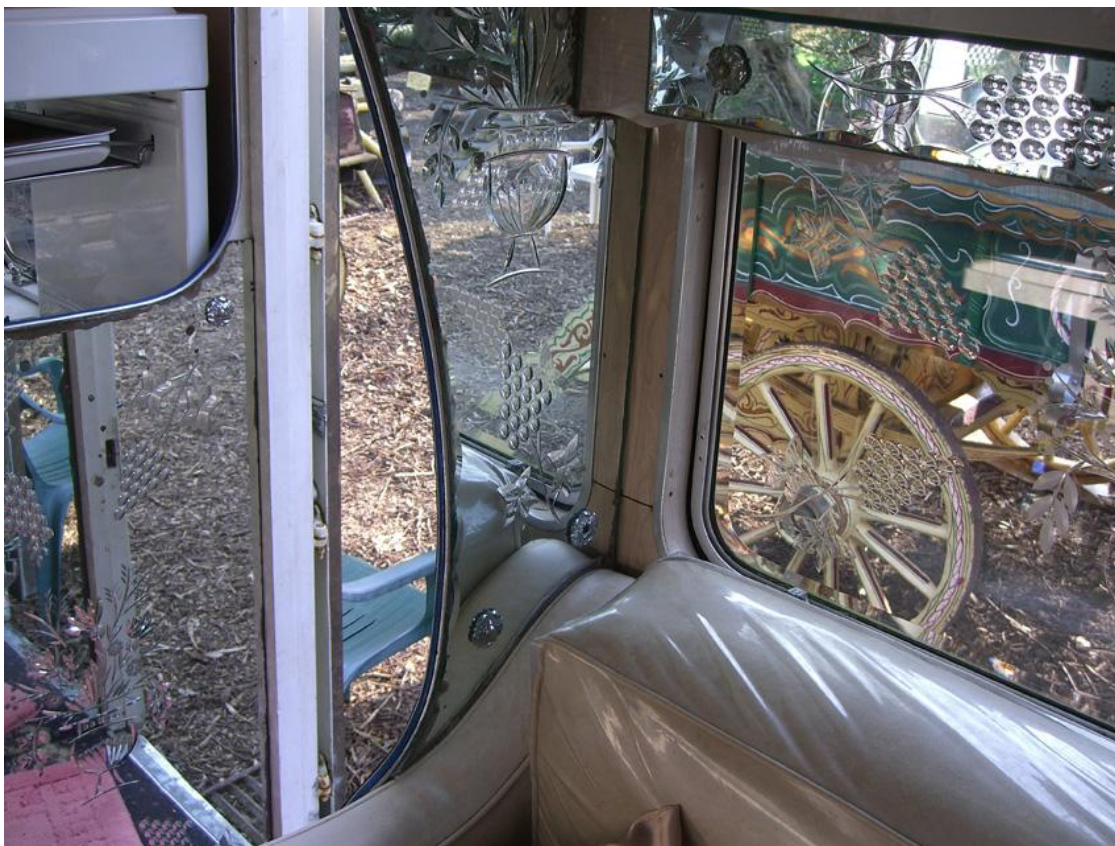


Figure 28: Interior of Caravan, Romany Life Centre, 2006

Reverse glass painting

Reverse glass painting (or ‘verre églomise’) is the process of painting and gilding onto the back of sheet glass, which is then reversed to reveal the completed design. This technique is associated with European folk art and more especially in Romania; *‘painting on glass has reached the highest degree of excellence in the whole of Romanian folk art. Carpets linen and woollen fabrics, patterned woven materials, ceramics, sculpture in wood, ornaments have all been created to useful purposes, both for the peasant costume and the embellishment of the home. In none of these various artistic genres does the ancestral line of the spiritual expression of beauty assert itself more powerfully than in paintings on glass, an art which tangibly expresses both the real and the imaginary world which for centuries have been the background of Romanian peasant life’* (Dancu & Dancu 1982:7)⁶⁴.

⁶⁴ A point of clarification should be made here: Although there are many Roma amongst Romania’s inhabitants, Romanian ethnicity or nationality is not to be confused with Roma or Gypsy ethnicity or identification. The two positions are not mutually exclusive; one can of course belong to both groups simultaneously but Romanians are not automatically to be considered Roma as has occurred in the reporting of recent racist attacks in Ireland and Italy.

Romanian glass painting is primarily used to make religious icons. This painting process achieves intense saturation of colour through the application of highly pigmented paint onto the reverse of glass panels. When seen through the clear obverse face, an impression is given of unified intensity made vivid through the continuous smooth shiny surface of the protective glazing. The resulting composition of embedded colour is often punctuated by areas of gold which are often used to depict halos and crosses.

In traditional reverse glass painting gilded areas are used to denote a space of material or spiritual presence. My own adapted technique subverts this traditional convention by using gilding to denote a space of absence. Where the traditional works present a painted surface punctuated by areas of gold, my works present silvered surfaces punctuated by areas of paint. This silvered gilding presents a seemingly neutral space which has a more direct relationship to the domestic mirror than to traditional reverse glass painting. Sign writers occasionally employ a similar technique to produce shop signs where words or images can be seen to float in a mirrored field as if suspended in mid air.

The studio work produced during my research period acts as an interpretation of Gypsy visuality. As such each painting is a material interpretation of the elements identified in chapter 3. Each painting not only interprets Gypsy visuality but also reconfigures its constituent elements in order to focus and manipulate the distribution of its agency. My method has enabled Gypsy visuality, of which my paintings act as product as well as a critique, to transcend cultural specificity to engender social interaction in areas that would previously have been closed to it. The paintings are constructed with the intention to engage multiple recipients in a variety of contexts. For example: Appleby Horse Fair⁶⁵ and the Venice Biennale⁶⁶. Each painting operates as a locus of enquiry during its construction, its interpretation and its dissemination.

Gypsy visuality, as tested curatorially with the exhibition *No Gorgios*, is considered in relation to the dissemination of my paintings which will be discussed in the exhibition projects *La Boîte* and *STORE* at the end of this chapter. The following section forms an introduction to and contextualisation of my studio practice in order to clarify the origins and implications of my methods.

⁶⁵ Annual Gypsy horse trading event, Cumbria, UK

⁶⁶ *Paradise Lost: The First Roma Pavilion*, 52nd Venice Biennale, 2007, Italy

Gold Bird Looking Glass

A detailed description of one of my looking glass paintings (figure 29) is carried out below. This is followed by a comprehensive description of the making of the same artefact. In order to differentiate between my expressive description and my analytic writing styles, my expressive writing is defined by italics (without quotation marks) during this chapter.

Description of Gold Bird Looking Glass from the Recipient's perspective:

The imagery consists of a golden bird seen balancing on a stalk of flowering golden grass. The bird appears in the lower middle section of the picture surface. The creature and the plant are obscured in parts by a whirl of pale blue spray paint which seems to have been applied while the work was in an upright position. This is suggested by the drips that have broken through the welled paint as it sat accumulated at the bottom sections of the circular marks. The effect of gravity on the sprayed paint is unmistakable.

A broad green pastel marker pen has been drawn across the bird and the grass stem in a series of diagonal and elliptical movements. These marks appear to be arbitrary but manage to impose upon the bird the palest of afflictions in the form of a slight discolouration to its golden plumage. The strength of the pastel green mark increases in intensity when trailed across the silvered background that the bird sits within. Stronger still is the red scrawl, clearly made by a felt tipped marker less than half the width of the earlier pastel green pen. The red line traces the oval motion of the hand as it seeks to cross out the bird and knock it from its grass perch. The red surrounds the bird, entangling in its strands. The blue sprays of colour are similarly caught. I watch from both sides (I can see myself watching) as the golden prey is caught by the coloured cords.

I am brought back to the surface of the work by the black blots of circular paint that mar the scene. These black and mottled medallions hang over the action reminding me that I am looking at a flat piece of glass, animated by its illuminations but mute and lifeless none the less. The blackness resembles the blighting of an old mirror sat too long in a damp outhouse. This memento of aging is echoed in the gilded background to the scene where the black rhythmic damage interrupts the softly slivered reflection, pointing to an unknowable history of use and wear.

The imaginative description above shows how I occupy the position of Recipient in relation to the Artefact.

The description below shows how I occupy the position of Artist in relation to the Artefact. As maker I occupy both positions of Artist and Recipient during the making process by acting upon, and simultaneously assessing the effect of my actions upon, the Artefact.

Making the Gold Bird Looking Glass from the Artist's perspective:

I begin with a central image or motif around which a work is built. References to the found object in my artefacts are echoed in my use of re-appropriated iconography from a variety of locations, for example; books, funfairs and advertising. These seemingly devalued or throw-away images are transformed into emblematic or monumental motifs within my paintings. These images fall into quite a narrow repertory; flowers and birds, and occasionally horses, dogs and fruit. I look for images whose qualities can invoke a sense of Gypsiness.

The repositioning of the devalued object is a recurrent theme in my practice and has its roots in the subject of this thesis: the re-evaluation Gypsy visuality and thereby the community that generates and consumes it. This notion of re-evaluation is extended to the devalued mark such as marks of defacement or graffiti. These markers of aggression and interruption are given equal status with more traditionally valued ornamental markings. These juxtapositions perform an active role in the narrative of the works. Contrary to appearance, the paintings begin with the seemingly arbitrary marks of despoilment made with spray paint and marker pen. In other words the paintings are made back to front. So although the damage appears to be enacted upon the ornamental motifs, the ornament is applied in reaction to the disfigurement. In reverse of what at first seems likely, expectation is confounded and conundrum is experienced.

The Gold Bird Looking Glass began with a clear sheet of glass. A portrait rather than landscape orientation is chosen for its compositional associations with the human body. A mindfulness of how the work will appear to others is present throughout the early action and gestural stages of the making process. I see the work for the subsequent viewers. I begin by dripping six drops of black enamel paint onto the glass. These vary in size. I take another piece of glass of the same size and press in down on top of the lower sheet squeezing the black paint into discs than vary from opaque to veined and filmy veils. The pressing of glass onto glass gives an uneasy feeling, ready to swivel and slip on the greasy paint to spoil the lovely dark circles. I'm careful to keep an even pressure on the glass to avoid any action which might crack either sheet. The black pigment spreads in satisfying sprawls. A faint suggestion of rocking is present as the substance is carefully kneaded under the pressure of my body through my hands against the horizontal glass sheets.

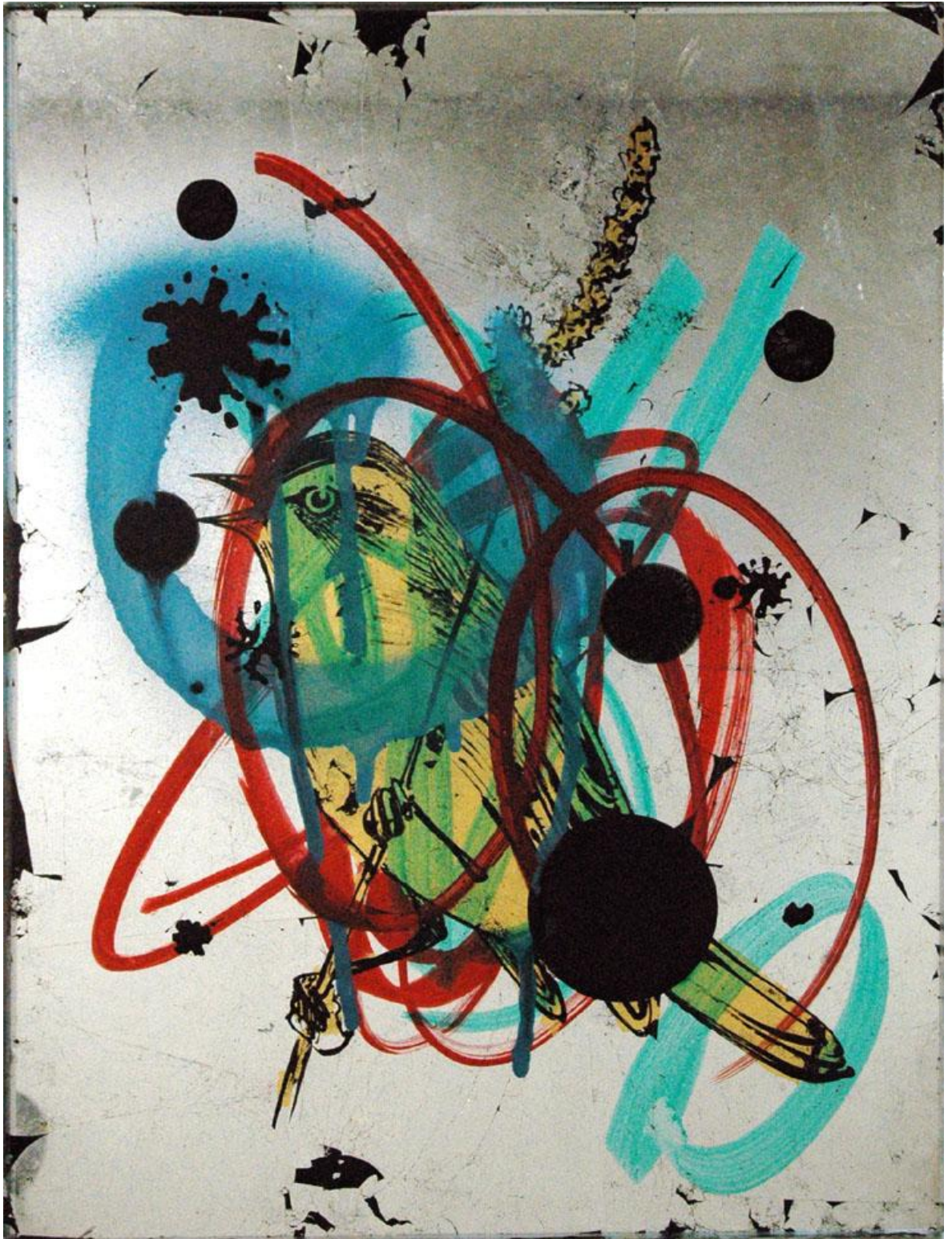


Figure 29: *Gold Bird Looking Glass*, 36cm x 25cm, 2008

When the discs are a size that feels right I start to prize the sheets apart. The suction caused by the paint between the glass sheets makes it difficult to move initially. The glass is 4mm thick. The edges are nicely ground so I know my fingers are safe as they find the gap between and gradually force entry to the slim opening. Gaining initial purchase takes some

effort but once the tips of my fingers have found a widening the sheets come apart quite suddenly with the faint sucking sound of the paint protesting its defeat. I now have two sheets of glass, the same size with virtually symmetrical marks on each, like an emaciated Rorschach pattern. Some of the blots are solid black. Some trace the removal of their twin by exhibiting febrile fernlike veining; the residue of a forced separation.

I choose one of the sheets to work on further. Occasionally I will use both to form the basis of a diptych, their symmetrical and at the same time random formulations offering some useful triggers to the paradoxical qualities that underpin my painted interpretations of Gypsy visuality. My next action is to take the red light proof marker and shake it till the paint/ink within feels like it's ready to flow. I try to empty my mind, to be as unthinking as I can. I want to free the red marks from conscious intention, hoping for a free and spontaneous result; a hybrid combination of aggression and yearning; a primeval motif. They end up looking poised and calligraphic, the marks of a trained artist trying not to be. Still they are what they are, me trying to be disconnected, and that seems to work. The tension between something that looks aggressive and thoughtless and something caressing and considerate is the plan. An ambiguity of mark that engenders ambivalence in the viewer is my intention.

Swirling red marks sit awkwardly poetic at the approximate centre of the glass. They cover the black blotches in parts and seem nakedly isolated on the clear sheet. I lean the glass against the wall. I take a can of pale blue spray paint, shake it and trying not to be too influenced by the marriage of red and black before I try my next intentionally inept attack. I make a circle with my hand as I press the nozzle of the can. The loop of weak blue fluid appears intact before it starts to drip down the glass. After it's dribbled a couple of inches I lay the glass down flat on the ground. I don't want the drips to leave the edge of glass. I want the finished work to look like it might drip further. This suggests the possibility of further action; a snapshot of something that has not quite run its course. If the drip leaves the edge of the glass its dynamism is impeded and the potential action of the work reduced. Instead I want to work to remain contingent so that the viewer can be included in its possibilities.

I shake a broad pale green pen and draw it jaggedly across the coloured commune of blue, red and black. The circular emphasis of the marks beneath makes me want to move diagonally across the sheet. It seems very pale, I wonder if it will show as anything at all in the end. The green zigzags are ok I think. The glass is getting pretty busy but I think the wateriness of some of the pigments will stop it becoming too dense

The bird on the grass stem has been reversed and printed to the right size. I place the printed image face up on the table and press the unpainted face of the glass down onto it. I decide the best position for the new image. There's a lot going on in the middle, but some of the paint is pale enough not to obscure too much of the bird. The eye needs to be kept clear; it doesn't matter so much about the rest. I want the bird to look as if it is suspended. After finding the right place I begin to work on the bird. With a small brush I trace fine lines onto the glass with thinned black enamel paint. I enjoy marking the lines of the bird, trying to make the image appear as graphic and machine made as possible, I don't have to work too hard to do this as the flattening effect of colour pressed against the glass makes even the most gestural of strokes seem printed. This sense of mass produced finery is a quality that I want to capture in the work. This look refers directly to the glass cabinets I grew up with at home. They housed the porcelain figures and decorated crockery behind sliding glass doors of gilded and printed flowers and birds. Glass shelves held the treasures suspended whilst the mirrored panels behind multiplied the lovely things making them visible from all sides.

After drying for a short time the bird is now ready to gild. I mix the size that will attach the gold leaf to the glass. I leave to cool then paint the mixture into the bird and grass shapes. I cut small oblongs of gold leaf using a gilder's knife and cushion. I pick up the small gold pieces with a gilder's tip, a thin fan of badger hair in a card mount, and lay the leaf carefully onto the wet bird. The gold is sucked down onto the glass and appears wrinkled and fragile. I continue to cover the required area then leave to dry till the next day. After drying the gilded area is taught and shiny. I use a soft brush to clear away any excess leaf and continue with the brush in circular motion until the gold is burnished to its full brightness. I am tempted to leave the work like this, unfinished and the wrong way round, always seduced by its loveliness, but I never do.

The work is nearing completion but I want to make some action behind the bird. I take the red marker pen and draw scrawls that could, at a push, link up to the earlier marks. I want the bird to seem entangled. The continuation of the red marks should achieve this. I think that is enough.

The whole glass sheet is now gilded with silver. I use the same technique as with the gold. This is loosely applied and misalignments encouraged so that a motif of brokenness is present throughout the ground. The whole work is left to dry till the next day and the excess leaf cleaned off. After inspecting the silvered ground for any gaps that might seem too distracting I will assess the composition and re-gild any inappropriate breaks. The whole

area is then burnished to give a good reflective quality. The burnishing increases the shininess of the leaf metal so although the silver surface will soon be covered with a protective layer of black enamel the attention to its lustre is not wasted when viewed from the obverse. Finally the reverse of the work is painted black, concealing all the work done. When the black covering is dry I turn the painting over to reveal the composition.

Gellian Analysis of the Gold Bird Looking Glass

The tree-structure below shows how Agency is distributed via the central position of the *Gold Bird Looking Glass* throughout the network of social relations that surround it. The Agent/Patient relations that operate in the vicinity of the Artefact are shown in a similar way to those in the previous chapter. The pivotal relationship between the Artefact Agent and me as the primary Recipient Patient is expressed with a double arrow tip >> in order to differentiate it from subordinate Agent/Patient relations which are expressed with a single arrow tip >. The Agent always appears to the left of the Patient.

The *Gold Bird Looking Glass* acts as the focal carrier of Agency by mediating Agency between persons and as in the tree-structure Gellograms from the previous chapter I occupy the position of primary Recipient. In contrast to those earlier analyses however I also occupy the position of Artist. The resulting Gellian analysis therefore gives an opportunity to report the way that the maker occupies the positions of Artist and Recipient simultaneously.

Figure 30: Tree-Structure Gellogram of *Gold Bird Looking Glass*

*Other Recipients include visitors to the subsequent exhibitions such as Gypsies, artists, curators, critics, visitors to my own collection, viewers of any photographic or digital reproductions of the object, readers of any written accounts of the object and any future users, owners or observers of the object.

Narrative interpretation of tree-structure Gellogram of *Gold Bird Looking Glass*

There follows a narrative interpretation of the Tree-Structure Gellogram (figure 30) of the *Gold Bird Looking Glass*. The pivotal relationship (>>) is between the *Gold Bird Looking Glass* as Artefact Agent and me as the primary Recipient Patient. Through this initial relation I am able to abduct other relations that surround the Artefact. The surrounding elements indicated within the tree-structure are those that I have abducted via the *Gold Bird Looking Glass*.

The central motif is a **golden bird**. The bird is **surrounded** by **brightly coloured graffiti** type marks which **obscure** parts of the **bird**. The materials reference several conventions of making; the **traditional crafts** of **gilding** and **fine brushwork**, the **marker pen** and **spray paint** of **subversive street art**, the graphic populist punctuation of **Pop Art** and the gestural romance of **Abstract Expressionism** from the **Western art canon**. The **composition** **subverts** each convention through **juxtaposition** suggesting an alignment with **contemporary art practices**. The duplication of these influences on either side of the double arrow tip >> (i.e. influences upon the looking glass and upon me) shows that they inform me as Artist during the making of the work and as a Recipient during my interpretation of it. Similarly both sides of the double arrow tip show the influence of **Gypsy visuality**. This mirroring of influence shows how the cyclical oscillation of artistic practice is dependent upon the simultaneous observation of one's own actions during each stage of the creative process.

The **gilding** shows that I am **skilled** in this **traditional** and somewhat **archaic** technique but also affected by the constraints of the materials. The **deft brushwork** forming the bird shows **skilful** and **sensitive handling**. The **marker pen** and **spray paint** give an appearance of **graffiti** or **attack**. These marks show a **spontaneous irreverence** and **subversion** whilst the bird presents an **ornamental** depiction of **beauty** and **nature**. The **shiny gold** of the bird and the **glinting silver** of the mirrored surface add **glamour** to object and make it **alluring**. I am drawn to the **reflectiveness** of the **mirrored** surface and am met with an **obscured** version of my own **reflection**. **Functionality** and **ornamentation** are combined in the **mirror** to offer a **dual** currency; a **simultaneity**. The mirror also brings to mind associations with the **mysteries** of **illusion** and **trickery**.

The object has been painted using a variety of techniques. **Trickery** is evident in the way that the artist has made it difficult to determine whether all the marks are intentional or even whether they are handmade or mechanically manufactured. This feel of **obfuscation** also

suggests **secrecy**. It is difficult to tell what has happened behind the glass and in what order. This makes me feel **disorientated**; slightly **confused** or **confounded**. I feel **mistrustful** of the object. The graffiti gives the **illusion** of running in front of and behind the bird and reinforces the notion of the object as a **mysterious**. The multiple influences upon the object show it to be connected to a variety of conventions and cultural locations. This suggests **hybridity** and **contingency**.

Peircean Analysis of Gold Bird Looking Glass

The broken silver presents a murky, stuttered reflection that seems at once both familiar and alien. I struggle to gain focus and surety of my inclusion in the composition as I emerge from behind the broken film of pictures. The sense of interruption is furthered by the painted obstacles that float at the threshold between here and there keeping me from the union that would make me whole but at the same time maintaining a welcome protection from the shadowy forms lurking beyond.

The Gold Bird Looking Glass is analysed using the Triadic Analytic Guide (TAG)⁶⁷ During the initial TAG evaluation the *Gold Bird Looking Glass* is experienced by me as a *mirror, messy, shiny, painting, lovely, glamour, showy, obscured, reflective, reflection, lively, colourful, playful, trapped, golden, silvered, untouchable, bright, a bird, swirly, complex, tangled, broken, quick, gestural, spontaneous, moving, intriguing, skilful, keen, sharp, tricky, clever, diverting, glass, likeness, similitude, symmetry and echo*. The various positions of interpretation that I occupy are *Gypsy, artist, collector, middle aged, male, able bodied, white, painter, Aikido practitioner, researcher, aesthete, curator, gilder, and bird admirer*.

The next stage of analysis required that I choose one element from each list to form a question. I chose **reflection** from the first list and **artist** from the second to form the question ‘what does **reflection** mean from the perspective of an **artist**?’ By asking a series of questions whilst bearing in mind the reflection/artist relationship I am able to establish some meanings that can be attributed to the object under analysis. These questions form the structure of the analysis below.

What does **Reflection** mean from the perspective of me as an **Artist**?

⁶⁷ My Peircean analyses employ Paul Ryan’s Triadic Analytic Guide (TAG), a Peircean analytic research tool developed in his Doctoral research (Ryan, 2009), (see appendix 9).

Question 1: The object's qualities are: doubling, reproductive, duplication, dualistic, likeness, similitude, symmetry, echoing = **mimetic**; reversal, diverting = **diversionary**; thoughtfulness, ponderable = **contemplative**; imaginary, illusory, trickiness, false, pretence = **illusive**; shininess, brightness, lightness = **shininess**; loveliness, glamorous, alluring = **glamour**; dreaminess, mesmerising, captivating = **captivation**; welcoming, comforting = **familiar**; disturbing, warning, surprising = **interruption**

Question 2: The object's material qualities are: mimicry, replicate, borrows, impersonates = **replication**; reverses, upside-down = **contrary**; shiny, smooth = **reflective**; eye-catching, traps = **captivating**; attracts, repels, reactive = **ambivalent**; projection, screen = **projective**; imagination, invention = **generative**

Question 3: What can be said or has already been said about the object?

Concise Oxford dictionary; **Reflection** *n.* **1. Reflecting** or being **reflected**. **2.** (piece of) censure (*on* or *upon*); **thing bringing discredit** (*up*)*on*. **3. Consideration** **4.** Mental faculty dealing with products of sensations and **perception**. **5. Idea arising in the mind**.

Oxford Dictionary & Thesaurus; **Reflection** noun **1** being **reflected**. **2** an image formed by **reflection**. **3 consequence**. **4 shame** or **blame**, **5 consideration**. Synonyms: **1 (mirror) image**, likeness. **2 indication** **3 slur**, aspersion, imputation, reproach, shame, criticism. **4 thought**, consideration, contemplation, deliberation, pondering, meditation, musing, rumination; formal cogitation. **5 opinion**, thought, view, belief, feeling, idea, impression, conclusion, assessment, comment, observation, remark

Question 4: The group of things the object belongs to: The object is a token within the group called **illusions**, **amusements**, **desirable** things, **unknowable** things, **ungraspable** things, **untouchable** things, **alluring** things, **attractive** things, **questioning** things, **puzzling** things, **diverting** things

Question 5: The object resembles, **water**, **sliver**, **me**, **space**, a **dream**, the **unreal**, the **imaginary**

Question 6 The object is a type of **illusion** because it is **illusory**; **trick** because it is an **illusion**; **screen** because it can be **projected** onto; **puzzle** because it is **difficult to understand**; **conundrum** because it is **two things at once**; **echo** because it mirrors and **redirects**

Question 7: The qualities stirred in me by the object are: **allure, fascination, imagination, attentiveness, thoughtfulness, reflection, excitement, pleasure, joy**

Question 8: The object is a symbol of: likeness, mimicry, mimesis, similitude, duplication, doubling, doppelganger = **mimicry**; unreality, illusion, dreams, diversion, echo = **diversion**; vanity, narcissism, self regard = **self consciousness**; thoughtfulness, the truth – holding a mirror to the world = **scrutiny**

Question 9: How do I encounter it physically? The object feels mysterious = **ambiguous**; dormant, potent = **potentiality**; playful, makes me perform for it = **performative**; makes me watch myself, think about myself, feel self conscious = **self conscious**; look at it, look into it = **attentive**; it allows me to look at others without them knowing = **covertness**; to see things without looking at them directly, to see things in reverse = **diversionary**

Report on findings using Gellian and Peircean analyses using Gellogram and TAG

The combined data sets from both the Gellian and the Peircean analyses using the tree-structure Gellogram and the TAG format are presented below. These are then compared with the findings on Gypsy visuality from the previous chapter to show which new findings emerge.

Materials / Indexicality

My encounter with the *Gold Bird Looking Glass* as recorded by the combined analyses shows that I have abducted the influence of the artist's **painting** and **gilding skill**. I have also been able to abduct that the materials of the *Gold Bird Looking Glass* have dictated the ways in which they can be manipulated by the artist. I am therefore able to recognise the **skill** of the individual maker and their capacity for **invention** and **resourcefulness**. The materials of the Artefact record the actions and influences made upon it. The choice of material is significant; in this case they are highly **colourful** and **reflective**. The **reflective** materials of the looking glass offer qualities of **replication**; **contrariness**; **captivation**; **ambivalence**; **projection** and **generation**.

The **materials** show the use of **traditional techniques** of **craft**, and **materials** and **techniques** form a variety of high and low **Western art** conventions. **Gilding, fine brushwork, marker pen** and **spray paint** reproduce marks from **street art, Pop art** and

Abstract Expressionism in a **subversive juxtaposition** that references the eclecticism of **contemporary art practice**.

Resemblance / Iconicity

The combined analyses show that I have recognised the resemblance of a **golden bird** as the central motif. The **bird** is **surrounded** by **brightly coloured graffiti** which **obscures** parts of it. The **gilding** shows **skill** in a **traditional** and **archaic** technique. The **deft brushwork** shows **skill** and **sensitive handling**. The **marker pen** and **spray paint** suggest a **graffiti** type **attack** which shows **spontaneous irreverence** and **subversion** whilst the **bird** shows the **ornamental beauty** of **nature**. The reflective quality of the **sliver** gilded glass means that it can take on the resemblance of anything and everything that crosses its path. The **watery** surface can therefore resemble **me** and the **space** around me. My reflection suggests an **imaginary** self that I might come across in a **dream**.

Associations / Symbols

The **juxtapositional** qualities of the motifs within the looking glass suggest a tone of **conflict** throughout the composition, representing an ongoing **clash** between the elements of **restraint** and **subversion**. **Freedom** is what seems to be at stake throughout the work. The **struggle** signified by the trapped **bird** and **clashing** styles is **echoed** in my **struggle** to find myself amongst the **obscured reflection**. In my **self-conscious** efforts to find my familiar I find only a **diversionary mimic**. Nevertheless I am drawn in, encouraged by the **masking** of the **obscured reflection** that allows me to wander unrecognised through the **illusion**. The graffiti adds **mystery** to the sense of **illusion** by appearing to run behind and on front of the bird in a continuously.

It is difficult to tell how the looking glass is made; what has happened behind the glass and in what order. This makes me feel **disorientated**, **confused** and **confounded** and generates a sense of **obfuscation** and **secrecy**. I feel **tricked** and this makes me feel **mistrustful** of the object. The multiple influences upon the object show it to be connected to a variety of conventions and cultural locations. This suggests **hybridity** and **contingency**. The object seems unreliable and **tricky**. This **trickiness** is enhanced by the **flashy glamour** of the **shiny gold** bird and the **glinting silver** of the broken mirrored surface.

Summary of findings from the combined Gellian and Peircean analyses of the *Gold Bird Looking Glass*:

Tradition; traditional, archaic, ornament
Skill; skill, sensitive handling, traditional crafts, fine brushwork
Western Art; Pop Art, Abstract Expressionism, Western art canon, contemporary art practices, street art, marker pen, spray paint, graffiti,
Glamour; beauty, romance, glamour, gold, silver, shiny, glinting, gilding, bright colours, alluring, attractive, desirable, allure, glamour
Discordance attack, clash, struggle, threat, conflicting, juxtapositional
Subversion; spontaneous irreverence, subversion
Freedom; nature, Bird, freedom
Pleasure; excitement, pleasure, joy, amusements
Hybridity; adapted, hybrid
Entrapment; surrounded, alluring, ensnared; fascination, captivation;
Reflection; scrutiny, questioning, consideration, contemplative, opinion, reflectiveness; thought, attentive, idea arising in the mind, Reflecting reflected, thoughtfulness, attentiveness, consequence, indication, perception
Disorientation; confused, obscured, unsure, mysteries, disorientated, confounded
Simultaneity; juxtaposition, dual currency; simultaneity, functionality, ornamentation,
Trickery; illusion, obfuscation, secrecy, mistrust
Echo; mimetic; replication; mimicry; echo (mirror) image, familiar
Ambiguity; contrariness; ambivalence; two things at once; ambiguous
Self consciousness; self consciousness; me, reflection, mirror, mirrored
Diversion; redirects, covertness, diversionary, diversion, diverting
Projection; imagination, a dream, the unreal, imaginary, screen, projected, projective;
Potentiality; potentiality, generative
Interruption; bringing discredit, shame or blame, slur, interruption
Illusive; illusions, illusion - illusory; trick - illusion;
Performance; performative

The text below shows the results from the complete findings from Chapter 3 after the additional findings from the complete *Gold Bird Looking Glass* analyses above have been included. The **green** text shows new elements that have emerged from the *Gold Bird Looking Glass* analyses. The **red** text shows new categories that have emerged.

Summary of combined Gellian and Peircean analyses of catapult, flower, photograph, knitting and looking glass:

Flashy; shininess, flashiness, showiness, silky, shiny, sparkly, showy, flashy, glittering, glistening, flashing, a jewel, reverberative, sharp, bright tones, **gold, silver, glinting, gilding, bright colours, exaggeration**

Allure; alluring, spectacle, eye catching, intriguing, captivating, radiance, stimulation, celebratory, playfulness, sensuality, fascination, excitement, curiosity, desire, enchantment, scintillation, admiration, envy, radiating, **glamour, seduction,**

Entrapment; entangle, ensnare, trap, sinister, entrapment, confusion, cunning, traps, containment, complexity, net, boundness, **surrounded**

Ornament; decoration, decorative, ornamental, beauty, exotic, baroque, **romance**

Diversion; obscuration, concealment, hidden, obfuscate, mask, veil, barrier, an obstacle, mystery, camouflage, marginality, decoy, deferral, diversion, diversionary, interruption, trickery, trick, contradiction, deceptive, trompe l'oeil, illusion, artifice, imitation, artificial, fanciful, invention, falsity, deceitful, fictional, pretence, a puzzle, resistance, trickiness, amusement, illusiveness, conundrum, puzzling, redirects, **covertiness, diverting, difficult to understand, unknowable, ungraspable, untouchable, illusive, illusory, projection, imagination, a dream, the unreal, imaginary, screen, projected, projective**

Contingency; recycling, adaptation, invention, eclecticism, resourcefulness, versatility, multi-functionality, multi-sited, simultaneity, ambiguity, ambivalence contingency, hybrid, inventiveness, uncertainty, duality, dualistic, paradoxical, multi-valency, **dual currency; simultaneity, contrariness, ambivalence; two things at once; ambiguous, potentiality, generative, spontaneous**

Functionality; functional, multi-functionality, resourcefulness, versatility

Performance; liveliness, energetic, complex, expansive, kinetic, playful, dynamic, induces performance, encourages action, transformative, inventive, activity, performative, exciting, joyfulness, musical, resonance, play, fun, tactility, toy, plaything, weapon

Community/Family; knitting, coming together, harmony, woven, cobweb, connective, mesh, community, comforting, network **Home;** home, homemaking, comfort, family, protection, durability, homemadeness, blanket, wedding dress, soft furnishing, welcome, **functionality, ornamentation**

Traditional skills; traditions of making, skill, handmade, Gypsy tradition, Showman/fairground tradition, archaic, myth, **sensitive handling, traditional crafts, fine brushwork**

Wildlife; flowers, birds, flora and fauna, wildlife

Countryside; freedom, countryside, affinity with nature, breeding

Gender; femininity, sewn, female, hand craft, femininity, masculinity, sex, fecundity

Western Art Practices; Pop Art, Abstract Expressionism, Western art canon, contemporary art practices, street art, marker pen, spray paint, graffiti

Glamour; beauty, alluring, enchantment, fascination, allure, radiating, **romance, seduction, glamour, captivation**

Interruption; interruption, subversion, discordance, threat, danger, conflict, anarchy, jarring, incompatible, discordant, incompatible, conflicting, opposing, irritation, hardness, brashness, abrasive, juxtaposition, frictions, hazard, discordance, disturbance, guardedness, suspicion, mistrust, exclusion, strange, ugly, bad taste, gaudy, oddity, intrusion, roughness, wariness, **irreverence, bringing discredit, shame or blame, slur, clash, struggle, attack, juxtaposition**

Disorientation; obscured, unsure, mysteries, disorientated, confused, confounded

Reflection; scrutiny, questioning, consideration, contemplative, opinion, reflectiveness; thought, attentive, idea arising in the mind, Reflecting reflected, thoughtfulness, attentiveness, consequence, indication, perception, echo, mimetic, replication, mimicry, mirror image, familiar, self consciousness; me, reflection, mirror, mirrored

As an interpretation of Gypsy Visuality the *Gold Bird Looking Glass* reflects the majority of the existing conventions of Gypsy Visuality presented at the end of chapter 3 but also adds the new elements; **Western Art Practices, Glamour, Interruption, Disorientation and Reflection.**

Reflection is the most significant of these new findings as it holds within it the potential for both Interruption, and Disorientation. It also encompasses Glamour in terms of the captivating associations of the allure of reflection. The new category of Western Art Practices is significant in that it shows that I as a maker am extending the category of ‘Traditional Skills’ to include a set of skills from a tradition outside of Gypsy visuality but one in which I am currently operating within in order to generate new interpretations of both Gypsy visuality and artistic practice.

Development of practice methodology through dissemination

My studio practice acts as a critical interpretation of Gypsy visuality, therefore Gypsy visuality is the primary Prototype of the *Gold Bird Looking Glass*. The new elements that emerged from my analyses of the *Gold Bird Looking Glass* are new Prototypes. The implications of these new Prototypes and their potential impact upon new Recipients are discussed below in terms of their influence on the development of my installation projects *La Boîte* (2009) and *STORE* (2010).

La Boîte 2009

In the summer of 2008 I was invited to make a site specific installation for *Living Together*⁶⁸, a group show at Montehermoso Cultural Centre in the Basque Region of Spain. My work had been seen by the exhibition’s co-curator Emma Dexter at an art fair in Basel a few months earlier. The planned exhibition project examined how narratives of societal cohesion are constructed and negotiated.

La Boîte was my first site specific project. In order for the collective elements of the installation to remain adaptable I decided to make a series of panels that could be reconfigured, grouped, separated, and obscured at will. This gave me the advantage of being able to treat each artefact as individual in the studio while maintaining a sense of how each

⁶⁸ *Living Together*, 2009, Centro Cultural Montehermoso, Vitoria – Gasteiz, Spain, touring to MARCO, Vigo, Spain, curated by Xabier Arakistain and Emma Dexter.

might relate to the others. The resulting collection of panels could be seen as an ensemble of players or a deck of cards ready to be shuffled into winning or losing hands. The potential mutability of the display enhanced a sense of contingency that I wanted to emphasise throughout the installation.



Figure 31: *La Boîte*, MARCO, Spain, 2009

The installation consisted of twenty seven gilded looking glass panels. Fifteen of the panels, measuring 180cm x 60cm, contained the words; REPLICA, REVERSE, INCIDENT, EVENT and DIVERSION plus their translations into Spanish; COPIA, REVERSO, ACCIDENTE, ACONTECIMIENTO, DESVÍO and the Basque language of Euskara; KOPIA, ATZEALDEA, ISTRIPUA, GERTAKIZUN and SAIHESBIDE. These words were painted in five different fonts. The fonts were mixed so that no words with shared meaning shared a common font. This meant that the meaning of a word could not be determined by its style. There was a clue to translation however, in that the words with the same background colour to their gilded letters also shared the same meaning⁶⁹.

Three more text panels each measuring 180cm x 120cm carried the phrases OUT OF ORDER, CIRCULEN POR LA IZQUERDA (Spanish for Keep Left) and EZIN DA SARTU

⁶⁹ i.e. the breaks in the gold coloured leaf of each word revealed one of five colours; red, green, pale blue, dark blue or pink, i.e. all the words with a red ground meant DIVERSION.

(Euskara for Keep Out). The panels bearing the text; OUT OF ORDER, REPLICA, GERTAKIZUN, ACCIDENTE, SAIHESBIDE and REVERSO were written in reverse.

The remaining nine panels displayed a variety of flora and fauna combined with graphic and painterly marks of obscurity as shown in the *Gold Bird Looking Glass*, (see figure 29). Each measured 180cm x 120cm. All the panels were made from clear acrylic rather than glass in order to make them more easily movable and less dangerous than glass of a similar size. Each composition appeared suspended within a gilded reflection of the room that it occupied.

Reflection

The gilding technique that I have developed results in a murky reflection. Here the broken silver presents a misty, stuttered reflection that seems at once both familiar and alien. The sense of interruption is furthered by the by the looming obstacles of text, birds or flowers which float at the threshold between here and there keeping us from the union that would make us whole but at the same time maintaining a welcome barrier of protection from the shadowy forms lurking beyond. This reflection makes us work to find our likeness. We struggle to gain focus and surety of our inclusion in the composition as we emerge from behind the broken film of pictures and text.

The reflective surface of the looking glass implicates the viewer in the game with an invitation to perform in the imaginary space beyond the picture plane and so become embedded in the narrative of the painting. This reflective device contrasts the unhindered replication offered by the modern mirror, where the surface falls away to reveal an exact optical facsimile of ourselves and our surroundings - only in reverse. So accustomed are we with this backwards version of ourselves that photographs of our own image often seem alien to us. Our familiarity with this visual convention belies the complexity of its action. This renders the sharply reflective surface of the mirror passive in relation to its viewers; it merely confirms our expectations of how we inhabit the world.

The passivity of the mirror differs subtly but significantly from the action of my looking glasses. The term looking glass itself points towards an activity – the act or instance of looking or the casting of a gaze. My painted and gilded surfaces produce illuminated and crossed out reflections where images appear behind the glass but in front of the mirrored background, locating the action in a threshold space that the viewer is invited to enter on encountering the work.

The act of enquiry is both encouraged and hampered by the interruption of floating marks and motifs within my paintings. The onlooker is pushed and pulled, distracted and at the same time drawn to find a way through the tangle of clues. The oscillatory experience offered by this simultaneity of image and presence allows the viewer to enter into active dialogue with the works. A game of hide and seek is played out by the viewer amidst the reflective surface, where the symbol and the actual coexist.

Paradox

My artefacts offer an amplified experience of the juxtapositions that occur within the paintings by combining destructive mark making, traditional ornamental motifs along with reflection. The layered oppositional qualities of ornament and defacement used within the works can be seen as symbols of the historic roles that the Gypsy continues to perform in the popular imagination – the romantic and the demonised. Through choreographed dialogue the contrasting tropes within the paintings wrestle in a failed endeavour to break free from the palimpsestic effacement of the looking glass.

When does a mark of defacement become ornamental and vice versa? These questions become more complex with the realisation that my works are made in a reverse order to which they appear. Unlike painting on canvas or wood, the nature of reverse glass painting requires that the mark closest to the viewer is the first mark made by the artist. This temporal reversal of events, which becomes clear to an enquiring eye after a short while, brings into imagining the choreographed incidents of mark making.

A carefully executed rose obscured by the crude broad sweep of a brush full of lilac paint appears to be the victim of a brutish attempt to cross out its beauty. Contrary to appearance the rose has been painted in response to those loose slaps of lilac (see figure 32 overleaf). This reverse performance presents a temporal conundrum which has implications both for the maker and for the viewer. On the realisation that each mark is not what it seems, the meaning of the mark and the meaning of the act of making take on new relevance. Just as the observant viewer takes time to unpack the sequence of events through an imagining of the artist's actions, so the artist imagines the effect of the accumulated icons and marks on the viewer.

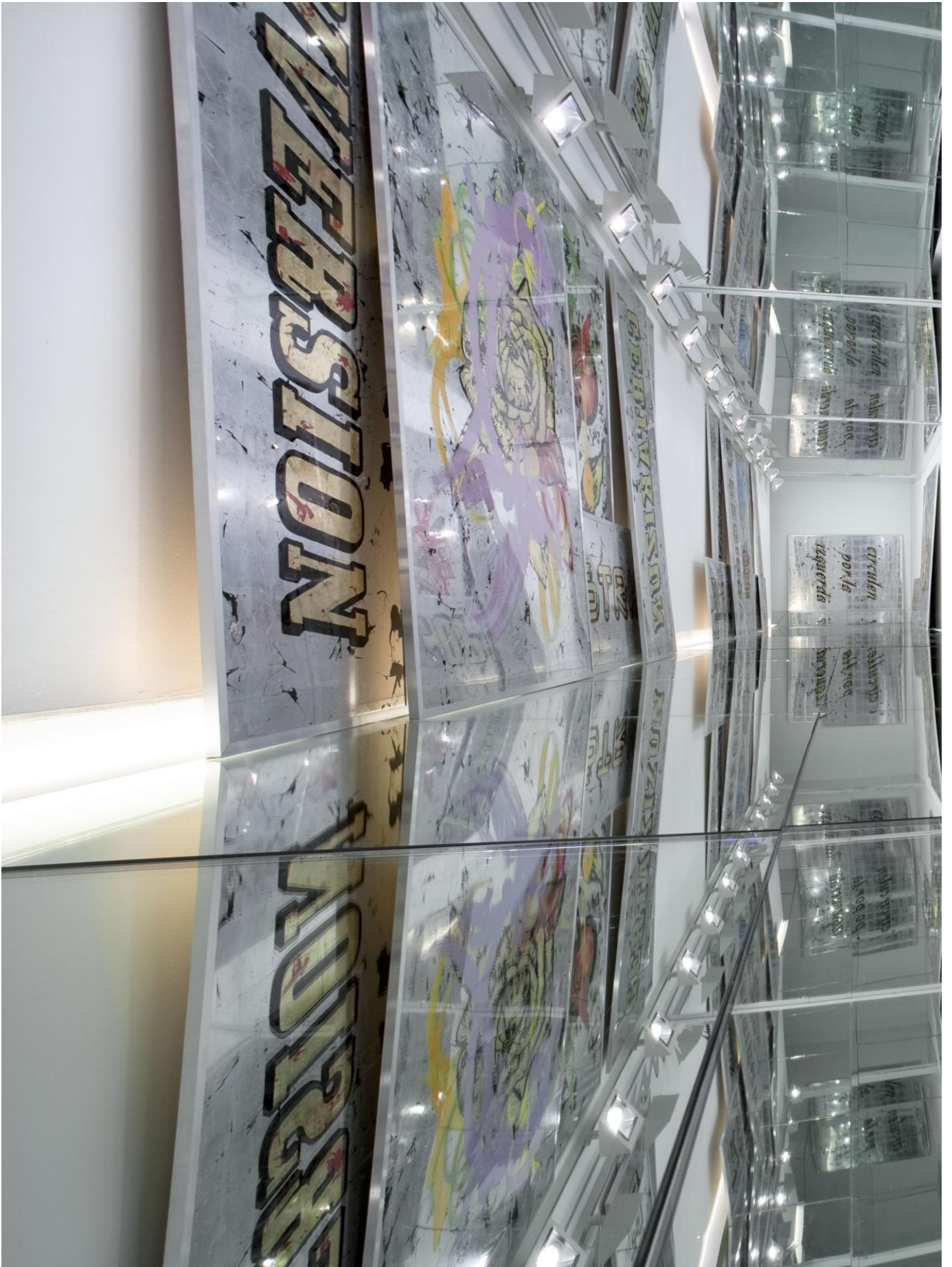


Figure 32: *La Boîte*, Montehermoso, Spain, 2009



Occasionally a continuously scratched mark will encircle a motif; for example the scrawl might appear both in front of and behind a flower or bird, ensnaring the delicate figure in its graphic web. This kind of paradoxical glimpse of the painting process lifts the work further towards the desired result; that of an expansive questioning of the status and meaning of the object and the experience of encounter.

Function

Functionality is a recurrent motif within Gypsy visuality. My looking glass works take this convention forward by exploring the role of function within the conveyance of meaning. For example my looking-glass panels, which can be read as mirrors as well as paintings, marshal the narrative associations of the functional mirror in daily use (as a way of checking how we look and appear to others), to articulate the failed endeavour of the viewer to find a readable version of the self amidst the interrupted reflection. These works amplify the simultaneity of function and ornament prevalent in Gypsy visuality by extending the utilitarian element of the mirror to exploit its narrative associations and endow it with a new function as art object.

My looking glasses subvert the convention of the ornamental mirror by inviting and confounding at the same time. Similarly my gilded sign works subvert the usual function of signs in order to create a sense of confusion or mistrust about the statements inscribed. These sign works employ the accepted 'use' of the monumentalized sign; usually considered a tool to inform and advise then uses it to question the authority of statements and their originator. The use of text here is employed to articulate the possibilities for misinterpretation within a model whose function would seem to be the conveyance of clarity.

The paradox of subverted expectation which forms a common thread throughout my studio practice is used in my sign works to heighten a sense of interruption. The spatial ambiguity of the looking glass works takes on a slightly different trajectory in these sign works. The gilded reflective back drop to their ornately crafted bold and banal statements moves away from tussles between motifs and marks by focusing on the nature of authority, authorship and authenticity. These concepts are navigated through the careful arrangement of statements, words and fonts that issue hollow claims of superior access to knowledge and authority. These sign works comment on the contingency of meaning by generating an experience of disorientation amidst the misleading appearance of assumed authority.



Figure 33: *La Boîte*, Montehermoso, Spain, 2009

Some of the signs produced for *La Boîte* use road signs as a model. Their instructions to divert, keep out and reverse, impede and confound any progress that the traveller might make towards freedom. Others relate to our spatial experience of reflection with references to replication and reversal. Seen together the installation was reminiscent of a Hitchcockian game of cat a mouse made multiple by the inclusion of mirrored floor and ceiling to generate a hallucinatory fairground hall of infinity mirrors.

Space

The title of the installation *La Boîte* is French for nightclub or discotheque. It also means box. This title suggests both the seductive glamour of flashing lights and reflected excitement along with the banal utilitarianism of a storage facility. This uncertainty sets the scene for a conflict of expectation. Ambiguity is amplified throughout the space which combines reverberative surfaces and shiny imagery with the bright clinical lighting of a sterile storage space. These elements combine to suggest a celebration that has been missed.

My looking glass paintings had previously opened up possibilities for the re-negotiation of the object and the viewer. The *La Boîte* project developed my practice methodology by allowing me to renegotiate the meaning of the space that the works inhabit. The notion of environment had previously been approached through the reflective qualities of the works by generating a fractured view of the space that the work and the viewer inhabit. *La Boîte* amplified this experience partly through a rethinking of the presentation of the object i.e. the individual looking glasses, and also by a simple but significant shift in my approach to the configuration or placing of works.

In order to make the panels more mutable in their placement the looking glass paintings were made rigid by placing each of them in aluminium housings. This meant that each panel no longer relied on being fixed to a wall. It meant they could be leaned, propped, stacked and overlapped. The possibility of leaning and overlapping allowed the works an autonomy that they had previously lacked. This new device expands the agency of each panel and also facilitates new readings of the space that the works occupy. This shift can be seen as significant in terms of my research intending a renegotiation the authority of the gallery space and by association the discursive structures that support the gallery space.



Figure 34: *La Boîte*, Montehermoso, Spain, 2009

La Boîte offered an experience of how we might negotiate meaning and its contingencies through the navigation of visual experience. The project did this through the developing works whose destiny was to be stacked, propped, clustered, turned upside and sideways, obscured and visually fragmented. Experiences of disorientation, a sense falling and unease were reported by staff at the exhibition space. Comments included; *'the works look interesting but when are they going to hang the exhibition?'* The stuttered utterances reflected in the layered games of reversed, inverted and fragmented text and image generated an experienced of cumulative contingency. Multiple encounters with one's own reversed and broken reflection added to the already disorientating and vertiginous sense of unease to extend the narrative of the installation to the uncertain nature of interpretation.

STORE 2010

The *STORE* installation drew together artefacts from two main bodies of work undertaken during my research; a number of elements from the installation *La Boîte* described above and a version of my *'Blanket'* series initially developed during the joint residency GOB at the RCA in 2008 (see figure 35).

STORE consisted of thirty four painted and gilded panels leaned and stacked around the walls of the exhibition space. A crumpled golden *Baffle Blanket* of gilded polythene lay strewn on the concrete floor like a giant discarded sweet wrapper (see figure 36). The installation was intended to occupy a threshold of uncertainty between the usually concealed cluttered disorganisation of a hidden 'store' room and the overtly vibrant qualities of alluring display inherent in department 'store' point of sale strategies. The resulting elision of concealment and display, accented by the multiple encounters with one's own duplicated, reversed and broken reflection, presented an experience of arresting disarray, an eye catching fragmentation that questioned the contraindications between message and medium to highlight contingencies of meaning.



Figure 35: *Surveillance Blanket* developed at GOB joint residency, RCA, 2008



Figure 36: *STORE*, RCA, London, 2010

The *Baffle blanket* is made from a sheet of clear polythene (approx. 4m x 9m) gilded in 1 inch bands of gold coloured metal leaf. The object can be considered a soft painting or a sculptural membrane. This work is easily folded and crumpled to accommodate many uses; shelter, concealment, display etc. *Baffle blanket* is an adaptation of my *Surveillance blanket* which used silver coloured leaf to echo the low grade surveillance technologies of striped mirrors that can be seen in some cab offices and takeaway food outlets. The voyeuristic potential of these objects is clear i.e. to see but not be seen. Reflecting their covert origins the silvered blankets can theoretically allow a person or object to pass unnoticed cloaked in faithful reflections of their surroundings.

The 'Baffle blanket' reverses the action of the 'Surveillance blanket' by intending to allure. Rather than aping its surroundings, the golden *Baffle blanket* is a brazen attempt to engender desire within the viewer; to draw them to the work like a fly to fly paper to catch them in the tack of the shiny undulating surface maze. Whilst under its spell, the viewer is rendered helpless, too caught up in the flashy patterned asymmetry to notice the dangers that lay in wait. The desire experienced by the viewer is countered by the work's resistance. The crumples and folds conceal its true potential. It is in the precipitous balance between desire and resistance that the work's potential to entrap lays.

The propped and stacked panels give an impression of disorder; a cast of characters waiting to take the stage. This backstage sensibility points to a state of limbo, of being between acts of unspoken potential. On viewing the works one visitor took it upon himself to move the panels around to get a better view of those obscured by the stacked method of display. To my knowledge he was the only person that acted upon the works in this way although a regular comment from other visitors was that they wanted to see what was underneath.

The actions of the 'mover' (and those who were tempted) is a vindication of the contingent tone of the installation. This suggests that *STORE* questioned the nature of the objects themselves as well as the nature of the space that they occupied. The urge to act upon the works is not confined to the shifting of panels. Whilst discussing his thoughts about the panel displaying the text 'OUT OF ORDER' (painted in reverse, see figure 38), a young man repeated the action of walking back and forth from the reflective panel whilst stating that he wasn't sure if he was in a restricted area or not. A sense of transgressive glee seemed to overtake him as he saw himself looking at himself across the constraining veil of text.



Figure 37: *STORE*, RCA, London, 2010



The performances and projections outlined above suggest that the viewer is encouraged to act out their agency upon the artefacts. This occurs in response to the artefacts having enacted agency upon the viewer. In responding to the artefact the viewer is also responding the agency of the artist. The reflective surface of the artefact amplifies this oscillation of influence to make clear the acutely dialogic interaction that can take place between persons and things and between persons via things.



Figure 38: Panel from the installation *STORE*, 2010, 180 x 120cm ⁷⁰

New interpretations of Gypsy Visuality

The development of my practice method outlined above shows how I have further distilled the new interpretations of Gypsy visuality obtained from my analysis of my *Gold Bird Looking Glass*. The implications of these new interpretations are as follows:

⁷⁰ See appendix12 for more images from '*STORE*'.

Western Art Practices: This indicates the absence of a Western art sensibility within my findings from *No Gorgios*. This reinforces the notion of Gypsy visuality as excluded from Western art practice (as discussed in terms of folk art in my introduction). It also shows that a reconfiguration of Gypsy visuality can operate within the parameters of contemporary art practice. By drawing associations between Gypsy visuality and contemporary art practice within my painting method I have demonstrated the connections between marginal and central practices; between low and high art. This shows how reinterpretation can allow new access to previous overlooked phenomena.

Glamour: The collective affects of the characteristics of flashiness, allure, enchantment/entrapment, and ornament are represented in my own artefacts as aspects of glamour. The collective associations of glamour⁷¹ range from exciting beauty to the more sinister connotations of bewitchment and the casting of spells.

Interruption: The actions associated with discordance, contingency, enchantment/entrapment, diversion and performance are characterised within my own artefacts as acts of interruption to the viewer. These interruptions are both optical and perceptual in form. They persuade the viewer into a negotiation with the artefact which encourages them to find meaning within the layered iconography and splintered reflection.

Disorientation: The feelings of uncertainty induced through diversion, enchantment/entrapment and ornament are presented in my artefacts as the experience of disorientation. This is enhanced by my use of contradictory messages, discordant symbols, the inversion and reversal of images and artefacts as well as the amplification of those collective elements through multiple reflection.

Reflection: The ambiguous universality of the optical reflection combined with its conceptual equivalent (self examination) makes reflection a key generative component within my practice method. As well as making available all the qualities of Gypsy Visuality outlined previously, my use of reflection allows for the incidental inclusion of the human figure whose iconic portrayal, in direct response to the absence of the depicted human figure in traditional Gypsy visuality, remains absent from my work otherwise.

⁷¹ Concise Oxford Dictionary: **Glamour** (-er) ***glamor**, *n.* magic, enchantment, (**cast a – over**, enchant); delusive or alluring or exciting beauty or charm; (esp. feminine) physical attractiveness (-**girl**, young woman possessing this; so – **boy**); hence **glamorous a 2. v.t.** affect with glamour, bewitch, enchant; (colloq.) make glamorous. [18th c., var. of GRAMMAR in sense GRAMARYE]

My exclusion of the depicted human form along with the simultaneous inclusion of the reflected self creates an intended but transitory human presence in my work. This opens up the possibility for self-conscious reflection by the viewer. This notion of self-reflection as included in my new interpretations of Gypsy visuality highlights an absence of self-reflection in my original findings of Gypsy visuality from the *No Gorgios* artefacts.

My installations interpret Gypsy visuality's lack of self-reflection by producing an obscured gilded reflection that allows the viewer to inhabit the landscape of the work whilst at the same time evading a true recognition. This device highlights an ambiguity and confusion in the way that Gypsies are seen; a state of obscured likeness and masked visibility that has been internalised by the Gypsy over time making it difficult for us as Gypsies to fully see ourselves in the world. This difficulty in visualising the self leaves popular stereotyped images relatively unchallenged, the legacy of which is a symbolic Gypsy that is ever present but never truly seen.

Summary

This chapter has focused on my use of artistic practice as a method for the interpretation and analysis of Gypsy visuality. I have used the combined Gellian and Peircean methods of tree-structure diagram and TAG to analyse one of my looking glass paintings. The resulting data has been compared to the data from the previous chapter in order to identify new findings. As my paintings can be included within the category of Gypsy visuality the new findings have been included to expand the list of constituent recurrent elements within Gypsy visuality. The implications of this new list of qualities was then discussed in relation to the development of my practice method through the staging of two large scale installations of my work, *La Boîte* 2009 and *STORE* 2010⁷².

The final discussion of modes of dissemination shows how my development and application of the combined Gellian and Peircean methods of analysis has enabled the identification of recurrent elements within Gypsy visuality, the subsequent interpretation and marshalling of which has been used to produce a body of artworks that enable new access to the meanings embedded within Gypsy visuality.

⁷² See appendix 13 for a complete portfolio of my artefacts produced during my research period

Chapter 5: Conclusions

This research was prompted by my recognition of the absence of a rigorous account of Gypsy visual culture. My thesis develops Alfred Gell's notions of agency by testing the social relations embodied but until now concealed in Gypsy visuality. By using a methodology that consists of artistic practice, curating and writing I have been able to evaluate the efficacy of Gell's theory of the Art Nexus for analysing and making art works. The influence of Charles Sanders Peirce's semeiotic theory upon Gell's work has been re-established and strengthened in order to augment Gell's theory for wider application.

I have used Gell's augmented theory to analyse a number of Gypsy artefacts in order to establish the constituent elements of Gypsy visuality. The resulting findings have been tested through my own art practice in order to enable new access to the meanings embedded within Gypsy visuality and their implications for Gypsy social relations.

My methodology has been developed in response to Gell's critical and theoretical position in relation to my research concerns. My conclusions show how a combined Gellian and Peircean analysis of Gypsy visuality using the tree-structure Gellogram and TAG can facilitate alternative encounters with Gypsy communities and offer new insight into Gypsy culture.

Key findings in relation to Gell's theory of the Art Nexus are as follows:

- Gell's theory of the Art Nexus has limited potential for application in its current form. This is due to the absence of a method with which to analyse artefacts themselves within Gell's theory.
- The links between Gell's theory of the Art Nexus and Peirce's Semeiotic theory have been strengthened during this research.
- Combining Gell's theory with elements from Peirce's Semeiotic theory increases the potential application of both methods by offering both social and semeiotic interpretations of the artefact. This combined method generates findings that offer a more precise account of the distribution of social agency via the artefact than Gell's original theory allows.

- A combined Gellian and Peircean method of analysing artefacts using the tree-structure Gellogram and the TAG⁷³ analytic research tool developed by Paul Ryan makes Gell's notion of agency more widely available for application by artists.

The implications of these findings in relation to Gypsy visuality are as follows:

- By using a combined Gellian and Peircean analysis I have established some significant recurrent elements that constitute Gypsy visuality for the first time. These elements are; flashiness, allure, enchantment/entrapment, ornament, diversion, discordance, contingency, functionality, performance, community/family, home, traditional skills, wildlife, countryside and gender.
- The constituent elements of Gypsy visuality both reflect and inform Gypsy culture. This new understanding of Gypsy visuality therefore offers a new understanding of the social relations that surround Gypsy culture.
- Gypsy visuality both reflects and informs the behaviour of Gypsy communities and in so doing articulates a set of relations that characterise Gypsy social Agency.

The implications of these findings in relation to my own art practice are as follows:

- Using painting as method for researching Gypsy visuality in its constituent elements has generated new interpretations of Gypsy visuality. These are; Western art practices, glamour, interruption, disorientation and reflection.
- These new interpretations allow new access to the meanings inherent in Gypsy visuality and therefore new access to the meanings inherent in Gypsy culture.

The limitations of Gell's theory

Gell's Art Nexus is a theory of agency; or more precisely the mediation of agency via the Index. The Index stands as central to the satellite positions of Prototype, Artist and Recipient. In Gellian terms Indexes are material entities which motivate inferences, responses and interpretations between persons.

⁷³ My Peircean analyses employ Paul Ryan's Triadic Analytic Guide (TAG), a Peircean analytic research tool developed in his Doctoral research (Ryan, 2009).

When Gell uses the term Index he is referring to artefacts. Although this differs from Peirce's version of the Index there are similarities between Peirce's conception of the sign as mediatory in character and Gell's positioning the Index as the focal mediator of agency within the Art Nexus. This thesis shows that Gell's four part relational theory is based upon an adaptation of Peirce's three part relational semeiotic model.

In my adaptation of Gell's theory I have replaced Gell's Index with the term Artefact. As well as avoiding confusion with Peirce's Index, the term Artefact allows the object of analysis to take any form of human art or workmanship⁷⁴. This definition maintains Gell's stress upon social agency (as caused by humans as opposed to natural happenings) but moves beyond Gell's limiting definition of Indexes as *'physical things, unique and identifiable, not performances, readings, reproductions etc.'* (Gell, 1998:13)⁷⁵. My substitution of Artefact for Index opens up the potential application of Gell's theory for analysing the social relations that surround any kind of Artefact.

A further limitation of Gell's theory is the absence of a method with which to analyse the Artefact itself. By rejecting culturally bound aesthetic theories Gell limits the practical application of his theory. Gell's sole concern is with the artefact as a mediator of agency between persons. He thereby denies any recognition of the actuality of the Artefact itself. Gell's theory facilitates the analysis of influences upon the Artefact as well as influences generated by the Artefact; but not how those influences are manifest within the Artefact. The incorporation of key elements from Peirce's Semeiotic theory (the Sign/Object relations of icon, index and symbol) enhances the potential application of Gell's theory to include the Artefact itself as a site of enquiry. This evolves Gell's theory by strengthening its links with the ideas of Peirce in order to re-establish the role of meaning in the interpretation of Agency. This thesis therefore critiques and augments Gell's theory of the Art Nexus in order to increase its potential application.

⁷⁴ Concise Oxford Dictionary definition; **artefact**, **arti** - , *n.* product of human art and workmanship; (Archaeol.) product of prehistoric or aboriginal art as dist. From similar object naturally produced; (Biol. etc.) thing not naturally present, introduced during preparation or investigation. [f. *L. arte* art) + *factum* (neut. p.p. of *facere* make)]

⁷⁵ *'I shall henceforth confine the discussion to the instance of visual art, or at least 'visible' art, excluding verbal and musical art, though I recognise that in practice these are usually inseparable. So the things may be understood to be real, physical things, unique and identifiable, not performances, readings, reproductions etc. These stipulations would be out of place in most discussions of art, but they are necessary here if only because difficulties can best be surmounted one at a time'* (Gell, 1998:13).

Critique of Methods in Practice - Narrative versus Expansion

My Gellian analyses of Gypsy Artefacts have enabled me to establish a narrative of intentionality that represents the social relations that surround the Artefact. This was based mainly on my encounter with the Artefact but also included any knowledge gained prior to that encounter. For example my meeting with Simon Lee, the maker of the rabbit catapult allowed me insight into the background of the maker (and therefore the catapult) that I might not have gained otherwise. From these combined encounters I was able to construct a map of influence that traced the various Agent/Patient relations surrounding the catapult; relations which may or may not have been intended by the maker. The resulting tree-structure Gellogram shows the path of Agency as it is transmitted throughout the network of social relations via the catapult. The tree-structure resembles a family tree and suggests a genealogical account of the artefact that is akin to the biographical trajectory of a person. The tree-structure diagram generates temporal and geographical data in relation to the Artefact but any abstract influences are less easy to determine.

My Peircean analyses using Paul Ryan's TAG method resulted in an expansive and generative set of data. This was facilitated by encouraging me as the viewer to respond to Lee's catapult with spontaneity and in direct relation to the qualities that the catapult evokes. By focusing on the catapult rather than the relations that surround it I was able to determine how relations are affected by the catapult, in other words how the catapult conveys meaning and what kind of Agency is conveyed.

Although Gell's theory avoids associations with signs⁷⁶, during its practical application the Art Nexus delivers findings which correspond to Peirce's Sign/Object relations of icon, index and symbol. It is with these sign types that we are able to determine the meanings carried by the Artefact and therefore the nature of the Agency that it distributes. Contrary to Gell's dismissal of the material qualities of the Artefact within his theory, it is those very qualities of icon, index and symbol that determine the social relations that surround the Artefact and therefore the distribution of social Agency.

By proposing a four part relation with the Art Nexus Gell complicates Peirce's three part relational theory by privileging the Artist's position within the network of social relations

⁷⁶ 'We talk about objects, using signs, but art objects themselves are not, except in special cases, signs themselves, with "meanings"... I have avoided the use of the notion of "symbolic meaning" throughout this work. This refusal to discuss art in terms of symbols and meanings may occasion some surprise, since the domain of "art" and the symbolic are held by many to be more or less coextensive' (Gell, 1998:6).

that surround the Artefact. A combined Gellian/Peircean method therefore increases the potential for artists by offering new insight into creative processes that are not explicit in Peirce alone.

It is not clear to what extent Gell tested his theory in practice but I suggest that the limitations noted in this thesis would have eventually become apparent to Gell as restrictions to the efficacy of his theory. That said, when combined with elements of Peircean Semeiotic theory, Gell's theory does prove useful in articulating the social implications of the Artefact. A combined Gellian and Peircean method of analysis generates data which each independent method may not. This combination of social and semeiotic analyses makes a joint Gellian and Peircean method useful for making and analysing artworks and the Agency that they distribute.

Gypsy Visuality

By considering the findings from the combined Gellian and Peircean analyses of the Artefacts from the exhibition *No Gorgios* I have been able to demonstrate general significant recurrent elements that combine to constitute Gypsy visuality. If we consider, as Gell's theory suggests (echoing the spirit of Peirce's doctrine of the man-sign), that artefacts are the equivalent of persons, and vice versa, in their status and function as social agents, it follows that Gypsy visuality can be considered the equivalent of Gypsy communities in terms of their distribution of social Agency. This means that Gypsy visuality is both a reflection and a representation of Gypsy culture. Therefore any new understanding of Gypsy visuality represents a new understanding of Gypsy culture. The polyvalent quality of Gypsy visuality both reflects and informs the behaviour of Gypsy communities and in so doing articulates a set of relations that characterise Gypsy social Agency.

My studio practice takes the above analysis further by operating as a material interpretation of Gypsy visuality. These interpretations in Artefact form have enabled me to distil and amplify the recurrent elements within Gypsy visuality in order to allow an experiential account of them. My reformulation of recurrent qualities within Gypsy visuality through my practice method has allowed heightened insight into the social relations that surround it. The resulting articulations of contingency, obfuscation, diversion and deflection along with my use of word games, hide and seek and visual conundrums express the simultaneously contradictory qualities of showy concealment revealed in the inherently resistant nature of Gypsy visuality.

The paradoxical nature of Gypsy visuality has been successful in forming a shield from prying eyes; but has also generated a sense of dislocation within the community itself. This suggests that Gypsy communities have fallen prey to the very the mechanisms of protection that were developed to work on others. The paradoxical nature of Gypsy visuality is echoed in popular perceptions of the Gypsy where romantic and demonised images vie for position to generate a conundrum that holds the Gypsy in a no-man's land of suspended reality, not just in the public eye but amongst Gypsy communities themselves. The internalisation of this conflicted positioning has resulted in a dislocation of identity which fuels Gypsy communities' inability to claim a space in the world, be it geographic, physical or psychological.

The parallels between Gypsy visuality and Gypsy social Agency reported in this thesis concur with Gell's proposition that Artefacts operates as the equivalent of persons within the network of social relations that surround the Artefact. This thesis shows how collective Gypsy visuality, or Gypsy style, reflects the social Agency that surrounds Gypsy communities. The implications for Gypsy social relations as indicated by the strategies employed within Gypsy visuality; intended or otherwise, have left little room for the development of an accessible cultural persona. Gypsy visuality both reflects and informs Gypsy social relations and in doing so both narrates and facilitates a state of marginality.

39,798 words

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Appendix 1: Centre for Drawing Project Space Notes

04

The Centre for Drawing Project Space – Notes

RANDOMISED INSERTION OF HEATHER INTO BOOKS REVEALING A SAMPLE OF AFFECT AND INFLUENCE;
FICTION – SOCIOLOGICAL STUDY – LITERARY ANALYSIS – GOVERNMENT POLICY

Daniel Baker

ENGLAND



FREE FROM REFLECTION
BILLY CAN'T READ HIS BOOK
THE MUTE PRODUCT OF DISCOURSE
A PLAYER TRAPPED IN THE BOOK

HERMAN MELVILLE
BILLY BUDD
ALFRED GELL
GYPSY

This record of an enquiry into the impact of a discourse on a subject was sparked by a reading of 'Billy Budd'.
The character's inability, through illiteracy, to read his own story mirrors the dislocation from self-awareness that
propelled him towards his fate. It is this obscured reading of the self that also reflects an experience of the ways
in which Gypsies inhabit the world.

Gell offers ways of seeing the self through the observation of others.

50 VOLUMES
PRESSED HEATHER
GILDED BOOKS
EMBROIDERED TEXT





BILLY BUD

Psychology
of
Britain

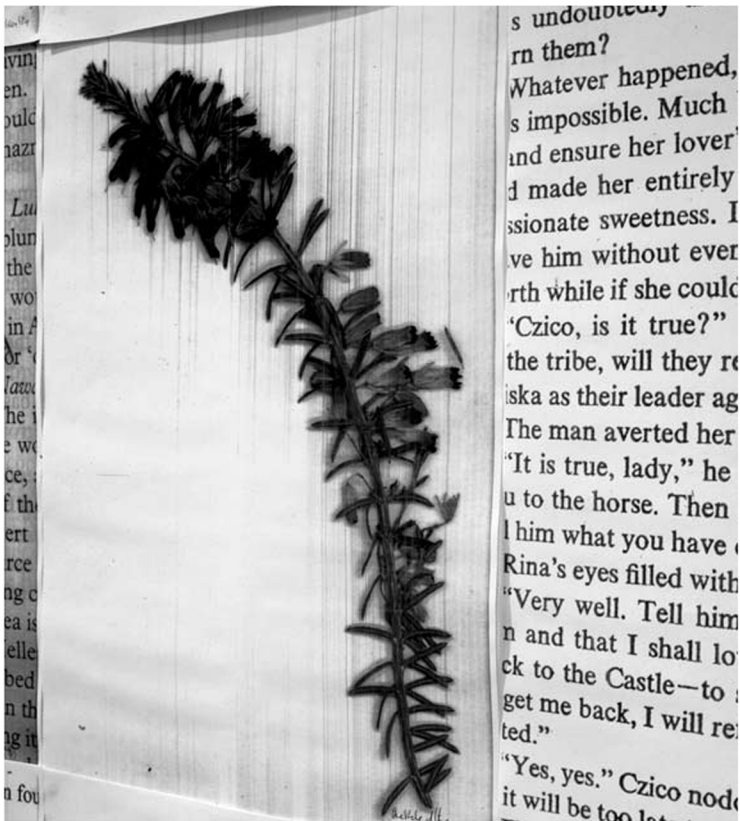
questioning
Gypsy
identity

sailor-billy-
budd-admired-
fondly-among-
indomitable-
ships-crew-john-
claggart-master-
at-arms-
resenting-billy-
falsely-accuses-
mutinous-
plotting-
speechless-
incredulous-
muteness-
compounds-fatal-
blow-results-
billy-trial-
guilty-dawn-
hanging-
conflicted-
captain-vere-
communes-billy-
outside-book-
reader-banished-
billy-swings-god-
bless-captain-
vere-stop



It was Captain Vere himself who of his own motion communicated the findings of the court to the prisoner; for that purpose going to the compartment where he was in custody, and bidding the marine there to withdraw for the time.

Beyond the communication of the sentence what took place at this interview was never known. But, in view of the character of the twain briefly closed in that stateroom, each radically sharing in the rarer qualities of one nature — so rare, indeed, as to be all but incredible to the average minds, however much cultivated — some conjectures may be ventured.¹



'Asked by the officer, a small, brisk little gentleman as it chanced, among other questions the place of his birth, he replied, "PLEASE SIR, I DON'T KNOW."

"DON'T KNOW WHERE YOU WERE BORN? WHO WAS YOUR FATHER?"

"GOD KNOWS, SIR."

Struck by the straightforward simplicity of these replies, the officer next asked, "DO YOU KNOW ANYTHING ABOUT YOUR BEGINNING?"

"NO SIR. BUT I HAVE HEARD THAT I WAS FOUND IN A PRETTY SILK LINED BASKET HANGING ONE MORNING FROM THE KNOCKER OF A GOOD MAN'S DOOR IN BRISTOL."

"FOUND SAY YOU? WELL," throwing back his head and looking up and down the new recruit- "WELL IT TURNED OUT TO BE A PRETTY GOOD FIND. HOPE THEY'LL FIND SOME MORE LIKE YOU, MY MAN; THE FLEET SADLY NEEDS THEM."

Yes Billy was a foundling a presumable by-blow, and, evidently, no ignobler one. Noble descent was as evident in him as in a blood horse.

For the rest, with little or no sharpness of faculty or any trace of the wisdom of the serpent, nor yet quite a dove, he possessed a certain degree of intelligence along with the unconventional rectitude of a sound human creature—one to whom not yet has been proffered the questionable apple of knowledge. He was illiterate; he could not read, but he could sing, and like the illiterate nightingale was sometimes the composer of his own song.

Of self-consciousness he seemed to have little or none, or as much as we may reasonably impute to a dog of the St. Bernard's breed.

Habitually being with the elements and knowing little more of the land than as a beach, or, rather, that portion of the terraqueous globe providentially set apart for dance-houses, doxies and tapsteres, in short, what sailors call a "fiddlers' green," his simple nature remained unsophisticated by those moral obliquities which are not in every case incomparable with that manufacturable thing known as respectability.¹²













*'Such is the state of the
Billy Budd manuscript that
there can never appear a*

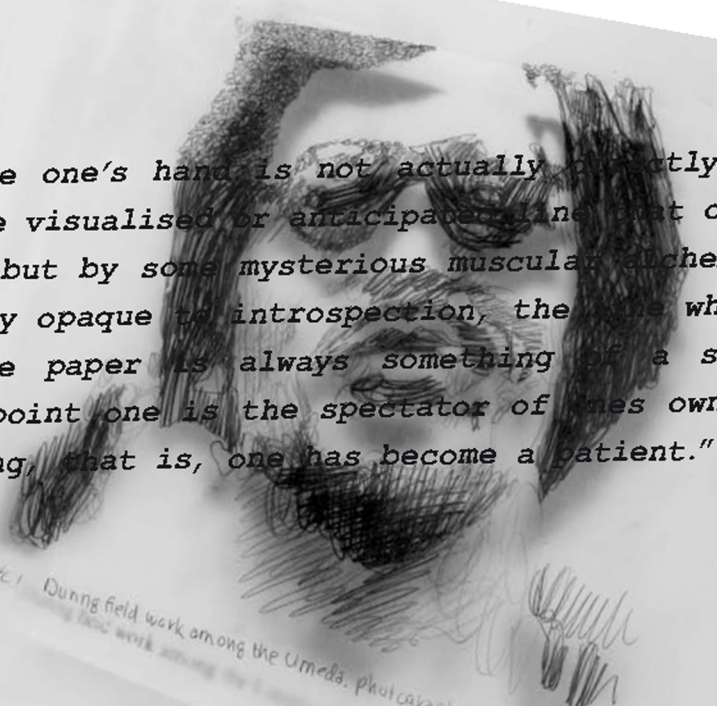
reprint

*that will be adequate in every detail. In
the first place (though this is not the worst
difficulty)*

*the script is in certain parts a miracle of
crabbedness: misspellings in the grand manner;
scraps of paragraphs cut out and*

*pasted over disembowelled sentences; words
ambiguously begun and
dwindling into waves and dashes; variant
readings, with no choice indicated among them,*

*more disheartening than this even, is
one floating chapter with no numbering
beyond the
vague direction "to be inserted." '3*



"Because one's hand is not actually perfectly controlled by the visualised or anticipated line that one wants to draw, but by some mysterious muscular alchemy which is utterly opaque to introspection, the line which appears on the paper is always something of a surprise. At this point one is the spectator of one's own efforts at drawing, that is, one has become a patient."⁴

Plate 1. Dunning field work among the Umeds. photographed by HM Umeds 1969





Captain Edward
Fairfax Vere,
Master
at Arms
John Claggart,
sailor Billy
Budd,
three men
in the Royal Navy
distinguished
respectively for
their humane
dignity, natural
depravity, and
innocence
cornered by
fate in
a situation
that brings two
to a violent end
and obliges the
third to
put law
and duty—or
what is called
justice—before
mercy



BILLY BUDD





Endnotes

1. From Billy Budd by Herman Melville, John Lehmann, London (1946).
2. From Billy Budd by Herman Melville, John Lehmann, London (1946).
3. From Billy Budd by Herman Melville, John Lehmann, London (1946). Introduction by William Plomer.
4. By permission of Oxford University Press. P.49 from "Art and Agency" by Gell A (1998).
5. *ibid* p. 49.

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Gell draws himself:
"... (a drawing is always really a drawing of a drawing, the drawing in one's head). Because one's hand is not actually directly controlled by the visualised or anticipated line that one wants to draw, but by some mysterious muscular alchemy which is utterly opaque to introspection, the line which appears on the paper is always something of a surprise. At this point one is the spectator of ones own efforts at drawing, that is, one has become a patient."⁵

Appendix 2: Suspect exhibition project

Suspect Series by Daniel Baker Hockney Gallery RCA June 15th – 22nd 2009

Staged as part of; S.O.C.I.A.T.E.

Studies of Conflict: Initiating Art, Thought & Enquiry – fresh perspectives through art

An ongoing strand within my work is the reflexive analysis of the continuing state of exclusion and invisibility experienced by Roma in Europe today. The ‘Suspect’ series is a response to the recent announcement of the government sanctioned fingerprinting of all Roma in Italy. The sinister implications of this action with its obvious echoes, suggest a society on the verge of revisiting a past that was never to be repeated. Hindsight does not apply where Roma are concerned it seems.

The simple imagery, a set of my own Gypsy fingerprints, are enlarged and gilded to produce mirrored maps. These instantly recognisable signs of universal humanity simultaneously present data that is highly specific, complex, personal and incriminating. This tension between the general and the particular takes the work beyond cultural specificity towards a broader questioning of the ways in which the political and the personal combine to implicate us all.

The reflected image of the self amidst the painted iconography is a key compositional element in these works. The obscured nature of the gilded reflection allows the viewer to inhabit the work whilst at the same time avoiding true recognition, offering an experienced ambiguity inherent in the struggle to determine personal identification within the symbolic. This difficulty in visualising the self within the works echoes the ways in which Roma struggle to find a place in the world. Ever present but never truly seen Roma continue to haunt Europe’s psyche in the way that the viewer can be seen to haunt my works.

The proposed installation would include ten works, each measuring 110cm high by 90cm wide.

This exhibition would be the first event at the Royal College of Art to be presented under the umbrella of SOCIATE, a collaborative research initiative between PhD researchers at Wimbledon College of Art (WCA) and The Royal College of Art (RCA) with The Imperial War Museum (IWM).

See attached SOCIATE text extract for further information.

The exhibition takes place during the Gypsy Roma Traveller History Month of June 2009.



Suspect Left little, 2009. Mixed media on perspex, 110 x 90 cm.



Suspect Right little, 2009. Mixed media on glass, 110 x 90 cm



Suspect Left and Right index, 2009. Mixed media on perspex, 110 x 90 cm each.



Suspect Left and Right middle, 2009. Mixed media on perspex, 110 x 90 cm each.



From top: Suspect Left and Right thumb, 2009. Mixed media on perspex, 110 x 90 cm each
Suspect Left and Right ring, 2009. Mixed media on perspex, 110 x 90 cm each



S.O.C.I.A.T.E.

Studies of Conflict: Initiating Art, Thought & Enquiry - Fresh Perspectives Through Art

A proposal for a collaboration between PhD researchers at Wimbledon College of Art (WCA) and The Royal College of Art (RCA) with The Imperial War Museum (IWM).

Background:

At the opening of Osman Ahmed's IWM exhibition 'Displaced' it was noted that the relatively small group of Wimbledon's PhD researchers (i.e. 6) included Osman Ahmed and Paul Ryan, both exhibitors at IWM this year. During that discussion Dino Alfieri's work on the French WWII philosopher Simone Weil, and the collaborations with the Romany artist Daniel Baker at the RCA were mentioned. It seemed worthwhile to investigate whether these links could be strengthened and formalised in some way.

There already existed strong working ties between the 3rd year PhD researchers Daniel Baker (RCA) and Paul Ryan (WCA) who will lead the AHRC bid. A group of eight interested and relevant researchers has emerged. They already have strong working ties and have collaborated at the Café Gallery in Southwark in 2007. Anita Taylor (WCA staff) has indicated that RCA and WCA are now interested in pursuing this with an institution led bid if all parties are agreeable.

Aims:

The aim of SOCIATE is to bring together and stimulate the activities of the individuals involved across the three institutions who believe in, or question, the power of Art to inform and change perspectives of war; also to disseminate the results of any collaboration to the public and wider museum and research communities.

Suggested Outcomes:

The proposed collaboration could include:

- encouraging researchers to consider the IWM's themes within their research topics
- generating seminars and conferences
- producing publications and documentation of SOCIATE's activities
- producing new artworks
- disseminating through lectures, discussions, exhibitions and publications

Appendix 3: Gypsies; a brief overview

Gypsies; a brief overview

The current Gypsy and Traveller population of the United Kingdom includes several distinct groups: English Gypsies; Welsh Gypsies; Scottish Travellers and Irish Travellers. Irish Travellers are a nomadic group from Ireland that speak a language called Cant. There is historical and linguistic evidence to suggest that the origin of this separate ethnic group predates the coming of the Celts to Ireland.

English Gypsies, Welsh Gypsies and Scottish Travellers are more directly linked to the current Roma population of Eastern Europe through common descendency from the migrations from the North Indian Subcontinent around 1000 AD (Acton, 1985). This link is traced by linguistic evidence and common cultural traits. It is thought this early migration consisted of a diverse ethnic mix (Fraser, 1992), existing as a loose confederation of nomadic crafts-people and entertainers following a pattern similar to groups such as the Banjara and Sapera (Kalbalia) in modern India (Kenrick & Bakewell, 1995). These groups were linked by their common use of North Indian dialects which are apparent in the Romani languages still used today by Gypsy groups. The current population of Romanichal Gypsies originates from a mixture of Romani immigrants and local travelling crafts-people who survived the persecutions of 1550 - 1650 in England. Through further migration they now exist as a distinct group globally with established communities as far afield as Australia, and the USA.

Debate continues on the variety and diversity of Romani ethnicity. The word Gypsy is very often used as a catchall term in the established literature (Hancock, 1998. Fraser, 1992); *'...there was no single, acceptable designation that served to include all populations who define themselves as Romani except a foreign – and for some pejorative – one, “Gypsy”,'* (Hancock, 1998:1). The term Gypsy is in process of reclamation, and consequently its use continues to be problematic and often controversial in the wider European political landscape where Roma has become the dominant term. Eastern European Gypsies are generally known as Roma. This differentiates Roma from Northern European Gypsies who are known by names such as Romanichals, Kale and Sinti; names dependent mainly upon the location of their more recent settlement. The term Roma also serves to distance the community from the negative associations of Gypsiness.

Appendix 4: Breaking beyond the Local: The Function of an Exhibition

Breaking beyond the Local The Function of an Exhibition

Daniel Baker

THE LOCAL PICTURE

‘No Gorgios’,¹ an exhibition of work by Gypsies and Travellers in the UK, staged in London, attempted to open up questions of cultural visibility and examine the resonance of visuality within the construction of Gypsy identities. Co-curated with Paul Ryan, in this show I sought to increase and advance visibility against a distinct under-representation in the visual arts and wider media. The project was timely, beginning in a year that saw a significant Gypsy presence at the Prague Biennale² and the first Roma Pavilion³ at the Venice Biennale.

I use the word Gypsy to refer to Roma, Romani and Traveller communities collectively. This is not to suggest that we are a homogeneous group worldwide – we are certainly not – but to list all the local groupings contained within the category would be unwieldy and add little. The term Gypsy is in process of reclamation, despite being seen by some as problematic, particularly in the field of Romani Studies. Hancock writes: ‘there was no single, acceptable designation that served to include all populations who define themselves as Romani except a foreign – and for some pejorative one, “Gypsy”’.⁴ In my view it is time for us to embrace the term, not only because our use of it suggests a resistance to stereotyping by non-Gypsies (Gorgios) but also because it portrays an essence of the historic positioning of continued marginalisation from society that is missing from words like Roma, Romani and Romanichal. The use of the term Gypsy as a cross-group identifier is resilient, enhanced as it is by a pervasive self-definition in contrast to non-Gypsy society, illustrating a creative outlook on family, on community construction, on inclusion and exclusion. This creative outlook is key to the development of Gypsy identity and is evident throughout our journey.

In contrast to the traditional reluctance to allow the outsider’s gaze into the guarded intimacy of the Gypsy world, the London show set out to present a new kind of cultural visibility. This novel access was achieved by presenting artworks by Gypsies and Travellers in a contemporary art

1 ‘No Gorgios’, Novas Gallery, London, 26 February–24 March 2007

2 ‘Refusing Exclusion’, Prague Biennale, Prague, Czech Republic, 24 May–16 September 2007, available at: <http://www.praguebiennale.org/3/eng/index.html>

3 ‘Paradise Lost’, Venice Biennale, Italy, June 10 2007–November 21 2007, available at: <http://www.romapavilion.org>

4 Ian Hancock, ‘The Struggle for the Control of Identity’, *Roma Participation Program Reporter*, 1(1):11–20, 1998, p 1



© No Gorgios catalogue cover, designed by Daniel Baker and Paul Ryan, showing catapults by Simon Lee, mixed media, 17 × 6 × 27 cm each, pencil drawing by Jim Hayward, 20 × 30 cm collections of the artists, photo: Daniel Baker

gallery setting unhindered by over-contextualisation. The exhibitors were not fine-art professionals who were also Gypsies but rather Gypsies who make art that appears not to be concerned with the Western Fine Art canon. The project was new in two other significant ways. First, given the almost total absence of reference to visual production by Gypsies amongst the growing number of academic tracts on Roma identity – and no mention within recent presentations of Folk Art⁵ and Outsider Art,⁶ the show gave a long overdue account of a visual culture from within. Second, by presenting a show that sought to move away from the anthropological gaze (Folk Art) and the pathologised artefact (Outsider Art), the exhibition offered not only a viewing experience free from the confines of the specialist exhibit but also an alternative to the cultural blackout that has long held sway due to preconception and misrepresentation. Inevitably the Gypsy community's tendency towards closure has helped facilitate this cultural curfew, and with this in mind it was the intention of 'No Gorgios' to offer a momentary dialogic opening on which future projects can be built.

The title of the exhibition, 'No Gorgios', is a play on the 'No Travellers' signs until recently commonplace in parts of the UK.⁷ Gorgio (the Anglo-Romani version of 'gadje' or 'gajo' as used in other parts of Europe) refers to those outside the Gypsy community. 'No Travellers' signs were generally displayed in pubs to dissuade Gypsies from entering. Although this blatant racist practice is in abeyance, the visible Gypsy is still on the whole an unwelcome presence, as evidenced by anti-Gypsy legislation⁸ and recent vigilante attacks.⁹ This exclusion from social space, and its broader translation into an exclusion from wider society, has ensured that Gypsies remain culturally invisible, both in terms of cultural production and physically as a community. Atkin references this stalemate in his essay for the exhibition catalogue 'Only Gorgios Read':

... for Romanies the symbols used to define themselves are often kept hidden, and for Gorgios, far too often, the symbols used to define Romanies are only introduced in order to define that which is to be removed or eradicated.¹⁰

As a result of this representational void, any debate regarding the aesthetics of Gypsy culture has managed to avoid generating serious attention to date. This invisibility may be an extension of the Gypsies' historic facility to 'fly under the radar' but has, I suggest, more to do with the academic focus on the word (written and oral) as well as the contemporary artworld's aversion to cultural and ethnic particularity.

The unwillingness to see beyond the stereotyped figure of the Gypsy, combined with the Gypsy's mistrust of outsiders, results in a community that has continued to be misunderstood and misrepresented. Romanticised and at the same time demonised,¹¹ the mythic Gypsy continues to perform a seemingly invaluable role in society as an embodiment of desires and fears. Mattijs Van de Port writes of the role of the Gypsy in the Serbian popular imagination: 'fantasies about the Gypsies serve to provide a place to accommodate the painful and disturbing truths about the beast in man and the irrational world'.¹² As well as referencing an ambivalence towards the Gypsy, Van de Port highlights a functional virtuality performed by Gypsies on behalf of

5 Jeremy Deller and Alan Kane, *Folk Archive: Contemporary Popular Art from the UK*, Book Works, London, 2005

6 Jon Thompson, *Inner Worlds Outside*, Irish Museum of Modern Art, Dublin, 2006

7 Angus Fraser, *The Gypsies*, Blackwell, Oxford, 1992

8 Donald Kenrick and Sian Bakewell, *On the Verge: the Gypsies of England*, University of Hertfordshire Press, Hatfield, 1995

9 Daniel Baker, 'Funny ha ha', in *Catalyst*, ed Olivia Skinner, Commission for Racial Equality, London, December 2006, available at: <http://83.137.212.42/siteArchive/catalystmagazine/default.aspx.LocID-0hgnew0o4.Refl.ocID-0hg01b001006009.Lang-EN.htm>

10 Albert Atkin, 'Only Gorgios Read', *No Gorgios*, Novas Gallery, London, 2007, p 15

11 Thomas Acton and David Gallant, *Romanichal Gypsies*, Wayland Publishers, Hove, 1997

12 Mattijs Van de Port, *Gypsies, Wars & Other Instances of the Wild*, Amsterdam University Press, Amsterdam, 1998, p 162

wider society that is rooted in an array of historically crafted fictions and fantasies. In contrast to this, 'No Gorgios' invited the viewer to consider an alternative to the cultural denial induced by pervasive stereotypes.

VISUAL NARRATIVE

The focus of artistic exposure for Gypsies in the UK has been music, performance and more recently literature, this signalled by a growing movement of Roma text from overseas resulting in an emerging confidence and body of work. The late arrival of a Gypsy literature in Britain, compared with other parts of Europe, is not surprising given the absence of a reasoned view of the Gypsy within British cultural narratives in which we most frequently appear as romanticised, eroticised and demonised symbols of a long-lost tribe residing nowhere except in the popular imagination. Society's stories have no place for us and suspicion has fuelled the Gypsy's mistrust of the written word. Images can tell a different story.

Until recently what might be loosely termed Gypsy art and craft in Britain has generally taken the form of carved and painted objects. The main function of these has been the enrichment of home and work environments with little interest being paid to the production of 'art objects' in their own right. Historically, every item in a wagon had to earn its keep. By looking good and being useful these domestic objects perform dual roles. A combination of utility and ornament makes sense for a historically nomadic people where display space is limited and maximum visual impact culturally desirable. The continued significance of this aesthetic can be seen in the works exhibited in 'No Gorgios' where the hand-carved catapults and peg knives, and the care paid to the elaborate fabric and needlework obscures their necessary potential for practical employment as everyday items. A duality of material opulence and spatial economy occurs in these objects where domestic matter becomes the vehicle for lavish artistic expression. The most recognisable example of this phenomenon has been the Gypsy wagon and more recently the trailer (or caravan), embellished vehicles that perform the combined functions of transport/habitat, cultural motif and cultural narrative. One



© Henry Stanford, *dogs chasing rabbit*, 2006, oil on wood, 17 × 60 cm, collection Novas Gallery, photo: Daniel Baker

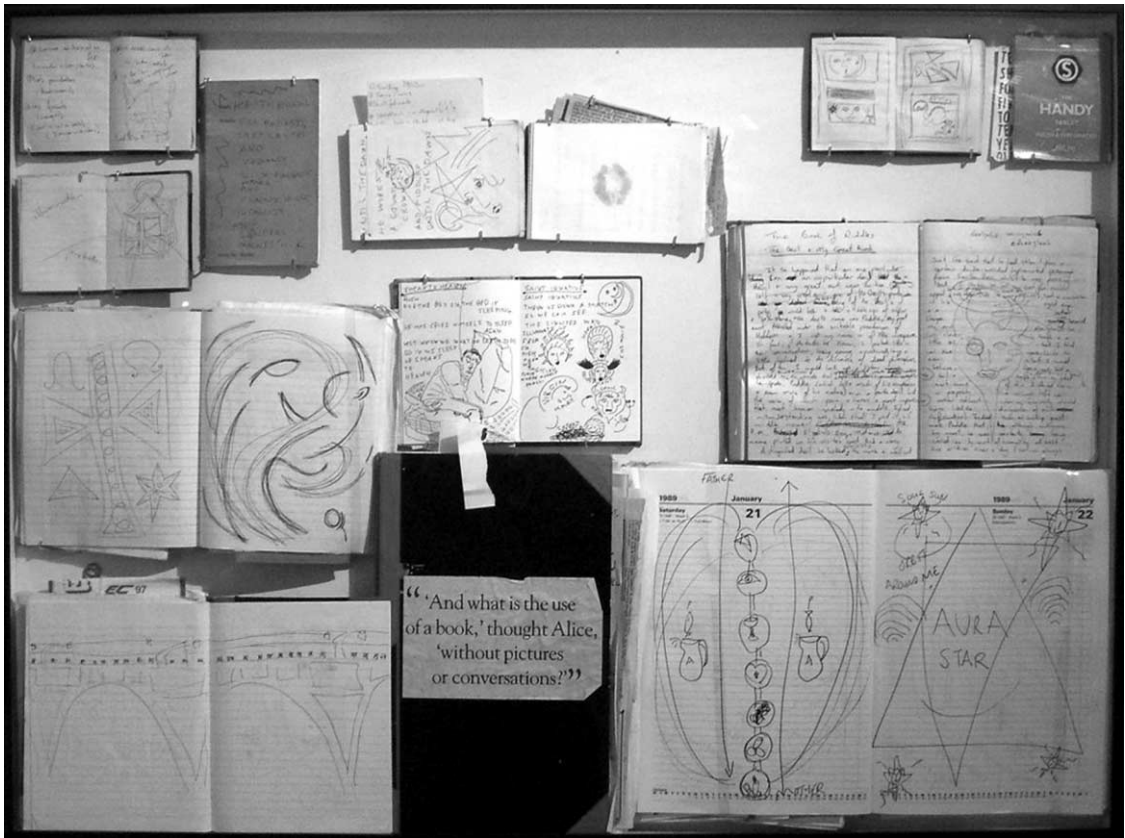
exhibitor in 'No Gorgios' produced tableaux depicting birds, flowers, dogs or game. These painted wooden panels are made to line the inside and outside of wooden wagons. He paints the things he sees around him, a wildlife that informs the way he lives, and that have enabled him to make a living. Hunting with dogs or selling primrose baskets may not be common any more but the merging of the lived and the represented, the experienced and the ornamental still has high stock, speaking as it does of a way of life that is close to the heart of Gypsy communities.

The catapults that became the signature image for the show were bought at Stow Horse Fair. These hybrid objects with their wooden handles carved and painted to form animal shapes, and their rubber and spent bullet extensions, were for sale at thirty pounds each. The maker had an armful of them. He was agreeable to the idea of exhibiting them as artworks in an exhibition but the price was the same whether the catapults were used as toys, ornaments, weapons or art. This versatility of the object, along with the flexibility of the maker and the trust in the creativity of the interpretant, allows the object the potential to inhabit multiple environments and find a way of operating appropriately – a feature common to many of the items displayed in the exhibition and not without resonance in the resource and adaptability of Gypsy identities.

Another exhibitor in 'No Gorgios', a woman in her eighties, exhibited knitted wool works in multicoloured sections. These pieces came about partly through a therapeutic imperative, to exercise her arthritic hand joints and maintain sufficient dexterity in a state of decreased



© Celia Baker, *Wool Works, numbers 6, 7, 8, 9*, 2007, knitted wool, 130 × 170 cm, and 150 × 35 cm each respectively from left to right, collection the artist, photo: Daniel Baker



© Keith Brazil, *notebooks*, 1985 to present day, mixed media, variable size, collection the artist, photo: Daniel Baker

- 13 'What Are Feelings For?', Centre for Drawing, Wimbledon College of Art, London, 8 January–9 February 2007. See <http://www.paulryan.dircon.co.uk/cfd.htm>. He quotes semiotician C S Peirce (1839–1914): 'Consider what effects which might conceivably have practical bearings, we conceive the object of our conception to have. Then our conception of those effects is the whole of our conception of the object.' Charles Sanders Peirce, 'Issues of Pragmatism', in *The Essential Peirce Vol 2*, Indiana University Press, Bloomington, 1998, p 346.

mobility, and to cope with anxiety which prescribed medicines did not remedy. The recycled wool is knitted into squares of colour which are then sewn into sheets or strips. The process of making is a key aspect of the work, the by-products of which are the meandering abstract figures. The dropped stitches and gained stitches that mark the journey towards completion shape the works into anthropomorphic forms. The therapeutic aspect of production seems embodied in the materiality of the yarn constructions and is transmitted to the viewer. The resulting works speak of a warm matriarchal aesthetic, bright, uplifting and powerful. When viewed in the gallery space, associations beyond the domestic are called into play allowing the works to transcend their usual or intended environment. The effect of this re-viewing results in lucid and surprising resonances whereby objects that may once have been 'understood' in one particular environment allow us to re-encounter and re-experience them in another way. Whilst the item enters a process of transformation through re-siting, the original intention of the work can remain, and acts to inform and further articulate the viewer's response. This is the object/cultural dynamic that the show sought to set in motion. Paul Ryan explored this in his exhibition 'What Are Feelings For?'.¹³

A visitor to the show commented that she 'kept bringing it back to Art by reading the objects through Art History. Was this a problem?' It is enough that this question is asked as it highlights one of the main

objectives of the project: to activate the objects so that their possible cultural meanings increase and catalyse the viewer to a fresh appraisal. This approach to presentation, in asking the viewer for more than a mere confirmation of expectation, heralds exciting and valuable possibilities not only for the viewing of objects but as a way of re-encountering the makers.

The work on show comes from a community where the artistic, the social and the economic are intertwined. Many of the objects have been made in a domestic setting, sometimes by more than one family member, to be used or displayed within the home. Here the family comes first, and both requires and deserves a closeness of consideration beyond all else. This close attention is reflected in the surroundings of family life. In this environment everything is elevated to a level of intense aesthetic significance. Here the boundaries between art and craft become blurred. Why hang a tender still life painting on your wall when your eye can rest upon the exquisite depiction of fruit and flowers on your cup and saucer? Some of the objects made by and valued by Gypsies may appear to be placed beyond use – how many cups of tea does an elaborately painted Crown Derby porcelain tea service serve? How many nights are spent in the skilfully carved and painted wagon? Probably not many. The potentiality of utility yet remains, playing an active role in the narratives of



© Celia Rickwood, *Paper flowers*, 2007, crepe paper and wire, 40 × 40 cm, collection the artist, photo: Daniel Baker

these and objects like them, activating the social space and fuelling the dialogue between life and art.

AN EXPANDED VIEW

In attempting to question the sociological and anthropological representation of works, 'No Gorgios' sought to liberate artworks from the confines of a culturally specific reading. There is of course nothing wrong with cultural specificity in art presentation, but it can also be important for the works and the artists to be allowed to stand apart with their vision and have it seen as such. Predrag Pajdic and Paul Ryan echo these concerns in their catalogue introduction to 'In Focus', a programme of art events addressing representations of the Middle East; 'How can a methodology be developed to curate when we no doubt carry preconceptions and judgements?... The goal is to re-define, or re-present through dialogue rather than re-enforce.'¹⁴ This open dialogue can facilitate a fresh eye for the work and the relationship between the work and the viewer, and in 'No Gorgios' prompted an expansive questioning on the nature of family, home and community, lifestyle and ecology, and use, form and function – whether practical, social or aesthetic.

By marketing the show without any initial overt reference to Gypsy and Traveller culture on the flyer, the intention was to elicit a phenomenological response to the unfamiliar content of the promotional material and the works on display. The layout for the exhibition invitation and catalogue cover showed two catapults and a working drawing for a painted 'No Gorgios' sign commissioned for the show. The words on the sign would be recognisable to members of the Gypsy and Traveller communities and those with some knowledge of Gypsy culture. These same words were unlikely to be understood by those outside these groups and so aimed to prompt a curiosity rather than a closing down of possibilities through assumption of what one might expect to see. The intention was not to be deliberately obscure but to allow a reading unhindered by preconception, enabling the viewer to encounter the objects afresh and engage in their own creative interpretation. Visitor feedback confirmed that this had been effective. This transformation through relocation is not new but has been much underused in the appreciation of art by culturally marginalised individuals – more specifically those who are making work that operates equally outside the confines of the mainstream artworld.

My own work as an artist and Gypsy explores the position I hold in contemporary societies. The staging of the 'No Gorgios' exhibition can be seen as an extension of this examination. The works explore the pervasive space occupied by the Gypsy, offering a window into the marginal area allocated to us by others: outside of, yet surrounded by, connected, yet dislocated from societies that we have existed within, mixed and merged with for hundreds of years. This multiple occupancy of positions is a transformative dance in which we are well practised. Nicholae Gheorghe has described this facility optimistically as a process of 'ethnogenesis' for Gypsies, specifically in relation to our ethnic status: 'a social group, previously occupying a despised and inferior position, moving from this position to some kind of respectability with a sort of

14 Predrag Pajdic and Paul Ryan, eds, *In Focus*, Paranoia Publishing, London, 2007, available at: <http://www.infocusdialogue.com/essays/in-focus/>

equality with other groups in the hierarchy of social stratification on the basis of a revised perception of their identity'.¹⁵ He suggests a process by which a social identity is transformed into a cultural ethnic identity. Whilst this view acknowledges our resilience and our facility for transformation as a culture, ten years on we have yet to forge and ensure the respect and equality that Gheorghe predicts.

Art has the power to challenge long-held stereotypes and misconceptions. The alternative narratives offered by a visual discourse surrounding Gypsy culture can signal a way forwards towards equity and presence. This route has not been reflexively considered until now, but our presence at both the Venice Biennale and the Prague Biennale gives a clear marking of cultural space that will be an important factor in opening up the discourse surrounding contemporary Gypsy representation. As well as allowing Gypsy artists to present work and ideas on a world stage, the symbolism inherent in our inclusion in these international art events will send a message of serious artistic strength and cultural visibility that has so far bypassed the global Gypsy community. As Europe's largest ethnic minority, this recognition is surprisingly long overdue. Gypsies have a unique and complex view of the sociopolitical workings of Europe's geographical and cultural terrain, and the insight afforded by our experience can only enhance the current global debates surrounding cultural territories, transnational relations and the rising impact of ecological issues. Gypsies have a vital role to play in the cultural and political landscape of Europe – once the gatekeepers are made to open the door.

15 Nicholae Gheorghe, 'The Social Construction of Romani Identity', in *Gypsy Politics and Traveller Identity*, ed Thomas Acton, Hertfordshire University Press, Hatfield, 1997, p 158

Appendix 5: Comparing Saussure and Peirce

Comparing Peirce's Semeiotic with Saussure's Semiology

The Swiss linguist Ferdinand de Saussure (1857-1913) developed a theory of interpreting signs based on the dualistic positions of Signifier and Signified. Grounded in the study of language, both written and spoken, it could be said that the potential application of Saussure's system is limited in relative application to the material object because of its adherence to linguistic parameters. This is apparent in the way that this dyadic system positions the Signifier - the written or spoken word ('acoustic image'), and the Signified - the object or concept associated with that acoustic image, within a structure or system that relies upon a shared knowledge of the convention in play. Through this closed system the theory promotes an idea of the sign as a binary operation in which a sign simply generates its message. Here the signifier points to an idea of the thing signified rather than the thing itself i.e. an image of an apple refers to the idea of an apple rather than the apple itself (structuralist). Post structuralism went on to abandon the limitations of this one to one connection between the signifier and the signified and instead understood meaning as developed through a continuous sequence of signification. This attempt to extend to the possibilities of Semiology in is akin to Peirce's notion of 'unlimited semiosis' which presents the generative possibility of a chain of sign effect.

In the development of his anthropological theory of art, Gell would have considered which of the available theories of interpretation could better account for the material artefact. Of the two dominant bodies of semiotic theory, the potential of Saussure's semiology when applied to the interpretation of art works seemed limited by its adherence to symbolic structures. This approach considerably reduces the possibility for detailed consideration of material embodiment and visual qualities inherent in the objects of Gell's inquiry. Peirce's ideas meanwhile, developed at around the same time as Saussure, recognised the potential of the art object to embody meaning, to anchor and to transmit meaning within and via its material qualities. It is this fundamentally realist approach (in contrast to the structuralist approach of Saussure), that I believe drew Gell to Peirce's theory of signs. These qualities also make Peirce's ideas useful for artists.

In order to show why Peirce is more useful for Gell and why Gell was able to develop his own theories from Peirce's I will outline the contrasts between Saussure and Peirce below.

Saussure's theory (semiology) emphasises the interpretation of meaning based on the relationship of individual parts to a larger structure within which significance is determined, for instance a specific language or cultural convention. It is in this reliance upon convention

that the limitations of such an approach can be argued. Nevertheless the effects of Saussure's approach to language and his subsequent semiotic theory (semiology) has been felt across all fields of cultural theory resulting in what has become known as the 'linguistic turn' or the understanding that meaning does not exist outside of the system of language. The prevalence of this approach to the negotiation of meaning, portraying as it does an implied mistrust of the image (or antirealism) has greatly influenced the development of art through the twentieth century from Surrealism to Abstraction and Conceptualism, the legacy of which remains active in current art practice and the interpretation thereof.

In Saussure's account of the sign the signifier (for example the artwork) has no agency. The agency, or the generation of meaning, takes place solely within the act of interpretation of the signifier (or artwork) and that only within an agreed structure of reference. This act of interpretation as carried out by the reader places all potential for agency with the reader – the signifier (or artwork) effectively remains mute. The reader, or interpreter, has no allotted position within the binary system but is seen as an omnipresent observer witnessing the indication of meaning from the signifier to the signified. [In this omission of a specified position of interpretation Saussure fails to effectively account for a crucial third party in the transmission of meaning i.e. that party which draws connection between the signifier and the signified from a position external to the dyad. This becomes important when we consider the possibilities that this third position brings to the relationship. This third position interprets the connections and associations between the other two positions and it is here in this interaction that specific meanings are generated. This third position is clearly important but the two other positions (the signifier and the signified – or sign and object) remain equally so, for just as these two points cannot enter into their dynamic flow of meaning without being witnessed by the viewer (the interpreter of meaning), conversely without the sign and the object the third position of interpreter has no information with which to perform its powers of interpretation.

Appendix 6: The evolution of Peirce's triadic system

The evolution of Peirce's triadic system

Peirce set out to reduce Kant's list of twelve categories (a logical classification of statements each corresponding to a function of human understanding first set out in Kant's *Critique of Pure Reason* in 1781), to a fundamental list of three. The aim of Peirce's search followed Kant's in that it intended to identify the simplest concepts that could be applied to any subject. Peirce explored this initially in relation to mathematics and then expanded it into a method that can be applied in wider terms for anything that exists or that we can conceive of, including everything in philosophy and the special sciences. Peirce's three categories therefore are intended to offer a basic framework for the interpretation of all knowledge (De Waal, 2001; 9). These three categories are named; firstness, secondness and thirdness. Peirce showed that these categories were universally applicable, irreducible and complete i.e. that any other concept can be reduced to these three. Briefly outlined these categories can be understood as follows:

Anything actual or that can be thought of produces the idea of a 'thing', an item that is independent of any reference outside of itself. This state of singularity is known as **firstness**. That which can be thought of can also be thought of in relation to something else i.e. through contrast or similarity. By being 'second' (or 'other') or that which impacts upon the first by its very presence, the notion of **secondness** is introduced. This being the case a necessary relation is built between the two things – the first and the second, and brings into play the notion of mediation. This mediatory dynamic introduces the category of **thirdness** or that which is derived from the relating of one entity to another (De Waal, 2001).

Peirce's three categories as initially developed within the field of mathematics can be therefore understood as follows:

First = a thing entirely independent of any reference to anything else (therefore an impossibility)

Second = other

Third = mediation

Peirce showed this relationship in its simplest form by using the example of two dots on a sheet of paper. The very presence of the dot brings with it a contrast and comparison with the whiteness of the surrounding paper and so immediately the idea of a first and a second are produced. The relation between two elements is more explicitly produced by the introduction of a second dot. The subsequent introduction of a line to link the dots marks the notion of mediation by joining the two points together but this explicit marker of mediation

is not necessary for the full relationship to be experienced; a connection between the two will be perceived nonetheless (De Waal, 2001; 11).

Mathematics to Philosophy

Peirce's main site of interest was the study of philosophy which he divided into three areas: Phenomenology, Normative Sciences and Metaphysics. In contrast to mathematics philosophy seeks positive knowledge of things real rather than the demonstration of hypotheses. Phenomenology, Peirce's first branch of philosophy, is the study of what seems to appear before the mind i.e. perception, conception etc. By embracing all seeming appearance and not being restricted to actual appearance, phenomenology can also account for the imagined, the illusory and feeling. Peirce's categories obtained within phenomenology run parallel to those derived within mathematics, i.e. no thirdness without secondness, and because a third mediates between two things there can be no secondness without firstness. Therefore within phenomenology the categories can be understood as; **firstness** – singularity – free – spontaneous, **secondness** – opposed or connected with another and **thirdness** – mediation.

Peirce's second branch of philosophy is the normative sciences. These can be understood as the study of action in relation to ends, or how self-control might be performed in relation to feeling, conduct and thought. This inevitably brings into play notions of right and wrong and how restraint might obtain goodness in action. In accordance with his triadic model of universal application and irreducibility, Peirce's normative sciences fall into three categories, the first esthetics, the second ethics and the third logic or the theory of right reasoning. Peirce's normative sciences combined with his phenomenological categories can be seen to form the basis of a system that can be used to account for any encounter.

Pragmaticism

The origin of the term pragmatism and the principle for which it stands in philosophy are both attributed to Peirce. In philosophical terms it therefore understood as; *'a method for ascertaining the real meaning of any concept, doctrine, proposition, word or other sign'* (CP 5.6). Peirce's pragmatic maxim - his doctrine about meaning, invites us to; *'Consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object.'* (EP1: 132). Here Peirce is suggesting that whatever we think or say has meaning only in so far as it has conceivable practical consequences. This varies from the way the way that the term went on to be used by some Peirce's contemporaries who focused

on practical effects alone. This was considered by Peirce to be too restrictive as it is the *conceivable* practical consequences of the object of a statement that give us the statement's complete meaning. In order to distance himself from the corruption of the term Peirce later re-christened his principle 'pragmaticism'.

Peirce can be understood as a 'realist'. That is to say the belief in an independent reality or that things exist outside of what any individual or group may think them to be. Peirce states; *'There are real things, whose characters are entirely independent of our opinions about them; those realities effect our senses according to regular laws, and, though our sensations are different as are our relations to the object, yet, by taking advantage of the laws of perception, we can ascertain by reasoning how things really are; and any man, if he have sufficient experience and reason enough about it, will be led to the one true conclusion.'* (EP1: 120). Peirce here suggests that if a group of enquirers were to study something independent of what each may think for long enough then each opinion would converge towards a shared opinion which could be considered the true nature of the thing. Two factors allow Peirce to make such a claim. First, in his pragmatic maxim Peirce limits his understanding of the meaning of anything that enters before the mind strictly to that which has conceivable practical consequences. As such anything we can think of can be inquired into. Second, the communal nature of inquiry as put forward by Peirce offers a process whereby, given enough time, individual idiosyncrasies are filtered out. This suggests that communal inquiry will eventually process out error and arrive at the final opinion about something which can then be seen as the equivalent to the truth about it. With the notion of consensus Peirce makes the question of knowledge a social affair in contrast to the Cartesian notion of the autonomous individual as the seat of knowledge. For Peirce then the community is where truth is decided not in the individual.

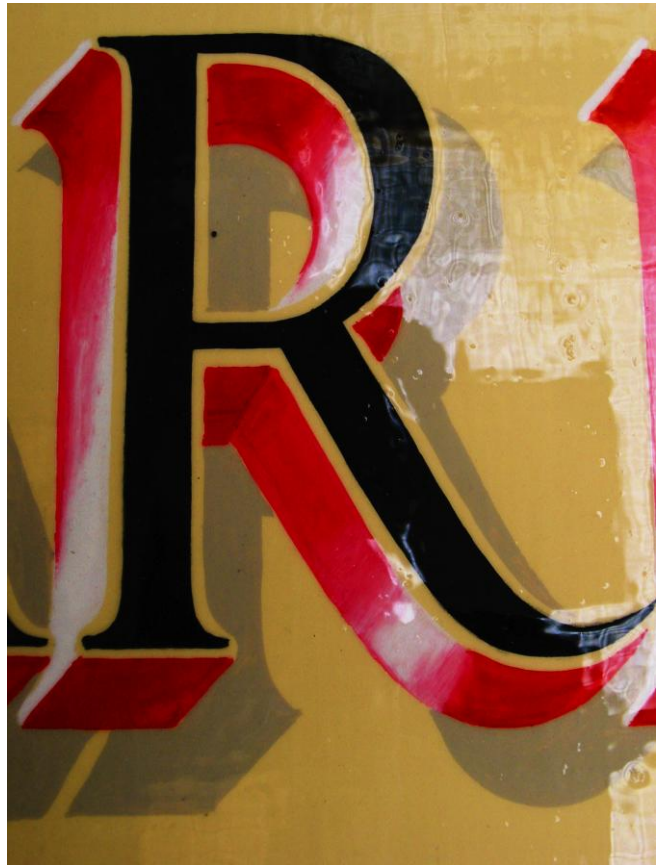
Peirce's emphasis on consensus, or the idea that knowledge emerges from the eventual mean of opinion, is further developed with the introduction of his notion of fallibilism. Peirce intended fallibilism to sit between skepticism and dogmatism as follows; skepticism maintains that certain knowledge of how things really are cannot be found, although it may be sought. In opposition to skepticism, dogmatism argues that we have certain knowledge of some things, like we think therefore we exist. Peirce's fallibilism dismisses both these extremes in favour of the notion that we can generally trust our ideas but should never stake all on any single one of them. This suggests that we are generally right thinking but cannot be certain of any one idea in particular. This mid-point is where fallibilism is placed. This

reliance upon trust in relation to our ideas can be seen to relate the process of abduction as put forward by Peirce and subsequently employed in Gell's theory of the Art Nexus.

Appendix 7: Gypsy visual culture fieldwork survey 2006

Gypsy Visual Culture Fieldwork Survey

UK 2006



The aim of this fieldwork was to locate visual artists/makers of Romany/Gypsy ethnicity working in the UK.

The Researchers

Daniel Baker was born in St Mary Cray in Kent, the youngest son of a family of Romanichal Gypsies. Daniel's father was a scrap metal dealer and his mother a farm worker. His family settled before he was born, making for a relatively stable education. He studied painting at art school from age 17 to 21, after which he made his living as a scenic artist whilst continuing to pursue his own painting practice.

Daniel's ongoing art practice is contextualised by an increasingly deeper exploration of his cultural background. Having completed a Sociology MA in 2002 specializing in Romani Studies, Daniel began a PhD at the Royal College of Art in London in 2006. His research focus is visuality in Gypsy culture. He is chair of the Gypsy Council and is editor of *The HUB*, the newsletter of the Gypsy Council. Lives and works in London.

More information at <http://www.danielbaker.net>

Paul Ryan is a London based visual artist examining the nature and potential of note-taking and sketchbook material. His MA was from Wimbledon School of Art and he is undertaking a PhD researching Peirce's Semeiotic under The University of the Arts. Solo exhibitions include: *'Drawing for Survival'*, Imperial War Museum London, *'Codex'*, Contemporary Art Society, Economist Building, London. He was a Jerwood Drawing prizewinner in 2001. Curatorial projects include: *'Line Lion Lying'*, *'Questionmark Wait Error Understood'* and *'Crossing the Border'* in the UK, Scandinavia and Central/Eastern Europe, examining how contemporary artists are finding new strategies to communicate through the informal, undogmatic and apparently intimate associations signalled by drawing.

More information at <http://www.paulryan.co.uk>

Both researchers have previously collaborated in the field of Romany Arts, on DROM, at the Place Theatre, (London Arts funded),

Introduction

This directory was compiled during the month of August 2006. In the preceding month there had been a mail shot to Romany individuals and organisations across England, and a call for entries in the best known UK 'fine arts opportunities' magazine, 'AN'. Following up these responses, and meeting individuals at Gypsy fairs and on visits, led to the forty or so names included here.

It is important to note that many visual artists who may have become accepted within the fine art or craft establishments may well have shed their Romany credentials along the way, and would not respond to this type of survey. Similarly many who paint, draw, photograph etc within the traveller community may not feel that their art is 'professional' enough to be included. Despite our efforts to counter these points, we must recognise that many individuals will not have presented themselves or their work to us for these reasons.

Understandably, there is considerable mistrust about the gathering of 'lists of names' of Romany people which is, unfortunately, historically justified. Many of the people we met were very friendly and open in an 'interpersonal' way with us, but were overtly cautious about giving their own details, or giving names of other Romany artists, for a written list. Many artists would not be included here at all if it were not for the kindness and enthusiasm of Robert Dawson (see his entry) who has agreed to be a contact for them.

A small number of people, like Robert Dawson and Felix Jardine, whose lives are enmeshed with the Romany community despite not being Romany, or whose family connections are unclear have been included. This is indicated in their individual report.

Two late C20th Romany artists who are now deceased have been included: Max Barrett & J Moray-Smith

Although the remit was to survey work in or from England, the nature of the United Kingdom has of course led to us making contact with artists across borders in Scotland, Wales and Ireland. We have included these names in our list, although we have made no attempt to conduct a survey in these countries..

It is our view that this survey is only a taste of the richness, variety and complexity of visual arts production by Romany people in England. We have attempted to be as inclusive as possible at this point, incorporating some photographers and crafts people who may not self-identify as artists. We hope that a further survey over a longer period of time would build from these early foundations a more complete picture of today's Gypsy and Traveller makers.

CONTENTS:

The Artists included are listed below. The contents are also arranged alphabetically.

Amaletta
Benjamin Baker
Celia Baker
Daniel Baker
Max Barrett
Beshlie
Lucy Brant
Mick and Susie Darling
Keith Brazil & Michael Dotchin
Ginge Brown
Ivy Buckley
Judy Cresswell
Davon's Children
Robert Dawson
Diane
David Elford
Jana Eliot
Anthony Fletcher
Susan Frankham
Jim Hayward
Leela Holland
Cas Holmes
Peter Ingrams
Felix Jardine
Alec Kennedy
Ferdinand Koci
Damian LeBas
Delaine LeBas
Suzye Llwyd
John Lyon
Roy Manning
Shamus McPhee
Celia Rickwood
J Moray-Smith
Bridie Page
Sylvia Parker
Romany Rye
Peggy Jane Smith
Rodney Smith
Henry and Paula Stanford
S M Stonehouse
Lol Thompson
Val Vale
Victor C L Watkins
Trish Wilson

Appendix 1: photographers

Tom McCready
Wendy McGinty
Roseanne Price
Valentin Kovalenko
Chiara Contrino
Joy Thrower
Jackie Nesbitt
Lise McNamara (American Irish Traveller)

Name: Amaletta (Pseudonym)

Date of birth:

Romany: Amaletta is of Romany parentage but does not wish to reveal or use her family name

Address: c/o

Telephone

Work: Artist and Illustrator – Drawings and Paintings

Amaletta's work is best known through her publishing work with Robert Dawson and the Derbyshire Gypsy Liaison Group (DGLG).

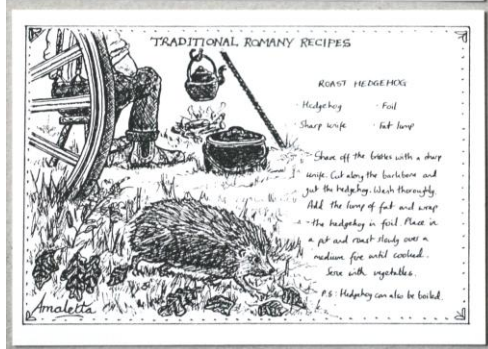
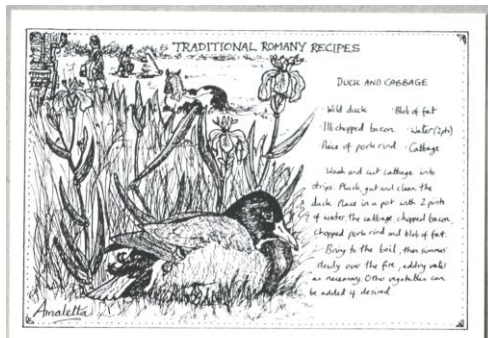
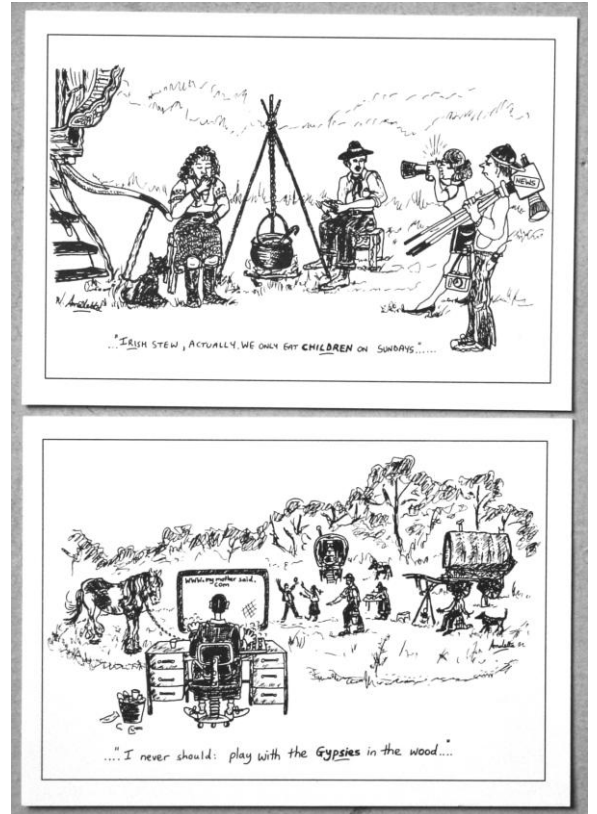
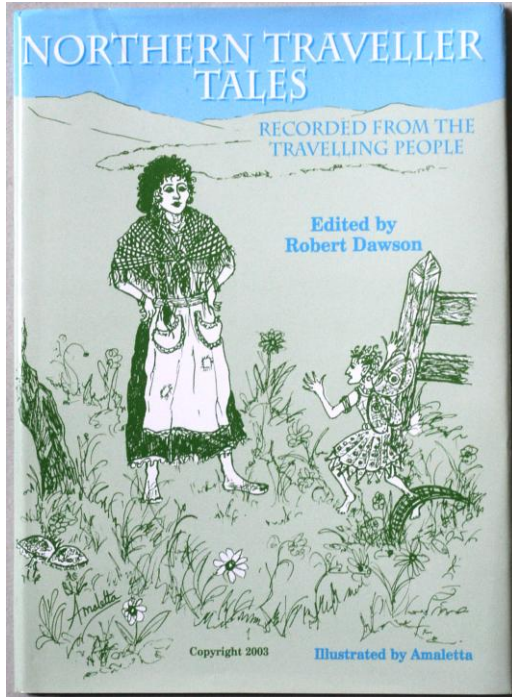
Her work ranges from political drawings, reproduced as postcards to traditional Romany recipe illustrations; digitally enhanced photographs of caravans to paintings of Finches (for a book by Tom McCready). There is also a Bow-top Gypsy Caravan Kit based on her artwork.

Using a strong graphic, pen & ink line, the drawings and illustrations are quirky and easily recognised. The wit in the political postcards, such as 'I predict more and more web sites and fewer **Traveller** ones...' are accompanied by strong unromantic depictions of Gypsies, which nevertheless incorporate signs or symbols which everyone recognises as stereotypically Romany. It is this modernity (internet) contrasted with a romantic Romany aesthetic, which is often so striking in her work. Similarly the card showing a TV camera catching the charming Gypsy encampment with the Traveller saying 'Irish Stew, actually we only eat children on Sundays'. Here again the modern TV media is contrasted with our age-old prejudices.

The powerful illustrations for the book 'Northern Traveller Tales' shows Amaletta's expressive talents. These unusual and sometimes brooding stories are perfectly matched with these confident and yet sensitive drawings

Biography

At the time of submitting this survey, Amaletta had still not decided to include more about herself in the report. She can be contacted through Robert Dawson.



Name: Benjamin Baker

Date of birth: Approx 40

Romany: Yes

Address: Chatteris, Cambridgshire

Telephone:

Work: Painter

Mr Baker is an amateur and yet skilful and sensitive painter of mainly landscapes and still lives.

Often working in sketchbooks and then detaching the more finished works, they are often displayed in traditional frames.

Avoiding people as subjects, the overall impression is of an interest in nature as well as environment where people have nevertheless made their homes. The edges of countryside towns where buildings and bridges etc meet the fields and wild animals.

The painting style is somewhat bold although the overall effect is sometime hesitant. The paintings exhibit great charm and warmth.

Anecdotal Information:

Mr Baker is the eldest nephew of Daniel Baker



Benjamin Baker cont.



Name: Daniel Baker

Date of birth: 11th November 1961

Romany: Yes

Address:

Telephone:

Email:

Work: Visual Artist, Researcher, Campaigner - Current Chair of The Gypsy Council

As well as being one of the two researchers on this directory for English Gypsies, Daniel is also one of the most prominent contemporary visual artists in the survey. He has been practising for over twenty years and has exhibited in high calibre exhibitions with celebrated international artists. He is currently working with the exhibition Paranoia www.aionarap.org and is commencing a PhD at the Royal College of Art, during which time he will be exploring his Romany identity as a key aspect of his research.

His CV and Artist's Statement are attached along with recent reviews and catalogue entries relating to his work.

Whilst continuing as Chair of The Gypsy Council, Daniel is also Editor of The Hub, a Romany Magazine. His MA at Greenwich University was under Thomas Acton, a well-know campaigner on Romany issues.

PR 2006



Daniel Baker: Biography, CV.

Biography

Daniel Baker was born in St Mary Cray in Kent, the youngest son of a family of Romanichal Gypsies. This community has existed in the area for many generations and represents the largest concentration of Gypsies in England.

Daniel's father was a scrap metal dealer and his mother a farm worker. His family settled before he was born, making for a relatively stable education. He studied painting at Ravensbourne School of Art I from age 17 to 21, a practice that has become increasingly contextualised by an ongoing exploration of his cultural background.

Having completed a Sociology MA specialising in Romani Studies, Daniel will commence his PhD research into 'Visuality in Gypsy Culture' at the Royal College of Art in the department of Painting in Autumn 2006. Daniel is currently serving as chair of the Gypsy Council and editor of *The HUB*, the newsletter of the Gypsy Council. He Lives and works in London.

Exhibitions and Projects

- 2006 'Paranoia' touring group show, Leeds City Arts Gallery - Freud Museum, London.
- 2006 'lookingglass', solo show, Novas Gallery, London.
- 2006 'Second Site' touring group show, Stephen Lawrence Gallery, Greenwich University, London. Then: Yorkshire, Cumbria and Anglia.
- 2005 'When in Rome V', group show, Third Floor Gallery, Southampton.
- 2005 'When in Rome IV', group show, Midlands Arts Centre, Birmingham.
- 2005 'No Travellers' solo show, Victoria Hall, Oakham, Rutland.
- 2004 'When in Rome III' –group exhibition, Castlefields Gallery, Manchester.
- 2004 'Homeland' – multi-site group exhibition, Spacex Gallery, Exeter.
- 2004 'Passing Places' - exhibition of Gypsy and Traveller Culture, Hertford Museum.
- 2003 'Silenced Voices' – Speaker on Gypsy identity at PEN event, Royal Festival Hall, London.
- 2003 'When in Rome' – Group exhibition, Art House Gallery, London.
- 2003 'BODIES' - solo show, Corn Exchange Gallery, Newbury.
- 2002 'The Queer Gypsy' - MA dissertation: an analysis of Gay Romani identity.
- 2001 Romani medal commissioned by BAMS. British Museum, London.
- 2000 C21 group exhibition, Bankside gallery, London.
- 1999 Mixed exhibition, Beardsmore gallery, London.
- 1999 Group show of paintings at Beardsmore gallery, London.
- 1997 Oriel Mostyn open exhibition, Llandudno, Wales.
- 1997 Royal Over-Seas League open exhibition, London and Edinburgh.
- 1996 "DROM": multimedia performance collaboration exploring Gay Romani identity, funded by The London Arts Board, performed at the Place Theatre, London.
- 1995 Group show at Toynbee Hall, East London.

Collections: British Museum, Private collections in UK and abroad

Artist's Statement

My current work explores the imagined space occupied by the Gypsy, offering a window into the marginal area allocated to them - outside of, yet surrounded by, connected, yet dislocated from a society that they have existed within for hundreds of years. The imagined space here refers both to the symbolic space of myth and misconception held in the popular imagination as well as the absence or disappearance of geographical space for Gypsy habitation in the light of recent legislation.

These works use painted, etched and gilded glass to produce illuminated mirrored surfaces, or looking glasses. Images appear behind the glass but in front of the mirrored background, locating the subject in a liminal or in-between space – a space which the Gypsy continues to inhabit both physically and symbolically. The somewhat obscured nature of the gilded reflection allows the viewer to inhabit the landscape of the work whilst at the same time evading true likeness and recognition.

These looking glasses seek to highlight an ambiguity and confusion in the way that Gypsies are seen – a state of obscured likeness and masked visibility that has been internalised by the Gypsy over time making it difficult for Gypsies to fully see themselves in the world. This difficulty in visualising the self has left popular stereotyped images relatively unchallenged, the legacy of which is a symbolic Gypsy that is ever present but never truly seen. These works are intended as a meditation upon identity and dislocation

In earlier abstract works I have examined questions of identity and difference through the vehicle of process painting. These abstract pieces explore boundary formation as a means of protection and segregation. Concerns regarding the perceived threat of difference and the consequent construction of boundaries refer in part to my experience of growing up in my Romani community in Kent. The works explore boundary patterning formed by conflicting identities and are informed by the ongoing negotiations between this enclosed group and the adjacent non-Romani community. The non-figuration of these earlier works is partly a response to the absence of the human figure in Gypsy artifact decoration. An example of this can be seen in the painted caravan, where artwork consists mainly of painted scrollwork and motifs in contrasting colours set apart by strong outlining. As well as the more obvious decorative function served by this means of ornamentation I see the use of strong outlining in Gypsy paintwork as an attempt to maintain clear boundary definition between diverse elements whilst at the same time seeking compositional harmony – a concern echoed in the Romani peoples desire to preserve their cultural identity from the perceived threat of assimilation.

Daniel Baker cont.



Name: Celia Baker

Date of birth: 1923

Romany: Yes

Address:

Telephone:

Work: Fine Art Knitter

Mrs Baker knits. These pieces are not made to be clothes. They seem to be made in order to knit. Ending up as long lengths in changing colours, stitches are added and dropped creating amorphous shapes.

As a widowed woman in her eighties, Mrs Baker does not conform to the role model of the stereotypical artist. Important issues concerning matriarchy and the role of the 'Grandmother' in the Romany community are highlighted by these works.



Celia Baker Continued



Name: Max Barrett (Max Schmeling Barrett),
Date of birth: born Penzance, Cornwall 25 May 1937; (one daughter by Madeleine Ladd)
died Trenchrom Hill, Cornwall 15 June 1997
Romany: Yes
Contact:

Work: Sculptor

Mr Barrett seems to have been an artist who rejected much of the art world establishment, but nevertheless produced sculptures of an ambitious and professional order. His life is recorded at the following website, and there are extracts from there printed below.

The website is that of a friend of Max, Erling Okkenhaug, who is still in touch with Madelaine, Max's widow.

<http://www.okkenhaug.com/sol/max.html>
<http://www.okkenhaug.com/sol/aboutmax1.htm>



THUR 26 AUG

My Art School

by Max Barrett

Earliest memories are of the harbour, beaches, woods, fishermen from Belgium and Brittany.

The harbour was the best place. It was the main source of my earning a few bob. When the tide was out, the 'luggy' provided cockles, lugworms and 'spidge'. The cockles were for our Welsh visitors, who, when they had a few pints were very generous.

The lugworms fetched a fair price from the fishermen who frequented the two pier heads.

The 'spidge' (non-ferrous metals) fetched the best price of all. This was to be gleaned from the 'luggy' where they unloaded the barges that brought the scrap from the *Warspite* that was being broken up near the Mount. I used to collect brass and copper nuts and bolts, load them on my buggy, and sell them to one of the scrap dealers. There used to be dozens of dealers about in those days with names like 'Fagin', 'Snowy' and 'Smuts', they were great characters. I think if they'd had some education they would have been top businessmen. But perhaps then they would have lost their joy of life. Most of their 'deals' were done in the pubs. They always smelled of beer and 'roll-up' baccy, and mostly wore oil stained doubled breasted blue serge suits. If you had a deal with them, they always showed you their wad of dirty ten bob and pound notes. Great characters, with plenty of time for z yarn. Fagin told me of the time 'Marco' took a load of iron to the Albert pier scrap yard. He had a pony and cart. When he tried to back the cart so that he could turn, the whole 'shebang' fell into the harbour. Luckily there was only three feet of water in at the time, and Marco who was pissed up had to go into the harbour and lead the pony up the slip. Fagin reckoned the pony was so hungry that he saw a loaf of bread in the water and dived in after it.

It was Fagin who got me the pram wheels for my buggy. We had a deal. I made my buggy myself, it was my most prized possession. I had to use a red hot poker to make the hole in the front as I had no drill.

Fagin said this was better as the heat hardened the wood. I could now haul things instead of carrying them on my back.

The coal boats unloaded coal into big lorries at the inner harbour. If you tried to pick up the spilled coal from the



PHOTOGRAPH : Andrew Besley

docks, the dockers would give you a 'wiz' and send you off with a sore ear.

There was a sharp corner near the harbour and the road cambered the wrong way. When the overloaded lorries edged their way around the corner, sometimes some coal would spill onto the road, there would be a big scramble of women and kids to pick it up. It used to take a long time to fill my buggy. So I went around the corner out of sight. The lorries would come groaning up the incline slower than walking pace. It was here I would dart forward, throw a house brick under the back wheel. The lorry would lurch and I'd have enough coal to fill my buggy in no time.

I also loved to go to Newlyn fish market when the trawlers were landing.

The smells and bustle were heaven to me. There were big double doors, where pony and carts and lorries loaded. Inside the market, men gutted, iced and boxed all manner and colours of ugly and beautiful fish. The floor was covered

with slime, water and fish, so that a boy could run and slide for ten feet or more, being careful not to get in the way, as the giant workmen were quick to belt you one.

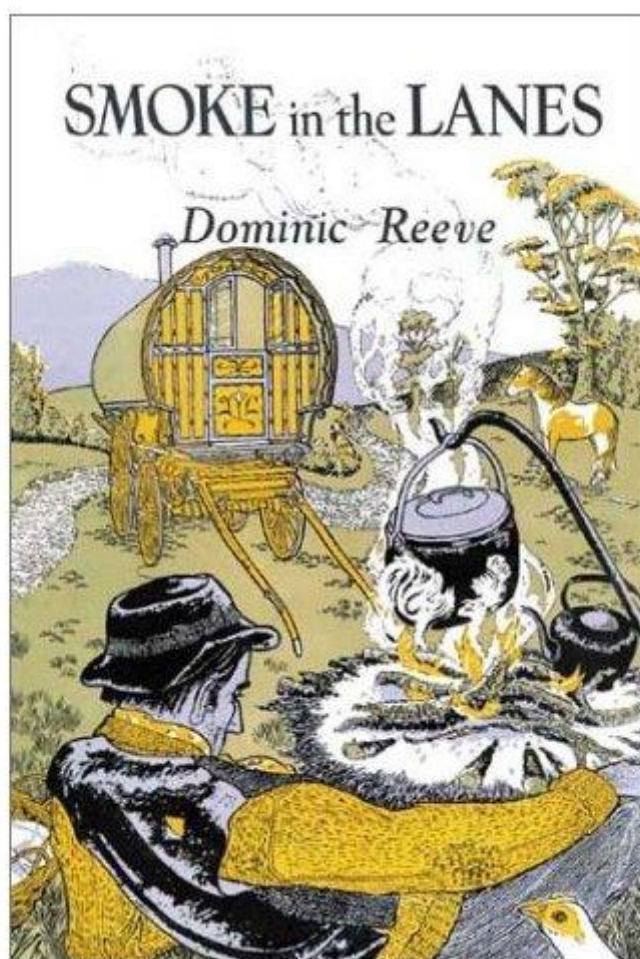
On one memorable occasion, I went into the market and saw this huge Skate amongst the fish waiting to be gutted. I had my fishing line with me with a conger hook. I unobtrusively slipped my hook into the monster and casually skated out through the double doors. Once outside I hauled in the line and the Skate skated after me. I can still see the look on the men's faces as they caught sight of it sliding through them. I had the element of surprise on my side. I had the fish on my back and ran like hell with half the fish dragging on the road behind me. I could hear the men laughing as I went.

I didn't look on it as stealing. It came to me as naturally as it did to the gulls. I think in those days people only took what they needed, be it fish, a few broccoli or rabbits.

Name: Beshlie
Date of birth: Unknown
Romany: No, but married to a traveller:
Address: Wales
Telephone:

Work: Artist and Illustrator

Beshlie illustrated the book 'Smoke in the Lanes' by her husband Dominic Reeve, as well as other books including illustrations of plants and animals.



<http://www.amazon.co.uk/gp/product/1902806247/026-1418319-2110049?v=glance&n=266239>

Name: Lucy Brant
Date of birth:
Romany: Romany Family from Kent
Address:

Telephone
Email:

Artwork: Painter

Paintings

Ms Brant paints a variety of subject matter from landscapes, which include Gypsy caravan scenes and portrayals of men at work, to animal portraits and still lives. These are generally painted in oils with the exception of the occasional watercolour. Stylistically the work varies according subject matter. Most are skilfully painted in styles ranging from 'painterly' to 'rigorously academic' to 'whimsical'.

Anecdotal information:

Images of Ms Brant's work were sent by a third party. Although we have been in touch directly, we have no further information at this time. She shares a great-grandmother with Daniel Baker (co-researcher).

Re: Presentation

Paintings are presented in traditional style frames from gilt to dark wood, some having card mounts.

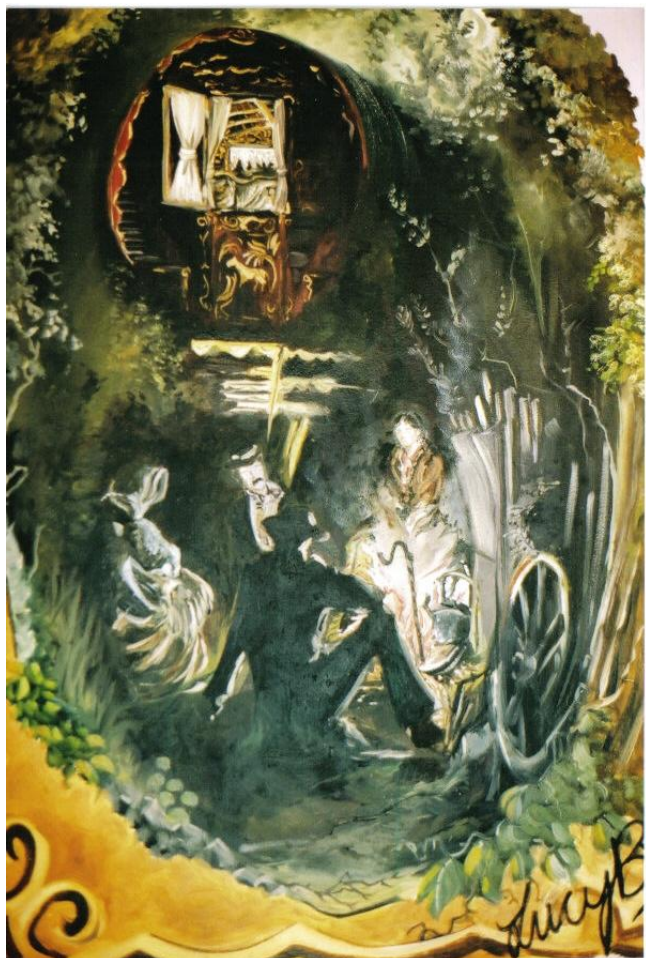
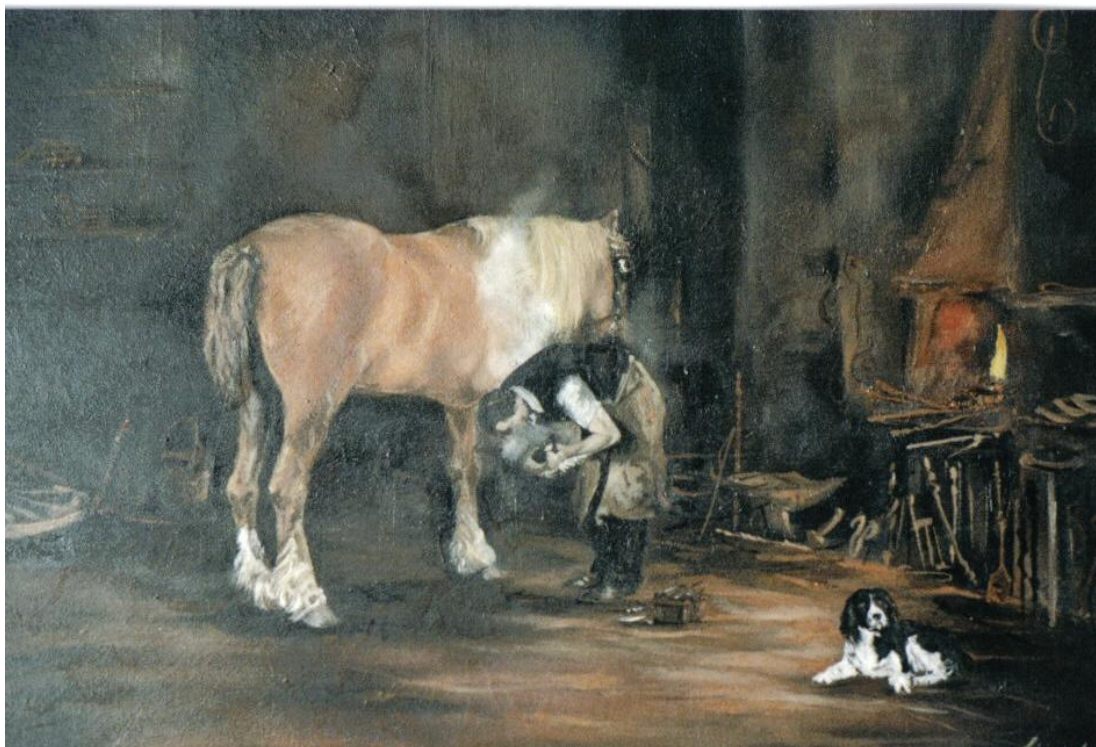
Review

Lucy's work show's an enjoyment of her facility for the medium of paint. Styles vary according to the subject of each painting. The landscapes have a romantic pastoral feel showing traditional English countryside scenes, whilst the caravan paintings show a more lyrical handling of the paint much in the way that it would be used for the decoration of the caravan itself, with sweeps and curls of the brush.

The animal portraits show a deftness of touch which conveys the nature of their bodies very well. The pictures of men working (sheep shearing, cobbling) are carried out in watercolour with the exception of a very fine depiction of a blacksmith shoeing a horse in oils. This is technically one of the best examples of Lucy's work. Employing a 19th Century English style, the description of the horse is very sensitively carried out. Lucy's one example of still life is painted in a rich Flemish style showing a finely painted cascade of fruit and flowers, suggesting opulence and bountiful produce. Again this is skilfully worked.

The work is suffused by a generalised nostalgia. The diverse modes of representation employed throughout can be seen as an extension of this mostly successful attempt to examine/portray experience through the vehicle of stylistic production, highlighting the ways in which these mannerisms can colour our perception. This may or may not be reflexive.

Lucy Brant cont.



Name: Mick and Susie Darling

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Peg carving

Mick and Susie can be at found Stow and other horse fairs. They also play music and sing.



Name: Keith Brazil and Michael Dotchin
Date of birth: 4th August 1964 and 15th July 1965 respectively
Romany: Keith Brazil is Romany and his partner Michael Dotchin is not (see below)
Address: Kennington, London (email given)
Email:

NB: Mr Brazil and Mr Dotchin live together as a Gay couple and we felt it important to include them both in this survey. This is in line with the decision to include artists such as Beshlie who are not Romany themselves but married a Traveller and live within the community. In this case Keith Brazil lives outside of the Gypsy community, other than his complex relations with his family. Neither of their work in the arts addresses Romany subjects specifically, and they are therefore representative of the many individuals who may not have thought themselves eligible for this survey.

Keith Brazil's work is known to the compilers of this survey through his collaboration with them on DROM, an Arts Council England funded inter-disciplinary arts project in 1997

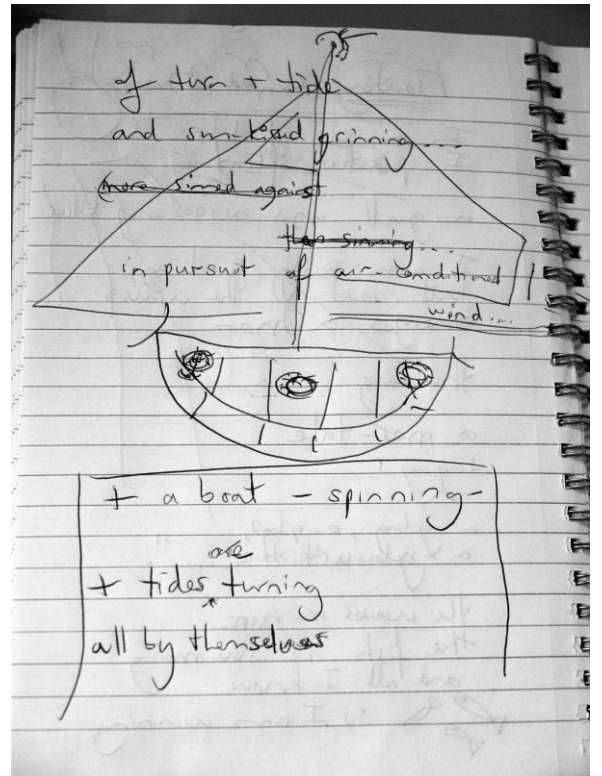
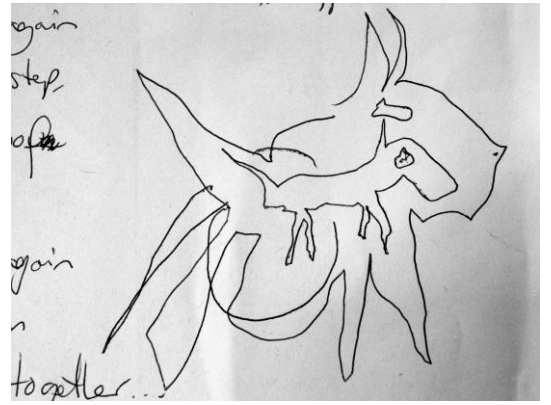
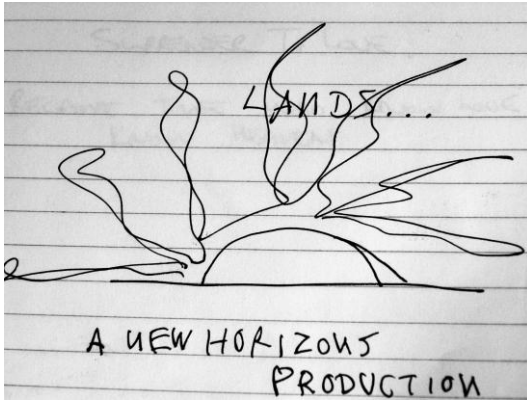
Keith Brazil: Choreographer/Dancer, Teaching, Creative Writing and Drawing.

After completing a degree at Laban, Mr Brazil was a founder member of 'Adventures in Motion Pictures' a British dance group which became internationally successful. He now teaches full time at Morley College in South London. Throughout his adult life he has been engaged in creative writing, making hand written journals/texts which also contain many of his drawings. He also holds a BA in Creative Writing.

Michael Dotchin:

Mr Dotchin is Keith Brazil's long-term partner, and has worked as a fitness instructor and gardener. He now paints large 'abstract expressionist' works. His interest seems to be in maintaining a stable 'field' of colour despite the gestural nature of the brushwork. The consideration of the aesthetics of colour is also important to him in these works.

Keith Brazil cont.



Michael Dotchin cont.



Name: Ginge Brown

Date of birth:

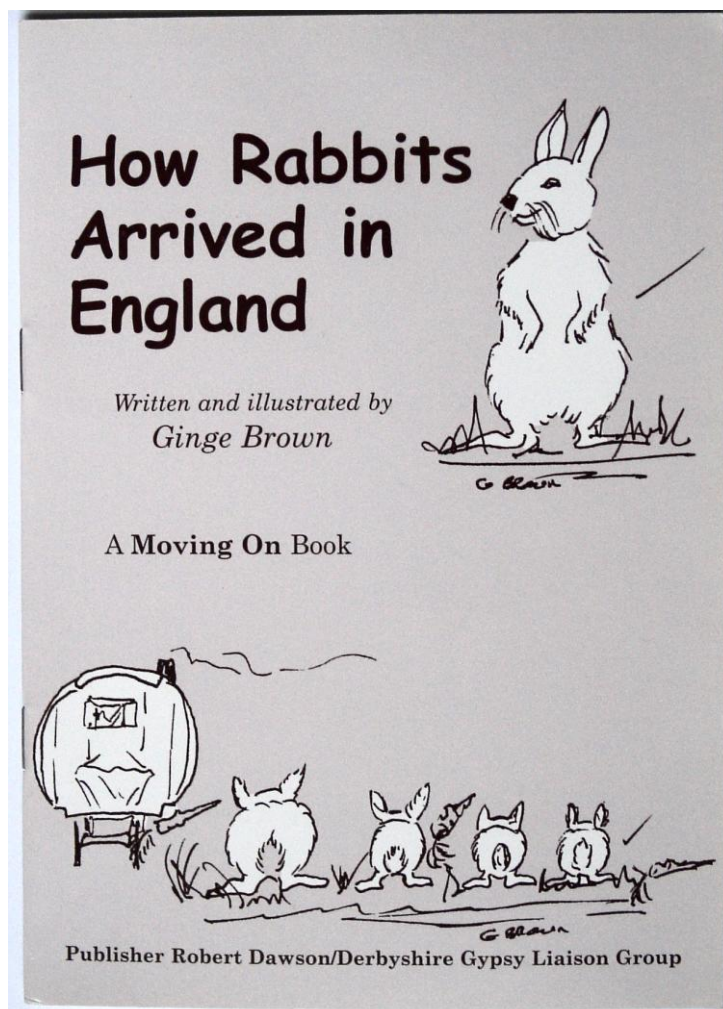
Romany: Yes

Address:

Telephone

Work: Artist and Illustrator – Drawings, Paintings, Photographs, Wagon and Birdcage decoration

Mr Brown sells his birdcages at horse fairs. He also illustrated books published by Bob Dawson, via whom he can be contacted.



Name: Ivy Buckley (nee Smith)

Date of birth: approx 60

Romany: Yes

Address: Suffolk

Telephone

Work: Wooden Pegs and Flower maker (Craft)

Mrs Buckley makes these craft objects using her nephew's knives (Rodney Smith). We met her at the new 'Gypsy Arts Festival' at Stowmarket, where she was demonstrating the making of the pegs and flowers.

These traditional Traveller crafts were historically for hawking but have now become a regular attraction at this kind of event.

For the flowers, hazel twigs are 'shave' with a sharp knife producing a wooden curl which resembles a chrysanthemum petal. By repeated this action without chopping of former 'petals' the flower is produced. The wood is then coloured by soaking in water which has been coloured with crepe paper.



Name: Judie Cresswell

Date of birth:

Romany: Yes

Address:

Telephone

Work: **Artist and Illustrator – Drawings and Paintings**

Judie's work - we have no images to date.

Biography

At the time of submitting this survey, Judie had not contacted us with further information. She can be contacted through Robert Dawson.

Name: Davon's Children

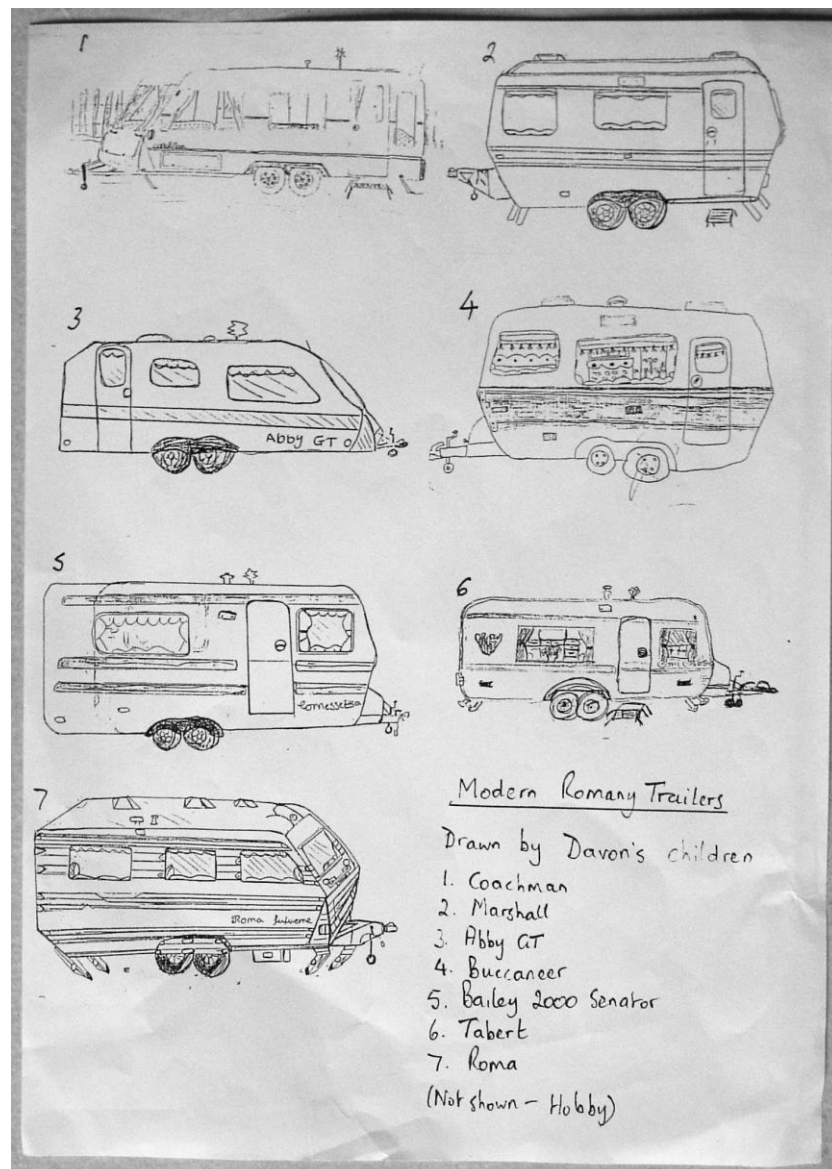
Date of birth: Four children up to the age of 13 years.

Romany: Yes

Address:

Telephone

We have included these fine children's drawings of Caravan's because of the clear connection between many Romany children's drawings and paintings and their heritage and way of life.



Name: Robert (Bob) Dawson

Date of birth: 20th August 1944

Not Romany: Mr Dawson does not claim any Romany family connections but has been involved with the Romany community since the age of eleven. His professional life is fully occupied with the causes of the Romany population within the UK, and is a 'contact' for many visual artists and writers who prefer not to be directly contactable (see introduction).

Address:

Telephone

Robert Dawson is not a visual artist or maker, but has been included as a contact for many artists in this survey, and it seems suitable to write something about his own work, as it is often in collaboration with, or of benefit to these artists.

Work: Writer, Publisher, Campaigner

Mr Dawson has been long-standing treasurer of the Derbyshire Gypsy Liason Group (DGLG). He has published many books and pamphlets on Romany Culture and Heritage as well as illustrated books of stories and for children and in education. He is well connected with sister organisations to the DGLG within England in Leeds, Hull, East Nottinghamshire, Manchester, Newcastle and Lincolnshire. He continues to sell these publications and other items of Romany interest through the internet, and by post.

A portion of Mr Dawson's archive concerning UK Travellers is held by the University of Reading within The Museum of English Rural Life:
http://www.rdg.ac.uk/rhc/the_collections/the_archives/doc_results.php?docsearch=The+Robert+Dawson+Romany+Collection

He is currently publishing a new large format, pre-lingual counting book to be illustrated by Bridie Page and written by Siobhan Spencer. He is also collating his remaining archive and histories (especially of Scottish Travellers).

Artists & photographers contactable through Robert Dawson (see their individual entries):

Amaletta (Pseudonym) - Artist and Illustrator
Judie Cresswell - Artist and Illustrator
Bridie Page - Artist and Illustrator
Ginge Brown (Drawings, Photographs, and Bird Cages & Wagon painter)
Leela Holland - Artist and Illustrator

Tom McCready (photographer)
Wendy McGinty (photographer)
Roseanne Price (photographer)
Lise McNamara (photographer) USA (American Irish Traveller)
Valentin Kovalenko (photographer)
Chiara Contrino (photographer)
Joy Thrower (photographer)
Jackie Nesbitt (photographer)

Anecdotal information:

Mr Dawson's interest in the Romany people started at the age of eleven, following from imagining escaping his difficult family life at home and running away to live in a Caravan and write instead. Through making friends with local Romany people he felt he was unofficially adopted by an 'older Romany brother' when he was fifteen years old. He is very grateful for the help he received whilst growing up from these local people and wanted to return help where he could later in life. Working as headmaster of a school and then through the DGLG enabled him to do this. His publication work has clearly given a much wider audience to the many Traveller artists and writers who are his friends and colleagues.

Mr Dawson also feels that literature by Romany people is much neglected due to a 'snobbishness' in the wider publishing world. Writers he knows and works with from a Romany background include:

Siobhan Spencer and Mozelli McReady – both of whom he singles out as deserving more recognition for their written and campaigning work). Also Barbara Welsh, Tom & Julie McCready, Fred Price, Marlay Burnside, Billy Brooke, Lise McNamara, Micky MacPhee, The McCann family (Nellie, Eileen & Bride-Ann), Henry Sheriff, Violet Gaskin, Everet Booth, and Trevor Hearne.

Name: Diane

Date of birth: Unknown

Romany: No but married to a Traveller from the Hyde family

Address:

Email:

Telephone:

Work: Embroidered Textiles

This textile maker produces commercial designs which she also manufactures. They often incorporate imagery associated with or popular with the Traveller community.

Selling at horse fairs, through Ebay and via her website, this is slightly outside the scope of a fine-art visual survey, but may nevertheless be of interest.



Name: David Elford

Date of birth: Unknown

Romany: Yes

Address:

Email:

Work: Photography and Paintings

Mr Elford's work was flagged up for us by Peggy Jane Smith. The few images we have already show a very disparate approach to image making. Completely abstract images created with watercolour, close up photography and figurative chalk drawings (white on black), all combine to make this artist's body of work difficult to describe at this time. If we receive more information on him and his work we will include it in any later appendix.



Name: Jana Eliot
Date of birth: Unknown
Romany: Yes (Kelderaska grandmother)
Address:
Email:

Work: Paintings on furniture and household objects and greetings cards collages

Ms Eliot paints 'traditional motifs' (as she calls them) on to stools, bowls, and spoons. They consist of floral, horse & rider, or animal designs.

The greetings cards are cutout figures engaged in singing, music making and dancing.

Again this craftsperson was unsure whether she would be eligible for this survey, and as stated in the introduction, it was our decision to be as inclusive as possible at this stage.



Name: Anthony Fletcher

Date of birth:

Romany:

Address:

Telephone:

Anthony contacted us after receiving a notice via our mailshot. He has told us that he is a Romany artist who paints pictures with words, and that he is currently setting up an arts centre in or near Darlington.

Despite several phone calls, we have not received any more information about him or his work. His phone has been switched off up to the time of sending this report.

Name: Susan Frankham

Date of birth:

Romany: Yes

Address:

Telephone

Work: Artist

Ms Frankham contacted us with a very short letter stating that she is 'in fact an artist'. However she has not replied to our further request for information to date.

Name:	Jim Hayward
Date of birth:	Approx 60
Romany:	Related to the Buckland family (Paternal Grandmother), and similarly the Shaw family (Showmen), both well known UK Romany families.
Address:	
Telephone	
Email:	

Artwork: Painter
Including: Fine Art Paintings, Decorative Panels/Sign-writing, Publishing

Painting

Mr Hayward paints very finely worked pictures of the rare birds that he breeds. These are executed in gouache, and painted in a fine hatching technique similar to tempera trateggio. The birds are arranged in scenes with plants and landscapes, or in stylised settings to show and compare coloured feather variations. More recent work includes line drawings, made with a fine Rotring ink pen. Other paintings, but fewer are of scenes, e.g. of horse fairs.

There is also sign writing and works for fairground stalls and rides through family connections. (See Tony Spurrett's Shooter illustrated).

This artist is self-taught and these paintings are usually sold to other bird breeders. Mr Hayward, in this way, bypasses the more understood gallery system, and his work is not seen by other artists or the fine arts community. Prints, posters and publications incorporate many reproductions, and again these are aimed at the rare bird community. Similarly the sign writing and fairground panels are mainly painted for family members stalls or commissioned through word of mouth.

Sign-writing

This work is of a very high quality. All hand worked on galvanised aluminium.

Publishing & Writing

Many books, poster and pamphlets have been self-published containing images of the artwork on birds & genetics for coloured bird breeding e.g. 'The Rosellas' published under the name 'The Aviculturalist Publications', as well as family history e.g. 'Travellers & Fairkeepers'.

Other work: Rare Parakeet Breeding, Writer on genetics.

Rare Bird Breeding

Mr Hayward was president of the 'Love Bird Society'. He writes and publishes widely on the subject of parakeets and breeding. He has bred and continues to breed rare parakeets.

Anecdotal information during interview:

Mr Hayward's Romany family connections seem important to him, and he is aware of many of the issues facing the community generally. He knows some Romany language

and knows of the organisations within the UK working with the community. He has conducted extensive research of his own family, and has good records of these. After the age of seven he only attended school during the winter, but his mother had sent him for private tuition so that he was able to read and write fluently from an early age

His traditional hand-painted sign work around his home had been damaged by children of the town throwing stones. He generously put this down to the sound made when the stones hit the metal being attractive to children.

NB. Mr Hayward is very particular about copyright, and is concerned about others using, reproducing or financially benefiting from his work without his permission. Please bear this in mind when copying discs or images. This, of course, applies to all artists in this survey.

Re: Presentation

Birds: Painted on designers card in gouache, the artist presents them in mounts under Mylar (clear plastic) or framed in traditional style frames.

Signs and fairground panels: On aluminium, (no further mounting/framing required).

Review

The bird paintings cross over into illustration, and serve that purpose for Mr Hayward and his publications. However, close inspection reveals a care, attention and technique over and above what would be necessary for these purposes. The paintings reflect the feelings the painter has for these birds, and in this respect they resemble miniature portraits.

The fairground panels stem from an artisan approach to decorating the stall itself, but the quality of the workmanship is, once again, somewhat higher than these requirements would indicate. These could be seen in the context of British Pop Art along the lines of Peter Blake.

Not being involved with galleries or other artists, has allowed Mr Hayward to remain in the amateur tradition in overall aesthetic and presentation, but the quality of the paintwork and obsessive nature of the paintwork enables the possibility of considering some of these works as stylised contemporary pieces.



Jim Hayward cont.



Name: Leela Holland

Date of birth:

Romany: Yes

Address:

Telephone

Work: Artist and Illustrator – Drawings and Paintings

Leela has illustrated the book 'The Christening' for DGLG published by Robert Dawson and can be contacted through him.

Name: Cas Holmes

Date of birth:

Romany: Discovered her Romany ancestry via her grandmother :See BBC

Address:

Telephone

Email:

Work: Textile Artist

Ms Holmes is a professional artist who exhibits widely in both applied and fine –art textile contexts. She represents herself professionally through her website and CV.

The discovery of her ancestry through an incident with her grandmother is recorded at the BBC website indicated above.

This artist writes lucidly about her work and professional practice and this is attached below:

<http://www.axisweb.org/artist/casholmes>

Artist statement

Concepts

My work is informed by personal experience places visited, stories of my grandmother, old and forgotten textiles. A recent piece, 'White Cross', purchased by the Museum of Art and Design, New York, made from old shirting and poppies, formed part of a series investigating labour and textiles. 'Field', purchased by Quilt und Art Gallery, Frankfurt, saw a shift in direction, an interest in the land and our relationship to it.

A Personal Development Award from Arts Council England, South East allowed investigation into the combination of textiles and paper with photographs, computer imaging, directly with drawing and photocopy exploration. The resulting new works explores land, water and change in relation to memory and the passing of time. Recent flooding and its impressive physical changes to the landscape raises issues about our fragile relationship with the local and national environment. 'Indigo' and 'Pendulous' forms part of an installation at the Metropole Galleries, Folkestone, reflecting this.

Influences

My artwork has become increasingly focused on the land and change and our relationship to it. I approach this through the media I use and the connections found in the places I work (personal experiences, connected stories, materials and imagery). Narrative works combining photographic and digital techniques with methods adapted from Japanese textiles, textile art and papermaking.

Career path

After obtaining a Fine Arts degree in the early eighties, my understanding of paper and related media was further enhanced through two periods of long-term study in

Japan in the mid to late eighties (supported by the Japan Foundation and the Winston Churchill Memorial Trust.)

A joint award from South East Arts and the British Council in 1991-2 led to research of art based organisations and community groups in Canada. During this period of study I gave talks and workshops demonstrating my own technique and had long term influence on my future explorations into the use of found materials.

I work on commissions and in the public sector in addition to developing my personal practice. The challenge of working on site-specific projects and in workshops offers opportunities for professional development. In 2000-2001 I received two 'Year of the Artist Awards' to work in quite different environments. The building and park of Mote House hosted by the Leonard Cheshire Foundation and Skinny Beach Huts on the Isle of Sheppey. The Arts Council's Personal Development Award in 2002 opened up possibilities to exhibit in Texas and in the UK. I am currently working on several public commission projects utilising photographic, sunprinting and buried fabric techniques including a major project with Sevenoaks Kaleidoscope project, Sevenoaks Kent and a hospital commission.

I am currently running workshops and undertaking a residency in West Dean supported by the Edward James Foundation.

I have recently been awarded an Arts Council Bursary to study in India and produce work for exhibition during the following year.

Qualifications and training

- 2005 Creative Partnerships. Creativity in Practice Training, Kent Institute of Art and Design, Canterbury
- 2002 City and Guilds Part One Teaching Certificate, Kent Adult Education, Maidstone, Kent
- 1988 Japanese paper and textiles, Japan Foundation Fellowship, Japan
- 1985 Japanese art and papermaking, Winston Churchill Memorial Fellowship, Japan
- 1983 Fine Arts Degree, Maidstone College of Art, Maidstone, Kent

Employment

- 2006 Tutor, Kent Adult Education, Kent
- 2005 Teacher Training workshops, Art and Environment, Kent County Council , Canterbury Environmental Centre
- 2000 Workshops linking with Romany Culture, Cultural Co-Operation, Dundonald School, London
- 2000 Tutor, Fine Arts Department, Middlesex University, Middlesex

Solo exhibitions

- 2006 Land, Herne Bay Museum and Art Gallery, Herne Bay, Kent
- 2005 Unearthing, Hall Place Gallery, Bexley
- 2005 Garden-Land, Quiltstar Gallery, Freiburg, Germany
- 2005 Unearthing, Norfolk and Norwich Hospital, Norwich
- 2004 'Unearthed', Cowslip Gallery, Newhouse Farm, Launceston
- 2004 'Breaking the Surface', St Mary's Lighthouse, Whitley Bay, Tyne and Wear
- 2004 'Breaking the Surface', Bishop Otter Gallery, University College, Chichester
- 2003 'Dark Woods, Dark Water', The Robert Phillips Gallery, Walton on Thames
- 2003 'Sense', Romney Marsh Craft Gallery, Kent County Council
- 2003 'Breaking the Surface', Metropole Galleries, Folkestone
- 2002 Dark Woods - Dark Water, Weald Gallery, Cranbrook
- 2001 Piecing Together, Maidstone Hospital Oncology Centre
- 2000 Rochester High Street Gallery and Cathedral
- 1999 Piecing Together, Makers Guild, Craft In the Bay, Cardiff
- 1998 Stitched Up, Gillingham Library Gallery
- 1998 Joseph's Coat, Cowbridge, Glamorgan, Japan Festival

- 1998 Bankfield Gallery, Halifax
- 1997 Perchance to Dream, Clode Gallery, Shropshire
- 1995 Perchance to Dream, Ramsgate Library Gallery
- 1995 The Word is Art, Luton Central Library Gallery
- 1995 Paperworks, Trinity Arts Centre, Tunbridge Wells

Group exhibitions

- 2006 Beyond the Surface, Piece Hall Gallery, Halifax
- 2005 Material Values, Tunbridge Wells Museum and Art Gallery, Tunbridge Wells
- 2005 21st Century Textiles, Shire Hall Gallery, Stafford
- 2004 'Surfaces', Irsee Textile Festival, Germany
- 2004 VIR-Art, Maidstone Library Gallery, Maidstone
- 2004 Contemporary Connections, Maidstone County Hall Gallery and Bentliff Gallery, Maidstone
- 2004 'Dual Visions', two person show with Judy Shamp, Rosaminn Gallery, Austin, Texas
- 2003 'Inspiration, Improvisation', Quilt Und Art Gallery, Frankfurt
- 2003 'Imago', Ramsgate Library Gallery and Dartford Library Gallery
- 2002 Hemmed In, Devon Guild of Craftsmen, Bovey Tracey
- 2002 Guest Exhibitor, Houston Area Fiber Artists
- 2001 The Art of Quilts, Shipley Art Gallery
- 2001 Skinny Beach Huts with Paul Goodrick, touring Kent
- 2001 A Work of Art in Itself, Bury Art Gallery and Museum
- 2001 On Paper, Crafts Council Gallery, London
- 2000 Paper: Papier, Sassoon Gallery, Folkestone, touring exhibition
- 1999 Artfull Boxes, New Fine Art, touring UK
- 1999 Art Quilts, Knitting and Stitching Show, London
- 1999 Virus 5, Local Arts Group Shop, Maidstone
- 1998 European Arts Quilts, Holland, touring
- 1998 Paper, Mino Washi Museum, Gifu, Japan
- 1997 Common Space II, Outdoor Textiles, Pezinok, Slovakia
- 1997 Paper, Thread and Fibre, Howarth Gallery, touring
- 1996 Four International Betonac Textiles, Belgium, touring

Workshops

- 2003 Workshops and talks for teacher training, Japan Foundation, London

Residencies

- 2006 Artist in Residence, West Dean, supported by the Edward James Foundation, West Dean, Chichester
- 2006 Residency, Museums and Galleries Month, Tunbridge Wells Museum and Art Gallery, Tunbridge Wells, Kent
- 2004 Asia, Body, Mind and Spirit. Installation, Secondary school projects with Asia House, Brunei Gallery London
- 2002 Guest artist, Houston Area and San Antonio Fiber Art Groups, Houston, Texas
- 2001 of the Artist Award, Residency to create installation works, Mote House, Leonard Cheshire Home, Maidstone

Public commissions

- 2006 Textile Installation Wall Hung, Kaleidoscope Gallery, Museum and Library, Sevenoaks Kent
- 2005 Textile Installation Wall Hung, Princes Royal Hospital Bromley, Bromley, Kent
- 2004 Textile work, White Cross, Museum of Art and Design, New York
- 2003 Sweetheart Quilt, Norfolk and Norwich Hospital, Norwich

Projects

- 2005 Contemporary Connections, Kent County Council Gallery and Maidstone Museum, Maidstone
- 2004 Surfaces, Tutor and exhibitor, Annual Quilt Festival, Irsee, Germany
- 2002 Arts Council Professional Development Award, New Works for exhibitions,

Folkestone Metropole and USA

Competitions, prizes and awards

2006 Arts Council England South East Award Research and Study India, Arts Council England South East, Research India, exhibition supported by Medway Art Development

Teaching experience - primary

2005 Kent Festival for Schools, workshops in environmental arts and recycling, Kent Schools
2004 Residency and workshops. Japanese art and textiles, Swingate Primary School, Gillingham, Kent

Teaching experience - secondary

2006 Romany inspired artwork, Trinity School, Special School, Cultural Co-operation, Cultural Co-operation, London Based projects

Web links - gallery/work

workshop on the web

www.workshopontheweb.com

Bearpaw :Textile and Quilt supplies

www.bearpawquilting.com

Artist's Profile South East Art

www.southeastart.co.uk

artist gallery page

www.britishart.us.com/database/cas_holmes.html

VIR-Art

www.vir-art.co.uk

Green Arts Website

www.greenart.info

Web links - article/press

Art Review, Breaking the Surface

www.art-review.com

Celebrity Interview

www.workshopontheweb.com

Artist website

www.casholmes.textilearts.net

Cas Holmes cont.



Name: Peter Ingrams

Date of birth:

Romany: Yes

Address:

Telephone

Work: Wagon Painter

This artisan was mentioned to us by Felix Jardine, but we have not been able to contact him to date.

Name: Felix Jardine

Date of birth: Unknown (Approx. 40)

Romany: Not clear, but well integrated into Romany society.

Address: Pitt Meadows

Telephone:

We met Felix at the Gypsy Arts Festival in Stowmarket, Suffolk. He was demonstrating Wagon painting techniques. He was happy to be included in this survey although it was not possible to establish at that time his family connections to the Romany community, although he was clearly living and working with Romany people.

His painting techniques were very skilled in terms of decoration, scrollwork, restoration and conservation as can be seen in the accompanying images. Felix does not make 'paintings' as he sees it.



Name: Alec Kennedy

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Artist & Wagon Painter

Alec Kennedy is a friend of Shamus McPhee. He showed with him at a Traveller awareness-raising event at the A. K. Bell Library in Perth.

This is to bring him to the attention of those researchers covering Scotland.

Name:	Ferdinand Koci
Date of birth:	Approx 40
Romany:	Roma Family from Albania
Address:	
Telephone	
Email:	

Artwork: Painter, Printmaker, Illustrator

Paintings

Koci's paintings depict the Albanian countryside and the Roma who live there. All the works show skill and a thirst for detail. They are carried out in a traditional romantic style and are much admired by members of the Roma community. The oils generally show women in pairs or solo engaged in significantly social activities, including cooking and dancing. They are professionally executed and show a formal skill and degree of finish. This differentiates Koci from many of the other artists included in this study.

Prints

Ferdinand's graphic works again owe a great deal to the romantic productions of the past. These pieces display a greater clarity of style and precision than the paintings. This is where his work excels. Subjects include child portraits, sleeping women, musicians and grand dreamlike narrative constructions that invite enquiry into the complex symbolism therein. Stylistically they draw upon the pre modern era and can employ aesthetic references from the 16th century to the 19th century. This presumably reflects an admiration for the techniques of pre 20th Century art.

Illustration

Koci has illustrated books and playing cards etc. mainly in the Roma educational realm. They are playful renderings of Roma life and culture made accessible by their clear draughtsmanship and bright colouration.

Anecdotal information:

Ferdinand has an art school training. His influences range from formal academicism, inherited from socialist realism, to the impressionist painters. The work has changed over the years to reveal a distrust of those who would seek to use his work for their own ends without recompensing the artist. His work was been used for political campaigning in the name of Roma Rights. This has seemingly left Mr Koci disillusioned and wary of exploitation. A bursary to study further in France was lost because of visa problems. He is now settled in London and works as a portraitist.

Ferdinand was one of the four Roma/ Traveller artists shown in the first exhibition of contemporary Gypsy art in England (Second Site); a show which toured the UK in 2006.

Re: Presentation

Paintings are presented in traditional style gilt or wood frames. Prints are generally loose or shown in black frames.

Review

Mr Koci's work deals directly with his own cultural experience and that of his community, highlighting the stark differences between life in Eastern Europe compared with the West. The traditional romantic style of his work could be seen as being at odds with attempts to place the Roma life experience in the here and now.

One assumes that the neo-classical appearance of the work is intended to provoke nostalgia in both Gypsy and non-Gypsy viewers. Two readings can be taken from this stylistic approach; either the artist feels spiritually attuned to a more historic rendering of his subject matter, or, whilst seducing viewers with the comfortable and familiar appearance of his work he then takes the opportunity to subvert the accepted realm of the Gypsy by highlighting current issues under the veil of pastiche. I am unsure which of these readings is most likely to be the true one, but one of the strengths of Koci's work is that it posits the question of how style can be used to either obscure or reveal meaning.

Koci's illustration work succeeds through its attention to detail and insight into the experience of the culture and community that he is portraying. We see men, women and children engaged in leisurely pastimes and work activities. Scenes include: storytelling, washing clothes, fortune telling, fixing a car, selling flowers etc. These illustrations work well both as educational tools and as an affectionate tribute to the Roma people.



Ferdinand Koci cont.



Name:	Damian LeBas
Date of birth:	
Romany:	Irish Traveller and Huguenot heritage. Married to Delaine LeBas (English Romany)
Address:	
Telephone	
Email:	

Artwork: Painter including Drawing

Paintings

Damian's paintings are bold graphic excerpts from his life experience. They inhabit a two dimensional pictorial space in which we are shown a cartoon like, obsessive take on the world. The paintings are populated by exaggerated figures, usually in groups, where unexpected scale and repetitive patterning collide to produce a chaotic flowering of personal symbolism and meaning. Obsessive patterning – what could be termed the 'doodle' plays a significant role in the work, drawing our attention to the surface of the painting to remind us that we are looking at a pictorial construction that wavers between narrative and the archetype. Eccentricity abounds.

Drawings

Damian's drawings are more restrained, mainly through the absence of colour. They show various cowboys and rockers striking a pose surrounded by fanatical ephemera, and are composed in the style of a celebrity photo call. Soft pencil is used to give a dark and soft sheen to the graphic surface.

Anecdotal information:

Damian is married to the Romany artist Delaine LeBas. They show and work collaboratively as well as separately. They make up two of the four Roma/ Traveller artists shown in the first exhibition of contemporary Gypsy art in England (Second Site); a show which toured the UK in 2006.

Re: Presentation

Paintings are presented unframed and hung in clusters – edge to edge, producing a tiled eclectic installation that can be transformed by the addition or exclusion of works.

Drawings are shown under glass in unfinished dark rough wooden frames, enhancing their cowboy overtones.

Review

Damian's work has been embraced by the outsider art establishment as exemplary. He spent part of his formal art education studying textile design. This appetite for two-dimensional patterning, and the powerful effect this can have on the viewer, is put to good use in his vibrant often oscillating canvases.

Damian's painting can be seen in the context of the Art Brut movement, founded by the figurative painter Jean DeBuffet. This combined with his outsider art associations and

coverage by publications like Raw Vision confirm his credentials as a serious artist dealing with questions of identity and representation.



Damian LeBas cont.



Name: Delaine LeBas

Date of birth: Approx 40

Romany: English Romany: married to Damian LeBas Irish (Traveller and Huguenot heritage).

Address:

Telephone

Email:

Artwork: Textiles. Painting, Video, Installation

Textiles

The main focus of Delaine's work are her textile pieces, these take the form of intricately worked collages of figurative elements and text. They are brightly coloured with appliqué technique used to apply sequins, buttons, badges and all manner of lush social signifiers. Motifs appearing include skulls and cross bones, animals, policemen, children - in fact anything that will get her point across. The work is overtly political and comments on the positioning of Romany communities within the wider societal context. A punk ethos (as in punk movement in 70's Britain) is prevalent in the work.

Delaine also makes life-size dolls, intricately worked with embroidered and sequined features and adorned body parts.

Painting

Delaine's paintings reference similar concerns and juxtapositions as her textile works but are extended to the more immediate realm of paint. There is a more extreme commentary on the concept of rubbish and refuse and its potential for metaphor. This is explored in the messier qualities of paint and the use of refuse bags and associations with rubbish.

Some of the paintings have a more directly autobiographical flavour than the textiles using family snap shots as a starting point and being shown in groups – much like a photo album.

Video and Installation

Delaine has made video works adapted from family archive footage. These take the form of TV monitor transmissions within the gallery space. Her show entitled 'Room' at Transmission gallery in 2005 in which Delaine spent the daytime in the gallery making work in the corner of the room. This performance set out to explore the duality of the work/creative space within artist's studios. It also referenced the political concerns of home as site of women's creative work.

Anecdotal information:

Delaine is married to the Traveller artist Damian LeBas. They show and work collaboratively as well as separately. They make up two of the four Roma/ Traveller artists shown in the first exhibition of contemporary Gypsy art in England (Second Site); a show which toured the UK in 2006.

Re: Presentation

Delaine's textile works are generally wall hung in groups. These groupings are amorphous and can be added to or subtracted from at any point, in other words their display potential is fluid and can adapt to any given environment. The dolls are displayed resting against walls and on ledges and seats.

Paintings are shown unframed and in a similarly informal collective manner to the textiles.

Review

Delaine's works can be said to dress a gallery in the way that soft furnishings are used to adorn and make welcome its inhabitants. The main difference here is that Delaine's soft furnishings hold the opposite intention. Comfort is not on the agenda here. Whilst the dolls and embroideries draw you in with their bright colours and seductive textures they also ask difficult questions. Questions about preconception, cosy prejudice and the status quo. This juxtaposition of the sweet and the sinister is the very stuff of fairy tales - the poisoned apple - the drugged spinning wheel.

The seemingly obsessive nature of Delaine's work along with its domestic associations may contribute to her popularity in the outsider art world. The work reaches beyond this arena and has important questions to ask about gendered practice in art, in Traveller culture and in the home.



Delaine LeBas cont.



Name:	Simon Lee
Date of birth:	
Romany:	Yes
Address:	
Telephone:	

Work: carving

We met Simon selling his catapults at Stow Horse Fair. He was agreeable to the idea of exhibiting them as artworks in an exhibition, but the price of £30 each was the same whether the catapult was a toy, ornament, weapon or art.



Simon Lee Continued



Name:	Suzye Llwyd
Date of birth:	
Romany:	Yes.
Address:	
Telephone	
Email:	

Artwork: Painter, Drawings, Needlework, Photography

Paintings

Ms Llwyd makes drawings and encaustic work. The series of drawings shown depict the Stations of the Cross and are produced in a spare naïve style. The paintings are made using the encaustic technique of applying of hot wax onto glass. Landscapes and birds seem to be the main subjects of these works. They are loosely painted in an expressionistic style.

Needlework

Suzye's embroidery includes a carefully worked image of an old style Gypsy caravan or vardo. With it are a violin and bow, a shield and a dagger. This scene is surrounded by stylised foliage. The other embroidered panel shows a women dancing by a campfire with a moon and stars at the centre. Again this is surrounded by stylised foliage. Both are executed in the naïve style on white silk.

Photographs

Photographs mainly show family and animals in a snap shot style. Some landscapes have been reworked to produce dream-like colour transformations producing a meditative mood.

Anecdotal information:

Ms Llwyd mentioned a sculptor in metal that we may be interested in including in the study. Several unsuccessful attempts were made to re-establish contact since the original correspondence. These communication problems were not uncommon, and reflect one of the difficulties in conducting such a study.

Re: Presentation

Work viewed on website. All appear unframed. The drawings are shown as pages still attached to the metal spiral of a sketchbook.

Review

The drawings seem to be the most successful of Ms Llwyd's art practices. They are sparsely executed in a seemingly naïve style that exhibits a keen facility for composition, line and design. They convey a solemnity and serenity entirely appropriate to the subject matter. They appear to be based on her Christian beliefs. These pages could be said to reference late Matisse in their execution, containing as they do some essence of his chapel mural and mosaic work.

The encaustics have a dreamlike quality. Ms Llwyd generally uses naturalistic colours in these works to depict expressionistic landscapes. She shows a facility for the medium and clearly enjoys making them. This adds to their appeal.

The embroidered panels are carefully executed and somewhat symbolist in their naïve distortion of space and scale. They can be seen in the tradition of home produced culturally significant artefacts, generally made by women.

The photographs are mainly snapshots with the exception of some landscapes that have been simply adapted/enhanced using a Photoshop type program. These have the look of early experimentation with digital manipulation of images. Although seemingly intended as decorative enhancement these manipulations give the landscapes a sinister quality. This may or may not be intentional.



Suzye Llwyd cont.



Name: John Lyon

Date of birth: 1940

Romany: English Romany

Address:

Telephone

Email:

Artwork: Woodworker / Metalworker

Woodwork

Mr Lyon builds barrows and carts. He produces all the working parts including the underworks. This involves ironwork and woodwork including decorative carving.

Metalwork

Mr Lyon sent us a photo of a metal sculpture portraying a praying mantis made in mild steel. He is very proud of the welding in this piece and explains that the photo does not do it justice.

Anecdotal information:

Has made seven carts over the last two years but explains that he did not photograph them before they were sold. As he says; 'somebody bid me right – it has to go.' This lack of documentation seems typical where objects are admired and purchased before a photographic record has been made (a signal of the difference between the approaches of Roma artists compared with those in the established fine-art community). This can either be seen as a lack of access to technology or an unwillingness to put one's work forward for scrutiny, or to give it value.

Paintwork on his carts etc. was carried out by Bill Dodson – a non-Gypsy, who spent many years working on narrow boats on the canals across the England

Re: Presentation

Mostly functional objects photographed on site at the place of manufacture. Metal Sculptures were photographed on mantelpiece amongst other decorative items and against wallpaper.

Review

The carts and knife grinding barrows continue a tradition of building and painting that has become a hallmark of Gypsy and Traveller decoration in England over the last 200 years; a style that has cross fertilised with fairground decoration over that time. It is this type of decorative construction and paintwork which has become most associated with Gypsy and Traveller 'style'; an association which persists today.

These works can be seen as collaborations between the builder (Mr Jones) and the chosen painter (Mr Dodson). It is apparent that the builder constructs the vehicle for

functional purpose. However, the design and manufacture are sympathetically produced to accommodate areas for paintwork that will reflect an aesthetic appropriate to its location, function, and significance as a marker of cultural and social positioning.

The steel sculpture of the praying mantis can be seen in the context of 'folk art', or as a means of exhibiting prowess and technical facility for a method of construction that is employed in the maker's wider occupation. This differs from other articles produced by the maker in that it acquires the status of 'art object'. It does this by being devoid of apparent practical function whilst at the same time requiring a viewer's gaze in order to 'function' as an art object or meditative vehicle.



Name: Roy Manning

Date of birth:

Romany: Yes

Address:

Telephone

Work: Wood Carver

We saw the work of this Romany wood carver at a fair, but apart from finding out his name we have not been able to trace him, or discover more about him.



Name:	Shamus McPhee
Date of birth:	
Romany:	Belongs to a family of Scottish Travellers that have lived in the Bobbin Mill area for many years.
Address:	
Telephone +	
Email:	

Artwork: Painter

Painting

Mr McPhee paints using mainly watercolour on paper or card. They are usually figurative and all subjects are of Gypsy and Traveller origin. They range from individual portraits of members of the Traveller community to group scenes of family, past and present.

His intention is to present a range of individuals from the Traveller community, from the poor to the relatively wealthy, showing different occupations. He states a desire to show that the community is diverse and that the culture is not static and should not be pigeonholed.

The artist is self-taught. He does not sell his work. He expresses a desire to keep the work together for the community as part of their cultural heritage. He does exhibit the work although most is spread throughout members of the family and community.

Mr McPhee showed examples of reproductions of portraits of famous people (e.g. the footballer Ian Wright) made for friends. These are produced with great skill and accuracy and exhibit a keen facility as a copyist. That this slavish technique is left aside in his Traveller paintings enhances the latter's potential for interpretation.

Anecdotal information:

Various members of Mr McPhee's family seem to be politically involved in Traveller rights issues. He sent us historic correspondence regarding his family's fight to stay on the land they still occupy at Bobbin Mill. His sister Isabella is Equality and Inclusion Co-ordinator for Perth and Kinross Council. He himself has spent some time at the ERRC in Budapest.

Re: Presentation

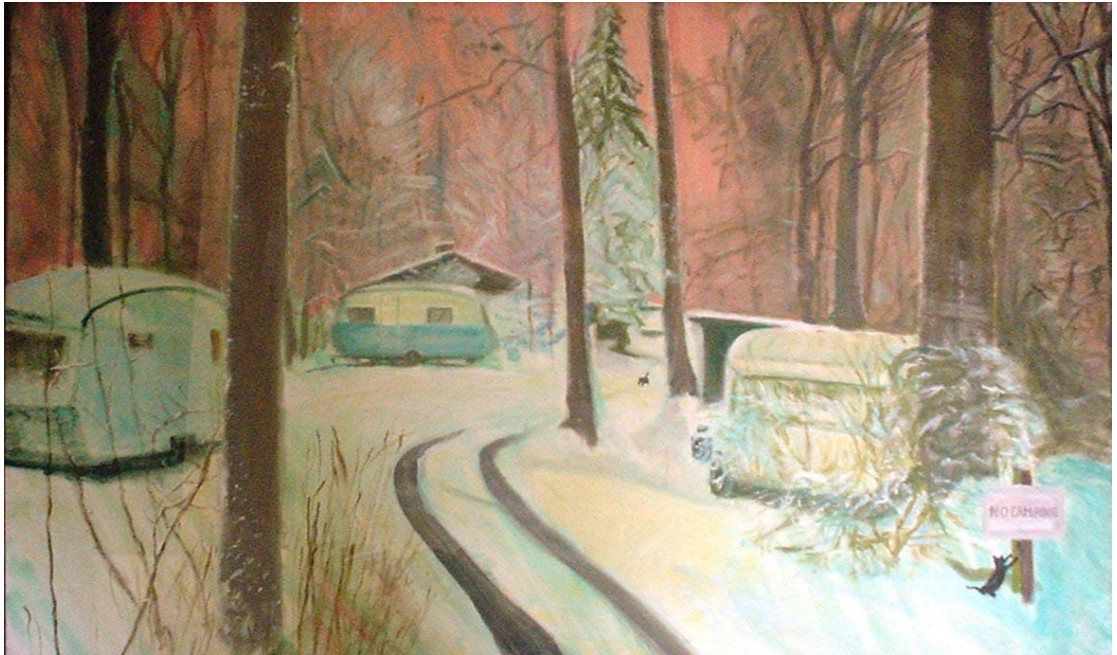
The Paintings are framed in a traditional style, bordering on the kitsch. The style of the presentation suits the work, suggesting as it does a connection with domestic space and familial ownership.

Review

The most successful of the paintings are those which seem to combine remembered events with photographic reference. Colours are enhanced or invented to produce subtle subversions of space and reality. They show a romance combined with starkness that conveys a deep affection and understanding of his subject.

The mannerism of some of the work can be seen in the tradition of painters like Kippenberger where interpretation of events and individuals combine with photographic references in an uneasy/subversive mix of the familiar and the unexpected in terms of colour, light, relative proportion, juxtaposition etc.

Shamus exhibits his work rarely. Most of his works are produced to give to friends and family. He has very little money to make new work but does not sell his paintings. His lack of contact with the 'art world' means that he maintains an amateur aesthetic, of which he is aware, both in presentation and execution, but as mentioned earlier this combination appears subversive and produces potent art objects.



.Shamus McPhee cont.



Name:	Celia Rickwood
Date of birth:	1948
Romany:	Yes
Address:	
Telephone:	Contact via Daniel Baker danromart@yahoo.co.uk

Work: Paper Flowers

Celia was taught to make her paper flowers by her father. This emphasises the importance of making as a family activity in Gypsy and Traveller communities.



Celia Rickwood contd.



Name: Mr J Moray-Smith (or sometimes as: Moray Smith)
Date of birth: Approx 1920 – 1980?
Romany: Yes. Italian Gypsy who settled in East Anglia, England after WWII
Address: Deceased
Some works survive in the city of Norwich

Work: Sculptor (well known locally in Norwich for his bas-reliefs), and Painter.

Moray Smith (his surname was adopted from his Costessey-born wife), an Italian Gypsy artist.

Some of his pub murals can be seen at the Coachmaker's Inn at St Stephens (based on drawings by the 18th Century artist John Ninham – the subject itself (St Stephen's Gate) had been demolished in 1793), also at the Berstrete Gates and the Prince of Denmark in Sprowston Road. Perhaps his best work is in the Woolpack where there is a set of six bas-relief plaques depicting the wool trade.

The mural panels were built up piecemeal using wet concrete before being painted and varnished.

These reliefs hold interest on many levels. Firstly they fit very well the practice of a travelling artisan, working at one venue before moving on to another. Secondly they are historically very important within the city of Norwich in that they preserve in the public domain reference to historical buildings (the gates of the city) which have themselves been demolished. That they exist on pubs brings these skilled artworks to a non-art public (a service rendered very frequently by many of the Romany artists we encountered while compiling this survey).

<http://www.24hourmuseum.org.uk/norwich/trails/TRA24367.html?ixsid=&trailpage=5>



Name: Bridie Page

Date of birth:

Romany: Yes

Address:

Telephone

Work: Artist and Illustrator – Drawings and Paintings

Bridie is currently illustrating a large format early learning counting book for Robert Dawson and the Derbyshire Gypsy Liaison Group (DGLG). We have no images to date.

She also illustrated 'A Better Road' also for DGLG

Biography

At the time of submitting this survey, Bridie had not contacted us with further information. She can be contacted through Robert Dawson.

Name: Sylvia Parker

Date of birth:

Romany: Yes

Address:

Telephone

Work: Paper Flower Maker

We met Mrs Parker at a fair, where she was demonstrating the traditional Romany technique of paper flower making. This is done by cutting crepe paper into scalloped or fringed strips, curling the 'petals' with a knife and then rolling up to make the flower. This is then secured with a wire which forms the stem. As with wooden flower carving, this hawker's craft has now become an attraction during days out at fairs.



Name: Unknown – Email pseudonym 'Romany Rye'

Date of birth: 1935

Romany: Yes (The Deacon's of Rose's Fairgrounds)

Address:

Telephone

Work: Cross-disciplinary artist

This artist contacted us at the beginning of the survey, through the internet newsgroup 'Gypsy and Traveller Affairs'.

It seems as though he works in many areas of the arts but unfortunately has not followed up his early interest with any further information.

Name: Frank Smith and Michael Smith

Date of birth:

Romany: Yes

Address:

Telephone:

Work: carving

The knives were lent to us by Henry Stanford so we didn't meet Frank and Michael themselves. This type of item is often seen being used by wood carvers for fashioning flowers, pegs and ornamental woodwork.



Name:	Peggy Jane Smith
Date of birth:	Approx 40
Romany:	Belongs to an English Romany Family. Sister of the former Chair of the Gypsy Council, Charles Smith.
Address:	
Telephone	
Email:	

Artwork: Ceramicist / Clothes Designer / Painter

Ceramics

Ms Smith's ceramics range from simple voluminous vessels to intricate Celtic patterning on tiles and boxes. Designs are also produced using mosaic tile on larger objects such as tables, screens etc. Her ceramic sculptures are more erotic in content, in the form of phalli adorned with figures of women in a pagan style. Another shows a bust of a woman – possibly a self portrait.

Clothes Design

The clothes designed by Peggy Jane show outer garments (coats and hats) made from faux leopard fur. The clothes are worn by a Japanese model. These photos were reproduced in a Japanese magazine.

Painting

Ms Smith's paintings and drawings are figurative depictions of people and landscapes. They are produced using pencil, watercolour and gouache on paper or card. They are produced in the naïve or untrained style.

Anecdotal information:

Peggy Jane was reticent about coming forward with her work. We sent her the original information sheet calling for artists and she replied by providing the contact details of a friend. It was discovered that she made work herself, when we were informed by a mutual acquaintance. After approaching her directly we eventually received some examples of her work. This apparent evasion was coy rather than hostile. When a direct interest in her work for the current project was established, Peggy Jane was keen to be involved. This seems to be a not uncommon phenomenon, and it must be assumed that many Roma artists have not presented themselves for inclusion.

Re: Presentation

Ceramics and sculpture photographed against backdrops of draped cloth. Mosaics presented in situ (gardens etc.). Paintings generally presented unframed except for a portrait of her recently deceased brother which is mounted in a gilt frame.

Review

The somewhat eclectic range of artefacts made by Ms Smith reflects a generalised enthusiasm for visual production. All the pieces have an energy which is less dependent on the individual pieces but more on the collective, albeit an assorted aesthetic.

The ceramics range in influence and style from the Japanese to Celtic, exhibiting contrasting preoccupations with a simplicity / complexity dichotomy. The mosaic pieces can be seen as an amalgam of these two positions by creating a unified surface from multi-various fragments. The erotic works show an occult or pagan preoccupation. These resonances continue in the exotic faux leopard skin clothes designed by Peggy Jane.

The three paintings presented by Ms Smith show a similar diversity of approach. All are produced in the naïve style. The first is a portrait of her brother. He is seen seated in a limousine with drinks cabinet etc. This is loosely painted and seems intended to mark a particular event. It shows a man who is self consciously enjoying status and a kind of luxury. This is a paparazzi style painting. The next shows a man in a green suit reclining on a swivel chair. He has an air of danger about him. His suit suggests a rock star style. An example of nervy portraiture in the genre of Chantal Joffe. The third depicts a female figure in a landscape with an architectural element. This has surrealist undertones and seems to reference De Chirico and Ernst in its juxtaposition of figure and landscape, and its use of symbolism. This may or may not be reflexive.



Peggy Jane Smith cont.



Name: Rodney Smith (Nephew of Ivy Buckley)

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Artisan - Knife maker

Mr Smith makes wonderful knives. They are specifically 'peg knives' for the making of flowers and pegs as carried out by his aunt. The blade is curved to enable easy shaving of the wooden stems, and the handles are decorated and fashioned into shapes such as boots.

These highly original and striking knives could easily be overlooked, but seen in the right context they offer a wide range of possibilities for exhibition, display and imagery.



Name: Henry Stanford

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Painting, carving and wagon conservation

Henry and Paula own and run the Romany Life Heart of Kent Centre for Culture and Education, in Cranbrook Kent. They have brought together a collection of Romany artefacts, wagons and trailers from all over the country and maintain them as a cultural resource and celebration of the Romany way of life old and new. When approached to lend work for the show Henry was at first cautious but soon warmed to the idea and ended by supplying armfuls of paintings to exhibit.



Name: Paula Stanford
Date of birth:
Romany: Married to Henry Stanford
Address:
Telephone:

Work: Fabric flowers

Henry and Paula own and run the Romany Life Heart of Kent Centre for Culture and Education, in Cranbrook Kent. They have brought together a collection of Romany artefacts, wagons and trailers from all over the country and maintain them as a cultural resource and celebration of the Romany way of life old and new. When approached to lend work for the show Henry was at first cautious but soon warmed to the idea and ended by supplying armfuls of paintings to exhibit.



Name: S M Stonehouse

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Painting

Mr Stonehouse sells prints of his paintings at markets and Horse Fairs including Stow on the Wold, where we met him. The scenes often show a confrontation between Travellers and the authorities. The popularity of the copy, the print, the facsimile is again seen here in S. M. Stonehouse's practice.



Name: Lol Thompson

Date of birth:

Romany: Yes

Address:

Telephone

Work: Wagon Painter

This artisan was mentioned to us by Felix Jardine, but we have not been able to contact him to date.

Name: Val Vale

Date of birth:

Romany: Yes

Address:

Telephone:

Work: Painting

We know very little about Val, and have not been able to trace her. The paintings came through a family connection.



Romany:

Name: Victor C.L. Watkins

Date of birth:

Romany connection unclear - not explicit in letters and only contactable by letter.

Address:

Artwork: Painter

Paintings

Mr Watkins' painting takes two main forms, that of the formal landscape and that of the decorated artefact. The landscapes are painted with watercolour or acrylic. They appear to be in the romantic tradition and are not populated by any figures.

The decorated artefacts are mainly metal and include boxes, water cans, cooking pots etc. These are painted with enamels and depict scenes of animals, birds, fruit and landscapes. These figurative motifs are generally enclosed within an oval cartouche with either scrollwork or fruit and flower garlanded surrounds. One shows a Gypsy caravan.

Anecdotal information:

Mr Watkins refers to his painted artefacts as folk art, and his other works as paintings. In his folk art, he suggests, he depicts animals which one might see at the edge of the canal or towpath, with the exception, one assumes, of the tiger. He mentions that he has come late to digital photography and refers to his age and worsening health as factors.

Re: Presentation

Painted metal artefacts presented against draped cloth. Painting presented in a gilt frame on a mantelpiece with ships in bottles.

Review

The painted metal boxes etc. appear as an amalgam of 'barge art' style and Romany decoration. Scenes enclosed within the cartouches can be either generally naturalistic portrayals of wildlife (birds, dogs, tigers) or of more traditional Romany origin (old style caravans, horse's heads). These are surrounded by either traditional flower motifs from canal work or more formal scrollwork as used to adorn Gypsy vardos and carts etc. These elements are mixed and matched in various combinations and seem to form a hybrid between canal work and Gypsy decorative painting.

The paintings are traditionally executed in the keen amateur style of the romantic tradition.

Victor C.L. Watkins cont.



Trish Wilson Continued



APPENDIX 1

Romany Photographers working with Bob Dawson

Romany: Yes

Address:

Telephone

The following photographers are working with Robert Dawson, most do not consider themselves as 'fine-art' photographers although many of their images illustrate the Derbyshire Gypsy Liaison Group's publications:

Tom McCready (photographer)

Wendy McGinty (photographer)

Roseanne Price (photographer)

Valentin Kovalenko (photographer)

Chiara Contrino (photographer)

Joy Thrower (photographer)

Jackie Nesbitt (photographer)

Lise McNamara (photographer) USA (American Irish Traveller)

Also:

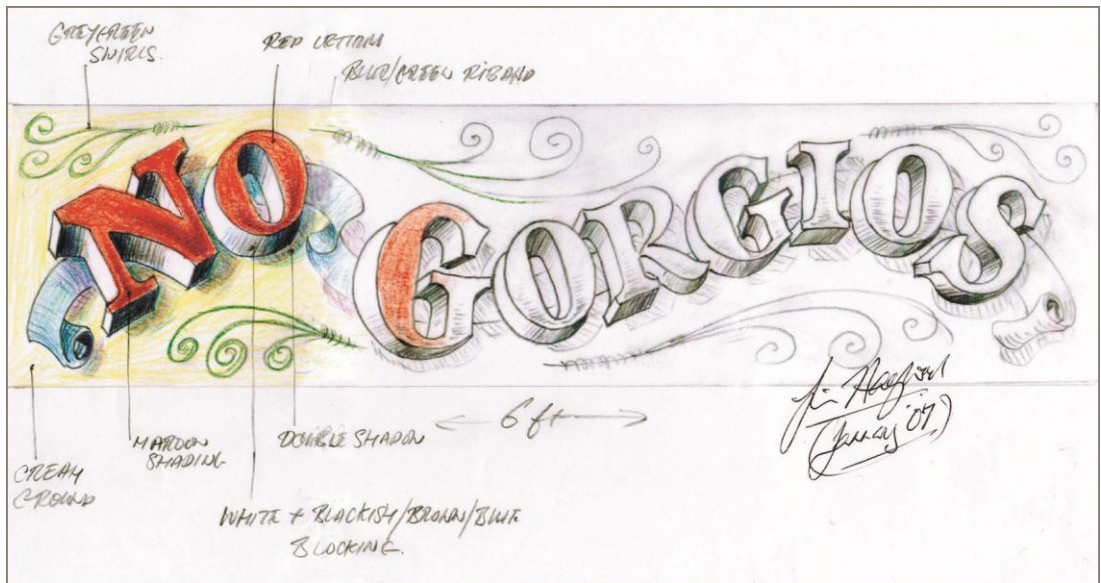
Ginge Brown (Drawings, Photographs, and Bird Cages & Wagon painter) – see his personal entry.



OPEN SOCIETY INSTITUTE

The project was supported by the arts and Culture Network Program of the Open Society Institute-Budapest, Roma Cultural Participation component.

Appendix 8: *No Gorgios* catalogue



Introduction

'Gorgios' is the Romany word for members of the non-Romany community. The title of the exhibition 'No Gorgios' refers to the 'No Travellers' signs that used to be commonplace. Generally displayed in pubs, these were intended to dissuade any passing Gypsy or Traveller from entering. Although this racist practice has generally disappeared the Gypsy is still on the whole an unwelcome visitor. This barring from the social space and its broader translation into an exclusion from wider society has ensured that Gypsies and Travellers remain culturally invisible.



The unwillingness of society to see beyond the stereotyped fantasy figure of the Gypsy combined with the Gypsy's mistrust of outsiders results in a community that continues to be misunderstood and misrepresented. Romanticised and at the same time demonised, the mythic Gypsy thrives in the popular imagination. 'No Gorgios' is an invitation to consider what it is to be culturally denied.

Bantams by Henry Stanford

no gorgios



An exhibition curated by Daniel Baker and Paul Ryan. With thanks to all the exhibiting artists, Liga Kitchen and the staff at Novas Gallery.

Contents

Form & Function

Family - Home

Nature and Ecology

Politics / Religion

Looking Good

Saying Something

Novas Gallery *

novas
GALLERY

Novas Gallery, 73 - 81 Southwark Bridge Road, London SE1 0NQ
26th February – 24th March 2007, Tuesday – Saturday, 11am – 5pm
Tel: 0870 9063 200

Cover: Catapults by Simon Lee. 'No Gorgios' design, & bird above by Jim Hayward.

Form & Function

Many works in the exhibition were not made for art galleries. Why were they made? Pegs are functional and can be bought cheaply, so why carve them? Family traditions and cultural practices including making useful and ornamental objects continue today in Gypsy and Traveller homes.



Pegs by Mick and Susie Darling

Quilt, Kipsi Case by Trish Wilson



Family - Home

The romantic image of Gypsies living in highly ornate wooden caravans is now rare. Nevertheless, trailers are still an important symbol and many families still keep one even if they own a house. The painting below shows Bobbin Mill, a Traveller site in Pitlochry, which has remained for over sixty years. The local council have begun building a hospital nearby, devastating the surrounding woodlands. Living conditions have been made almost intolerable and basic services have not been maintained, presumably in an attempt to encourage the remaining Gypsies to move elsewhere. Shamus McPhee still lives there, as does his father, and campaigns to keep and improve the site.



'Bobbin Mill' by Shamus McPhee



'Houses' by Benjamin Baker

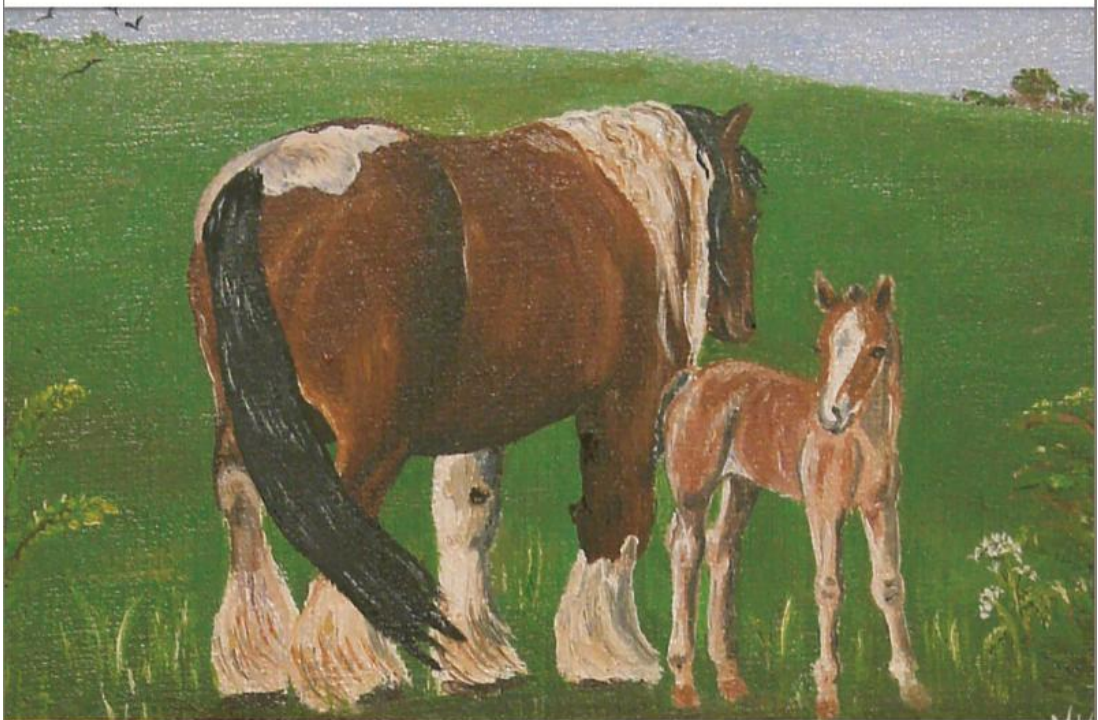
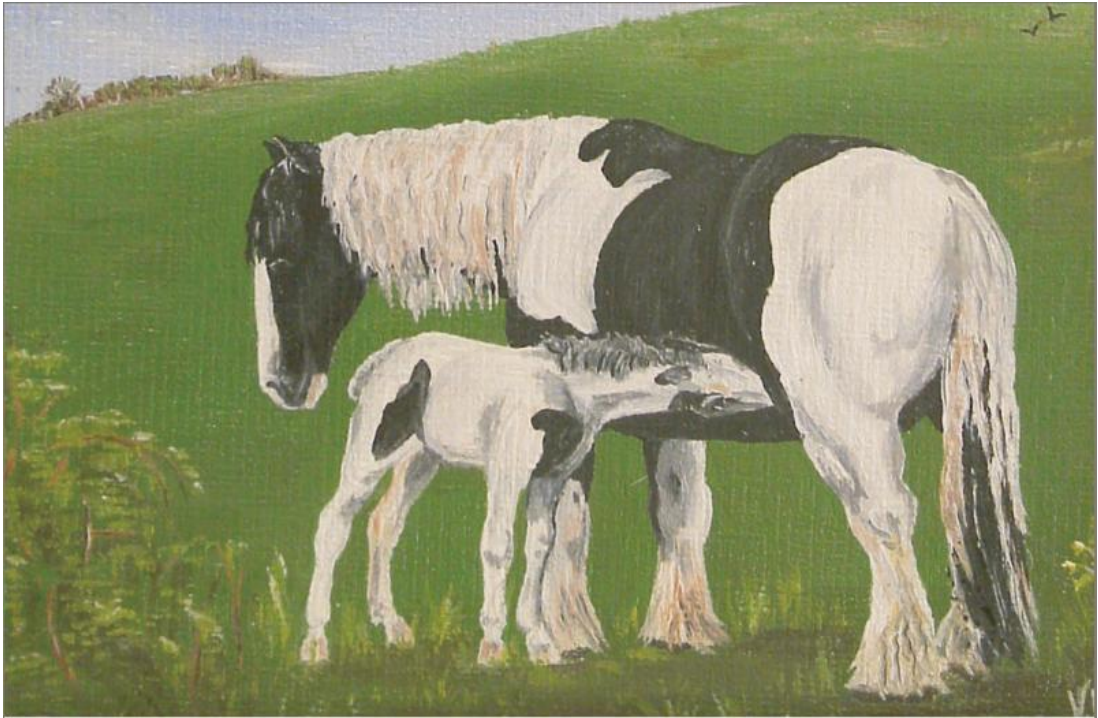
Nature and Ecology

Contemporary art is struggling to address some vital issues that are of our time. Many of these are to do with lifestyles, connections to our environment and what we think we admire.

Romany artists have much to say on these issues. Their wariness to get involved with wider society and its values is understandable in this context. Gorgio attitudes in regard to nature and ecology might be influenced by reconsidering their stance in the light of a Romany approach.



Peggy-Jane Smith



'Horses' by Val Vale

Politics/Religion

THE FAMILY OF MAN

Once upon a war
Do you remember well?
All those cursed places
Were man made,
A glimpse of living hell.

To be taken there
Meant losing liberty and life,
There was no safety
Being husband
Child or wife.

Men thought they had the right
To judge their fellow man,
To play the part of God,
And create some 'perfect' land.
Who can judge who's perfect?

What each life is worth
To Jew and Homosexual
Black man and Romani,
They are a band of brothers

FOR ALL ETERNITY

If we get a fairer chance
In some other life
Is no consolation
In a world
Where racism is rife.

No difference
Who the enemy,
Which one turns the knife,
Be it medical experiment
Poison gas or blow,
It really doesn't matter.

YOU ARE STILL AS DEAD YOU KNOW

Perhaps death is some times
Really for the best,
EUTHANASIA
The perfect pain killer
The perfect state of rest.

To live our lives
To die within
Our allotted space
No one could ever be
The perfect master race.

I hear you say
What's all this?
It's not to do with me,
The Great in Great Britain
Say's all of us are free.

If the Third Reich
Had reached a fist
Across the Channel gap,
A little stretch of water
Would not have saved us,

YOU CAN BE SURE OF THAT

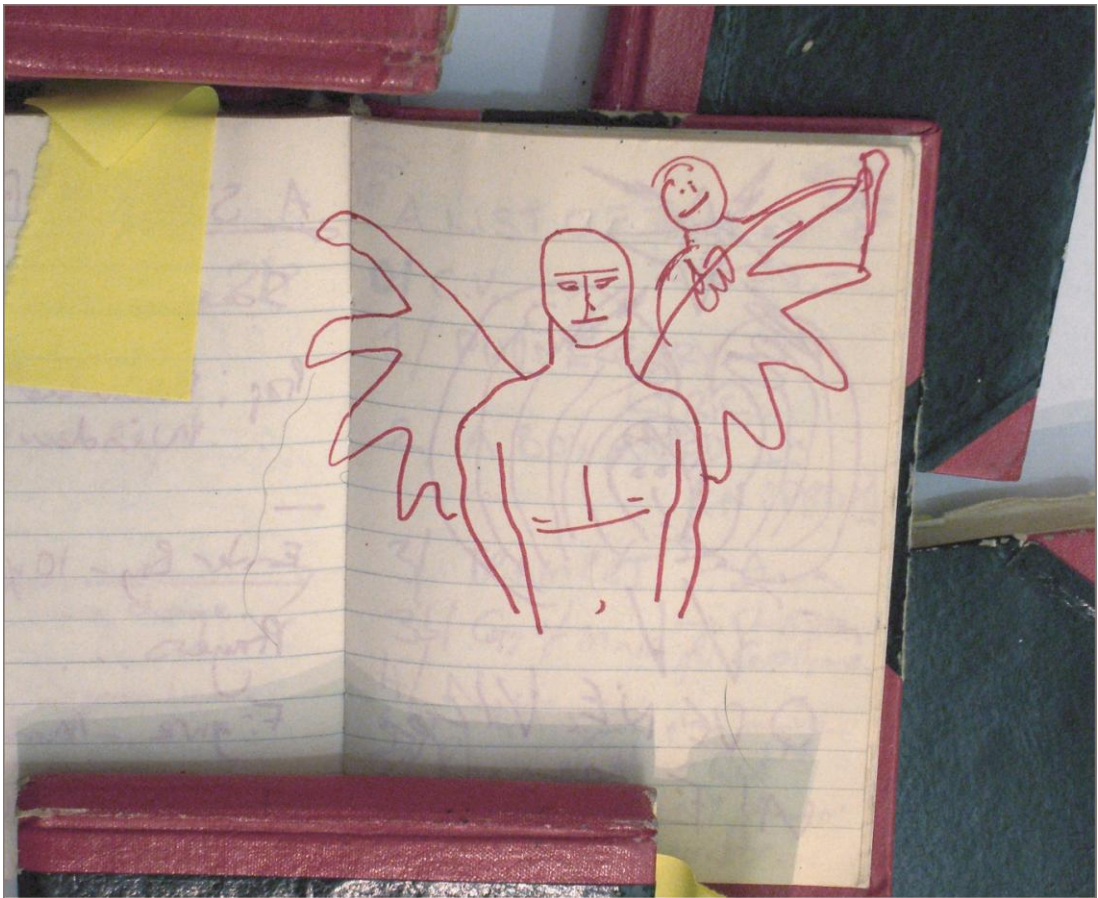
What would all our lives be worth
The Jew or Romani
The Homosexual
The dark skinned man
For all eternity.

IT REALLY WOULD NOT MATTER YOU WOULD ALL BE DEAD YOU SEE

Patricia Mary Wilson.
24/1/05 © 2005



'The Family of Man' by Trish Wilson



Looking Good



Carved wood by Henry Stanford. Horse knife by Frank Smith. Luton boot knife by Michael Smith.



Still Life by Lucy Brant

Something to Say



'Picture Book' by Daniel Baker

Visual art by Gypsies and Travellers has been long overlooked in the UK. The main site of artistic exposure being music, performance and more recently literature and poetry, signalled by a growing movement of Roma text from overseas and resulting in an emerging confidence and body of work here. The late arrival of a Romany literature, compared to other parts of Europe, could have something to do with the absence of a reasoned view of the Gypsy within British cultural narratives where we appear only as romanticised, erotised and demonised symbols of a long lost clan that resides nowhere except in the popular imagination.

Society's stories have not welcomed us and Gypsies have shunned the written word; images can tell a different story.

Until recently Gypsy art in Britain has generally taken the form of painting and carving upon the surface of objects in order to enrich them. Little interest has been paid to the production of 'art objects' in their own right. All items in a wagon had to earn their keep and so by looking good as well as being useful the contents of a home were performing dual roles. This combination of utility and ornament makes sense for an historically nomadic people where display space is limited and maximum visual impact is culturally desirable. A duality of material opulence and spatial economy occurs here where domestic items become vehicles for lavish artistic expression, the most recognisable example of this being the vehicle of habitation itself – the wagon and more recently the trailer – or caravan.

Some of the objects valued by travellers may appear to be placed beyond use – how many cups of tea does a Crown Derby porcelain tea service serve? How many nights are spent in the skilfully carved, painted and furnished vardo or bow top? Probably not many, but the potential for use remains and plays an active role in the narratives of these and objects like them.

Here the family comes first, and the family – that most precious of things – requires and deserves a closeness of consideration beyond all else. This close attention, or shall we call it love, is reflected in the surroundings of family life. In this environment where everything is elevated to a level of intense aesthetic significance and visual interest, the boundaries between craft and art become blurred. Why hang a tender still life painting on your wall when your eye can rest upon the exquisite depiction of fruit and flowers on your cup and saucer?

Paper flowers by Celia Rickwood

'Only Gorgios Read' by Albert Atkin

All of us define ourselves by using symbols. Similarly, others use symbols to define us too. This is as true for Romanies as for anyone else. However, for Romanies the symbols used to define themselves are often kept hidden, and for Gorgios, far too often, the symbols used to define Romanies are only introduced in order to define that which is to be removed or eradicated.

What are the symbols that Romanies create for themselves? There are many. A lexicon vibrant enough to sustain a deep oral tradition, thick with idioms, collecting and depositing words all the way from Northern India to Northern Europe. If I ask my Uncles the way to a place, their answers are rich with descriptions of isolated phone boxes, odd leaning trees, houses with coloured doors. Never is there any mention of road numbers or street names. Everyday objects like, pottery, cut glass, chromed trailers, are the symbols of investment, status, and legacy. Romany lives are dense with rituals for cleanliness, death, purity, luck, fortune, and morality. All of this (and more) symbolises and characterises what it means for a Romany to be a Romany. But, these are symbols and attitudes which must be hidden and left at the school gate, the courthouse door, the surgery, all the places where Romanies and Gorgios intersect. In order to interact, if only for a short time, some instinct says to leave these things hidden, to become imperceptible or invisible, or face prejudice.

But, sadly, keeping these symbols hidden does nothing to end prejudice since other symbols, Gorgio symbols, exist. What are the symbols that Gorgios create for Romanies? There are many, but illiteracy, nomadism and criminality are the qualities that loom largest. Take illiteracy. The 1967 Ministry of Housing and local Government Report, *Gypsies and Other Travellers*, describes "Gypsy" children as "backward", "lacking stimulating experience" and as "having limited vocabulary". Take nomadism. The 1968 caravans site act defines "Gypsies" as "persons of nomadic habit". Take criminality. The Swindon Borough Council Traveller Liaison Office's 2006 advice to business is that whilst we should not assume crime will rise because travellers are in the area, "common sense precautions should always be taken with regard to both your property and staff", and that, "this may even include the use of private security officers and CCTV". Negative and inaccurate, but these symbols dominate the contemporary imagining of Romanies.

Inaccuracy and dominance, however, are not the only things which make these symbols damaging. Most Government policy on Romanies, for instance, aims at striking these symbols out, by getting Romany to settle, to read, and to obey the law. The problem, however, is that by defining a group of people with some fixed set of qualities and then setting out to remove those qualities, you thereby set out to remove those people. The social anthropologists Hawes and Perez maintain that there exists "an understated and somewhat ambiguous proposition that Gypsies should, in due course, become something other than nomadic; they should become house-dwelling, sedentary, settled people who are assimilated into conventional society, taking on all the values and characteristics ... which settled society embraces. This, it could be argued, is a new form of ethnic cleansing".

Why should this matter? Gorgios may well target and remove the symbols by which they define Romanies, but these are not the only symbols available – Romanies have symbols to define themselves, right? And what is more, these symbols are far deeper, more positive, and to be preferred. But as noted, the symbols Romanies use to define themselves are kept hidden. And here the problem takes hold: even in the Romany imagination, the positive symbols created for themselves are hard to hold on to, and are weakened by being constantly hidden. Often Romanies come to believe the loud, pervasive, dominant Gorgio symbols and accept oppressive myths. The social anthropologist Judith Okely reports Romanies' embracing of illiteracy as a defining symbol: "Sometimes a completely negative attitude to literacy burst out. A 14 year old girl picked up a magazine in my trailer ... tore it to shreds exclaiming "only Gorgios read!"". Existence, even through negative, stigmatised and targeted symbols, is better than not existing at all.

Clearly, it is crucial not to entertain or give life to the negative symbols that Gorgios use to define Romanies, but instead to celebrate, reveal, and revel in the symbols that Romanies have created for themselves. This means refusing to take shame in literacy, and instead rejoicing in the language and lexicon by creating Romany poetry and committing Romany words to paper. This means creating and exclaiming the value of Romany art and using it to celebrate Romany objects, rituals, and history. This means defending Romany rites and rituals as just that, rites and rituals, on a par with any other. Much is needed to enable Romanies to champion their own defining symbols over the negative symbols of others, but an ever growing refusal to keep symbols hidden heralds something positive.

Back cover: Knitting by Celia Baker



Appendix 9: Paul Ryan's Triadic Analytic Guide

Paul Ryan's Triadic Analytic Guide

'TAG stands for Triadic Analytic Guide. The acronym suits in that the results TAG produces are forms of labels or tags for the object being investigated. It is a tool for conducting a Semeiotic analysis of any object, whether that object is an emotional, material or conceptual one. It is triadic in that it adopts Peirce's three divisions of the sign¹ for its underlying structure. It is a guide rather than a proforma, because it generates questions in the voice of the user. Those generated questions are therefore also research results, and they may in themselves become research questions. The guide is a structure to suggest directions, and organise results, when seeking to understand what something means, and how it means those things. TAG encapsulates the Peircean methodology developed during this research. References to pedagogic implications of this research have been peppered throughout this dissertation, as they have occurred alongside other discussions; they are brought together here as an applicable research tool' (Ryan, 2009, 68 – 69)

¹ The three divisions being; Object, Interpretant and Representamen, (see the glossary and chapters 2 and 3 for a discussion of these terms).

Appendix 10: TAG analysis of Rabbit Catapult by Paul Ryan

Paul Ryan's TAG Analysis
of Rabbit Catapult by Simon Lee
for Daniel Baker.

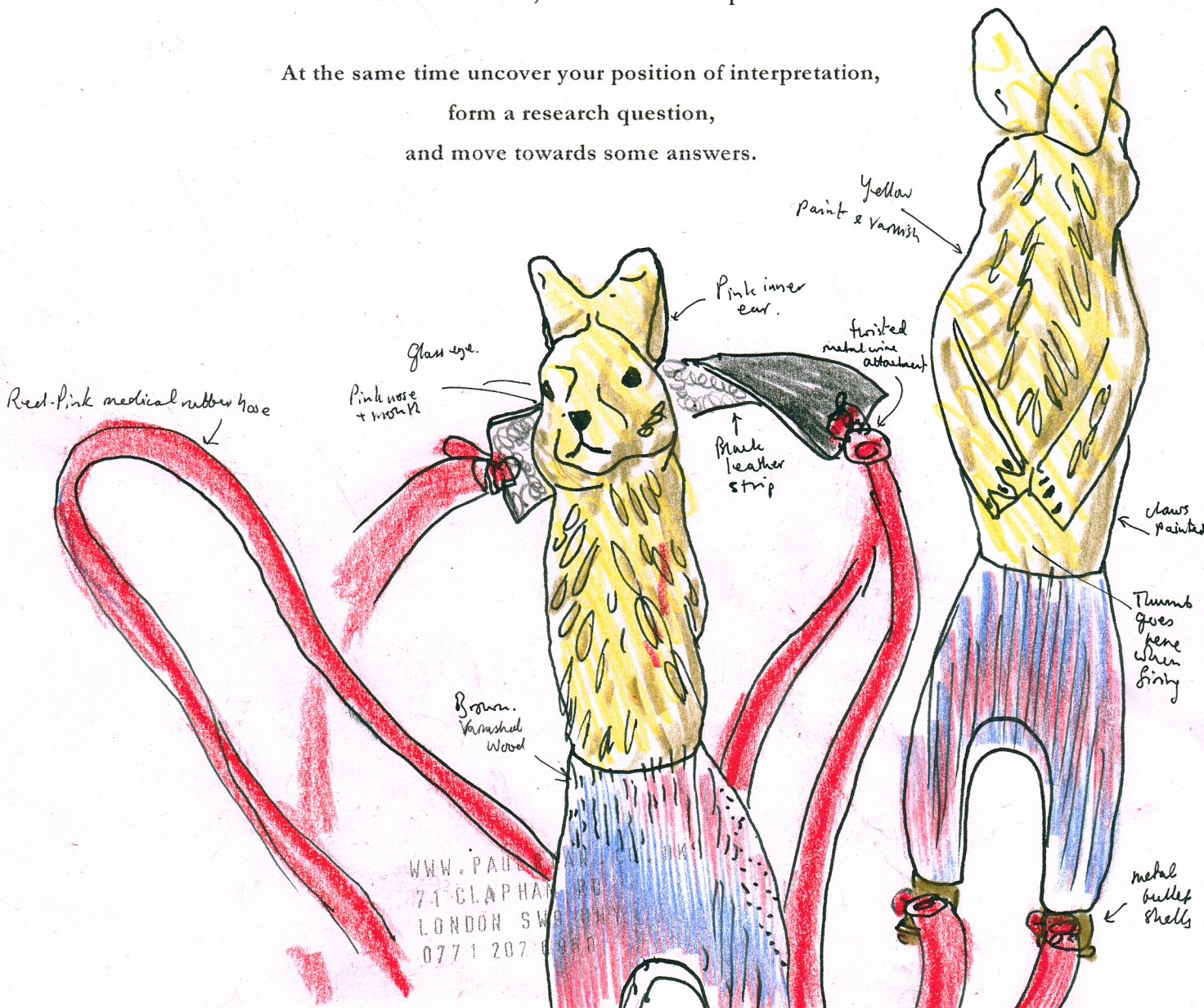
Daniel.
Ps. I did this before
reading yours. V. interesting
similarities & differences.

T. A. G.

Triadic Analytic Guide

A guide to semeiotically analyse any object
be it emotional, material or conceptual.

At the same time uncover your position of interpretation,
form a research question,
and move towards some answers.



Step 1. OBJECT

What is it that you are analysing? Give the object names or phrases as quickly as they come to you. Don't worry whether they seem right, wrong, interesting or dull at this point. Make a list of ten to twenty things. If you want to, and have time to, use something other than words or phrases to point at what your object is, then include them too, (i.e. drawings, photographs, models, sounds etc.). If you get stuck, have the object before you, (in your mind, physically or emotionally feel it), and keep asking the question 'What is this?' Note down any answers or thoughts that come to you. Considering what the 'object' is not, may also be worth noting. You may find that these negatives turn out to be closely connected with the object, or that something becomes known about the object through stating what it is surely not. Use more paper as required:

Object List:

1. Catapult
2. Rabbit
3. Carved } decorated
4. Painted }
5. Sombre expression
6. Toy
- 7. Weapon
8. Decorated
9. Sculpture (Hand Sculpture)
- 10. Disguised (weapon as toy)
11. For and with ammunition (bullet)
12. Varnished
13. talisman
- (14. Ergonomic
15. Special (says so also - bottom of bucket)
16. Gun (kind of) Winchester
17. Disguised
18. Lucky charm
19. Hiding / hidden - hands behind back.
20. Healing - medical rubber

Not to be messed with
not what it seems
not so simple
hand made
not like any other
not of this world
— witchy
scary
protector
defense
strong
sticky
not art
not craft
potent
expressive
knowing
— hidden (weapon/toy/pokable)
object of desire
impenetrable gaze (of rabbit)
the normally shot at now shoots
(to Romany production (I happen to)
also: by Simon Lee etc. know)

Continue beyond 20 if you wish.

Step 2. INTERPRETER

Step two involves listing who you are, or the position from which you interpret the object. Do this as quickly as for part one. With the object before you, you will be more inclined to list aspects of your interpretive position relative to the object, and that will be most useful. If it is material have it before you, if it is emotional feel it, if it is conceptual think it. Ask the questions: What sort of person am I, encountering this object? What aspects of my age, culture, race, education, gender, financial situation, needs, desires, aspirations, and so on, might affect my interpretation of this object? If something comes to mind but you can't see why it would affect an interpretation, put it down anyway as might become clearer later. This list can likewise be for a group or for an individual. As for step 1, also take time to consider which positions you feel you do not hold and record those also.

I am/ we are:

1. Artist
 2. Male
 3. Superstitious (it makes that side of me come out)
 4. Gorgian - (because I know it's Asomany)
 5. Mediator (rabbit's expression reminds me)
 6. Imaginative / Fantasist
 7. Pacifist
 8. Timid
 9. Vulnerable
 10. Incapable (of making something like this) regretfully.
 11. Semicritic } aware of its depth
 12. Analyst }
 13. Romantic
 14. write (British, liberal educated)
 15. Philosophical (Storic): Causes vs free meaning
 16. Poor (or I'd have bought some of these)
 17. Happy - that such things exist in the world
 18. Envious
 19. Proud (of its inclusion in No Gorgias)
 20. 21st century (realise such manual skills are rare)
- not gypsy
not sculptor
not a hunter
not a rabbit
I am an animal!
not an atheist
not a traditionalist (not canon)
(used to making + repairing things)
(therefor I appreciate this)
not the owner - or fortunately
not going to fire it
I DID! - I said out loud "MY GOD IT WORKS" even more respect for it now!
I am an innocent

Continue beyond 20 if you wish.

what

- Specific 1. What does a disguised, decorated weapon mean to a pacifist artist?
- General 2. In art history, how are weapons represented or incorporated into the canon.

From Danner? Leonardo's Battle machines? Daniel Bakes

Step 3. MEANING

"Ammunition"
for what the folks say

What the object means to you. Setting out a research question. Some possible answers.

Take a few of the most interesting, to you, results from step 1 and some of the most interesting, to you, positions of interpretation from step 2. Isolating these may form a question immediately. If not, one way of constructing a question is to say what does this type of object, (from step 1), mean from the interpretive position, (from step 2).

For example: *What does [step 1 entry 14] mean from the perspective of [step 2 entry 7]?*

If you have chosen objects and interpretive positions that intrigued you, you are more than likely to have a question that interests you. If not try some other combinations from the existing results, or continue working on steps one and two. Everything you put down during these three steps are in themselves research results, so hold on to them. You may want to revisit them later.

With your question set, ask it of the object using the gears on the next sheets to plot a wide range of potential meanings. This will help clarify the question, clarify what the object is, and clarify the position of your interpretation. Even if the question remains unanswered, you will be generating information that moves towards being more informed about that question, as well as yourself and the object.

The following sheets list 'gears' for the mind. Each section is to record meanings while the mind is in a different gear. To enable TAG users to adopt those gears while making entries on the next five sheets each gear is described separately. These do not have to be followed in order, but all need to be attempted if the wider range of meaning is to be addressed.

Gear 1. The first gear is used to open ourselves to qualities. It is the gear of chance, guess, vagueness and rich suggestiveness. If we are saying something about an object we are not using gear 1, and if we are doing something with an object we are not using gear 1; nevertheless we have to try. When in this gear we let ourselves become aware of the 'flavour' of our encounter with something; the first qualities. Words are always generalizations and inadequate pointers towards the flavour meant. Those feelings are the starting point for encountering the meaning of anything, and they are disregarded at the risk of losing the capacity to make our own interpretations. This is especially important where interpretations can be markedly different. For example, a quality interpreted from an artwork could engender attraction or repulsion in the viewer, leading on to affirmation or denial of it in

terms of whether it can be admired as art. However, repulsion might be the response the artist intended, and repulsion might make an object admirable in some cases. Similarly, attractiveness in an artwork might be regarded as suspect. Be sensitive to the feelings that are yours in response to the object. To record the findings uncovered during TAG we can do many things other than use words. But sometimes we might want to attempt to say in words what a quality is like. The suffix '-ness' can help turn any word into an adjective for a quality, for example 'literaryness'. Creative vocabulary must be allowed to make words that best lead to feelings, perhaps 'raspberry-literaryness' would remind someone of a feeling they had about a book, and that is up to the individual who has had those feelings as such terms are beyond criticism. First, those feelings must be felt. The method involves throwing oneself back, as much as possible, to a state where preconceptions are disregarded, and to discount anything that has been said, or that one's own inner voice says about the work. *shy not*

Q-
 (40) What does an artistically made and decorated weapon mean to a gentle pacifist artist? [*heavily influenced by firing it*]

1. I am beguited into admiring a weapon - something my principals would normally lead me to reject. It is deceptive, beguiling, charming, other, pretending to be playful. I feel a bit foisted, cheated, endangered, enchanted, . Hunted by the hunted.

Scary. The wrong side of luck. The enemy. Weak (me). Strong (it)
 Like a ventriloquist's dummy

Playfulness, changeability, chameleon, hiding (weapon in toy)

(David & Goliath). Intimidating. Turbulent. Troubling. Illegal.

Disguised. False appearance. Threatening. Naughtiness

Delinquency. Mob ulishness. Cuckolding (masculine cheating).

Phallus pretending to be a bunny. Fertile. Destructive

Creative (paradoxical) Punchy.

Gear 2. This is the gear for the material aspects of an object. Strictly speaking this would come down to the chemical composition of a thing, but in our research we can name the physical materials, the physical environment or their interplay with our bodies, and so on. The way these materials impinge on our senses would be noted here. Direct material causation and determined happenings are the territory to be discovered when in this gear.

Varnished, painted wood with glass eyes embedded. Carved & sawn, scraped. Metal bullet shells, rubber medical hose. Leather projectile holder (stuffy on one side). Metal pins in rubber attachment, with wire strapping. The wooden handle is ergonomically shaped and hard enough to allow the rubber to be stretched far enough for a projectile to be catapulted quite strongly, over some distance. The whole ensemble is small enough for a pocket. The varnish is still a little slicker offering very good grip. The leather is slippery, allowing easy firing. The main fragility seems to be the rabbit's ear which are never touched. The rabbit's paws are behind its back (crossed fingers? lying). Paint is pale yellow over white or just yellow varnish over cream? The wood has a vertical grain (like brown cords)? The glass eyes are a pale grey green with a black centre. Dimensions of the handle are approx 8 x 2 x 2" (phallic). Elastic 1ft long. x 2.
Rubber hose

Gear 3. In this gear we are reasoning; using spoken and written language; we are using words, names, phrases or strings of sentences which make claims or arguments concerning the object, which in turn may have been founded upon another claim or argument. All writing can only operate from this gear. Imagination in the reader is required to convey what is discovered in the other gears; but here we can report what others have said and add what we want to say.

It can't stand up.
The rabbit is upside down when I fire it - the toy disappears!

I think of "Thomas Bewick" and "Pastimes for Gentlemen" - catapult for knocking down birds for eating/pies. Nursery rhymes. 4 and 20 blackbirds. David e Goliath. Art crit on Fiona Banner's recent Jet Fighter Planes at Tate Britain. Literature on gun decoration. Foot Jockey painted emblems on bombs & bomber planes. The violence of Bugs Bunny. The Palestinian youth throwing rocks. Folk art writers: James Agnes / Martin Myrone, Baker / Ryan! Dictionary entries for catapult: Greek: ΚΑΤΑΠΕΛΤΕΣ
Rabbit: A timid person! (See positions of interpretation - me!)
A "Go-devil" (mining). To rabbit: to talk at length in a rambling fashion
"I'm rabbiting on" Rabbit & Polk = Talk (rhyming slang). Middle English = Rabet. Rabbit-verb = To confound. - as in "Rats!"
This TAG report adds to Argument on this object.
Henry Thoreau's? spelling

Gear 4. In this gear consider how the qualities you listed in gear 1 are embodied. Attempt to say what the object is an individual embodied example, or token of. For example this page is a token of an analytic tool called TAG. This is different to a more general type, (see Gear 6). Asking yourself, 'What is this object a ~~token~~?' will help.

A forked piece of wood with stretching bands attaching it to a projectile holder. The wood is carved into a token of rabbit depiction, painted to give us a single example of a serious expression. A token of an upright stance (by the rabbit). A token of serious playfulness (Toy/weapon). An example of folk art / gypsy production (something I know rather than see embodied). An example of Simon Lee's work "Distinctive and recognisable, with prominence. — a token of the day at Stow? horse fair (Baker/Ryan)

Gear 5. What the object resembles can be considered when in this gear. In visual art this may include pictures of things. These are meanings conveyed by resemblance.



Figure.

The figure resembles a cloud. It's outline resembles clouds that we are used to seeing. In another gear it would mean something else. For example in gear 8 it will mean a thought, as in a place in a cartoon strip to write what someone is thinking, but not saying. What does your object depict or resemble?

A stethoscope (spelling?) (medical) for healing.
A car jack lead.
A Beatrix Potter character
The Letter "Y"
A rabbit toy
A rabbit catapult
A pottery rabbit - glazed/varnished
An unsmiling rabbit
The scary rabbit from 'Alice in Wonderland' - The Mad Hatter
A character from children's books
Carved like a linocut (long oval cutting marks)

Gear 6. In this gear think about how the object is a type of thing. One way of doing that is to contemplate what rules the object has to abide by to stay within that type. So what type of object are you considering and what rules have to be obeyed for your object to remain of that type?

CATAPULT.

It must be able to project missiles well/forcefully - it does
It must have a strong handle with a good grip
It must have no weak points in the stretching section.
It must be hand holdable
It must seem like a simple, easily underestimated toy that
- in fact is a lethal weapon.

Rabbit

It must look like it is furry with longish ears and a pink
bunny nose

Toy - It must be simply (brightly) coloured and
suitable for games.

~~Weapon~~ Folk Art it must be admirable for being looking much
better than it need be for its function as a catapult.

Gear 7. In this gear words are used to point to qualities of the object that are particular to you as an interpreter. Personal likes, dislikes and associations can be discussed here. A benefit of separating this gear from gear 1 is that the interpreter can become conscious of their peculiar responses to objects and may begin to acknowledge those that would not be conveyed to people more widely. For example, if you were hoping to convey a quality of nervousness with a dog, and for you a childhood experience has caused you to be nervous around all dogs, it may be necessary to consider that very many people like dogs enormously.

A comparison between the results from gears 1 and 7 will show up such discrepancies.

This object is strongly associated with the qualities of the visit to the horse fair with Daniel. MUDDINESS is a quality of that day - indeed I remember this catapult having mud on it, which has now mainly fallen off. I remember Simon Lee as a sturdily built man, and although this catapult is slight, its construction also seems sturdy to me. I find the object quite spooky but I don't know whether other people would; or why I do exactly. Muddy/Sturdy/Spooky = is a kind of earthy combination.

Something Pagan and Sexy and Fertile. The bullet feet give me a sense of poaching-ness; shooting parties, Barbour jackets; guns; wild-fowl dinners; The highlands game coursing-ness; "the strap of the bone" All through the eyes of children. Hunting dogs. Henri Thoreau.

Gear 8. In this gear consider what meanings are conveyed from the object through culturally agreed on meanings. For example there is a mark which is repeated many times across this page and it is reproduced below:

See it? That mark is called a dot, but in this gear it has several specific meanings that are culturally agreed upon. Such as: the end of a sentence; called a full-stop; the completion of the top of the lower case letter 'i', etc. Resemblances from gear 5 can also have different meanings in gear 8 so that a cloud can mean a place for a thought in a cartoon. A drawing of an hourglass might mean 'life is short'.

Rabbit: Easter, Fertility, Speed "Run Rabbit Run Rabbit...."

Catapult: The small victorious over the powerful (David & Goliath)

The good but weak over the strong but wicked " "

The lucky shot - with God on our side.

More hand & eye skill the machine skill (guns)

A rabbit catapult? For poaching? A toy? Folk Art?

A gypsy rabbit catapult? Folk art? A disguised offensive weapon?

Something to sell to others to make some money?

Gear 9. In this gear make some statements that tell how you physically interact with or respond to the object. It may make the hairs stand up on the back of your neck. It may have details that are too small for your eyesight. Write down what can be said about these physical interactions.

This fits well in my hands (which are relatively large) so although it appears to be a toy; an adult could easily use it too - for entertainment; catching food; or as a weapon. Although it is carved with cuts around 2cm long I want to hold it very close to look at it. There seems to be an infinite regress into detail of shape and expression that I think I see but are not in the individual carved marks but rather created by the skill and vision of the overall creation. I thought it would feel fragile to fire it but it was strong and sent a small pebble flying at a frightening speed - that was by only stretching the rubber back a few inches. I love holding this object by the handle and turning it so that the straps flap about. My thumb fits really snugly into the middle of the rabbit's back beneath its paws. Very ergonomic frame. The making makes me want to make.

Take any of your findings as a new object and repeat all the steps again. In this way the cycle can analyse to as much detail as required. All the data you gather about your positions of interpretation with regard to the objects is useful research data. So are the questions and clarified questions that your form along the way. What you have gathered about the object in the nine gears will form steps towards answering your enquiry as well. Gathering all three, (positions of interpretation, questions, findings in the nine gears), make up the data from your enquiry.

From 1st Q. What does a disguised, decorated
weapon mean to a pacifist artist?

I would go on to.

Q 2. What would it mean for a pacifist artist
to build and decorate a weapon that could be
disguised as an art object.

I would have to make this as part of the next
round of TAG.

Paul Ryan, Nov 4-5th 2010.
Dungeness.

TAG as a single sheet of questions

Three things to consider with nine further questions: (replace the word 'object' with the thing you are enquiring into, and adjust the questions accordingly).

1. What is the object? (This is a...). *Catapult with a rabbit handle made by a Romany*
2. From what position do I interpret this object? (Who am I?) *A pacifist artist Gorgia*
3. What is the object's signification to me? (What does it mean?)

Form a question from parts 1 and 2 in the form. What does ... (this object) mean from ... (my position of interpretation). Then answer the following nine questions to map out some answers, or further questions, to part 3.

What does a rabbit handled catapult, (a Gypsy folk artefact) mean to me, a pacifist non-Romany artist.

1. What are its various qualities? *Charming, beguiling, deceptive, witty, scary, playful*
2. What are the materials? Make a drawing of it, or parts of it – this will help become aware of other aspects which may make answering the other questions more interesting. *Serious, threatening*
3. What things have already been said by other people about it, and what would I like to add to that by saying something new? *Wood, paint, varnish, glass eyes, rubber straps, leather strip, bullet shells*
4. The object is a token of...? (It is a single example of...) *Simon Lee's handi-work*
5. What does it resemble, or what is depicted by it? *David Baker's Tag compared with this TAG*
6. The object is a type of...? What rules must it obey to be of that type. (What general group is it one of?) *An unsmiling rabbit. A stethoscope*
7. What qualities does it stir in you particularly that are unique to you? *A dangerous, powerful weapon, hidden in the form of a toy – but the rabbit's expression gives away something.*
8. What, (if any), culturally agreed symbols does it make use of? (E.g. words, numbers, symbolism, (e.g. an hourglass for mortality). *Muddiness, sturdy seciness, spookiness*
9. How do you encounter it physically? (E.g. is it too high, small, just right, and so on). *Fertility, fecundity, tribalism? Luck, poaching*

Folkiness
It feels right in my hands. As if I have a secret weapon

Repeat all steps as often as required, redefining the object and re-specifying the position of interpretation, and reformulating the question with each cycle. Everything you have come up with can be counted as research data.

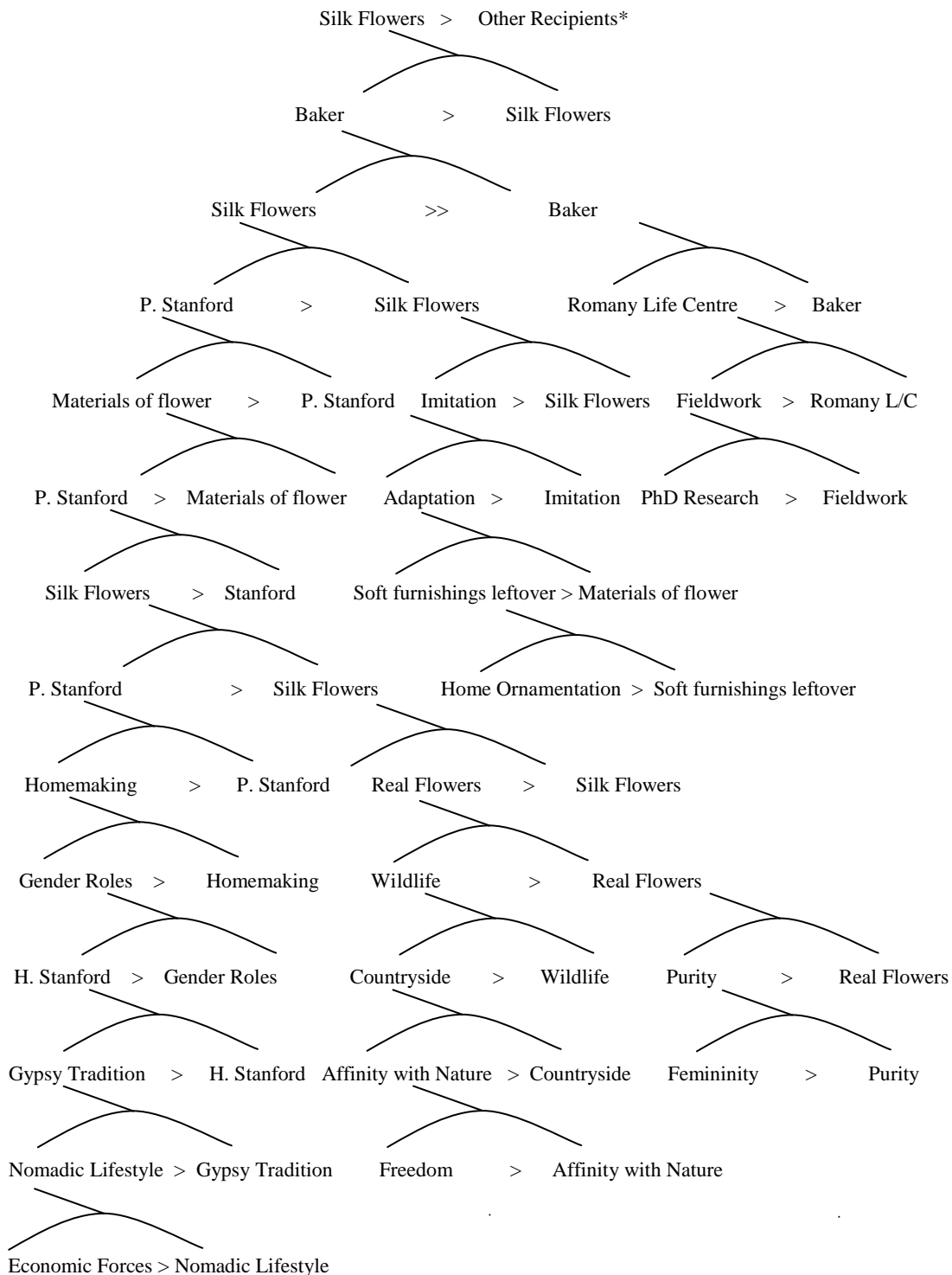
New Q. Make and decorate a weapon so that it is
ACTION concealed within an art object.

Appendix 11: Combined analyses of Flower, Bird Paintings and Woolwork

Summary of combined Gellian and Peircean analyses of Imitation Flowers by Paula Stanford, Photograph of Bird Paintings by Jim Hayward and Knitting by Celia Baker



(Fig.?) Tree-Structure Gellogram of Silk Flowers by Paula Stanford



*Other Recipients include visitors to the No Gorgios Exhibition such as Gypsies, artists, curators, critics, visitors to my own collection, viewers of any photographic or digital reproductions of the Silk Flowers, readers of any written accounts of the Silk Flowers and any future users, owners or observers of the Silk Flowers.

TAG 1 analysis of Paula Stanford's flowers

Object

1. A flower
2. shiny
3. golden
4. Gaudy
5. Stiff
6. Alien
7. Bulbous
8. Strange
9. Curious
10. Big
11. Glistening
12. Fabric
13. Taped
14. Wired
15. Flexible
16. Stretched
17. Taut
18. Ugly
19. Alluring
20. Simplistic
21. Complex
22. Not real
23. Fake
24. Tacky
25. Glistering
26. Lurid
27. Lurex
28. Imitation
29. Inauthentic
30. Unreal

Interpreter

1. I am a Gypsy
2. I am an Artist
3. I am a Collector
4. I am Middle aged
5. I am Male
6. I am Able bodied
7. I am White
8. I am a Catapult user
9. I am a Painter
10. I am an Aikido practitioner
11. I am a Doctoral researcher
12. Plant admirer
13. I am an Aesthete

TAG 1B

What does an **Imitation Flower** mean from the perspective of an **Artist**?

1 The objects qualities are:

opulence, value, expensive, goldenness = **goldenness**; shininess, lightness, glittering, twinkly = **shininess**; decorativeness = **decoration**; eye catching, allure = **allure**; moving, oscillating = **shifting**; cheapness, deceitfulness, falseness, deceptiveness = **trickery**; brashness, boldness = **flashiness**

2 The object's materials are:

gold metallic fabric, metal wire, cream satin-like fabric, gold cord, wooden stick, green florist's adhesive tape, some kind of padding = **homemadeness, skill, femininity**

3 What has already been said about the object and what would I like to add?

The object is an **imitation** flower. it lasts longer than a real flower. It is **decorative**, used to **enhance** décor. It is an **invented** flower, an **exaggerated** idea of a flower. It is **strange, beautiful** and **ugly**. It can be bought and sold, used for show, used to display the skill of the maker and be used as a statement of **taste**.

4 The group of things the object belongs to:

The object is a token of flower-like things, Gypsy things, fabric things, **imitation** things, **ornamental** things, **gaudy** things, **handmade** things, **likenesses, falsity**, reference, **deceitful** things, **pretend** things, **fictional** things = **copies**

5 What does the object resemble?

The object resembles a **flower**

The object resembles a **wedding ornament**

6 What is the object a type of?

The object is a type of **ornament** because it is made to **decorate** the home, a type of **artifice** because it **pretending** to be something else, a type of **feminine** thing because it is made from **decorative** fabric and **sewn** which is usually considered a **female** pursuit, a type of **curiosity** because it looks **strange**, a type of **hand craft** because it is made by hand, a type of **decoy** because it is a **diversion** from a real flower.

7 The qualities stirred in me by the object are:

distaste, embarrassment = **disturbance**; curiosity, desire = **fascination**; amusement, joy = **pleasure**; annoyance, = **irritation**;

8 The object is a symbol of:

Nature; female interest, female activity = **femininity**; the home, house pride = **home**;
opulence, tastelessness, exaggeration = **flashiness**

9 How do I encounter it physically?

The object feels light, wand-like, springy, lively = **energetic**; wings, waxy, stiff, crinkly,
stretched, synthetic = **complex**; smooth, satisfying, easy, playful = **sensual**

When holding the object, which is not the usual intention it is made to sit in a vase, the object feels quite lively and bouncy. It twirls readily in the hand because the petals are not spaced regularly around the stamen making one side slightly heavier than the other. Once the natural twirl of the flower takes place **it encourages me to continue the twirl** with my thumb and forefinger working the waxy stem round and round. On holding, the object becomes a different kind of thing, **a kinetic object that requires the user to move and experience the flower in a playful and dynamic way**. Even the wand-like quality on holding **makes me wave the object around**. On **twirling** the object produces a small centripetal feeling which brings to mind a **merry-go-round**. The object seems to **dictate my movements** and experience once in the hand. The object transforms from an object of static admiration to one of performative interaction = **transformative**.

TAG 1B

What does a **Glistening** mean from the perspective of a **Collector**?

1 The objects qualities are:

opulence, value, expensive, goldenness = **goldenness**; shininess, lightness, glittering, twinkly, sparkle = **shininess**; decorativeness = **decoration**; eye catching, allure = **allure**; moving, oscillating = **shifting**; cheapness, deceitfulness, falseness, deceptiveness = **trickery**; brashness, boldness = **flashiness**

2 The object's materials are:

When spoken –

Saying the word produces the seemingly familiar prefix to similar sounding and meaning words like

glittering or glistening but is interrupted by a glitch. Instead of sliding into 'glistening' the sound hits an obstacle hardening the 't' and to cause a **blister like irritation**. The word joins elements of glittering and glistening to produce the hybrid quality of glistening. There is a **hardness** to the way that the word feels and sounds – a **brashness**.

When read –

Looks like glittering and glistening and suggests the something similar. Often prompts a **double take**. The saying 'all that glisters is not gold' **often misquoted** as; 'all that glitters is not gold' (see section 3 below).

When written –

When writing the word one has to remind oneself to spell the word correctly because although the word seems to write familiarly it is unfamiliar enough to **cause mistake** or **confusion** easily.

3 What has already been said about the object and what would I like to add?

A **showy** article may not necessarily be valuable.

Origin; The original form of this phrase was 'all that glisters is not gold'. The 'glitters' version of the phrase long ago superseded the original and is now almost universally used.

Meaning: Having brief brilliant points or **flashes** of light

'glistening' is an archaic term

Sparkly

4 The group of things the object belongs to:

The object is a token within the group called **eye catching**, **archaic** words, **alluring** things, **showy** things, **untrustworthy** things, **exotica**

5 What does the object resemble?

Glittering, glistening, sparkly, hybrid, blistering, skidding, uneven path, treacherous path, flashing lights

6 What is the object a type of?

The object is a type of word, sound, **decoy, antiquity** because it is old and not often found, **oddity, curio, curiosity** because it is unusual.

7 The qualities stirred in me by the object are:

distaste, embarrassment = **disturbance**; curiosity, desire = **fascination**; amusement, joy, excitement = **excitement**; annoyance, confoundedness = **irritation**; doubt, mistrust = **guardedness**

8 The object is a symbol of:

fool's gold, falsity, exaggeration, diversion = **trickery**

bad taste

Opulence, decadence, glamour = **showiness**

femininity

9 How do I encounter it physically?

The object feels promising, exciting = **exciting**; like a construct, like a hybrid = **invented**; wrong, like a red herring, like a substitute, like a mask, like a diversion = **diversionary**

Summary of TAG flower analysis (Imitation Flower / Gypsy - Glistering / Collector)

1 The objects qualities are: **goldenness; shininess; decoration; allure; liveliness, trickery; flashiness**

2 Materials / Indexicality; **recycling, adaptation and inventiveness, eclecticism , resourcefulness. Silky, shiny, decorative, comforting, homemadeness, skill, femininity, irritation, hardness, brashness, double take, confusion**

3 What has already been said about the object and what would I like to add? **Imitation, decorative, invention exaggeration, strange, beautiful, ugly, taste, showy, flashy, archaic, sparkly**

4 The group of things the object belongs to: **imitation, ornamental, gaudy, handmade, falsity, deceitful, pretend, fictional, eye catching, archaic, alluring, showy, untrustworthy, exotica**

5 Resemblance / Iconicity; **A flower; wedding dress, soft furnishing, ornament; Glittering, glistening, sparkly, hybrid, flashing,**

6 What is the object a type of?; **Ornament, artifice, pretending, feminine, decorative, sewn, female, hand craft, decoy, diversion, antiquity, strange, oddity, curio, curiosity**

7 The qualities stirred in me by the object are; **disturbance; fascination; amusement; excitement; irritation; guardedness**

8 Associations / Symbolism; **adaptation; freedom, purity, femininity, beauty, comfort, family, Gypsy tradition, homemaking, countryside, affinity with nature, freedom, family, home, comfort, nature; flashiness; trickery; bad taste; showiness**

9 How do I encounter it physically?; **energetic; complex; sensual, kinetic, movement, playful, dynamic. Even the wand-like quality on holding makes me wave the object around. twirling, merry-go-round, dictate movements = transformative, exciting; invented; diversionary**

Report on combined Gellian and Peircean findings

Silk Flowers

Materials / Indexicality

The significant elements resulting from the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows a capacity of **recycling, adaptation** and **inventiveness, eclecticism** and **resourcefulness. Silky, shiny, decorative, comfort, homemaking**

Resemblance / Iconicity

the object resembles **flower** translate into; **wildlife, the countryside, affinity with nature, freedom,**

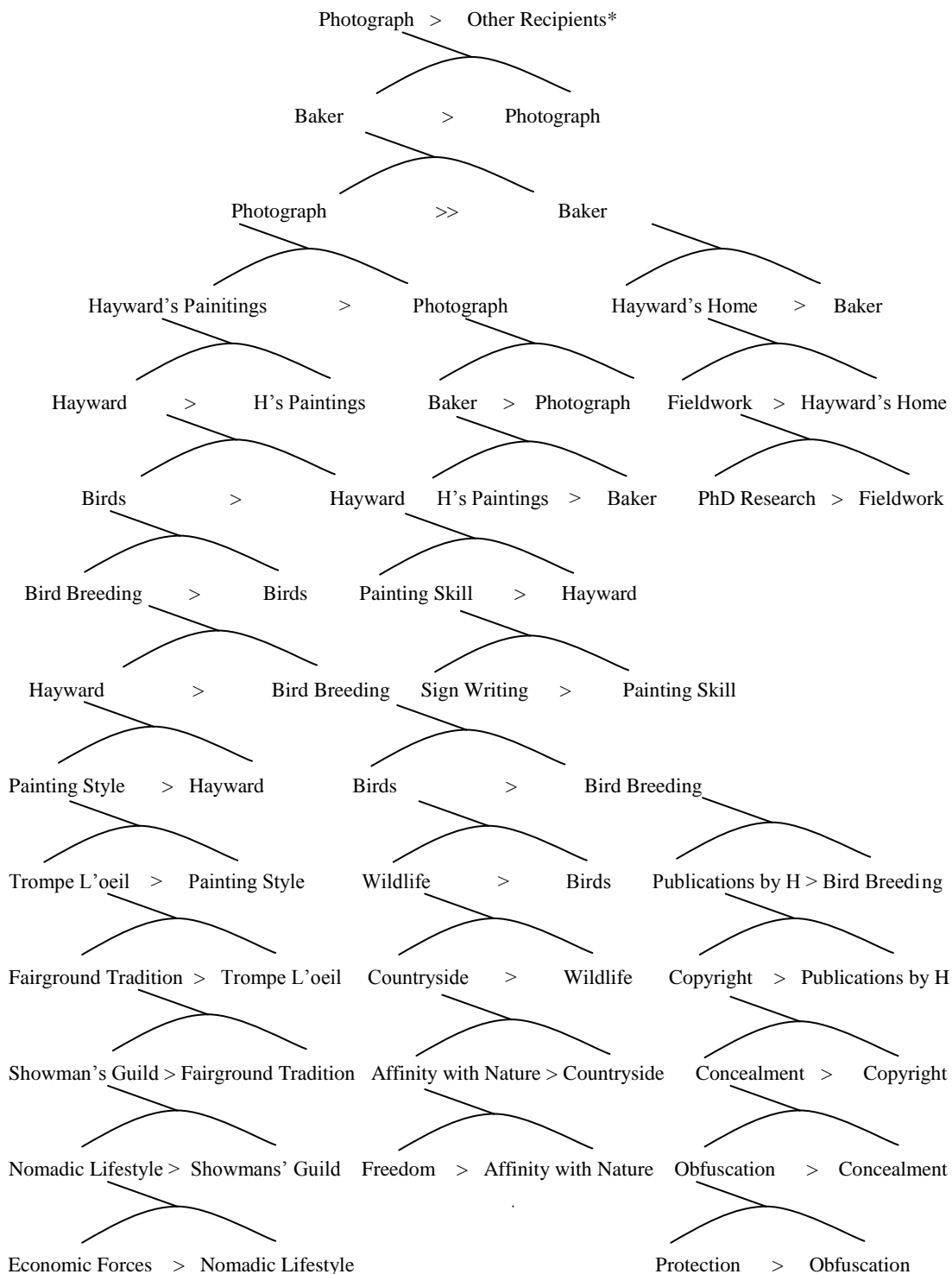
the object resembles **Wedding dress**, it translate into **purity, femininity, beauty,**

the object resembles **soft furnishing** translate into **family, home, comfort, ornament.**

Associations / Symbolism

adaptation; freedom, femininity, comfort, family, Gypsy tradition,

(Fig.?) Tree-Structure Gellogram of Photograph of Paintings by Jim Hayward



*Other Recipients include visitors to the No Gorgios Exhibition such as Gypsies, artists, curators, critics, visitors to my own collection, viewers of any photographic or digital reproductions of the Photograph of the Paintings, readers of any written accounts of the Photograph and any future users, owners or observers of the Photograph.

TAG 1 analysis of Photograph of Jim Hayward's bird paintings

Object

31. photograph
32. picture
33. birds
34. illustrations
35. layered
36. hidden
37. obscured
38. wonky
39. piled
40. stacked
41. colourful
42. patterned
43. stylised
44. confusing
45. difficult to read
46. overlapped
47. shiny
48. reflective
49. chaotic
50. intriguing
51. glossy
52. sweet
53. skilful
54. casual
55. complex
56. evasive
57. not clear
58. reflective
59. tromp l'oeil

Interpreter

14. I am a Gypsy
15. I am an Artist
16. I am a Collector
17. I am Middle aged
18. I am Male
19. I am Able bodied
20. I am White
21. I am a Catapult user
22. I am a Painter
23. I am an Aikido practitioner
24. I am a Doctoral researcher
25. I am a photographer

TAG 2A

What does **obscure** mean from the perspective of a **Gypsy**?

1 The objects qualities are:

hiddenness, occultness, marginality ou- of-touchness, out –of-reachness = **marginality**;
unknowability, **Illegibleness**; deceitfulness = **trickery**; value = **value**; safety, protectiveness
= **protection**; ambiguity, fluidity = **ambiguity**; contingency = **contingency**

2 The object's materials are:

When spoken – The feeling of an initial **obstruction** to the flow of speech followed by a
slide into a long vowel sound that peters out but also points towards unknown possibilities
The second part sounds like 'skewer', a sharp pointed instrument used to catch fish.
Combined with the initial obstruction of the earlier part of the word this suggests a **weapon**
hidden by a **shield**

When read – Looks like he **obstacle** and suggests the same

When written –the O and the B an **interruption** in the flow of the hand and the pencil on
the paper is experienced

3 What can be said or has already been said about the object?

hidden, remote from observation; **unnoticed unknown** to fame, humble. **3.** unexplained,
doubtful; **not easily understood or clearly expressed. 4.** Hence of cog. – LY2(-UR'LI)
adv.,obscur'ITY n. 5.

Difficult to understand (adj.)

difficult to understand, incomprehensible,unclear, vague, murky, unintelligible =
ambiguous

confuse, **conceal**, complicate, **obfuscate**

The concept of the obscure as put forward in the dictionary versions above can operate as;

Adjective- an obscure reference

Transitive verb – to obscure the reference

Adverb - obscurely

Noun – the reference is obscure - obscurity

This **versatility, multi-functionality** denotes an **ability to change shape** offering a
contingency of meaning dependent upon circumstance.

Main references are to:

colour, light or tone – **darkness**, dim, muddy, darken

Unknown, nameless, un-noted

Concealment, hiddenness, obfuscation, indeterminate, confuse, cloud,

The word operates at many levels with multiple meaning simultaneously.

4 The group of things the object belongs to:

The object is a token within the group called **mask, veil** and **barrier**

5 What does the object resemble?

The object resembles an **obstacle**; a bump followed by a slide; a tumble a sleeping policeman; a fence with a landscape beyond

6 What is the object a type of?

The object is a type of word, sound, idea, **estrangement, deferral**, unknown thing, **enigma, myth**

7 The qualities stirred in me by the object are:

annoyance, impatience = **irritation**; desire, = **desire**; effort, attentiveness = **attention**;
disregard, exclusion = **exclusion**; wonder, imaginativeness, curiosity = **curiosity**

8 Obscure a symbol of:

interruption = **interruption**; masked vision, masked identity, the unseen or unseeable = **masking**; unknown or unknowable = **mystery**; shady business, darkness, marginality = **marginality**

9 How do I encounter it physically?

The word feels distant, lost = **covered**; tantalising, sensual = **alluring**; serious = **serious**;
mask, obstruction to speech, like a bride's veil = **masked**

TAG 2A

What does **Trompe l'œil** mean from the perspective of an **Artist**?

1 The objects qualities are:

artifice, illusion, unreality, deceit, imaginary, deception = **illusionary**; skill, attentiveness = **skill**

celebration, humour = **jokey**; decadent, pretension, aspiration, expansion = **showy**

2 The object's materials are:

When spoken –

The term in total feels **foreign, exotic, percussive, unfamiliar, artificial**, sliding, viscosity, difficult to reconcile

When read –

Looks **unfamiliar** and **fanciful**

When written –

When written the second word takes some attention to spell and from correctly

3 What can be said or has already been said about the object?

Definition:

Concise Oxford dictionary;

Trompe-l'œil

n. & a. (still life painting etc.) designed to make spectator think objects represented are real. [F, lit. 'deceives the eye'] = **illusionary**

The concept of trompe l'oeil is absent from many of the online dictionary resources. This suggests that the term is infrequently used and almost absent from common usage. Thus furthers the idea of **trompe l'oeil** as unreal, as masquerading as a real term

Main references are to:

illusion, concealment, artifice, the recreation of reality

4 The group of things the object belongs to:

The object is a token within the group called **illusions, falsities, spectacles**

5 What does the object resemble?

The object resembles **exotica**, the **unfamiliar**, the **foreign**, the **unknown**

6 What is the object a type of?

The object is a type of word, sound, idea, **illusion**, **mask**, invention, **enigma**, story, **diversion**

7 The qualities stirred in me by the object are:

interest, wonder, awe, respect = **enchantment**

amusement, foolishness = **trickery**

attentiveness, imaginativeness, curiosity = **curiosity**

jealousy, mistrust = **mistrust**

8 **trompe l'oeil** is a symbol of:

illusion, masking, deceit, camouflage = **camouflage**; skill, mastery = **skill**

9 How do I encounter it physically?

The word feels unfamiliar, foreign, sensual, tantalising, decadent = **exotic**; difficult, complex, like a lie, baroque = **baroque**

TAG 1B

Combined photograph analysis (Obscure / Gypsy – Trompe-l'oeil / Artist)

1 The objects qualities are:

marginality; trickery; protection; ambiguity; contingency; skill; jokey; showy

2 Materials / Indexicality

The significant elements resulting from the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows **cunning** and **inventiveness**, **eclecticism** and **resourcefulness**. **Acknowledgment of traditions of sign painting / making**

The object's materials are:

Obstruction; weapon hidden; shield; obstacle; interruption; foreign, exotic, percussive, artificial, unfamiliar, fanciful

3 What can be said or has already been said about the object?

hidden, remote, unnoticed, unknown, illegibility; ambiguous; conceal, obfuscate, versatility, multi-functionality, change shape, contingency of meaning dependent upon circumstance.

darkness, Concealment, hiddenness, obfuscation, indeterminate, confuse, cloud, multiple meaning simultaneously, deceptive, illusionary, trompe l'oeil, illusion, concealment, artifice

4 The group of things the object belongs to:

mask, veil, barrier, illusions, falsities, spectacles

5 Resemblance / Iconicity

the object resembles **birds** translate into; **wildlife, the countryside, affinity with nature, freedom,**

the object resembles **a puzzle**, it translate into **wariness, concealment, protection, mistrust**

the object resembles **an illusion** translate into **trickery, diversion,**

What does the object resemble?

obstacle; exotica, unfamiliar, foreign, unknown

6 What is the object a type of?

estrangement, deferral, enigma, myth, illusion, mask, enigma, diversion

7 The qualities stirred in me by the object are:

irritation; desire; attention; exclusion; curiosity; enchantment; trickery; curiosity; mistrust

8 Associations / Symbolism

adaptation; wildlife, freedom, skill, illusion, family, breeding, Showman/fairground tradition, Gypsy tradition,

The object is a symbol of:

interruption; masking; mystery; marginality; camouflage; skill

9 How do I encounter it physically?

covered; alluring; serious; masked; exotic; baroque

Summary of TAG photograph analysis (Obscure / Gypsy – Trompe-l'oeil / Artist)

1 The objects qualities are; **marginality; trickery; protection; ambiguity; contingency; skill; jokey; showy**

2 Materials / Indexicality; **Cunning, inventiveness, eclecticism and resourcefulness. traditions of sign painting / making, concealment, interruption; foreign, exotic, artificial, fanciful**

3 What can be said or has already been said about the object?; **hidden, ambiguous; concealment, obfuscate, versatility, multi-functionality, contingency, simultaneity, deceptive, trompe l'oeil, illusion, artifice**

4 The group of things the object belongs to; **mask, veil, barrier, illusions, falsities, spectacles**

5 Resemblance / Iconicity; **Birds, wildlife, a puzzle, an illusion, an obstacle; exotica,**

6 What is the object a type of?; **estrangement, deferral, myth, illusion, mask, diversion**

7 The qualities stirred in me by the object are; **curiosity; desire; enchantment; irritation; exclusion; trickery; mistrust;**

8 Associations / Symbolism; **adaptation; wildlife, freedom, skill, illusion, family, breeding, Showman/fairground tradition, Gypsy tradition, interruption; masking; mystery; marginality; camouflage; skill**

9 How do I encounter it physically?; **covered; alluring; serious; masked; exotic; baroque**

Report on combined Gellian and Peircean findings

Photograph

Materials / Indexicality

The significant elements resulting from the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows **cunning** and **inventiveness**, **eclecticism** and **resourcefulness**. **Acknowledgment of traditions of sign painting / making**

Resemblance / Iconicity

the object resembles **birds** translate into; **wildlife, the countryside, affinity with nature, freedom,**

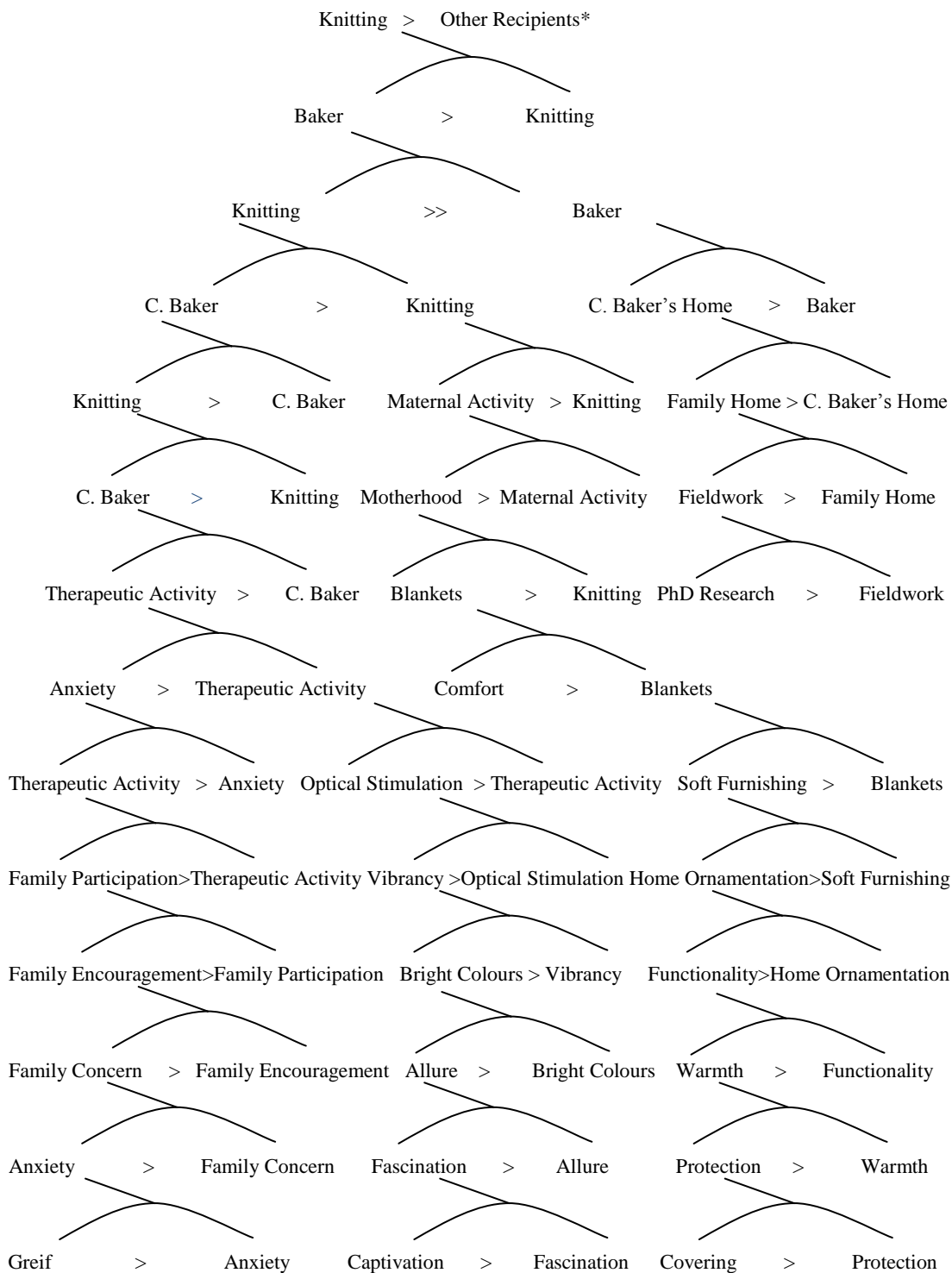
the object resembles **a puzzle**, it translate into **wariness, concealment, protection, mistrust**

the object resembles **an illusion** translate into **trickery, diversion,**

Associations / Symbolism

adaptation; wildlife, freedom, skill, illusion, family, breeding, Showman/fairground tradition, Gypsy tradition,

(Fig.?) Tree-Structure Gellogram of Knitting by Celia Baker



*Other Recipients include visitors to the No Gorgios Exhibition such as Gypsies, artists, curators, critics, visitors to my own collection, viewers of any photographic or digital reproductions of the Knitting, readers of any written accounts of the Knitting and any future users, owners or observers of the Knitting.

TAG 1 analysis of Celia Baker's knitting

Object

60. Knitting
61. Scarves
62. Blanket
63. Useful
64. Unusable
65. Colourful
66. Bright
67. Jewel-like
68. Overwhelming
69. Oversized
70. Imperfect
71. Vibrant
72. Joyous
73. Excessive
74. Expansive
75. Enchanting
76. Odd
77. Misshapen
78. Patterned
79. Amorphous
80. Wonky
81. Web
82. Net
83. Mesmeric
84. Holey
85. Ambiguous
86. Enveloping
87. Engaging
88. Illusionary
89. Clashing
90. Alluring
91. Inexpert
92. Amateur

Interpreter

26. I am a Gypsy
27. I am an Artist
28. I am a Son
29. I am a Collector
30. I am a Curator
31. I am Middle aged
32. I am Male
33. I am Able bodied
34. I am White
35. I am a Painter
36. I am an Aikido practitioner
37. I am a Doctoral researcher
38. I am a Knitter

TAG 2A

What does **Web** mean from the perspective of a **Gypsy**?

1 The objects qualities are:

strength = **strong**; adaptability elasticity, stretchy, portable, Indeterminate, Shape-changing, contingency = **contingency**; danger, sinister = **threat**; springiness, softness = **sensuality**; intriguing = **intriguing**; dormancy, invisible = **obscuration**; network, connectedness = **familial**; entrapment, stickiness = **captivating**

2 The object's materials are:

When spoken – Short and to the point, the w and the b **envelope** the e, **scooping** it into a **secure** pocket of sound. It is business like in its sound, it gets the job done.

When read – **small** and **innocent** – **disguising** its **expandability**, its far reachingness, its **potential size** and **danger**.

When written – The **scoops** of the w and the following **circular** elements of the e and the lower part of the b suggest an **encircling**, a **scooping** action as a move towards **containment**.

3 What can be said or has already been said about the object?

woven fabric, (spider's) – **cobweb**; **gossamer**, etc. **membrane** filling spaces between toes, **connective** tissue; vane of feather, wire **mesh**, **entangle** or **ensnare**.

The web brings to my mind a number of areas of reference. The idea of the **trap** is prevalent and combines with the more benign notion of **inclusion** and **community connection**. The idea of the web carries a sense of **ambiguity**; both **sinister** and **welcoming**.

Web can act as a noun - **web** or a verb - **webbing**, **webbed**, **webs**. Therefore **multisited**.

4 The group of things the object belongs to:

The object is a token within the group called **traps** and **networks**

5 What does the object resemble?

The object resembles a **small vessel** that contains a **complex potential**, a **concealed hazard**, the word wed – to **marry**, to **enjoin**

6 What is the object a type of?

The object is a type of word, sound, idea, **net**, **safety net**, **entrapment**, **family**, **danger**, **welcome**, **fragile** thing

7 The qualities stirred in me by the object are:

empathy, connectedness, familiarity, inclusion, acceptance, love = **welcoming**;

claustrophobia, fear = **fear**; exclusion, mistrust, distaste = **suspicion**

8 Web is a symbol of:

inclusion, family, community, safety = **welcome**

entrapment, intrigue, stickiness = **entanglement**

9 How do I encounter it physically?

The word feels **small, significant, familiar, natural, safe** and **sinister**

TAG 2A

What does **Clashing** mean from the perspective of a **Researcher**?

1 The objects qualities are:

conflict, garrulousness = **threat**; energetic, vibrancy, showiness = **showiness**; loudness, sharpness, brightness = **radiance**

2 The object's materials are:

When spoken –

The feeling of two elements **coming together** to produce a loud sound, like **cymbals**. An **energetic** movement of the tongue and lips. A **reverberative** sound that **lingers**. The sound has no specific direction but **radiates** in all directions with **sharp** and **bright tones**

When read – Looks **exciting** and **worrying**, anxiety producing

When written – When written the word flows easily suggesting an **energetic** potential that lies less in conflict and more in productive **juxtaposition**

3 What can be said or has already been said about the object?

Definition:

Concise Oxford dictionary;

Clash *vi. & t., & n.* (make, cause to make) **loud jarring** sound as of **collision, striking weapons, cymbals, bells** rung together; meet(ing) with **force, conflict**; disagree(ment); be(ing) at **variance** or **incompatible** *with*, (of colours) be(ing) **discordant**. [imit.; cf. *clack, clang, crack, crash*]

Thesaurus **Incompatible, conflicting, opposing**

Clash

intransitive verb **1** : to make a clash <cymbals *clashed*> **2** : to come into conflict <where ignorant armies clash by night — Matthew Arnold>; *also* : to be incompatible <the colors *clashed*>*transitive verb* : to cause to clash — **clash·er** *noun*

The concept of clashing or clash seems to be based in that of **discordance** at the one end of the spectrum and **conflict** at the other. There is also a **musical** or **performative** element in that the clash of cymbals for example brings to mind the action of the hands that hold the cymbals converging sharply. The word has **celebratory** intonations as well as associations with **danger**

4 The group of things the object belongs to:

The object is a token within the group called **abrasions, meetings, juxtapositions; frictions**

5 What does the object resemble?

The object resembles **discordance**; a **threat**; a **wave crashing in turbulent seas**;
resonance

6 What is the object a type of?

The object is a type of word, **sound**, **idea**, **challenge**, **battle cry**, **warning**, **stimulant**,
celebration

7 The qualities stirred in me by the object are:

excitement, alertness, scintillation = **scintillating**; attraction, allure, curiosity = **allure**; fear
= **threat**; suspicion, wariness, avoidance, mistrust = **suspicion**

8 Clashing is a symbol of:

conflict, battle, discordance = **conflict**

percussion, timpani, celebration = **celebration**

bohemia, hedonism, independence = **anarchy**

9 How do I encounter it physically?

The word feels celebratory, tantalising, sensual, voluptuous = **sensual**; barely containable,
expansive, a wave crashing against a shore = **expansive**; sharp, spiky = **threatening**

TAG 1B

Combined knitting analysis (Web / Gypsy – Clashing / Researcher)

1 The objects qualities are:

durability; contingency; threat; sensuality; intriguing; obscuration; familial; captivating; showiness; radiance

2 Materials / Indexicality

The significant elements resulting from the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows **perseverance** and **inventiveness, eclecticism** and **resourcefulness**.

The object's materials are:

Envelope, scooping, secure, versatile, entrapment, coming together, cymbals, energetic, reverberative, radiating, sharp, bright tones, exciting, worrying, juxtaposition

3 What can be said or has already been said about the object?

woven cobweb; gossamer, membrane, connective, mesh, entangle, ensnare, trap, community, ambiguity; sinister, welcoming, multi-sited, jarring, incompatible, discordant, incompatible, conflicting, opposing, musical, performative, celebratory, threat

4 The group of things the object belongs to:

traps, networks, abrasions, juxtapositions; frictions

5 Resemblance / Iconicity

the object resembles **a blanket** translate into; **comfort, family, home, protection, ornamentation, female activity**

the object resembles **a puzzle**, it translate into **playfulness, diversion, protection, mistrust**

the object resembles **a jewel**, it translate into **attraction, allure, captivation**

the object resembles **net** translate into **entrapment, containment**

What does the object resemble?

complexity, concealment, hazard, contradiction, harmony, discordance; resonance

6 What is the object a type of?

network, vulnerable, protection, entrapment, danger, welcome warning, stimulant, celebration

7 The qualities stirred in me by the object are:

threat; suspicion; welcoming; scintillating; allure;

8 Associations / Symbolism

seduction, allure, entrapment, comfort, family, homemaking, protection, Gypsy tradition, adaptation, illusion,

Clashing is a symbol of:

conflict; celebration; anarchy; welcome; entanglement

9 How do I encounter it physically?

sensual; expansive; threatening; familiar

Summary of TAG photograph analysis (Web / Gypsy – Clashing / Researcher)

1 The objects qualities are; **durability; functionality; contingency; threat; sensuality; intriguing; obscuration; familial; captivating; showiness; radiance**

2 Materials / Indexicality; **knitted wool** shows **perseverance** and **inventiveness**, **eclecticism** and **resourcefulness**, **envelope, scooping, secure, versatile, entrapment, coming together, cymbals, energetic, reverberative, radiating, sharp, bright tones, exciting, worrying, juxtaposition**

3 What can be said or has already been said about the object?
woven cobweb; gossamer, membrane, connective, mesh, entangle, ensnare, trap, community, ambiguity; sinister, welcoming, multi-sited, jarring, incompatible, discordant, incompatible, conflicting, opposing, musical, performative, celebratory, threat

4 The group of things the object belongs to; **traps, networks, abrasions, juxtapositions; frictions**

5 Resemblance / Iconicity; **a blanket, a puzzle, a jewel, a net, complexity, concealment, hazard, contradiction, harmony, discordance; resonance**

6 What is the object a type of? **network, protection, entrapment, danger, welcome, warning, stimulant, celebration**

7 The qualities stirred in me by the object are; **threat; suspicion; welcoming; scintillating; allure;**

8 Associations / Symbolism; **seduction, allure, entrapment, comfort, family, homemaking, protection, Gypsy tradition, adaptation, illusion, conflict; celebration; anarchy; welcome; entanglement**
comfort, family, home, protection, ornament, female activity, playfulness, diversion, protection, mistrust, entrapment, containment

9 How do I encounter it physically?; **sensual; expansive; threatening; familiar, attraction, allure, captivation**

Report on combined Gellian and Peircean findings

Knitting

Materials / Indexicality

The significant elements resulting from the two methods of analysis are:

The Gellian method tells us about the **skill** and **aptitude** of the **artist**. The choice of materials is significant in that it shows **perseverance** and **inventiveness**, **eclecticism** and **resourcefulness**.

Resemblance / Iconicity

the object resembles **a blanket** translate into; **comfort, family, home, protection, ornamentation, female activity**

the object resembles **a puzzle**, it translate into **playfulness, diversion, protection, mistrust**

the object resembles **a jewel**, it translate into **attraction, allure, captivation**

the object resembles **net** translate into **entrapment, containment**

Associations / Symbolism

seduction, allure, entrapment, comfort, family, homemaking, protection, Gypsy tradition, adaptation, illusion,

Summary of combined flower, photograph and knitting analyses

Flashy; shininess; flashiness, showiness; Silky, shiny, sparkly, showy, flashy, glittering, glistening, flashing, a jewel, reverberative, radiating, sharp, bright tones,

Allure; alluring; spectacle, eye catching, intriguing; captivating; radiance, stimulation, celebratory; playfulness, sensuality; fascination; amusement; excitement; curiosity; desire; enchantment; scintillation;

Enchantment/Entrapment; entangle, ensnare, trap, sinister, entrapment, confusion, cunning, traps, alluring, seduction, containment, complexity, net,

Ornament; decoration; decorative, ornament, beauty, exotic, baroque,

Diversion; obscuration; concealment, hidden, obfuscate, mask, veil, barrier, an obstacle; mystery; camouflage, marginality; decoy, deferral, diversion, diversionary, interruption; trickery, contradiction, deceptive, trompe l'oeil, illusion, artifice, imitation, artificial, fanciful, invention, exaggeration, falsity, deceitful, fictional, pretence, a puzzle,

Discordance; threat; conflict; anarchy; jarring, incompatible, discordant, incompatible, conflicting, opposing, irritation, hardness, brashness, abrasive, juxtaposition; frictions; hazard, discordance; disturbance; guardedness, suspicion; mistrust; exclusion; strange, ugly, bad taste; gaudy, oddity,

Contingency; recycling, adaptation, invention, eclecticism, resourcefulness, versatility, multi-functionality, multi-sited, simultaneity, ambiguity; contingency; hybrid,

Community; knitting, coming together, harmony, woven, cobweb; connective, mesh, community, comforting, network

Home; home, homemaking, comfort, family, protection, durability; homemadeness, a blanket, wedding dress, soft furnishing, welcome,

Tradition; traditions of making, skill, handmade, Gypsy tradition, Showman/fairground tradition, archaic, myth,

Performativity; liveliness, energetic; complex; expansive; kinetic, playful, dynamic, induces performance, encourages action, transformative, inventive; activity, performative, exciting, musical, resonance,

Wildlife; flowers; birds, flora and fauna, wildlife

Countryside; freedom, countryside, affinity with nature, breeding,

Gender; feminine, sewn, female, hand craft, femininity,

Appendix 12: *STORE* Portfolio

DANIEL BAKER

works in

STORE



STORE 2010 Installation shots



STORE 2010 Installation shots



Bird panel 1, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Bird panel 2, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Bird panel 3, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Horse panel 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Rose panel 1, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Rose panel 2, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Rose panel 3, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Rose panel 4, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Cherry panel 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 1, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 2, 2010, mixed media on Perspex, housed in artist frame, 180 x 110 cm



Sign panel 3, 2010, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 4, 2010, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 5, 2010, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 6, 2010, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 7, 2010, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 8, 2010, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 9, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 10, 2009, mixed media on Perspex, housed in artist frame, 180 x 120 cm



Sign panel 11, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 12, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 13, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



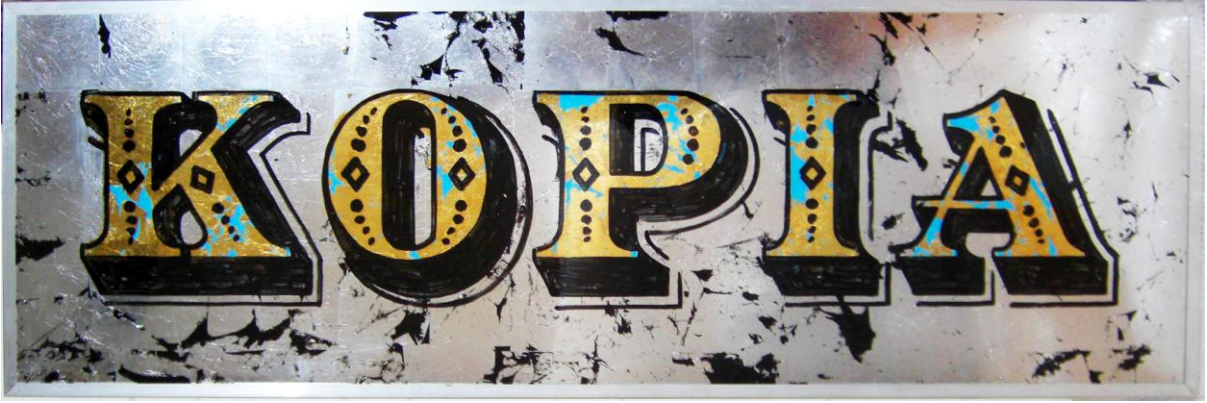
Sign panel 14, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 15, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 16, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 17, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 18, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 19, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 20, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 21, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 22, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 23, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 24, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm



Sign panel 25, 2009, mixed media on Perspex, housed in artist frame, 180 x 60 cm

Appendix 13: Portfolio of selected works made during research period

Portfolio of selected works
Daniel Baker



Figure 1: *Bird Looking Glass* series, 2008, 45 x 35cm, mixed media on Glass



Figure 2: *Bird Looking Glass* series, 2008, 45 x 35cm, mixed media on Glass



Figure 3: *Bird Looking Glass series*, 2008, 35 x 34cm, mixed media on Glass



Figure 4: *Bird Looking Glass* series, 2008, 35 x 25cm, mixed media on clear acrylic

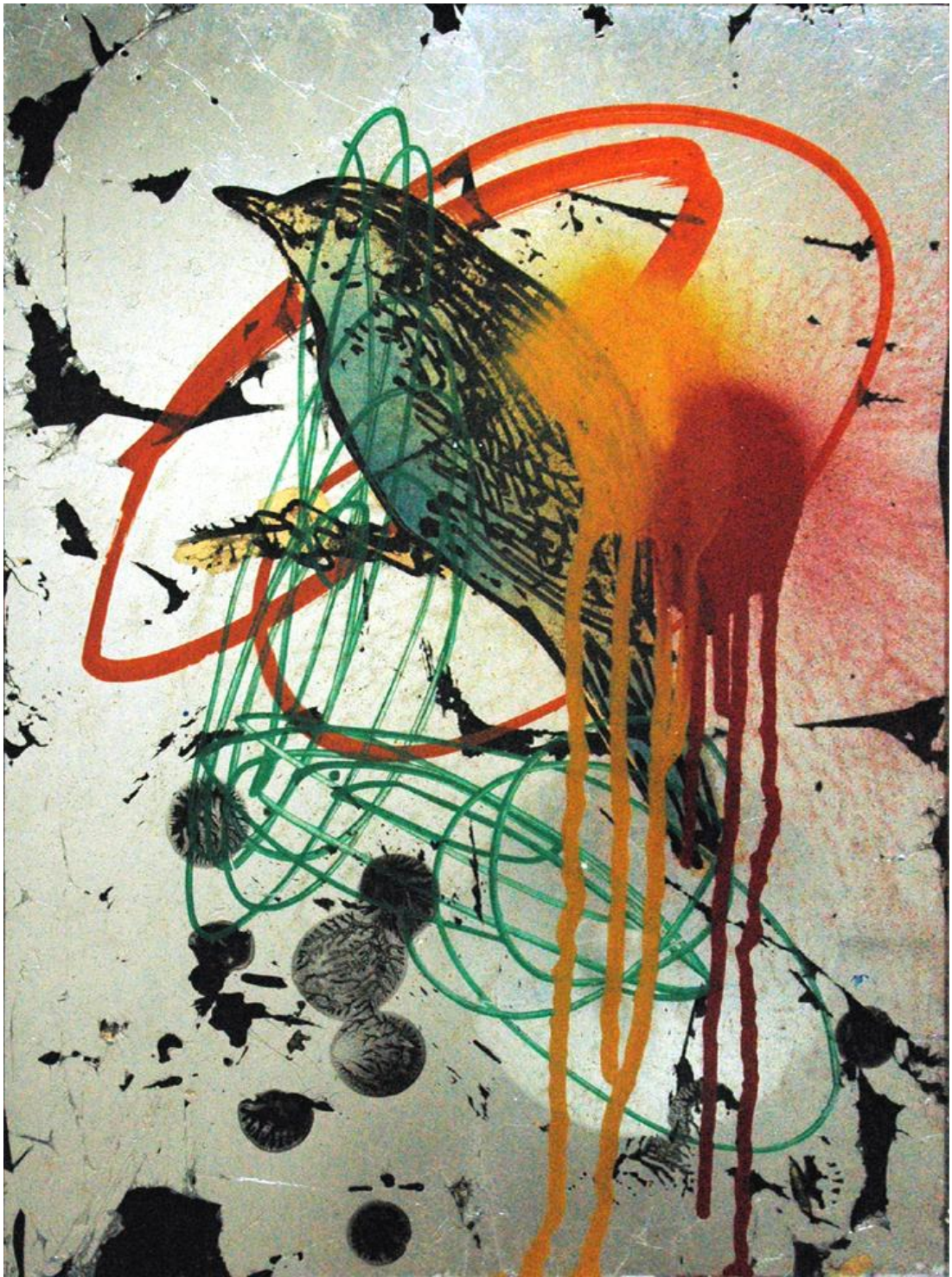


Figure 5: *Bird Looking Glass* series, 2008, 35 x 25cm, mixed media on clear acrylic



Figure 6: *Bird Looking Glass* series, 2008, 35 x 26cm, mixed media on glass

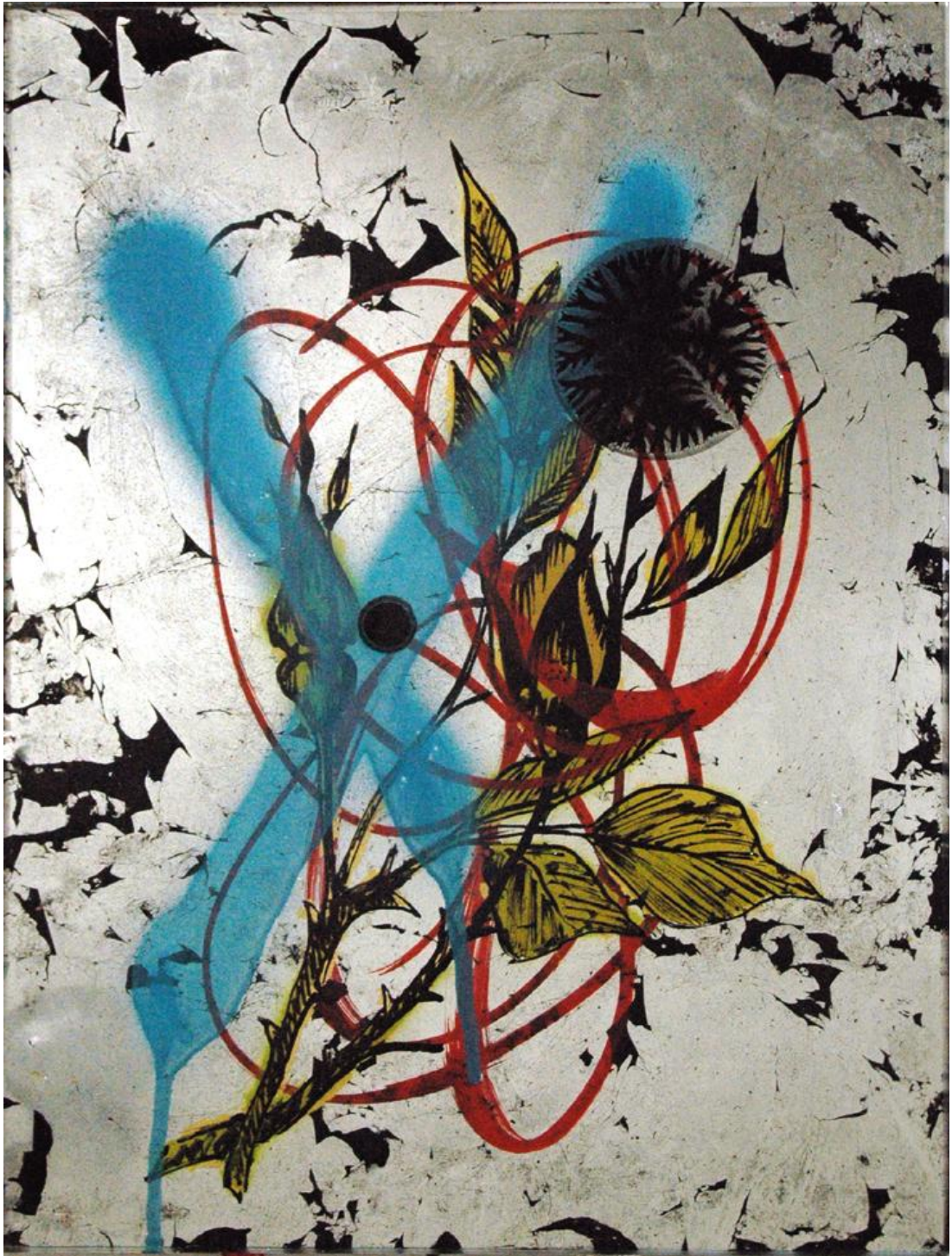


Figure 7: *Rose Looking Glass* series, 2008, 35 x 26cm, mixed media on glass



Figure 8: *Rose Looking Glass* series, 2008, 35 x 26cm, mixed media on glass

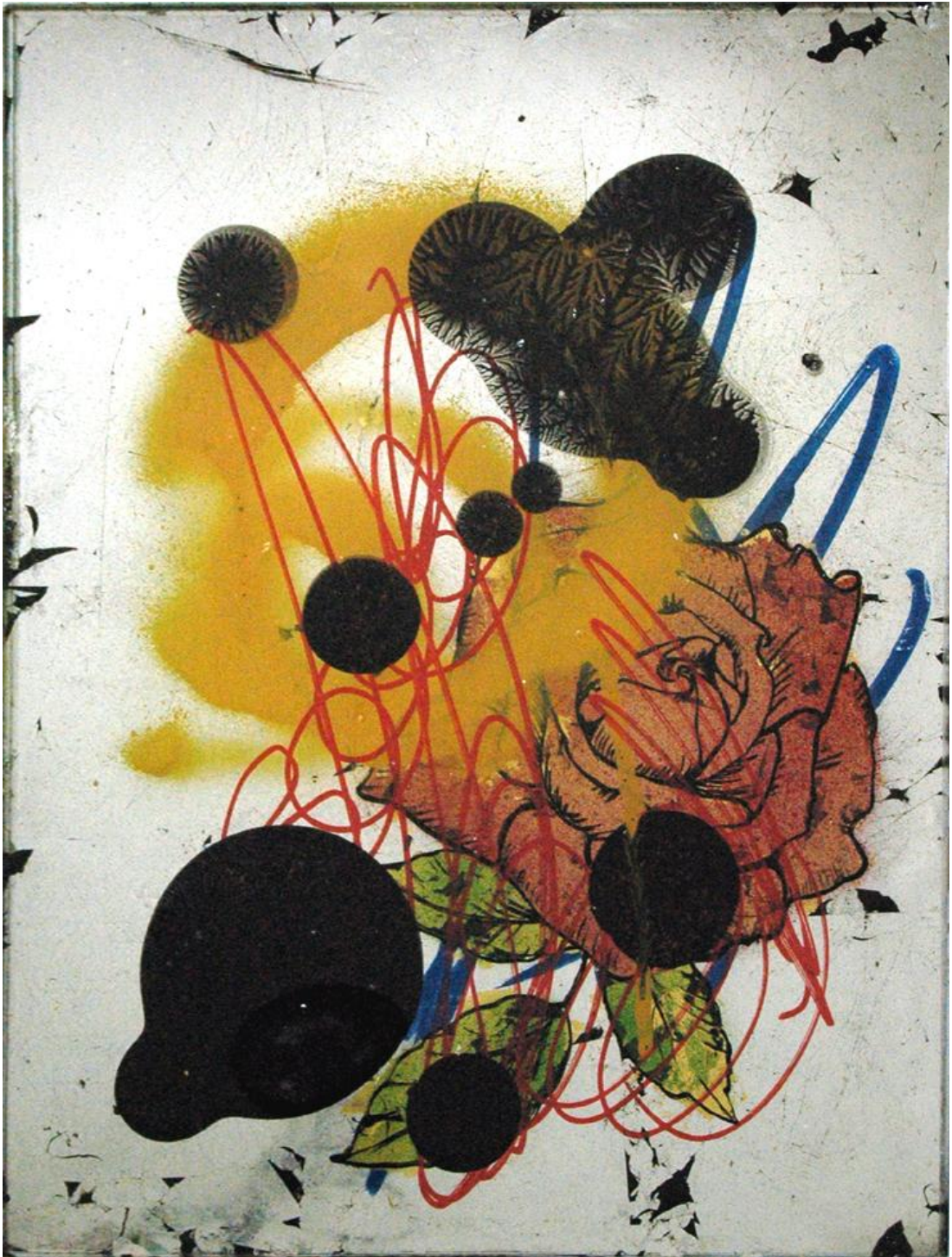


Figure 9: *Rose Looking Glass series*, 2008, 35 x 26cm, mixed media on glass



Figure 10: *Rose Looking Glass* series, 2008, 35 x 26cm, mixed media on glass



Figure 11: *Rose Looking Glass* series, 2008, 35 x 34cm, mixed media on glass



Figure 12: *Rose Looking Glass* series, 2008, 35 x 34cm, mixed media on glass



Figure 13: *Yellow Rose Looking Glass*, 2007, 180 x 120cm, mixed media on clear acrylic



Figure 14: *Bouquet Looking Glass* diptych, 2007, 120 x 180cm, mixed media on glass





Figure 15: *Sled*, 2007, 150 x 65cm, mixed media



Figure 16: *Bird table lamp*, 2007, 160cm, mixed media



Figure 17: *Copse*, 2006, size variable, mixed media



Figure 18: *Clear Sign*, 2007, Perspex and chain, photo: Paul Ryan



Figure 19: *Empress*, 2007, 120 x 35 x 35cm, mixed media



Figure 20: *Small house*, 2006, 55 x 45 x 45cm, mixed media



Figure 21: *Ornament 2*, 70cm high, 2007, mixed media



Figure 22: *Ornament 1*, 2006, 35cm high, mixed media



Figure 23: *Banner*, 2008, 270 x 120cm, mixed media, photo: Paul Ryan



Figure 24: *Static*, 2006



Figure 25: *Sheet*, 2006



Figure 26: *Wish You Were Here* series, 2006



Figure 27: *Wish You Were Here* series, 2006



Figure 28: *Wish You Were Here* series, 2006



Figure 29: *Wish You Were Here* series, 2006



Figure 30: *Interiors* series, 2006



Figure 31: *Interiors* series, 2006



Figure 32: *Interiors* series, 2006



Figure 33: *Interiors* series, 2006



Figure 34: *Sliver mantle*, 2009, 60 x 90cm, mixed media on clear acrylic



Figure 35: *Gold mantle*, 2009, 60 x 90cm, mixed media on clear acrylic



Figure 36: *Sign series*, 2009, 95 x 70cm, mixed media on clear acrylic



Figure 37: *Sign series*, 2009, 83 x 60cm, mixed media on clear acrylic



Figure 38: *Ex Libris*; mirrored books, 2009, size variable, mixed media on clear acrylic



Figure 39: *Ex Libris*; mirrored books, 2009, size variable, mixed media on clear acrylic

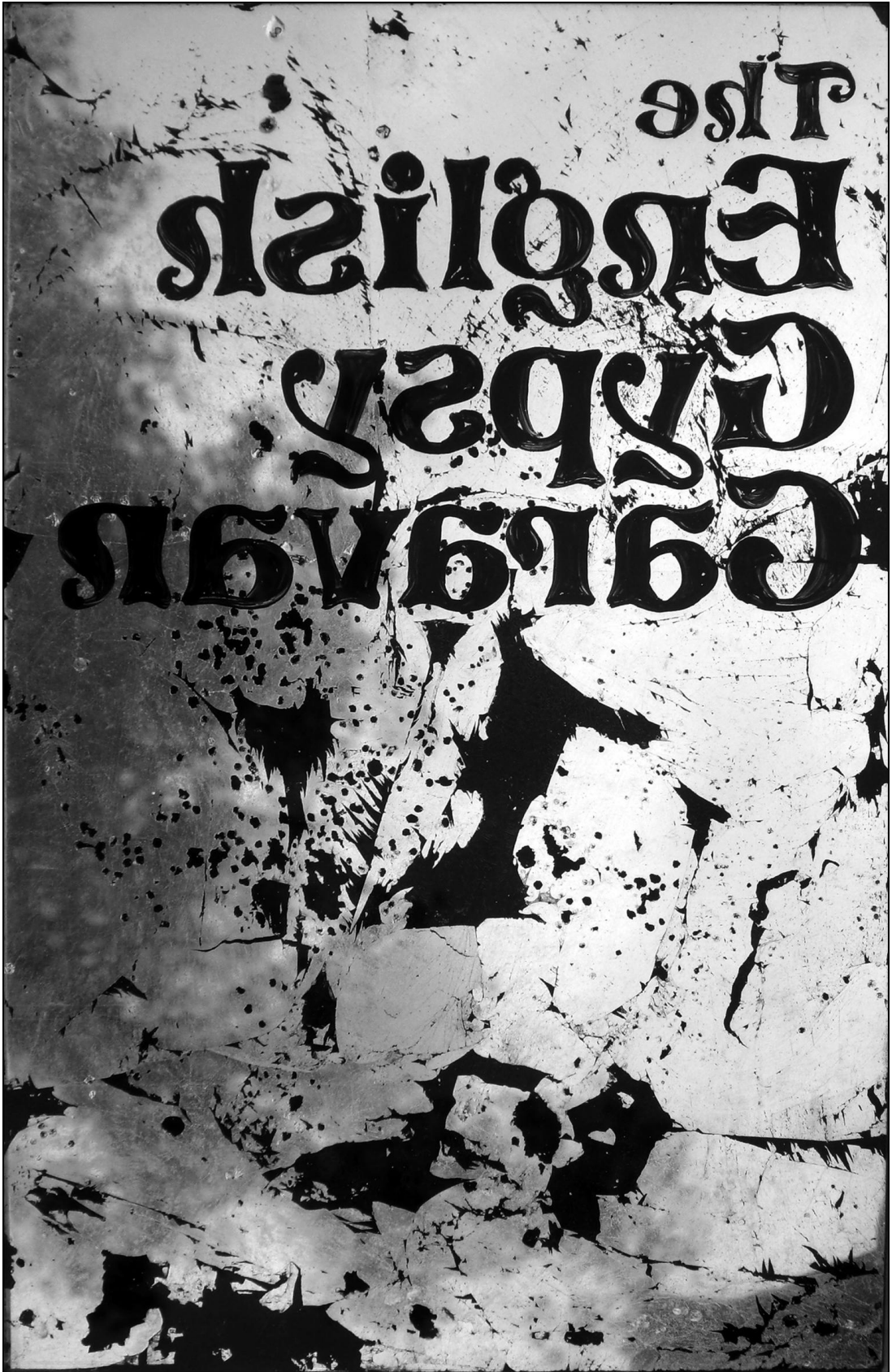


Figure 40: *Ex Libris; mirrored books*, 2009, size variable, mixed media on clear acrylic

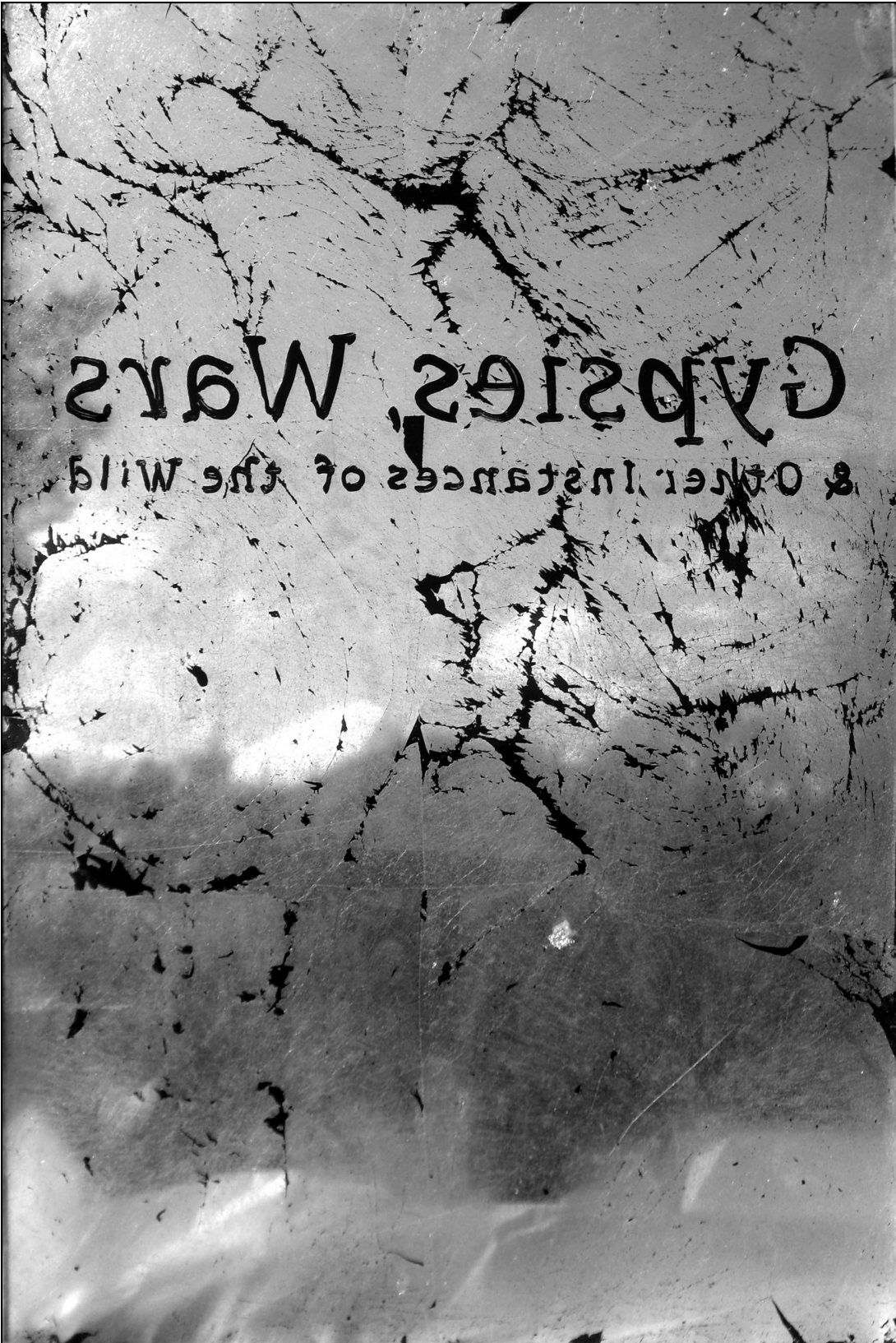


Figure 41: *Ex Libris*; mirrored books, 2009, size variable, mixed media on clear acrylic

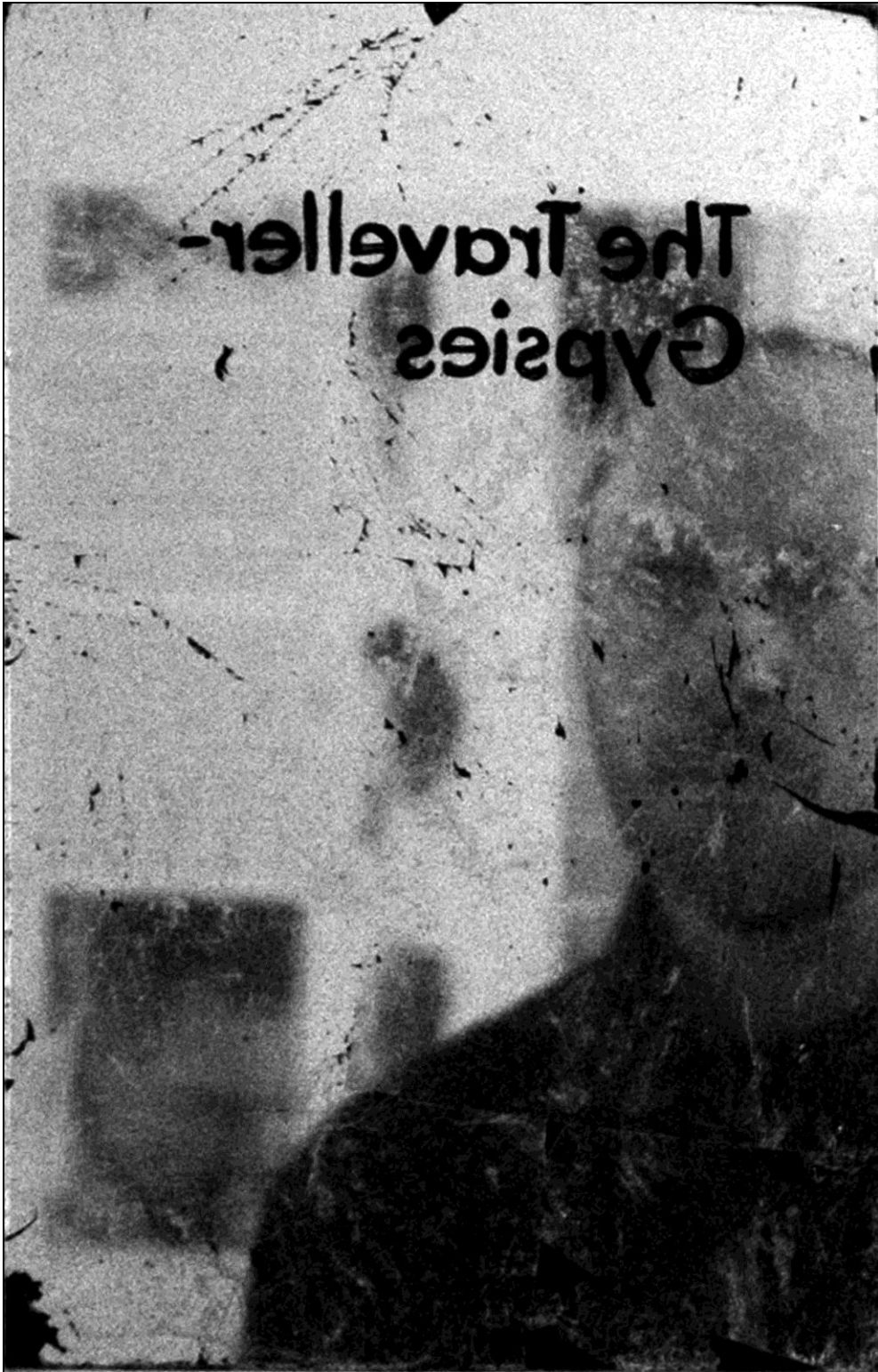


Figure 42: *Ex Libris*; mirrored books, 2009, size variable, mixed media on clear acrylic

