

nameless things

L $4\frac{5}{8}$ W $1\frac{7}{8}$
T $\frac{1}{2}$ Bill Red
Feet Black

Adelle
Herselman

413. PRETORIA
No. 843
Sex: C

nameless things

Adelle Herselman

“What’s the use of their having names,’ the Gnat said, ‘if they won’t answer to them? ‘No use to them,’ said Alice; ‘but it’s useful to the people that name them, I suppose. If not, why do things have names at all?’ ‘I can’t say,’ said the Gnat. ‘In the wood down there, they’ve got no names.’¹

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Curriculum Vitae

Adelle Herselman was born in the Eastern Cape in 1981. Her work deals with a very personal family history which shapes her own understanding and being. A heritage of collectors and crafters resulted in her fascination with the obsessive and is echoed in her use of craft techniques in a combination with more traditional art materials and found objects.

Educational History:

1997 – 1999	Belgravia Art School, East London
2000 – present	UNISA Bachelor of Visual Arts (currently final year)

Employment History:

Studio manager at Potters Place, Jeffreys Bay (2000 – 2002)
Assistant art teacher at the Lady Grey Arts Academy (2004)
Temporary design teacher at the Lady Grey Arts Academy (2005)

Exhibitions participated in:

2004	Lady Grey Annual Easter Exhibition
2005	Standard bank Arts Festival, Grahamstown
2006	Standard Bank Arts Festival Grahamstown

Introduction



This catalogue serves to explain my artmaking in terms of my general interests and specifically concerning the exhibition *nameless things*, presented at the UNISA Art gallery from December 2005 until January 2006. The content of the catalogue will take the form of a two-sided discussion. The first part is an adaptation from my Art History research article *The Order of Things* which forms a more theoretical approach to my artmaking. *The Order of Things* discusses the systems of taxonomy underlying and deconstructed in the ornithological collection of Austin Roberts and the work of South African Artist Penny Siopis. As I will discuss later on, Siopis' highly informed and self-critical approach to artmaking has greatly influenced my approach to art. The inclusion of a discussion on Roberts' collection will be substantiated in the second essay as it forms an important conceptual and visual part of my artmaking. This essay will start with an overview of basic taxonomic principles. It includes a discussion and a questioning of (M)an's apparent inherent impulse to classify and collect, and his view of such an impulse as a task divinely appointed by his creator. The discussion moves on to explain the history of taxonomy, focussing on the development of artificial system of classification and how such systems are being deconstructed by postmodern thought, which questions any kind of objective truth. Susan M Pearce's distinction between three kinds of collections creates a theoretical framework upon which to compare these collections and we find that instead of neatly fitting into one class, the collections seem to fluctuate between such categories. Section two of this essay, concerning itself with the object within a collection, is initiated by a discussion on the relationship of objects with each other. This leads to a questioning of our apparent knowledge of things and the information and 'labels' attached to things. Finally, the collections considered are discussed in terms of their inherent concepts of death and immortality and the impact such concepts had on my own work.

The second essay, *nameless things*, is a discussion on my artmaking in terms of the techniques, media and creative methodology. In this essay I will discuss how the concept of the obsessive collection has surfaced sporadically throughout my work and how it forms the base of this exhibition. I will discuss some previous works and how that led up to this body of work. Then I will discuss the works in terms of their medium and technique, especially focussing on how medium is used to create meaning. Again I will argue this in terms of the work of Penny Siopis, whose sensitivity towards medium as subject forms the stage for my own conscious application thereof. In this essay I will discuss some of the concepts from *The order of things* in terms of a more socio-psychological environment. An aspect that has also surfaced more than once in my work is that of the confused or reconstructed identity within the collection environment.

Although this essay serves to inform the reader/viewer into the underlying concepts of the artworks that form *nameless things*, the works should be approached from a subjective point of view. The aim is not to inform the audience of such concepts, but rather to evoke and subtract a personal response to the works.

The order of things

Our systematic collections do not show us external reality; they only show us a picture of ourselves.

Pearce 1994:202

The human mind is an ordering mind, one which sees patterns and structures in things, one which perceives the world as a place where certain rules and orders make themselves visible and, when perceived and adhered to, add to our understanding of a supposed coherent universe. Mayor points to the fact that “collecting is an inborn human urge” (Schulz 1994:180), but I would argue that even deeper than the impulse of collecting lies the urge to classify and structure. The collector doesn’t just hoard but rather separates, masses together and arranges the elements of the collection to resemble ideological structures of the mind. Such a supposed order underlying everything around us might just be a fiction of the mind, something we impose on our surroundings to facilitate internal desires. Pearce writes that we “live in a godless Postmodern world [and] know that there is no such thing as objective reality [...] and that all knowledge is socially constructed and forever bound in the play of ideological relationships” (1994:202). On the other hand, there existed in the past and perhaps still in the present the belief that such structures subsist independent of human intellect and that a kind of invisible grid could exist against which all objects and things are measured to find their proper names and niches.

“The spectator managed to ‘see’ the classification not simply by looking at the specimens themselves but by looking, as it were, through them to the higher idea that contained them. There was always, in other words, an element of conceptual depth to the page-like exhibition arrangements. The classification was the point. It lay on an invisible plane ‘behind’ or ‘before’ examples of its elements” (Brown in Bennet 2004: 173).

Nameless things

Upon considering previous years’ work it became obvious to me that the concept of the obsessive collector is one that has constantly informed my work. In a never seamless fluctuation between ideas and concepts, that is the concept that has stuck and forms the crux of the exhibition *nameless things*. Coming from a family of collectors, my way of thinking has been informed by an obsessive fixation in both conceptual and visual ways.

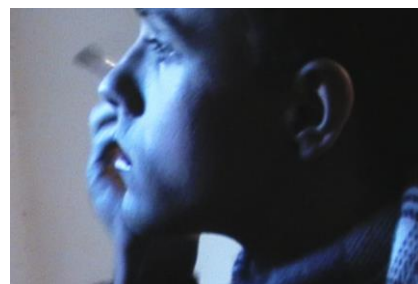
I will start this essay with a quick overview of the works of previous years that has led to the current body of work before I carry on discussing the latter in more detail. *Inheritz* was the earliest body of work to have the obsessive personality as subject. Specifically, *Inherit* dealt with an obsessive fascination with royalty and regalia, and finally the fantasy transformation of myself into the subject of such a fascination.



The idea of the reconstructed identity is one that surfaces again in *nameless things*. The specific, local history of the work involves students from the Lady Grey Arts Academy in Lady Grey, a small town in the Eastern Cape. The combination of a highly prolific art school in a small Afrikaner town has severe implications for its inhabitants. The students there are

Classification as a system was seen as the divine task of humankind. Adam, as the original keeper of the ‘natural’ world, received the task of naming all the organisms from his surroundings. The act of naming implies classification and categorization. An object, person or animal is named according to its more prominent inherent characteristics, thus stressing the importance of certain features while suppressing others – the first step towards classifying it into a grid of meaning. This is an important aspect of my current body of work. In the subsequent essay I explain the relation of the use of these labels in terms of a more socio-psychological context. The gathering and arranging of objects in a collection was seen as a task divinely appointed to man. 16th century physician Samuel Quiccheberg refers to King Solomon’s temple as “the most complete and perfect collection that has ever existed” (Schulz 1994:179). Even more than that, Schulz sees this collecting impulse as a having been indispensable to complete an empty being and that “the highest task of this automaton [was] to give expression to the wonderful acts of God and its mechanism to refill the vessel that has been emptied by the fall of man” (1994:180). In his book *Pasts beyond memory*, Tony Bennet writes of this impulse as a way of accessing some lost truth that used to be evident in the things surrounding mankind. Like Schulz’s empty vessel, Man had to study and structure the world in order to regain admission to the meaning of things and “to cohere the thoughts of God which, although governing the natural order, had become opaque and dispersed, like a ruined book” (2004:173). More recent history sees man as accepting the same task, this time implored by Reason. Like a classical Adam, Aristotle occupied himself with the general naming and classification of animals and plants from his surroundings during his stay at Lesbos. According to Mayr he argued that animals may be characterized according to their way of living, their actions, their habits and their bodily parts (1969:56). We arrange things according to our sensory experiences and somehow construct the grid that everything seems to fit upon. In 1997, Penny Siopis presented an exhibition entitled *Reconnaissance: 1900 - 1997*, consisting of the objects from

confronted with traditional values of the small town, and yet at the same time immersed in a highly artistic environment, a combination that creates inherent tensions. Students tend to create for themselves colourful artistic identities (through clothing, make-up, behaviour, etc), belying inner emotional struggles that are amplified in this artistic environment. On a broader scale this reflects on issues of identity: gender-confusion, mistaken personalities and projected identities.



In comparison to this, part of the themes in art focuses on the bird specimens housed in the Transvaal Museum. The most obvious links between the two are the systems of labelling and categorization that are implied in both instances. The choice of a comparison between bird specimens and troubled teenagers may seem arbitrary, but there is definite ground for an interesting juxtaposing. One of the many areas of comparison is the visual aspect of colourful display. Male birds generally boast more colourful and elaborate feathering, and in the case of teenage gender confusion, the same is true.

The main focus for this body of work is the concept of labelling. Classification exists as a way to order the world around us, and to make it more comprehensible. Classification is not

her late mother's collection. In the broader context, Siopis' work and this exhibition focused on the subjective nature of the social history archive. Brenda Atkinson writes that "the very premise of the *Holdings* show, situated as it was in the context of apartheid and post-apartheid archives, is that the archivist never 'simply lists' or 'just describes': interpretation, description and misrepresentation are inherent to archiving, there is no such thing as a neutral observer to history" (2005:76). The collector might see him- or herself as an objective outsider, simply gathering data in order to expose underlying structures and truths. In the case of the natural history collection, the things collected are seen as 'natural things', completely unaffected by human presence. But the lens through which we study these things changes them. No longer the unspoiled pieces of creation, they become plastic, manipulable and ultimately reflective of the person studying them. The lens becomes the mirror.

Natural history specimens are no longer just parts taken from a distant nature, but become objects subject to social analysis and criticism. "To call something a natural object, as Laclau and Mouffe say (1987:84), is a way of conceiving it that depends on a classificatory system [...] Natural history specimens are therefore as much social constructs as spears or typewriters, and are susceptible to social analysis" (Pearce 1994:10). The natural history collector does not just probe at nature from a distance to extract clinical samples, but rather creates this nature as far as he goes. "All apparently natural facts are in fact discursive facts, since 'nature' is not something already there but is itself the result of historical and social construction" (Pearce 1994:10).

In her essay *Collecting Reconsidered* (1994), Susan M Pearce distinguishes between three different but possibly overlapping kinds of collections. The two collections I refer to time and again in my work, that of Roberts and the work of Penny Siopis, fit into different categories yet also spill. The first type she refers to as the collecting of souvenirs. Souvenirs become markers of a path, the remembrance of a life lived and "poses the survival power of materiality not shared by words, actions, sights or other elements of experience, they alone have the power to carry the past into

limited to natural organisms and objects, but it is implied on a social level as well. When things (or people) do not fit into our categories, or fit into more than one, or sort of half fit, we tend to be petrified at the confrontation of the sudden alienness of things not clearly defined. Knight describes "The borderline [as] an alarming and dangerous place, that when a society has classified people and things, then what fails to fit comfortably into the grid may seem frightening or polluting. (1981: 30)

Naming is an integral part of classification, and the process of naming and name-calling is probably nowhere else as concentrated as in the environment of a small community art school. The process of naming and categorization becomes a snare.

The first part of the visual research for this project involved the photographic documentation of and with some of the art students. This included a few planned performance pieces, but mostly students made their own choices over which I had little control. Photographic documentation of the Transvaal Museum ornithology collection also played a vital part in the first steps of the research. This research was complimented by a reading of taxonomic structures and systems of classification. Although this was written in the context of natural classifications, many concepts are applicable on a social level.



Photography formed a large part of the visual techniques employed. My own photography is used in conjunction with acquired images to form illogically combined metaphors. Binary combinations of bird-human figures can become more complex and, instead of being illustrative, become more suggestive in terms of the feelings

the present” (Pearce 1994:196). They are thus powerful enough to easily become a vast collection, but such collections, however important they might be to the owner, are usually embarrassingly boring to a witnessing public. Souvenirs are hardly ever displayed, but confined to storage spaces, subjected only to the sporadic gaze of a sentimental owner. Atkinson explains that Siopis “invest[s] objects with memory and emotion. Objects are memorials – sometimes personal and socially insignificant, sometimes highly public and symbolic (2004:73).

At the other end of Pearce’s distinction lies what she refers to as systematic collections. The work of researchers, professional collectors and scientists, such collections are characterized by a highly intellectual and educational motivation. Natural history objects, collected over the past century, are carefully displayed in a way to best represent their apparent natural order. Bennet (2004:14) describes “a ‘classifying house’ [as a place where] the dead and mute specimens of natural history were arranged in a rigorous taxonomy in testimony both to the power of reason to organize and classify as well as to nature’s own inherent rationality”.

Pearce describes another, more obsessive kind of collection as well. She places this fetishistic kind of collection between that of the sentimental and the systematic and it is in this darkened, crowded room where the encounter between Siopis and Roberts takes place. In her essay she draws a distinction between fetishistic and systematic collection on grounds of the notion of presentation as she quotes Susan Steward: “the boundary between collection and fetishism is mediated by classification and display in tension with accumulation and secrecy” (1994:260). Roberts’ birds, being part of a systematic collection, are methodically displayed with relevant information comfortably accessible to curious eyes.

But far below this display exists the real collection – the research collection. It is in this collection that the birds spill across the borders of their niches. It is here where we find the accumulation and secrecy Steward talks of. In tension with their displayed and informative dead friends, the stuffed birds form an innumerable mass of secrecy. The countless labels attached to their bound feet seem less to inform than to shroud

of confusion and entrapment. By fragmenting the images of these students, they become signs instead of persons. The natural history object is also just a sign instead of a thing in its own. It becomes a sign for something else, removed from its original context.

The use of paint in some of the works is conceptually based. Inspired by Penny Siopis fear-images of Pinky Pinky³, in which paint becomes eerily flesh-like, my use of pink oil and enamel paint refers to the colour’s labelling as a ‘gay’ colour, as well as its use as a sensual, provocative colour in terms of sexuality. The application of paint is also based in a conceptual context. In the case of mistaken or confused identities, issues concerning private/public, hidden/revealed, known/secrecy is pertinent. I use paint for its ability to hide and reveal images, especially when applied thickly in several layers. The ‘entrapment’ of images within such a suffocating painted surface reflects the feeling of the identity caught in a web of false or confused naming and classification.



Images from prior visual research are then fragmented and reconstructed to form illogically combined images. These images are then scratched into or painted over and embedded within a painted surface. For the earlier works this year I used paint on large surface areas, but in the final exhibition, paintings became smaller and presented on velvet. The notion of museum display and the precious treatment of museum artefacts informed my inclusion of the material in my works. The idea of the museum diorama has reference to idea of the constructed environment in which the natural

them in a deeper mystery. Approaching fetishistic collections from the other side, Siopis' sentimental objects seem to crawl from their cupboards and corners into the light of their current displays. As objects that usually exist in their own private worlds, they are pulled from that dark place and exhibited with the same precision as a researcher would.

Within the process of classification, an object would first exist as a single entity and then be extracted, grouped and named according to essential features. This is reflected in the words of one of Lewis Carroll's characters, "further on, in the woods down there, they've got no names" (1975:174). A bird is first a nameless, shapeless thing in a nameless, shapeless environment before it becomes a *scarlet breasted sunbird*.

Section 2

The first role of the object was to symbolize the people who created it.

Miller 1994:15

When is an object part of a collection? Dursst is of the belief that "If the predominant value is representative or representational, i.e. if said object or idea is valued chiefly for the relation it bears to some or object or idea, or objects, or ideas, such as being one of a series, part of a whole, a specimen of a class, then it is the subject of a collection" (Dursst in Pearce 1994:157). The nature of the object defines the nature of the collection, which means the separate objects are related and constantly affects each other. "[E]ven the accession of a single object is perceived as part of a set, either in relation to others of its kind or in relation to the other elements in the life history of the original owner or collector" (Pearce 1994:195). "The whole accumulation process is a deployment of the possessive self, a strategy of desire, in Steward's memorable phase. The fetishistic nature lies in the relationship between the objects and their collector, in which it is the collection which plays the crucial role in defining the personality of the collector, who maintains a possessive but worshipful attitude towards his objects. ...the subject is subordinate to the objects" (Pearce 1994:200

object is caught up in. In a diorama, paint is realistically applied in order to recreate an ideal environment in which a specimen should exist. Artificial Systems is a reflection of such a diorama, constructed of copied romantic landscape paintings, cut-up and stuck together with pins. Within this environment an equally artificial and constructed figure is meant to live forever. Artificial systems two echoes the same idea, but constructed of classical wallpaper this instances. The inclusion of velvet and wood reflects an awareness towards our inheritance of Victorian notions of collecting and display.

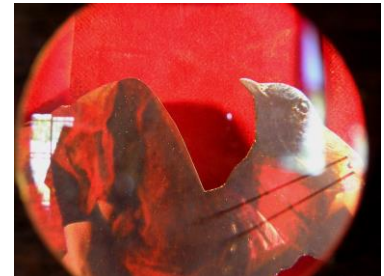


Tell me your name is a work that has started early in the year and has been reworked to finally be presented as part of *nameless things*. The reconstructed and juxtaposed images are translated into painted surfaces and combined with velvet. Linnaeus proposed a system of classification that was based on artificially constructed similarities. This work reflects such constructed identities.



But then the question arises if we can ever truly know the nature of an object. We find a definition of knowledge in Plato's *Theaetetus*, where knowledge is defined as 'justified true belief'. The rational approach to knowledge claims that knowledge statements do not require justification, since such would also require justification which would ultimately lead to an 'infinite regress of wisdom' (Wikipedia 2005). This means that any kind of knowledge of an object can be equally true or false. In his essay *Dead Certainties: the art of Kathryn Smith*, Collin Richards describes a kind of insanity "where nothing connects with nothing, where all is isolated and alienated, and that madness in which everything connects with everything" (2004:24). Coherentism argues that a knowledge statement is not justified by some small subset of knowledge, but by the entire set. Thus can be argued that knowledge of a thing is dependent on the larger whole. And the larger the whole is, the truer the knowledge would be. If 18th century naturalists structured organisms in certain ways, they did so through complex albeit artificial systems, thus giving their categorization more truthful justification. When placed within our current systems of taxonomy, however, this knowledge would seem false. The knowledge or 'truth' we have of something is dependent on the system it finds itself in and relative only to its immediate environment. No longer dispassionately honest, science is just as much subject to changing meanings and interpretations. Natural specimens, collected and identified by experts, have been wrongly identified, sometimes simultaneously across continents. This reinforces the question we pose towards the reliability of any kind of knowledge. We can thus argue that our knowledge of objects is permanent, yet never complete or perfect. Our belief in knowledge of objects is established regardless of the actual truth concerning the organisms or objects. One can question whether it is possible at all to contain knowledge of objects. All we are really convinced of are our sensory experiences and as a result thereof, varying degrees of belief in knowledge. Knowledge would find itself in knowing the true essence of the objects, yet post-modern theory teaches that knowledge is inconsistent and subjective

Further on, in the wood down there, uses materials like wood, velvet and the found (or borrowed) object to create a critique against our imposing of apparent natural and logical orders on the world surrounding us. Part of the works consists of wooden cupboard doors with magnifying lenses in, acting as reference to the lense through which we look at other people and things, changing and distorting according to our own desires. The red velvet areas that fill the insides are arenas for staged performances acted out by the nameless constructed figures.



A stuffed bird creates the link to the other part of this work – two display tables laid out with velvet and bird specimens from the Transvaal Museum. In contrast to the grid of meaning and belonging we impose upon natural objects and even people, there exists the frightening, marginal world where things spill from the categories we so neatly laid out. When an object forms part of a collection its bonds with previous realities are severed, even though it might still carry with it the

The ornithological specimens that form the Austin Roberts research collection of the Transvaal Museum is kept in a room referred to as the Skin Room. There they are organized according to their catalogue numbers, which corresponds with the different families of their taxonomic structures. When a specimen is collected for research purposes, it gets tagged with relevant data and then catalogued. Intermitted revision of the way these specimens have been collected has led to the sporadic updating of such information. The labels attached to these birds have valuable historical value, some of them being collected by key figures such as Roberts himself, and some of the specimens and their labels are over a century old. For historical purposes then, these tags are never removed upon revision. Instead new labels containing relevant information are attached in addition to the older, incorrect versions.

The relation between Roberts' and Siopis in this regard is uncanny. In the same way Roberts' birds continually obtain new labels without ridding themselves of old ones, Siopis' objects get given new 'labels' every time they are used to form new relations within her works, without ever losing the older set of associations. For Siopis the act of naming and listing is an important aspect of categorization that she includes in her work with distinct theoretical and critical background.

The collections considered here seem to deconstruct the systems of taxonomy that inform and define them. Robert's ornithological collection does so by means of defying its existence as only a systematic collection. Because of the numerous specimens that form the research collection and because of their almost secret guarding in contrast to their relatives' display, they easily fit into the category of the fetish collection. Instead of simply being the specimen extracted from nature, they serve to instruct us of into their existence as socially constructed entities and become a mirror which reflects ourselves and our artificial systems. Siopis' objects do the same, but they approach us from the other side. She reminds us of our limited and plastic knowledge of objects when she forces them into new sets of relationships and meaning.

memories of a previous environment. Pearce describes collecting and displaying as "an attempt to create a satisfactory private universe, and both [souvenirs and fetishistic collections] do this by trying to lift objects away from the web of social relationships, to deny process and to freeze time" (1994:201). The object is taken from one set of meanings and introduced into an artificial environment, where it becomes a sign for something else. "In the modern western museum an illusion of a relationship between things take the place of a social relation" (Stewart in Clifford 1994:260). Pearce describes this as a "very substantial part of the attraction for their collectors who use them to create a private universe, but its sterility gives to the material that lifeless quality which all curators recognize with a sinking heart [and the objects] are perceived as dissociated and static, floating in a kind of purposeless limbo" (1994:201) The collector, who is always somehow present within the collection, receives immortality through the death of the object.



The concept of death in the collection relates to the small town student in interesting ways. The displayed birds are preserved in lifelike poses, yet they are hollow shadows of something that was. Colourful displays and projected identities mask the dying insides of troubled teenagers in a demanding society.

Conclusion



The exhibition *nameless things* is thus intended to serve as a critique against the kind of rigid and ordered classification we tend to impose upon our world and the objects and persons therein. This exhibition is by no means a complete set of metaphors for such a content, but rather the starting point for something else. If this exhibition serves any purpose it will be to extract from its audience a personally motivated response instead of an overly-informed one. The research into the exhibition also functioned to make myself aware of the progression of ideas that has lined my artmaking processes for the last few years.

Themes of the obsessive collection and the marginal and reconstructed identity within that area have been identified with this exhibition. I have explored such notions from the natural-historical point of view by means of interaction with the staff of the Transvaal Museum, and by an extensive reading into the science and practice of taxonomy. I have enriched such information by comparing and applying it to the work of artist penny Siopis, who informs my work in terms of visual manifestation as well as theoretical background. Whilst keeping the focus of the exhibition narrow and well-researched, I included a deal of experimentation to further the possibilities of extending this exhibition.

Notes

1. Carrol, L. 1975. *Alice's adventures in Wonderland & Through the Looking Glass*. London: Macmillan London Limited.
2. *Inherit* was a series of paintings exhibited at the Unisa Art Gallery in 2004 as practical component for the third level of the BVA.

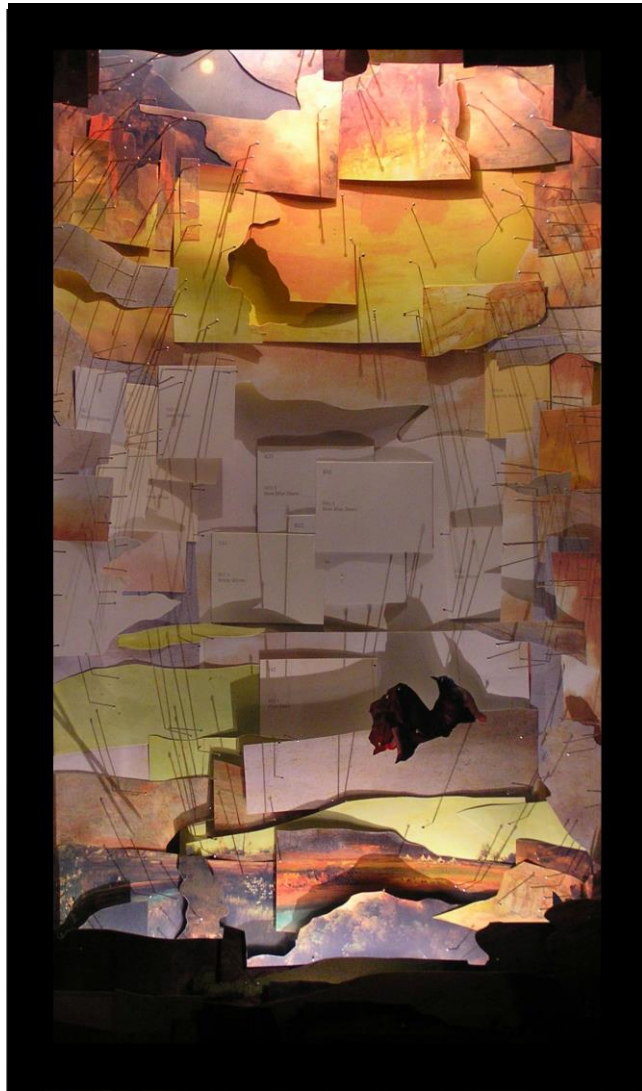
Essay Illustrations

- Pg. 3 Digitally altered Photographic documentation from *inherit*, 2004
- Pg. 4 Photographic documentation for *nameless things*, 2005
- Pg. 5 Photographic documentation for *nameless things*, 2005
- Pg. 6 Detail from paintings submitted during 1st semester 2005
- Pg. 7. Detail from artificial systems I (2005), mixed media, 78 x 41cm.
- Pg. 7. Detail from artificial systems II (2005), mixed media, 78 x 41cm.
- Pg. 7. Detail from *Tell me your name* (2005), oil and velvet on board. dimensions variable.
- Pg. 8 Detail from *Further on, in the woods down there, they,ve got no names* (2005), mixed media, dimensions variable.
- Pg. 9. Detail from Sign Language (2005), collage on velvet and wood, 20 x 11cm.

Colour Plates

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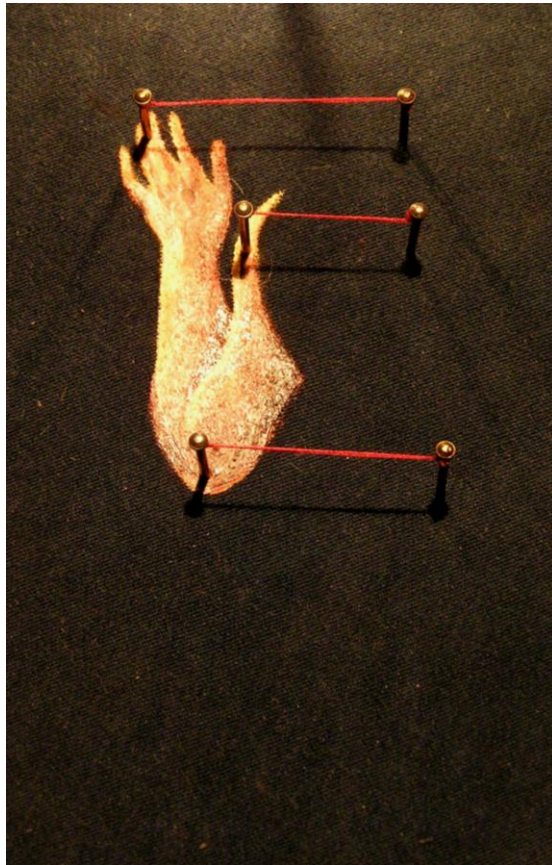




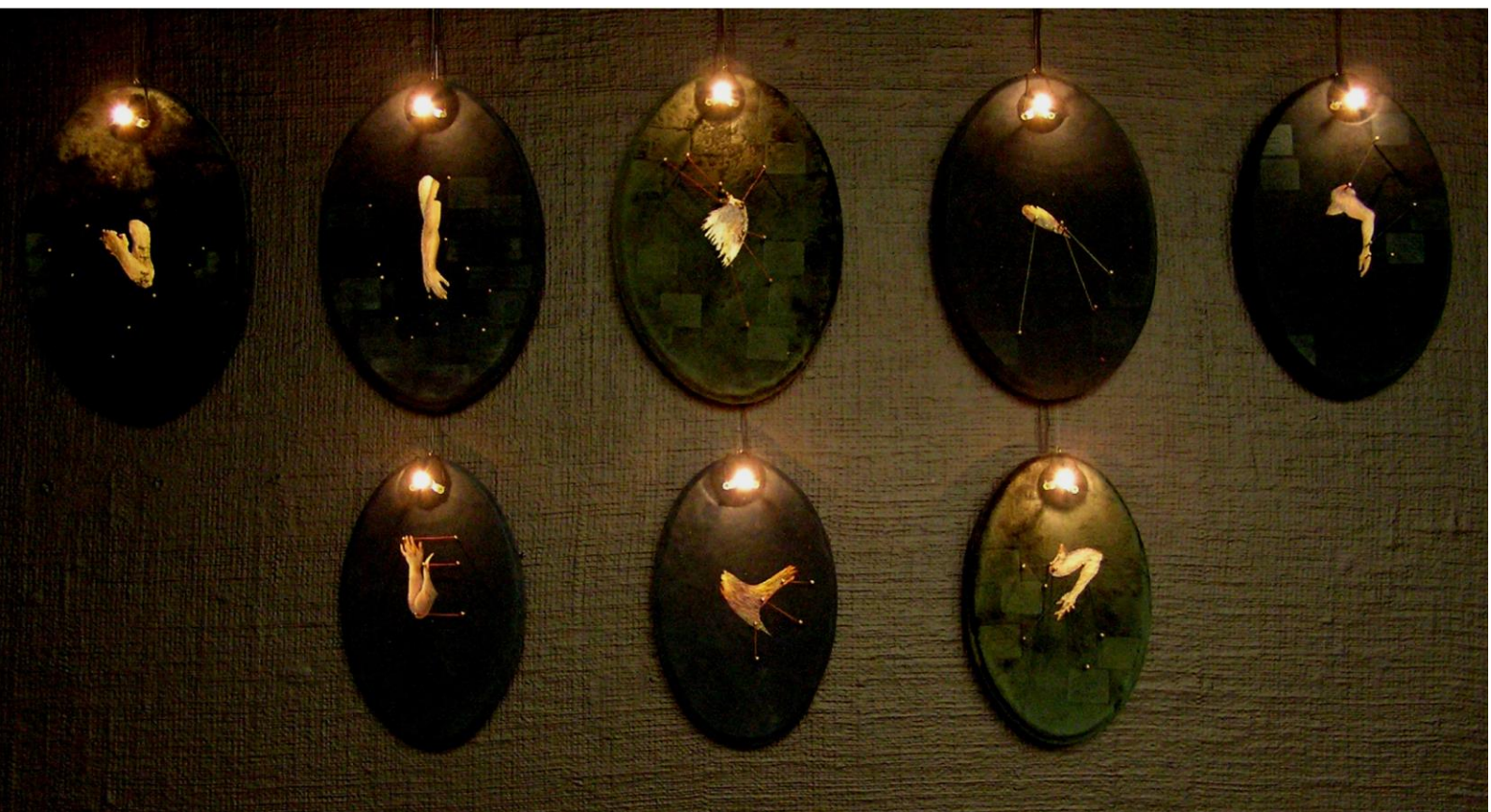
Artificial Systems I 2005



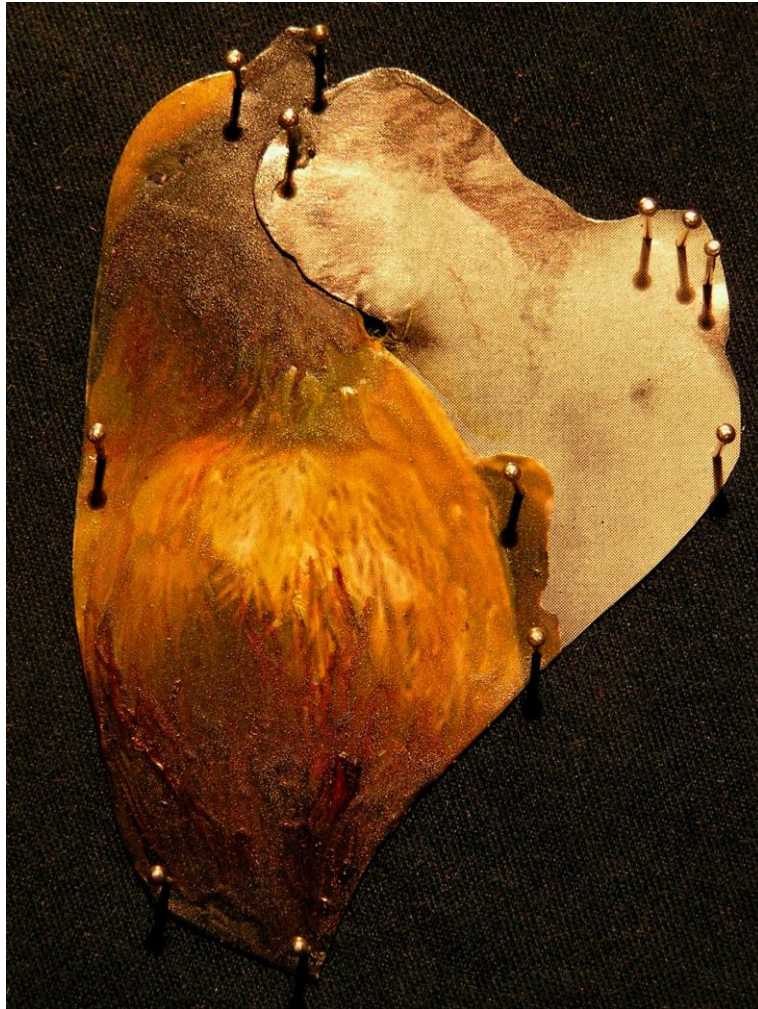
Artificial Systems II 2005



Sign Language (detail) 2005



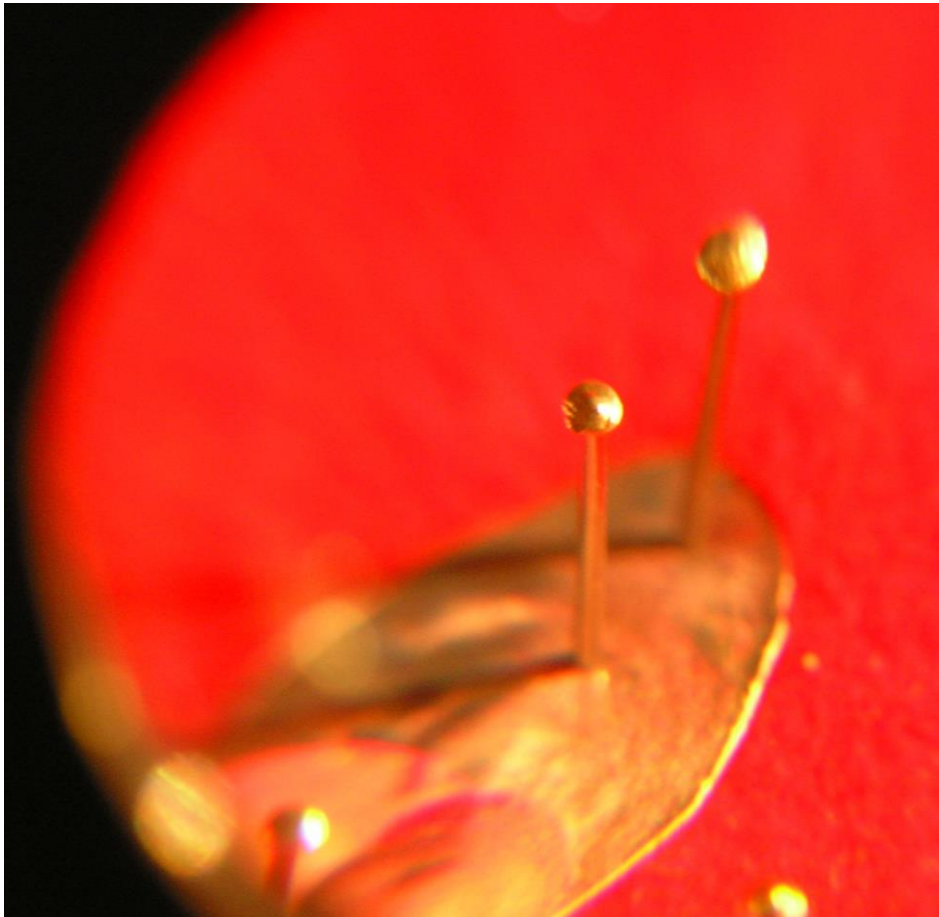
Sign Language 2005



Sign Language II (detail) 2005



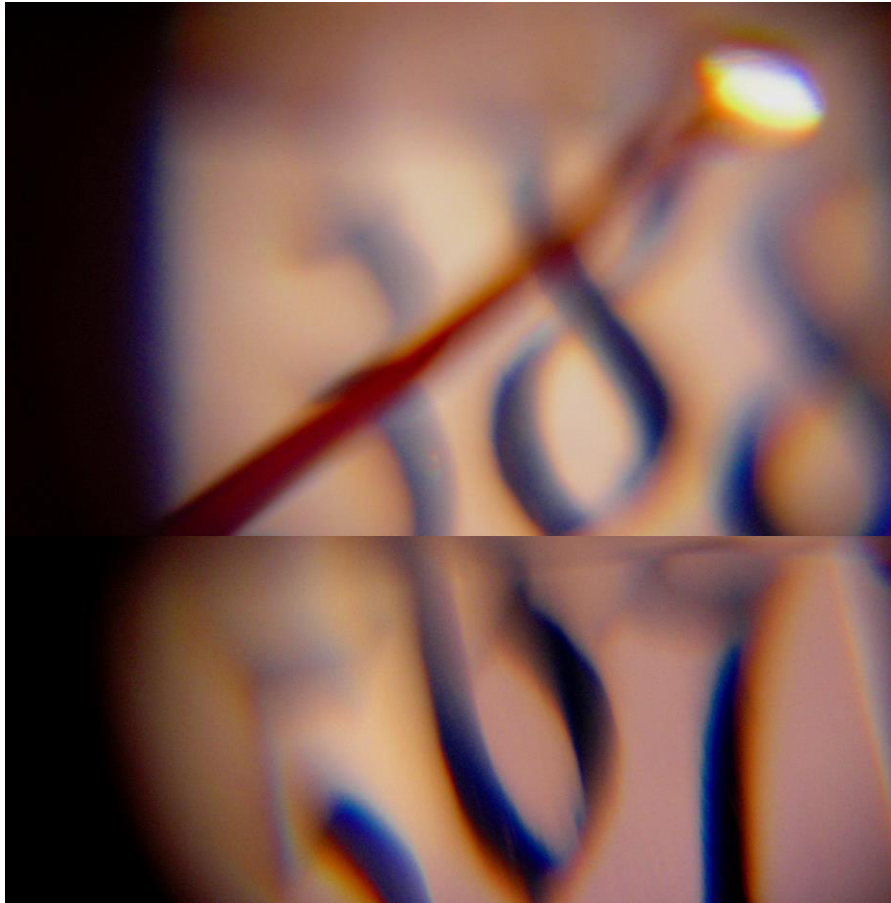
Sign Language II 2005



Further on, in the wood down there, they've got no names. (detail) 2005



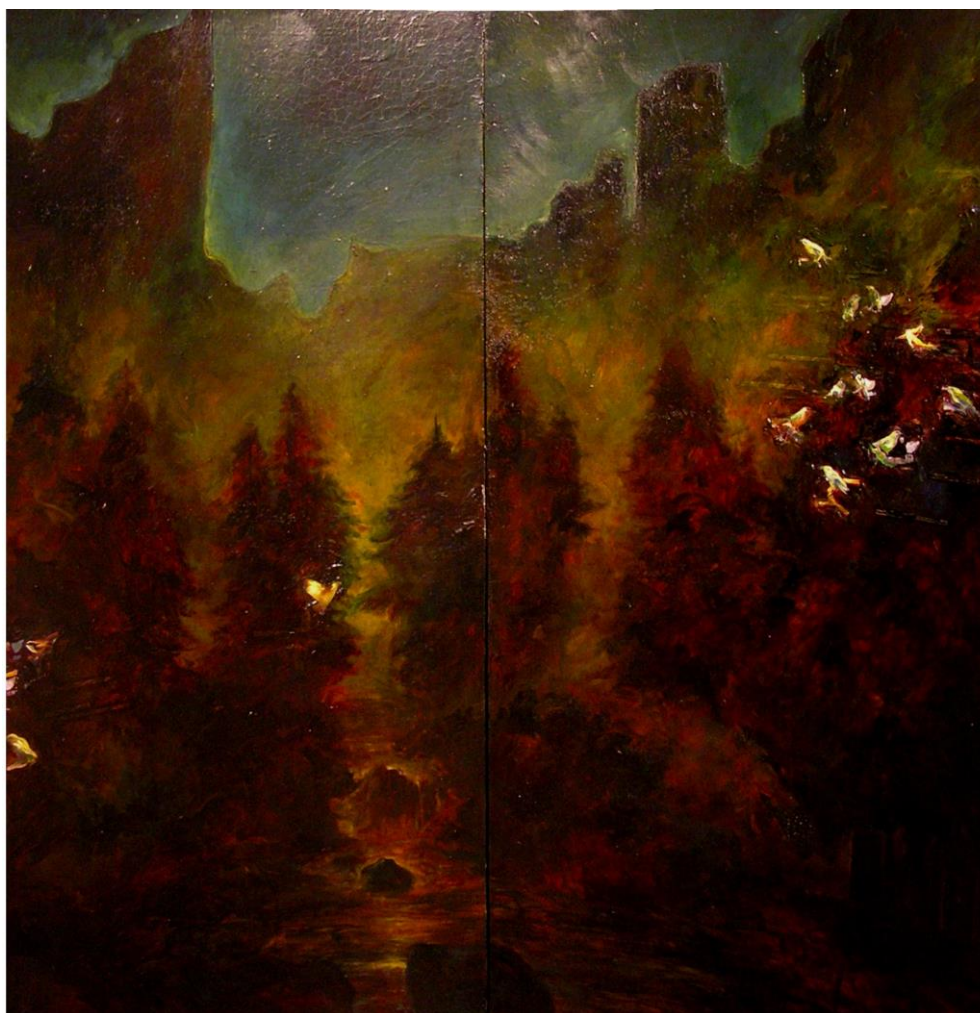
Further on, in the wood down there, they've got no names. (detail) 2005



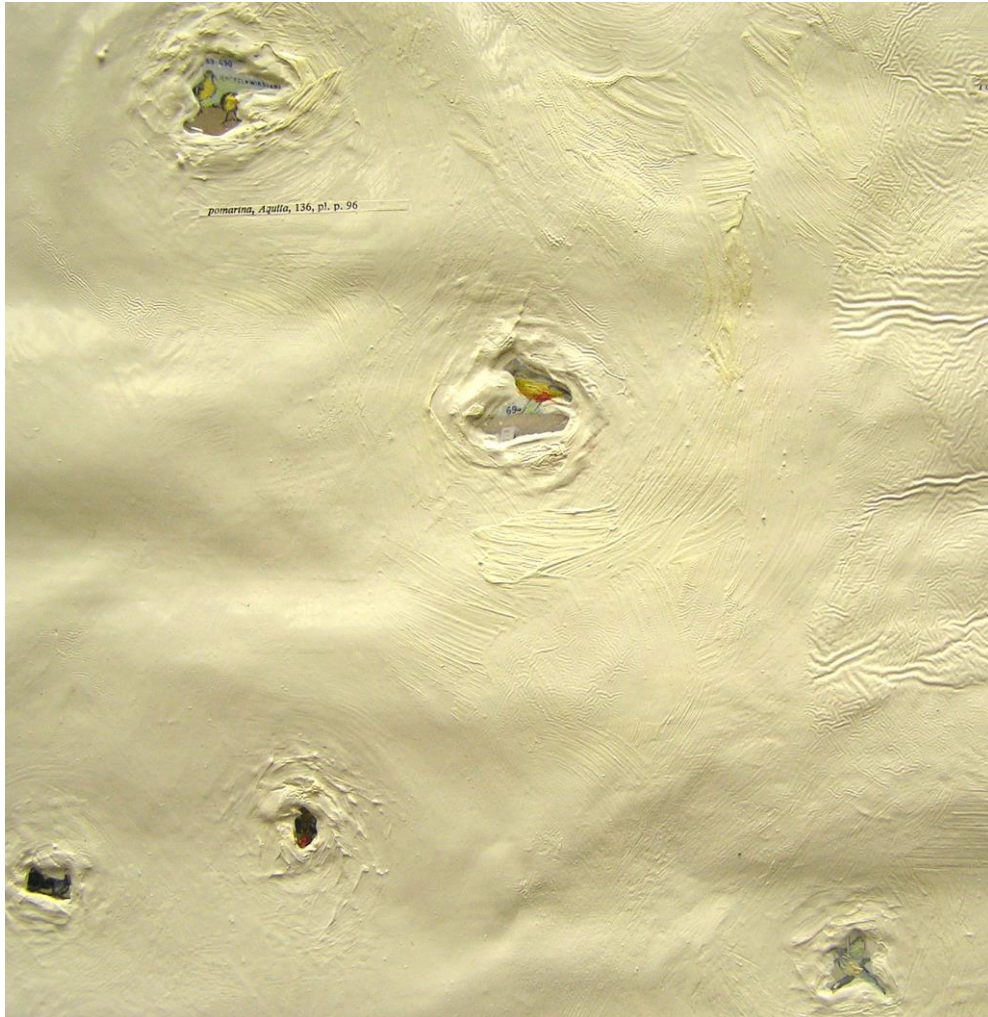
Further on, in the wood down there, they've got no names. (detail) 2005



Further on, in the wood down there, they've got no names. (detail) 2005



Diorama 2005



Things that from far off... (detail) 2005



This page and next: *Tell me your name* 2005





Further on, in the wood down there, they've got no names. (detail) 2005

Next page: Further on, in the wood down there, they've got no names. (detail) 2005



Transvaal Museum, Pretoria

Transvaal Museum, Pretoria
Box 11
Date 1912
Locality: Tlokweng
Collector: J. H. G. Smith
Specimen: 11111

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Box 11
Date 1912
Locality: Tlokweng
Collector: J. H. G. Smith
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