

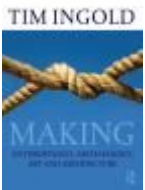


Title	Item type	Description	Thoughts
	<p>Art, action and participation / Popper, Frank,</p>		
	<p>Ellen Gallagher : AxME / Gallagher, Ellen,</p>		
	<p>Why we make things and why it matters : the education of a craftsman / Korn, Peter,</p>		



Susan Hiller /

Public
lectures on
art.




Making :
anthropology,
archaeology,
art and
architecture /

Ingold, Tim,



The surreal
house /

	<p>Fred</p> <p>Tomaselli /</p> <p>Tomaselli, Fred,</p>		
	<p>Susan Hiller.</p> <p>Hiller, Susan</p>		
<p>https://www.tandfonline.com/doi/full/10.1080/14702029.2015.1010366</p>		<p>Our interest in this approach to line stems from our practice as makers of drawings and the use of line as an investigative tool within the wider ambit of contemporary fine art. Line has multiple functions in drawing: defining edges,</p>	

		<p>implying form, creating tonality, contouring and connecting one thing to another. Our focus here is on line's capacity to 'draw out' and exchange information and make public, knowledge, events and histories that are otherwise disparate, hidden, unconnected or simply overlooked.</p>	
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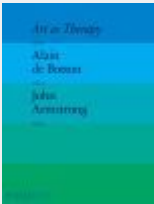
Lines : a brief
history / Ingold,

Tim,

m Ingold on this intellectual wayfarers' journey exploring the "comparative anthropology of the line" (p1). In his path-breaking book, *Lines: A Brief History*, Ingold guides readers through a unique theoretical model that explores the interconnected and enmeshed lines of people and things. Ingold argues things and people are the sum of interconnected lines; to study "things and people is to study the lines they are made of" (p5). Lines and their relationships to surfaces offer a provocative frame from which to consider questions central to anthropology.

Lines: A Brief History challenges established conventions, such as kinship charts that use line to connect the dots,

			<p>to advocate a theoretical approach that accounts for movement, growth and interrelationship.</p> <p>Ingold proposes a taxonomy of lines. The two primary types are threads and traces. <i>Threads</i> have a surface and can be made by human hands, or not (i.e. roots, spider webs, yarn, fishing-net, violin strings). <i>Traces</i> are any enduring mark left in a solid surface. Traces can be additive or reductive, or neither (i.e. worn path, chalk on blackboard, stick in sand, snail trail). <i>Ghostly</i> lines have no physical manifestation (i.e. constellations, survey lines, time-zones, borders). Ingold notes that the distinction between ghostly lines and real lines is “decidedly problematic” (p50). The differentiation may privilege a Western</p>
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			<p>perspective. The meridian lines of Chinese medicine may be real according to a Chinese practitioner but considered ghostly (imagined) to a Western observer. Ingold does not offer any guidance on how to resolve this conundrum. He concedes that the entire line taxonomy is imperfect and potentially confusing.</p>
	<p>Art as therapy / De Botton, Alain,</p>		
	<p>Marcus Coates / Coates, Marcus,</p>		



Hannah Höch

/ Höch, Hannah,




Vitamin D2 :
new
perspectives
in drawing /

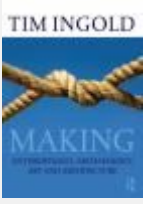

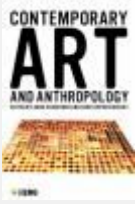






Magic
markings :
tantra, Jain
and ritual art
from India /

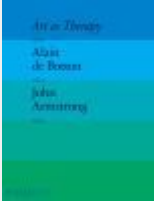




Visual
research
methods :
image,
society, and
representatio

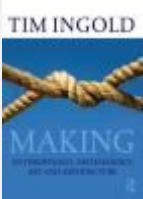

	<p>n /Stanczak, Gregory C.,</p>		
	<p>Marc Camille Chaimowicz / Chaimowicz, Marc Camille</p>		
	<p>The gold of their bodies : a conversation before death : an illustrated interview with the artist Ashley Bickerton and curator Hans-Ulrich Obrist / Bickerton, Ashley,</p>		



	<p>Making : anthropology, archaeology, art and architecture / Ingold, Tim,</p>		
	<p>Ellen Gallagher / Gallagher, Ellen,</p>		
	<p>Contemporar y art and anthropology /</p>		
	<p>Between art and anthropology : contemporary</p>		

	ethnographic practice /		
	Contemporary art and anthropology /		
	Hannah Höch / Höch, Hannah,		
	Between art and anthropology : contemporary ethnographic practice /		

	<p>Marcus Coates / Coates, Marcus,</p>		
	<p>Art as therapy / De Botton, Alain,</p>		
	<p>André Breton : What is surrealism? ; selected writings / Breton, André,</p>		
	<p>Yo.n.I / Wangachi Mutu.</p>		<p>Split nature of human identity and culture</p> <p>African politics</p> <p>Racial distortion</p> <p>Craft</p> <p>Content and physicality of materials: anthropology/artists,</p>

			<p>medical paper, ethnographic material and collage:</p> <p>‘Wangechi Mutu’s collage process mimics amputation, transplant operations and torturous prosthetics. Her figures become parody mutilations, their forms grotesquely marred through perverse modification, echoing the atrocities of war or self-inflicted improvements of plastic surgery’</p> <p>‘Mutu reflects on sexuality, femininity, ecology, politics, the rhythms and chaos of the world and our often damaging or futile efforts to control it. ‘</p> <p>Writhing female forms, limbs...</p> <p>Critiques on feminist, social issues</p> <p>Character masks</p>
	<p>Being alive : essays on movement, knowledge and</p>		

	<p>description</p> <p>/Ingold, Tim,</p>		
	<p>Making :</p> <p>anthropology, archaeology, art and architecture /</p> <p>Ingold, Tim,</p>		
	<p>The spell of the sensuous : perception and language in a more-than-hu man world /</p> <p>Abram, David,</p>		

	<p>Labyrinths : selected stories and other writings</p> <p>/ Borges, Jorge Luis,</p>		<p>The Inquisitors: A huge library before them:</p> <p>The books unsorted</p> <p>The inquisitors must make meaning-</p> <p>I used this short story in my essay to understand the role of the anthropologist when decoding culture</p>
	<p>Os Gemeos /</p>		<p>Street art- art for everybody versus that in a confined gallery space</p> <p>I am extremel drawn to the workds of Os Gemeos both their work inside and outside of the gallery:</p> <p>Outside the gallery their work bright and bold appeals to the everyman. It can be understood in the social art of the brazilian mural art tradition. Their work draws from Brazillian Folk art: depicting home travals, the city and furth into the field.</p> <p>There characters talk of the everyday man: the worker and the woman. The themes within their work touch on social and political subjects: the worker, tight-rope worker. They create surreal scenes Fish on boats</p>

			<p>and yet talk of the everyday experience.</p> <p>Inside the gallery their work takes on a remarkable form: continuing to be bold and colourfully painted.</p> <p>They create full blow immersive environment where the view is all consumed. They create a dream world where the viewer not only is free to walk around but in parts interact with the sculpture.</p> <p>The sculptures are playful and witty. Using the same visual language as their mural art.</p> <p>Presentation: on everyday objects, not- linear in representation</p> <p>Off the wall</p> <p>Go inside giant heads,</p> <p>Go through the doors....</p>
	<p>Anthropology, art and aesthetics /</p>		



Creativity and
cultural
improvisation
/




Utopia/dystop
ia :
construction
and
destruction in
photography
and collage /

From the time of
its invention,
photography has
enabled artists
not only to
capture the world
around them but
also to create
worlds of their
own.


Utopia/Dystopia
investigates how
artists from the
late 19th century
to the present
have used
photographic
fragments or
techniques to
represent
political, social, or
cultural states of
utopia or
dystopia. Artists
have employed a
number of
strategies to this
end, such as
cutting,


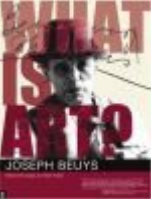


Collage and Dada- A method of
thinking, jamming together
multiple elements to create a
narrative


fragmenting, and puncturing images as well as reassembling those culled from ready-made materials or giving a subject multiple exposures. The resulting photographs, photcollages, photomontages, and other creations question the validity of seamless pictorial images, and attempt to dismantle the notion of photography as an objective medium. This publication features approximately forty-five exemplary works by artists such as Herbert Bayer, John Heartfield, Hannah Hoeh, Arata Isozaki, El Lissitzky, Carter Mull, Laszlo

		<p>Moholy-Nagy, Vik Muniz, Man Ray, Okanoue Toshiko, and many others. Also included are essays that offer new ways of thinking about photography's uses and implications.</p>	
	<p>Modern art culture : a reader /</p> <p>Chapter:</p> <p>https://www.academia.edu/2263946/The_Museum_of_Modern_Art_as_Late_Capitalist_Ritual_and_Iconographic_Analysis_1978_</p>	<p>This chapter takes MOMA and evaluates it as a place of ritual that exists to serve ideology: art history, religion and control.' striking a resemblance of religious ritual in form and content'</p>	<p>Authoritative</p> <p>Myth: a neutral space holding a place for contemplation: a structured ritual space</p> <p>Ideologically active environment, no distractions</p> <p>A place for the individual (capitalist ideology)- no speaking, no murmurs, no collective action or talk.</p> <p>Sound within the space is like the substance of ritual 'internal drama'</p> <p>Public building- but a place for silence and conformity, separation between public and private. Tension, like a church</p>

			<p>Signposts- culminating moments of authorised history</p> <p>This chapter gives an analytic framework in which to understand the gallery space and context. It gives a conclusive description and analyse of the Galleries environmental factors that installation artists react against</p> <p>Sense</p> <p>Community</p> <p>Engagement</p> <p>Participation</p>
	<p>A fruitful incoherence : dialogues with artists on</p>		<p>This book first introduced me to the work of Susan Hiller</p> <p>‘The artists are involving themselves in the ongoing debates raging over issues of cultural difference, hybridity and</p>

	<p>internationalism /</p>		<p>post-colonialism. The title of the collection of writings was coined to describe the productive yet ambiguous space that exists between the intention of the artist and the interpretation by the viewer. ‘</p> <p>https://aaa.org.hk/en/collection/search/library/a-fruitful-incoherence-dialogues-with-artists-on-internationalism</p>
	<p>Lygia Clark : the abandonment of art, 1948-1988 / Clark, Lygia,</p>		

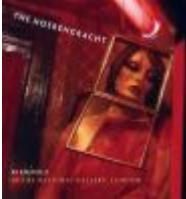
	<p>Psycho Strategies of avant-garde art / Kuspit, Donald B.</p>		
	<p>What is art? : conversation with Joseph Beuys / Beuys, Joseph</p>		
	<p>Material cultures : why some things matter /</p>		
	<p>Animism : respecting the living</p>		<p>Using Graham Harvey's analytical framework of Animism, we can start to understand the masks as an animistic object:</p> <p>The wood that has a life and spirit. The wearer has a life and</p>

	<p>world / Harvey, Graham,</p>		<p>spirit and the dancer who has a life and spirit.</p> <p>Graham Harvey defines what he means by animism in his first paragraph, when he states that 'animists are people who recognise that the world is full of persons, only some of whom are human, and that life is always lived in relationship to others. Animism is lived out in various ways that are all about learning to act respectfully (carefully and constructively) towards and among other persons' (p. xi).</p> <p>for we can set aside our dualist Cartesian mindsets in favour of an animist approach to the world, then we can 'live a theory of personhood and selfhood that radically challenges the dominant point of view which is that of modernity; (p. xviii).</p>
	<p>Stuff / Miller, Daniel,</p>		<p>The central thrust of Stuff is to '...challenge to our common-sense opposition between the person and the thing, the animate and the inanimate, the subject and the object' (2009, p.5),</p>

Miller draws on the work of Bourdieu to suggest that people are in part socialised through objects, as '...every thing they touch and do is infused with the underlying order that gives them their expectations of the world, and which are characteristic of their particular society' (2008, p.287).

When considering material culture and the importance of objects to create a society it is easy to understand the relationship between material culture and archeology and anthropology. How can an understanding of objects inform a reader about the culture, society or person in question?

Take for example the work I did at the Stanley Kubrick Archive and then following this:

			<p>my exhibition in the library: my ongoing fascination into objects and how they are read:</p> <p>the Pitt Rivers Museum, ...</p> <p>Talk with Helen Edwards</p>
	<p>The Hoerengracht : Kienholz at the National Gallery, London</p> <p>/Kienholz, Edward,</p>	<p><i>The Hoerengracht</i> (1983–88) is an installation artwork by Ed Kienholz (American, 1927–1994) and his wife, Nancy Reddin Kienholz. This tableau—a surprising site in the National Gallery—is a walk-through evocation of Amsterdam’s red-light district, with glowing windows and claustrophobic streets. With its statements on morality, vanitas, and composition of secret spaces and receding views, <i>The</i></p>	<p>Installation</p> <p>The Heorengracht Installation in the national Gallery broke down the barrier between art/assemblage and the outside world. In Installation art by Clair Bishop she describes how the viewer is transported into another world. However, the viewer is unable to interact with the piece, transforming them into a gazing, voyeuristic subject.</p> <p>The book highlighted how works of art can actively engage with art history (Dutch masters) whilst also making social commentary on the today: Highlighting how prostitution has always been business for women past and present.</p> <p>The book suggested that Ed’s work took a more feminist turn after meeting and working with his wife Nancy: from objectifying</p>

Hoerengracht resonates powerfully with paintings by Dutch masters of the 17th century. The work was the last major piece made by the Kienholzes before Ed died and remains a major reference point for contemporary artists including Mike Kelley, Paul McCarthy, Mike Nelson, and Damien Hirst.


a woman; female prostitute, as devoid of agency to a illustration of women who are aware of and control their own condition. For example; Their breasts are framed in perspex boxes, further emphasizing the fragmentation of the female body by consumer culture. At the same time, however, their hardened stance within dark doorways implies that they are aware of – and in control of – their condition.

<https://www.nationalgallery.org.uk/about-us/press-and-media/press-releases/kienholz-the-hoerengracht>

The artist's methods of research working with women from the redlight district in Amsterdam highlights the real social role when producing art.

The immersive pieces really strike the senses, they are visually stimulating and shocking. Their Uncanny nature pulls the viewer into a world all of its own.

Despite the transportation quality of the work, the installation and its contents

			<p>remains untouchable. The work becomes more of a theatre or spectacle that the viewer does not actively engage in. Clair Bishop would say this is a 'fantasy' type installation- one that complete in the mind of the perciever as oppose a 'dream' world where the perciever can also act within the world. In the former, there exists a strong division between voyeur and object.</p> <p>The Work made me consider assemblage of existing objects and the power of theatre and the spectacle to transform or move a viewer between realms of experience.</p>
	<p>The object /</p>		
	<p>Masquerade : the mask as art /</p>	<p>Masks have always been more than simple disguise. They are a part of the alchemy that turns the secular world into the sacred and the mundane into the magical.</p>	<p>This book gave a wide range of masks created by contemporary artist. I saw the different materials used to make a mask from copper to paper mache.</p> <p>As a result of reading this book I decided to make a few more masks, departing from the traditional wooden mask I made</p>

		<p>In festivals and holidays around the world, they elevate humans into the realm of the gods, or, at Halloween, they transform children into demons or witches. From ancient rituals to costume parties, masks exude a power that is magical and evocative</p>	<p>a mask out of melted plastic, clay and leather.</p> <p>Whilst playing with a few materials I knew that I wanted to understand the mask as a metaphor within my work rather than the physical object.</p>
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