

Collecting identity: the PINcard game

Susan Ryman

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I hereby certify that the work embodied in this thesis is the result of original research and has not been submitted for a higher degree to any other University or Institution.

Susan Ryman c8122966

Recollection from the artist - age 17, 1972.

I walked into my grandmother's kitchen, the larger of two in the big old house in Marrickville. She had always lived with us - or we with her.

There was an array of utensils, cups and plates on the sink. Some were washed and stacked; others awaited her attention. They sat, suspended by the energy of her life. I was transfixed.

They were no longer just objects, but now loaded with meaning as her belongings, a testament of her life, soon to disappear.

She had suffered a stroke in the early hours of that morning and never returned to her kitchen.

..... such is my life-long obsession with the stories that objects and images from everyday life can tell.

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1. INTRODUCTION

The core epistemic shift from authorial authority to the readerly perception (Barthes, 1977) or from the producer to the consumer (Firat and Venkatesh, 1995) characterises the postmodern, or current, trend in cultural theory. This shift provides the theoretical platform for this research in that it situates the viewer of artistic production as the co-creator of meaning (Bourdieu, 1985).

This research expands on such relationships by specifying the fundamental notions involved in the candidates core visual practice and further investigates shifts in meaning by providing the opportunity for a variety of audiences to explore interpretation in different arrangements and variations of public and private contexts.

The artist Louise Bourgeois has created many works in her practice that amplify her claim that if life has any meaning it is through memory...and our senses. In turn, it is generally acknowledged that art appreciation is a subjective experience, often affected by personal memory.

Marcel Proust's *Remembrance of Things Past* (1957), in which a chance encounter with a *madeleine** (a small tea cake) brings back a flood of childhood memories for the protagonist, is a well cited example:

The sight of the little madeleine had recalled nothing to my mind before I tasted it [but] as soon as I had recognized the taste of the piece of madeleine... immediately the old grey house upon the street, where [Aunt Léonie's] room was, rose up like a stage set to attach itself to the little pavilion opening on to the garden which had been built out behind it for my parents¹

However, literary theorist Paul John Eakin, points out that Proust sees memory as invariable and argues in *How Our Lives Become Stories: Making Selves* (1999)², that remembering is a dynamic process. In other words, memories are not narratives simply written into mental books and shelved away; the act of remembering is living and active, and the process of recalling itself reconfigures memory.

¹ Marcel Proust, *Remembrance of Things Past (A la recherche du temps perdu)*, trans. C.K. Scott Moncrieff, (London: Chatto & Windus): 1957.

² Paul John Eakin, *How Our Lives Become Stories: Making Selves*, Ithaca and London: Cornell University: 1999.

In thinking about memory, perhaps a more practical example, which is closer to home for me, comes from Clive James - an ex-patriate Australian author and broadcaster. In the second volume of his memoirs, *Falling Towards England*³, James says; *When I hold my hands as if in prayer and roll a pencil between them, I can smell the plasticine snakes I made in Class 1B at Kogarah Infants' School.* My own recollection is that of the smell on my hands of the little red-brown house shaped rubber slipped onto the end of the pencil.

Given these examples, including the personal instance quoted in the opening recollection, memories largely seem to be fragments from the past, awakened by the senses and reconfigured by our present perception. Such fragments are often brought to the surface when viewing visual art, no matter how banal the subject might seem to be. This research seeks to test and expand on such knowledge by observation, recording and understanding the meanings that can emerge from the artworks over time. Within the practice of the artist, images have been created and arranged to evoke new responses in the participating audience in variance of those intended by the artist.

The purpose of the written component of this candidature is to 'articulate art practice as knowledge' (Barrett, 2004), particularly fundamental notions of the candidates core practice in which uniquely created visual imagery has been produced to expand on arising complications of changing contexts, and the way the work is viewed and interpreted by others. By exhibiting multi paneled works in public contexts as well as surveying works (which were chosen and taken into the private domains of others) the assumptions I have made as an artist in initially formatting and contextualising work for particular spaces was put into question. Response to the works created for the Final Exhibition *Collecting Identity* is a desirable part of this process.

The exegesis also documents the survey undertaken (using the *Flashcards*).

Records of the final exhibition held at the University Gallery, University of Newcastle in March 2014 include invitations, catalogue, DVD, digital photographs and a Power Point Slide Presentation. These represent all the major components of the candidature and in doing so demonstrate the depth of the artist's core practice.

³ Clive James, 'Preface', *Falling Towards England*, (London: Jonathan Cape Ltd): 1985.

2. DEVELOPMENT

a. STRUCTURE OF RESEARCH

The exploration of visual imagery without the use of explanatory text has been consistently a source of fascination within the candidate's practice. The examples to follow indicate how the imagery was developed to be viewed by audiences in different ways, enabling an exploration of meaning, largely expressed when exhibited, to the candidate in anecdotal terms.

The research methodology used to investigate this notion involved combining close observation directly from the physical world with traditional materials and techniques to produce richly informed images. This process is historically common to the practice of the natural history illustrator. It is such that this type of visual discipline was, and still is, conceived of and subsequently published as a support form that qualifies or enhances explanatory text.

In order to suggest narratives without the aid of text, images were initially made and exhibited in specific sequences. The physical form each narrative took was a flexible arrangement of multi-paneled drawings to be mounted unframed on walls in formats suiting the relevant exhibition space. This provided a platform whereby audiences engaged with a combination of both historic and contemporary data without any text driven direction. The first exhibition to include these new elements was *pencilworks* at Maitland Regional Art Gallery, in 2007 (Figs 1 - 4).

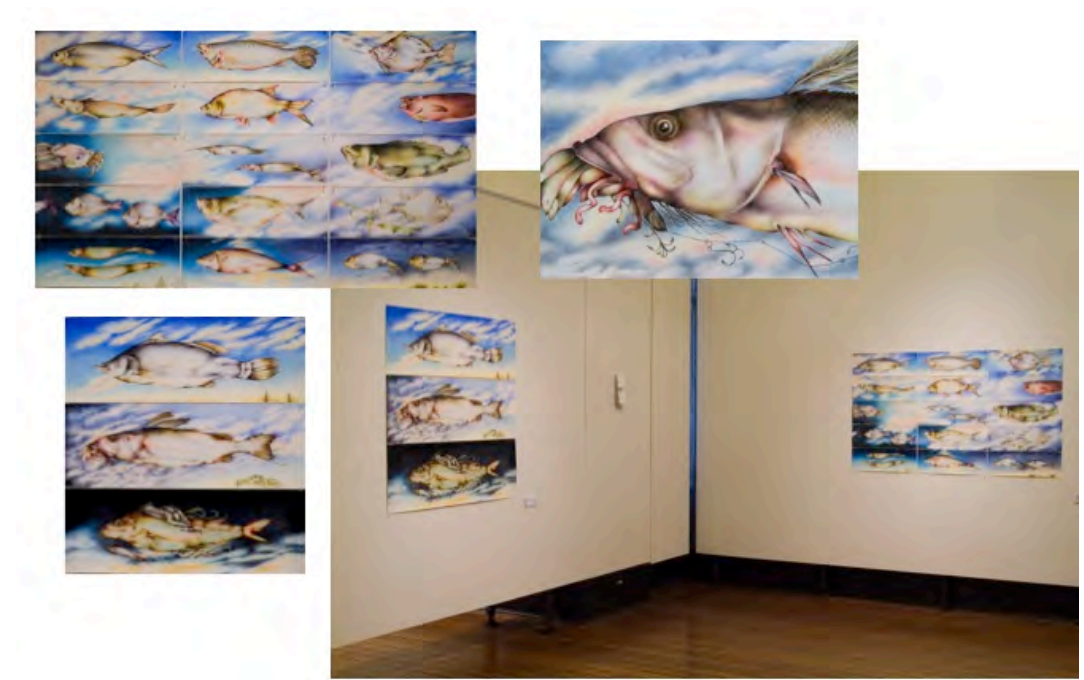


Fig 1; *pencilworks*: Maitland Regional Art Gallery 2007 Installation #1 dimensions variable

© Susan Ryman 2007

The potential for this to take place in new ways, combined with the unusual nature of the content of the work, begged further exploration - and received such during the first eighteen months of candidature through exhibitions in contemporary gallery spaces. These are noted in greater detail later in DEVELOPMENT – the *Flashcards*, as they provided both reason and opportunity to challenge the ways the visual imagery is understood and viewed.



Fig 2; *pencilworks*: Maitland Regional Art Gallery 2007 Installation #2 dimensions variable
© Susan Ryman 2007

Each of these exhibitions was designed to choreograph the viewer within different spaces by manipulating technique, scale and content. It was informally observed, that without any extensive or specific support text audiences could explore the subject portrayed on their own terms. This led to curiosity about how audiences understand what they are seeing, and how they see it – in other words, how and why they order their perceptions when they are given the flexibility to do so, in a controlled environment.

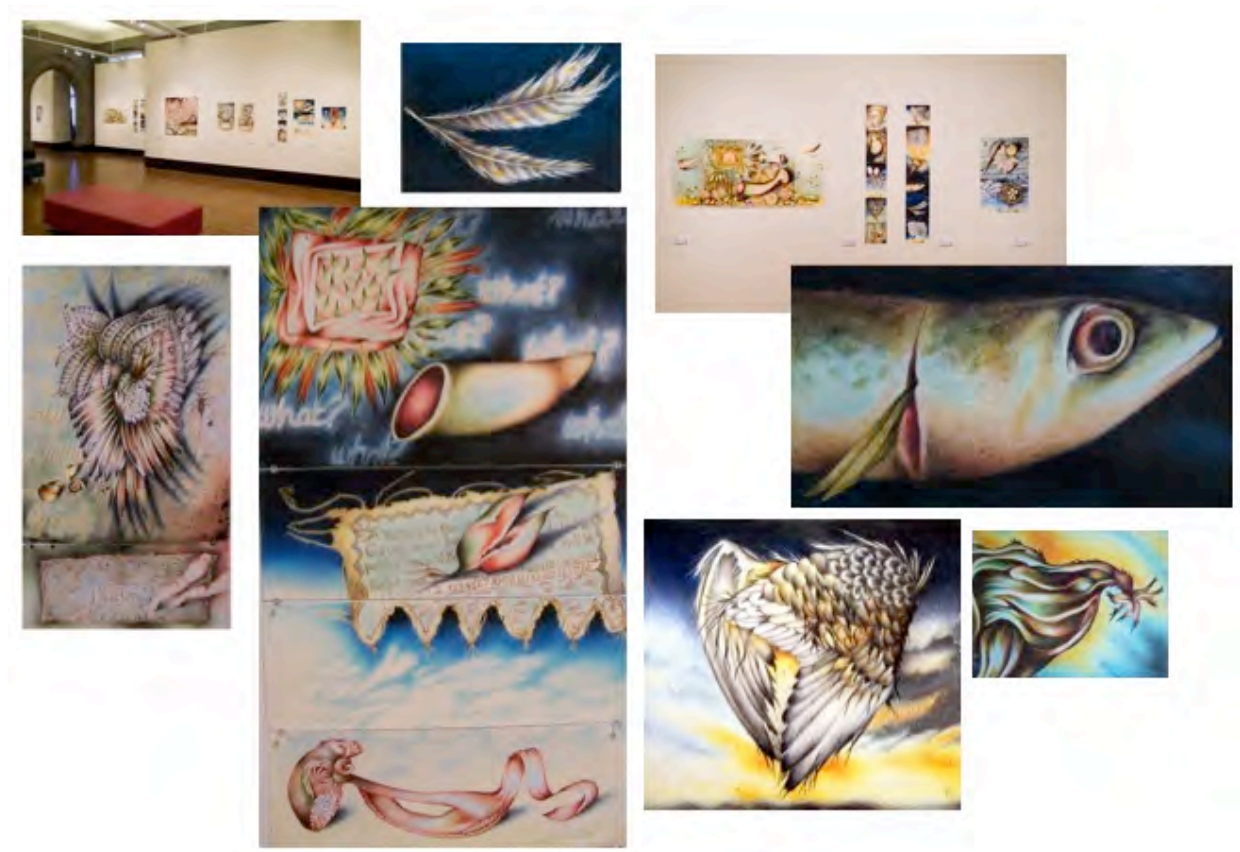


Fig 3; *pencilworks*: Maitland Regional Art Gallery 2007 Installation #3 dimensions variable
© Susan Ryman 2007

In taking this less dogmatic approach to authorship, the place of the illustrator is changed. From working with a series of fixed images and text to be digested in full by audiences without particular need for further dialogue, to an ongoing and possibly endless series of combinations, associations and meanings. Given this shift of approach, images also had the flexibility to easily enter different personal environs, to be experienced singly or shared with others, further challenging preconceived notions about storytelling.

The stimulus of informally observing various responses to these early artworks ultimately informed the design of both the artwork and research in a practical way. Intuitive creation and observation inevitably evolved into a survey, which gave evidence through testing individual reactions. This evolved in its own time, with its own structure and forms of measurement.



Fig 4; *pencilworks*: Maitland Regional Art Gallery 2007 Installation #4 dimensions variable
© Susan Ryman 2007

The testing of the aforementioned theories and observations developed with the creation of 400 small (each 12 x 10.5cm) original images, between 2008 and 2011. They contain recognizable and mindfully mediated images such as fish, plants and places. Henceforth to be known in the exegesis as **Flashcards**, they were conceived and produced as drawings in coloured pencil on rag paper, then scanned and printed as high quality copies at the University of Newcastle in preparation for testing.

This testing specifically traced individual responses to these **Flashcards** in a sample group of people from a broad range of disciplines. The study, designed, managed and delivered solely by the candidate, looked at the initial response and shifting responses in a pilot survey over the period of approximately three months.

The objectives of this survey identified whether people from different disciplines chose different types of **Flashcards**, whether different meanings were extracted - particularly those other than intended by the artist – and whether the initial choices, meanings and combinations changed over time.

The research also investigated whether the published versions of the **Flashcards**, would work as a new and valid way of using visual images. By taking this extra step, further investigations can continue, as the potency

and meaning of such images expand in the day-to-day lives of people within their cultural space. This publication and different ways of using it is defined in the research as the *PINcard game*.

This new approach is a departure from the established publication known as the graphic novel. A recent example of this is *Scribble – Graphic Novel Collection Volume One*, (2010) published through the Natural History Illustration discipline in the School of Design at the University of Newcastle. The second volume *Stories from the Garden* was published in 2011 and Volume 3, *Pictures Without Words* is due for publication in late 2013. The essential difference between these two, is that the graphic novel comprises fixed images and minimal text in book format ordered by the artist, whereas the *PINcard game* takes a small step further as the viewer is encouraged to participate with the image through both choice and arrangement. However, they share the intention to increase circulation of visual images through publication.

In producing a card game from original images based on personal choice and memory associations, rather than chance such as *Lotería*,⁴ (a Mexican card game of chance similar to Bingo), a new flexible publication and its relatively unconventional application was created to test how different individuals might engage with it.

The testing was designed in three stages. The first stage involved exhibiting the 400 original versions of the *Flashcards*, so that each invited participant was able to view and choose a number of them, assemble the printed versions while making initial observations. The second stage involved the freedom to move and rearrange these cards as frequently as desired in the freedom of their own private domain. Finally, the de-identified selections, arrangements and relevant text will be exhibited with all of the original artworks allowing a new audience to explore the potency and meaning of the visual image presented by the cross-disciplinary sample.

Prior to the survey it was thought that perhaps the images chosen may indicate or give insight into various personalities or mindsets. The notion of typecasting was an irresistible temptation. However, what evolved was an interesting and unpredictable results of the form that upholds the thoughts outlined in the exegesis introduction.

This more accessible approach for individuals to engage with images, giving them life outside the limited walls of the gallery, has been a defining element of this project.

⁴ Lotería (board game), 2012, Encyclopedia Wikipedia, viewed 5 May, 2012, [http://en.wikipedia.org/wiki/Loter%C3%ADa_\(board_game\)](http://en.wikipedia.org/wiki/Loter%C3%ADa_(board_game))

b. PROCESS – creating the images.

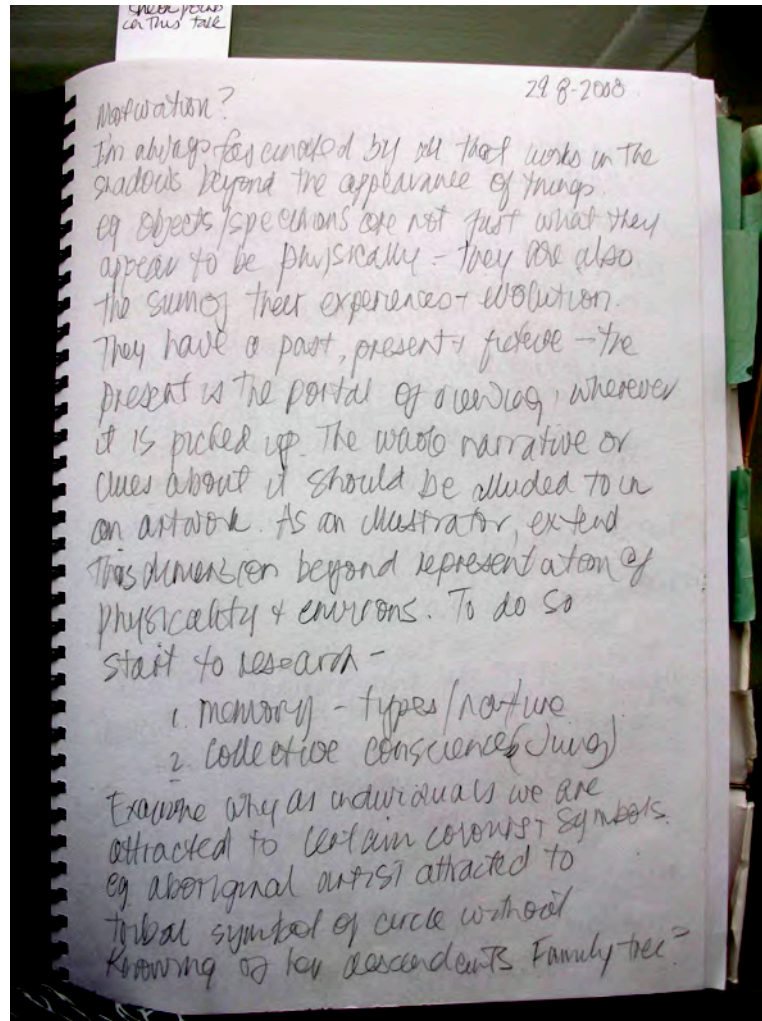


Fig 5; Working diary excerpt on motivation 29/08/2008
© Susan Ryman 2008

As the working diary excerpt demonstrates in Figure 5, to describe one's reasons for making artwork is often a largely post-rationalist exercise. To translate working visually into literal terms is likely to hold inaccuracies. Struggling to squeeze the cyclical into a linear form is bound to digress. Given this, the following chapter describes the practical process of creating images for this study which has also been broadly outlined in Helen Hewson's book *Australia: 300 years of Botanical Illustration* as having four fundamental stages: **collection, recording, classification and reproduction**.⁵ This approach echoes the commentary model of exegesis

⁵ HEWSON, Helen, 1999, *Australia: 300 years of Botanical Illustration*, Chapter One *The Art of Illustration*. CSIRO Publishing Collingwood, Victoria, Australia

(Milech & Schilo, Curtin University, 2004 and corroborated by Paltridge et al, 2011), however attempts to avoid positioning myself as a critic by quoting critical content directly from referenced published reviews and commentary written by others.

i) Collection

Collecting thousands of objects, images of events, people and places then cross - referencing them in diarised thumbnail sketches (as the examples indicate in Figure 6) has consistently resulted in a personal archive of memories that is the basis of my visual vocabulary as an artist. The evolution of this archive has always fed my creative output. As I observed in 1993, that which I had collected were, and still are, essential in creating *visual poetry from studying the simple or everyday*.⁶



Fig 6; *Geraldton Duet* panel one 210 x 297mm (top left), diary research image (top right) and *Eyes on the Horizon Duet* 2 panels each 247 x 370mm(bottom)
© Susan Ryman 2008

⁶ RYMAN, Susan, 1993, *Artists Statement: Softly, Softly Exhibition Catalogue*, Lake Macquarie City Art Gallery, August – September 1993.

The breadth of imagery within my practice was, and still is, inspired principally by artworks studied from teaching the history of fine art for many years, to the plethora of contemporary mass media in its many and ever changing forms and, most importantly, specimens and objects gathered from the natural and man-made physical worlds of the 20th and 21st century. The mix of personal and public images were sourced electronically, from my own familial and personal acquisitions, and field and extensive museum trips within Australia, Britain and Europe over two decades.

In order to acquire a rich visual language, the need to discover and collect has a parallel in histories of early sea voyages, on which exotic worlds were found and recorded. I often feel so overwhelmed by trying to make sense of it all that it's best to be taken sometimes unwittingly to where my collected vocabulary leads me. The case of Charles Darwin's collections during his voyage on the *Beagle* (1831 – 1836) loosely illustrates the often, random nature of collecting;

Darwin's was to discover the clues that would underwrite his enduring fame. He would do it quickly: his momentous visit to the Galapagos Islands lasted just thirty-four days, and it would be more than a year later until he had any idea what he had really found there.⁷

Regarding this obsessive need to collect, which has been acknowledged as *hoarding*¹² it is far more convenient to remember:

Most notably, Darwin observed and collected a number of birds with different beaks. At the time, he believed these different beaks indicated different genera, or kinds, of birds: thrushes, finches, blackbirds.....It was not until much later, when his specimens had been examined by experts in England, that Darwin learned what was remarkable about his collections from the Galapagos Islands: the majority of all the animals and flowering plants were aboriginal. They were not found anywhere else.⁸

It is worth noting and further observing how collections affect the identity of both individuals and institutions, past and present, and how they can provide insights into how differently we understand the world. Contemporary museums and public art galleries in particular are recognized in part or whole by their evolving, often themed collections. A specific example locally is from Lake Macquarie City Art Gallery, (NSW, Australia),

⁷ NICHOLS, P, 2003, *Evolutions Captain*, p207, HarperCollinsPublishers, Sydney, Australia

⁸ NICHOLS, P, 2003, *Evolutions Captain*, p208, HarperCollinsPublishers, Sydney, Australia

which holds as part of its collection policy *Still Waters – Clear Visions*, works reflecting the gallery's waterfront location as well as works by eminent local artist the late Sir William Dobell.⁹ Idiosyncratic collections also abound our world such as *The Museum of Broken Relationships* in Croatia which *is a museum dedicated to failed love relationships. Its exhibits are personal objects left over from former lovers, which are accompanied by brief descriptions.*¹⁰

Historically speaking other collections important to profiling the natural world of colonial Australia and beyond were those of Joseph Banks, a collector who influenced many other Australian collectors, Robert Brown and Ferdinand Bauer who were early colonial collectors and observers, particularly of the microscopic, and Joseph Dalton Hooker; a phyto-geographic collector (patterns of plant distribution).¹¹ Apart from the obvious achievements to scientific dialogue, to my mind their importance lies in the very unique way they perceived, comprehended, recorded and communicated the world they had saturated themselves in.

The practice of collecting is one common to many individual contemporary visual art practices, as expressed by artist Sally Dooner is an essential element of practice;

I am a gatherer, a collector, a hoarder and accumulator. My studio is filled with objects that have been somewhere and done something prior to capturing my attention. My objects of desire, photographs, books, bones, seed pods, insects, feathers, old bottles, tools, stones, glass, shells and rusted metals fill my space, my personal museum.

*The lives of the collector and their collection may become intertwined forming a symbolic relationship where the collector gives of their time, passion and energy and receives back a sense of identity, a way of 'working out' their life and a structure to their time and passing.*¹²

For my own part, I similarly have a natural tendency to constantly collect effects that hold some initial, often inconclusive fascination. As the explanatory images from the work *Hunters on the horizon* (Fig 7) illustrate,

⁹ ABRAHAM, Debbie, 2013, *Lake Macquarie City Art Gallery Exhibition Program and Information* - General Information – The Sculpture Park and Your Collection, Summer – Winter 2013, <http://www.lakemac.com.au/artgallery>.

¹⁰ Museum of Broken Relationships, 2013, Encyclopedia Wikipedia, viewed 25 April, 2013 http://en.wikipedia.org/wiki/Museum_of_Broken_Relationships

¹¹ HEWSON, Helen, 1999, *Australia: 300 years of Botanical Illustration*, pp41 - 77, CSIRO Publishing Collingwood, Victoria, Australia

¹² DOONER, Sally, 2009, *Eleven Artists Five Spaces: Cathexis*, Newcastle Art Space 28 October – 27 November 2009.

things collected include (inanimate) objects, (organic) specimens, (photographic and printed) images with (personal) diarised working drawings and notes regarding life's often humble minutiae.



Fig 7: *Hunters on the horizon* panels 1 and 2 each 285 x 760mm, details and research images
© Susan Ryman 2008

It seems to be the case that I assume a temporary responsibility for these things, particularly after being dislocated from their original context. As the objects depicted in the research images in Figure 7 show, I seek for them a sense of belonging they might suggest or seem to need. As the change of context in each final drawing indicates, eventually they find a place, singly or in unlikely combinations, within visual narratives. It's as if these small, often fragile, seemingly banal things need to be rescued and a place found for them in the

contemporary world, to be preserved before they are discarded or they decay and disappear taking their inferences with them (Fig 8). These inferences can be as intangible as a whisper, a hot wind, new cut grass or a bittersweet apple.



Fig 8; *After the flood*, 3 panels 560 x 760mm 247 x 378mm and 247 x 378mm (left), details and research images (right)
© Susan Ryman 2008

ii) Recording

As previously mentioned the images I have created are a result of close observations, research methodologies, materials and techniques traditionally used for natural history illustration. Although some subordinate text is integrated in images such as those in Figure 9, the work is not secondary to any text and has developed into smaller, more portable multi-paneled unframed works that provide for greater flexibility in the making as much as for using in different formats.



Fig 9; *Flashcards*
© Susan Ryman 2009

The intuitive gathering of many diarized observations, pondering actual specimens and the cross-referencing into thumbnail compositions by placing them in different contexts is an expression of what is suggested

(intangible) rather than what is seen (physical). This is validated as part of the working diary entry from 29 August, 2008 in Figure 5;

I'm always fascinated by all that lurks in the shadows, beyond the appearance of things. It is important to maintain the end purpose of not merely recording or describing the physicality of an object, or specimen, but also to communicate memory that may be shared or elaborated by the audience – there is no dictation of proscriptive meaning, allowing great latitude for interpretive thought.



Fig10; *Floating About* details and working diary research images
© Susan Ryman 2008

As the above images qualify in Figure 10, the most effective proportions with exaggerations of colour and scale are decided in thumbnail graphite drawings. This visual content is then translated to a final image using layers of coloured pencil, in tight contours to construct various surface textures and tensions directly onto rag papers – preferably hot pressed as indicated in Figure 11. As for all dry pigment, the colour is mixed directly on the paper rather than firstly on a palette and then applied.

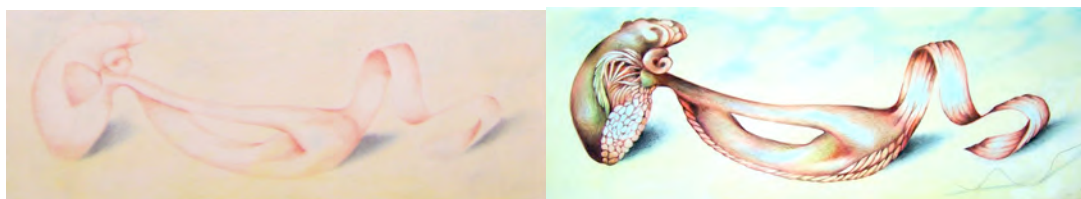


Fig 11; *What?* Panel 4, 148 x 420mm process and final images
© Susan Ryman 2007

The drawings have all been sealed with varnish to stabilize the surface in order to prolong the life of the work and enhance colour and detail. This technique was largely experimental for me from the first (mid 1990's) so that the viewer wasn't distanced from the artwork by a sheet of glass.

Dedication to detailed drawing in order to transform data beyond its physicality rather than simply replicate has always been central to my practice. In manipulating technique and content my aim will always be to draw the viewer right into the image – wherever it might land them (Fig 12).

As a practitioner, to draw is to recall what I was drawn to in my original observations. Words don't necessarily have any place. The technique is slow, complex and requires patience, equally demanding the same of the viewer, as is evidenced in the survey studies. I suspect the whole process is an obsessive kind of act – about the form of things collected, the memories they evoke, filtering these combinations of seemingly awkward associations through the *continued obsession*¹³ for me: drawing.

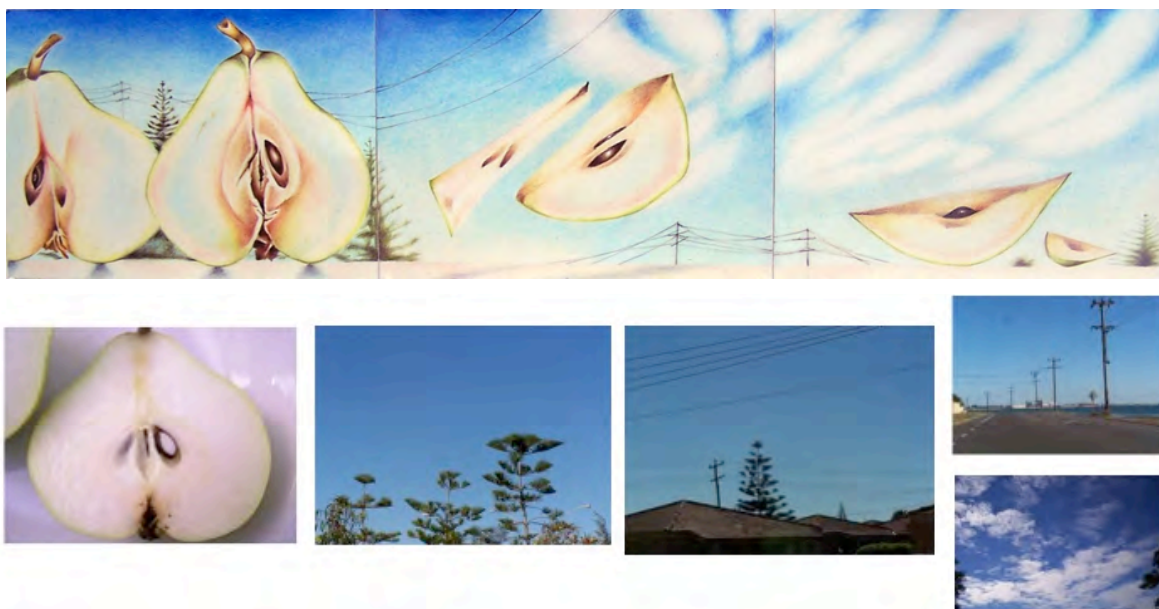


Fig 12; *Urban Myth* 3 panels each 148 x 210mm and initial photographic observations
© Susan Ryman 2008

Using form, space and colour to articulate what one has seen and experienced, provides an ideal opportunity to realise the intangible. Kandinsky did this in his compositions and improvisations in the early twentieth century. In 1912 he wrote that he wished to apply to painting the approach music took, *not to the reproduction of natural phenomena but to the expression of the artist's soul and to the creation of an autonomous life of musical sound*.¹⁴

¹³ RYMAN, Susan, Artists statement from CELTLAN, Sonya, 1992, *Living in Glass Houses and Throwing Stones: Art as Self Portrait Exhibition Catalogue*, Newcastle Contemporary Gallery, 2 October – 8 November 1992.

¹⁴ JANUSZCZAK, W, 1980, *Techniques of the World's Great Painters*, p140, Phaidon Press Ltd, Oxford, UK.

He, of course, developed the language of Abstract Expressionism. However, interpreting the intangible for others while being transfixed by objects is different:

"Paradise Lost" draws the viewer in using a variety of surface textures – drapery, fish, pomegranates, deep shadows etc., but retains spatial contradictions which create a claustrophobia and leaves the viewer trapped in the reality of an organised flat picture plane.¹⁵

In doing so the work has elements of surrealism:

Ryman has gone beyond the work of these and introduced elements of surrealism. This element is achieved through the use of sharply drawn subjects, the quality of which forces close attention. Instead of handsome arrangements of shapes, we find peculiarities and threatening images. Indeed the works are social comments....the subtle is supreme and the message is soft.¹⁶

This extension into questioning perceptions and relevant tools and influences was qualified in detail as early as 1993 by at that time curator of Newcastle Region Gallery, Katrina Rumley who stated;

..... Technically, brilliantly executed, these works are about the artist's own environment....Here is an investigation of perceptions. Through their sheer beauty and complexity, these pictures defy the viewer to move away. Instead we get sucked in to meditate on the artist's very unique vision....There is an edge to illusionistic imagery - the shapes become contorted, rearranged and placed in a new order of things, defying perceptions. For those who know art history, there are fond and subtle remembrances of paintings from the Baroque and Renaissance periods.¹⁷

¹⁵ RYMAN, Susan, 1993, *Artists Statement: Softly, Softly Exhibition Catalogue*, Lake Macquarie City Art Gallery, August – September, 1993

¹⁶ HEDGER, Michael, 1993, *Gentle, subtle treatment of serious issues*, Newcastle Herald, Arts Review, 16 August, 1993.

¹⁷ RUMLEY, Katrina, 1993, *Softly, Softly Exhibition Opening (text)*, Lake Macquarie City Art Gallery, 6 August, 1993.

About this apparent edge art critic Jill Stowell observed I 1996:

On second viewing, Ryman's pencil drawings appear much more surreal, with the appropriated historical art images subservient to odd little eddies of fruit and fish. Perhaps the rather hard range of colour available from her pencils contributes to this.¹⁸

All of us seem to be getting there with Rumley's reordering of perceptions. Stowell also commented in 1999 on this apparent veneer of beauty that *It's disturbing, particularly for women.*¹⁹ By 2009 Stowell openly enjoyed..... *some seriously odd happenings,*²⁰ which simply means that the obsessive drawing technique was doing its job as a lure.

iii) Classification

Classification in my practice works in a number of ways. From sorting the thousands of objects, images, events, people, places etc and observations about each with their potential relationships to others, to final artworks and re-ordering their flexible sequences as I see appropriate. Exhibition history also forms a thematic form of classification (see DEVELOPMENT - the **Flashcards** Evolution). This is all quite normal in visual arts practice, but in this research there is the added dimension of observing and understanding how others might re-order the work using their own terms of reference.

The process of re-contextualising source material into diarised thumbnail sketches and then drawings, (Fig 13) involves a shuffling and reshuffling of associated memories, experiences and often an element of emotional uncertainty. The result is at least one visual question posed to the viewer. The viewer in turn brings their experience to the image, often taking the original meaning or intention somewhere else.

¹⁸ STOWELL, Jill, 1996, *From fluid, rhythmic style to the surreal*, Newcastle Herald, Arts Review, p16, 26 January, 1996.

¹⁹ STOWELL, Jill, 1999, *Products of fertile Italy*, Newcastle Herald, Arts Review, p6, 16 October, 1999.

²⁰ STOWELL, Jill, 2009, *From the Hall of Fame*, Newcastle Herald Art Review, H2, p11, 8 August, 2009



Fig 13; *Fish out of water 1*, overall dimensions 840 x 444mm and detail (top and bottom right), *Flashcards* (bottom left and bottom center), and working diary research images (top left).
© Susan Ryman 2009

The idea of ordering the *Flashcards* into thematic categories rather than random visual placement is a way of making sense of that which has been collected. However, such visual categorisation for the *Flashcards* could easily rob them of their potential, making the work appear contrived, leaving the viewer with little opportunity to participate in extracting their own meanings. On the other hand, to somehow categorize the research rather than the cards was an excellent way to build on the base of the work and provide some structure for the exegesis. This also flowed through as a framework for testing.

For the purposes of the survey, the primary subject in each *Flashcard* was later broadly classified into motifs, or themes, and ultimately the viewer chooses or reclassifies the images into their own narratives using these motifs eg; Figure 14 has a primary motif of the portrait. These motifs are identified in the section TESTING – the Motifs, and form a substantial part of the final exhibition.



Fig 14; *Flashcards*
© Susan Ryman 2010

These motifs are all connected by memory, either mine, or that of others. As stated they occur cyclically in written material about the exhibitions as well as in my process diaries. Relevant diary excerpts included connect these threads, indicating the unwieldy nature of creating all of the original *Flashcards*. The continuum of different combinations outside of these original threads is endless.

iv) Reproduction

Publication prior to photographic and digital printing mostly took the form of prints – engravings and woodblocks, all of which were interpretations by craftspeople of original drawings and watercolours by artists. One of the most renowned is William Dampier's *A Voyage to New Holland* (1703).²¹ Artist/illustrators such as Sydney Parkinson (sketches) and Frederick Noddler (paintings) were reliant on sourcing a trustworthy engraver to interpret their work, whereas Ferdinand Bauer was an exception in finding it necessary to interpret his own.²²

For the purpose of this study, it was possible to scan and reproduce the original artworks so that different combinations of like images could be arranged and meanings extracted in the *PINcard game*. All images were scanned in batches following their completion at 300 dpi, 24 bit colour into TIFF format. Images were saved and reopened in Photoshop through Bridge, which allowed 20 images to be clustered into two rows for each print file with the final paper file print size of 60cm width x 25cm height. Each file was 107.5mb. (see Appendix 1 Fig 229; *Flashcard* contact sheets 01, 06 and 30).

²¹ HEWSON, Helen, 1999, *Australia: 300 years of Botanical Illustration*, Chapter One *The Art of Illustration*. CSIRO Publishing Collingwood, Victoria, Australia

²² HEWSON, Helen, 1999, *Australia: 300 years of Botanical Illustration*, pp15-19, CSIRO Publishing Collingwood, Victoria, Australia

The preferred paper used was 310gsm Canson Photographique, matte finish, which could be altered with pencils manually if necessary, then varnished, giving an end product which retained the hand made qualities of the original *Flashcards*. Lighter versions of the same paper (180gsm) as well as Arches (310gsm) were used without as good a result true to the original image.

Each print sheet was varnished, the porous nature of the paper requiring a laborious minimum of 15 coats, as for the originals. A combination of spray and conservators gloss varnish was used, as for the originals, and then hand cut using a guillotine. The various inconsistencies of using rag paper and relative shrinking and incorporating of raw edges were noted in the survey on a number of occasions as a positive tactile element. All electronic files have since been resized to provide a consistent print size for boxing.

During the research period extensive investigation of suitable boxes was undertaken to unite the *Flashcards* as a portable unit for further research and enables the examiners to experience them directly and hopefully clarify their qualities in Part A of the exegesis submission. The final selection was a stock entomology storage box, which needed internal redesigning and constructing for fitting the *Flashcards*, and of course, sanding and more varnishing.

Also, varnishing the printed forms on the single image side seemed to lead to inward curling, which was previously found an advantage when pinning to a wall for exhibition. In order to straighten these for the box forms and perhaps create a more enduring object, I varnished the backs with the same varnish in matte form. I was met with disaster. Storage was impossible as they stuck to each other and ripped the surface print from front to back when weighted. Another option was to further test printing paper alternatives, which included three other types of Canson Infinity, which showed promise from other papers available:

- Photo High Gloss Premium RC 315gsm
- Baryta Photographique 310gsm
- Platine Fibre rag 310gsm.

The second and third were quite acceptable – the third having a porous back which felt like the originals. However, close as they were, they still didn't quite have the weight, plausible imperfections and intrinsic depth of colour of the hand varnished versions.

The final problem to be solved in reproducing the images was an identification system for all extra images required, particularly when composing new print files after the initial interview. In order not to influence the study in anyway with either text or numbering a system of using the six panels from the installation and relevant row and column numbers was devised (see TESTING – The Outcomes; Stage One Fig 168 – 173 inclusive). Since that time, numbers and titles as quick reference for myself has made further demands for reproduction simpler outside reference to the study, particularly as a visual matching system had proven to be rather like mental weightlifting with the right side of my brain.

c. the *Flashcards* and the *PINcard* game

i) the *Flashcards*: description and evolution

Description

At the heart of this study are 400 small hand drawn images called *Flashcards*, which are, in essence, a prism for my wider practice. Over a period of about 3 years I attempted to interpret the contemporary world around me simply using coloured pencils and paper.

These small coloured drawings were never devised as artworks intended for public exhibition. Rather, they are observations with the faint smell of lingering experiences whose patterns and rhythms encourage the viewer to respond using their own associated memories. They are all images that for me, colloquially seem to press a button, and in fact are physically and metaphorically not much more than an elevator button on a wall (Fig 15).

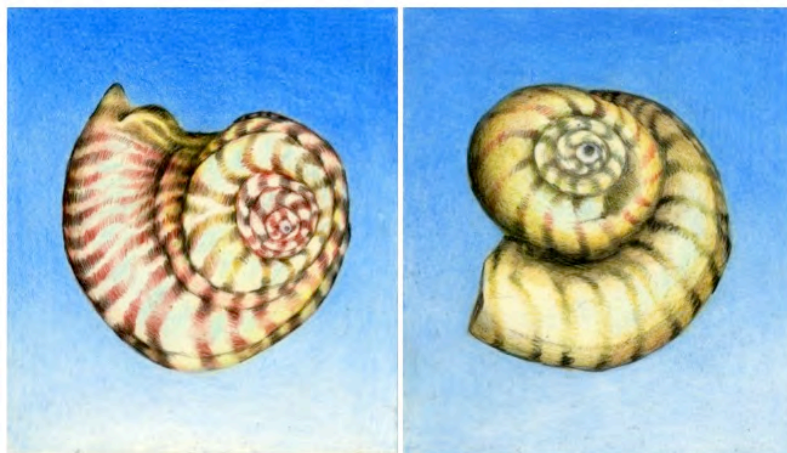


Fig 15: *Flashcards*
© Susan Ryman 2011

When conceiving the *Flashcards*, I initially thought of them as a baby-in-the-corner of the studio. They quickly grew to be toddlers and we enjoyed that productive primary school age before adolescence forced us both on to new things.

Why have so many cards been produced? Since my childhood I have been increasingly subjected to thousands of real and mediated images flowing through and past me everyday. The rapid explosion of mass media in its various forms and its collision with the often banal and urbane realities of daily life is not only reflected in the number of *Flashcards*, but also the range of themes and stylistic variations used in them. All of the images of *Flashcards* in this Section (Figs 16 – 21) are examples of this, where observations from the real or physical world I inhabit share in the image making process with those derived from contemporary public and

electronic sources. This approach has also informed the larger multi – paneled installations exhibited in public spaces in a more billboard fashion of display in a range of formats.



Fig 16; *Flashcards* installation detail from *Hybrid Memory*, University Gallery, University of Newcastle, 2009
© Susan Ryman 2009

Another reality which encroaches on the content of my practice and expanded on in the *Flashcards*, comes from the traditions of European art history, a part of my heritage related travels. In the spirit of this strange and often unsettling mix, images inspired from antiquity are able to sit next to those that reflect popular culture and seemingly unimportant details for everyday life (Figs 16, 17 and 18).



Fig 17; *Flashcards* © Susan Ryman 2011

The cards are not intended to overwhelm, but rather they have the capacity to quietly enter the private domain when invited in by the viewer. Their content has a firm foot in the ordinary world, yet an important part of the image making process has been the potential to invite audiences on a flight into the imagination. This content is possibly the thing that makes the images accessible – to appeal to a broad audience. An important dimension about the *Flashcards* is what can be done with them.



Fig 18; *Flashcards*
© Susan Ryman 2011

Handling artwork is outside the usual experience of public and private art galleries. The small size of the *Flashcards* not only made the volume of work possible, but also made it easy for them to be physically handled. This handling became a crucial aspect in the study (Fig 18).

Because of their character, each *Flashcard* becomes a question posed. The viewer can hold these questions and make of them what they will. As a result of this, the most important dimension is what the viewer can do with them (Fig 19).

From the perspective of a visual practitioner I would like to know if the viewer/s of my work also share any empathy with the raw nature of my images and understand what they evoke for me. Does the viewer respond to such implications as:

- my despair at the disposability of images and objects in both historical and contemporary environments?
- yesterday's beauty queen whose face and body are drenched with grease and dirt as paper wrapping to dispose materials?
- my fascination with the ordinary object?



Fig 19; *Flashcards*
© Susan Ryman 2011

As mentioned, to find out where different people might take these cards, high quality hand varnished copies of all of the *Flashcards* were produced allowing for any selection of images to be made, arranged and reorganized. New meanings could be flexibly and continuously explored in any number of ways, using any number of players.



Fig 20; *Flashcards*
© Susan Ryman 2011

By choosing and taking a range of images into their day life, people could reinvent meanings – create new combinations, placements, dialogues and narratives (Fig 20). This had the potential to situate the viewer of artistic production as a co-creator of its meaning. In other words, we could all be free to bring our own identities to a new form of visual game play.

Evolution

The variety of content that has been researched and explored in my practice is condensed in the *Flashcards*. It is therefore useful to review the thematic development within my professional practice in the light of the most recent progression of exhibitions, which explored the idea of creating visual narratives. The works in the exhibitions clearly led to extending possibilities for viewing artworks in different ways and substantiated the notion that we can't necessarily control people's interpretation of artworks – for that matter, even events, people and places – without explanatory text (Fig 21).

Fig 21; *Flashcards* © Susan Ryman 2011

Direct visual questions were posed, to play with people's assumptions by encouraging 'a second look' or more, involving them in a re-ordering of both perception and interpretation. The value of returning to the work in different contexts is borne out in the exhibition reviews, and was also an important element of the survey that tested the works in different environments. The way the *Flashcards* crept into exhibitions as a point of contention for myself and then developed into the focus for my research can also be understood in the review of these exhibitions.

Personal memories:

In *pencilworks* (2007, Maitland Regional Art Gallery) personal memories, including those of my grandmother (see opening recollection), were used to encourage the viewer to unravel suggested narratives. Clues in the form of both objects and words were given in the hope that the viewer would be choreographed from a distance to close range to engage in this other world.

The lure of course had to be a deliciously rich surface to catch the duplicitous layered meaning of the work. A fascination for the glorious minutiae of everyday life in both natural and domestic worlds, was touched with a melancholy sense of its fragility. Simple materials of pencil and paper were used, using different techniques and scales, for the viewer to move between. Jill Stowell described the drawing as *sensitive, but these works derive much of their force from the surprising depth of blues and acid yellows of glazed coloured pencils*²³ (Fig 22).

²³ STOWELL, Jill, 2007, *Sensitive symbolism*, Newcastle Herald, Arts Review, p30, 26 May 2007.



Fig 22; *Unraveling*, 4 panels 280 x 380mm, 280 x 760mm, 280 x 355mm and 280 x 210mm © Susan Ryman 2007

Other written descriptions noted were:

Ryman lifts her observations of her surroundings, floods them with a brooding, colour-saturated light and creates a strange and sumptuous new world using layers of contour conscious colour. Fish, seaweed, thorns, shells and feathers coalesce with lace fragments and other domestic ephemera into haunting hovering visions grouped in suites, which suggest a narrative inviting the viewer to ponder by bringing their own experiences to the work. Often set against the backdrop of Renaissance-like skies, these enigmatic forms trigger a tumble of paradoxes for the viewer.

Underpinning the work .. is close and skilled observation with a dedication to drawing - the act of which makes something else live – something observed, contemplated and understood. All of this from humble specimens which are transformed to beautiful and bizarre reminders of both the appearance of the natural world and the consequences of being in it as a human being²⁴ (Fig 23).



Fig 23; *Letter to Dallas* triptych (right) 3 panels each 420 x 148mm, and installation © Susan Ryman 2007

²⁴ BLUNT, Kim, 2007, *Subtle Beauty of pencilworks* – exhibition media release, 9 May 2007, Maitland Regional Art Gallery, <http://www.mrag.org.au>.

Urban days:

The Watcher was shown at Wilson Street Gallery in February, 2008. Being an exhibition held in a commercial gallery in Sydney, it involved the limiting the process of framing the work, a stilted installation, and finally the offering to a limited audience in a backstreet in Newtown. It was by no means the fault of the gallery rather a nagging feeling that to pursue the commercial gallery system would lead me down a blind alley. However it was recognized that in each work *the shadow of the observer, benign, detached or ominous is cast*.²⁵

And, apart from being incorrectly billed as a painter in the same media release:

Susan Ryman uses complex techniques to create her studied images..... Underpinning her work is an obsessive love of drawing - the act of which makes something else live – something observed, contemplated and understood. Each artist has heightened the tension created between the watcher, the observer, the narrator and their subject. They tread the fine line between empathy and intrusion. It is powerful viewing.

The experience of returning to Newtown after having lived in the family home in Marrickville until entering Tertiary Education was at least cathartic. Works such as *Urban myth* (Fig 24) began to include urban skylines I had been collecting for some time. I also clearly remembered the searing summers, the years of dirty crowded and hot train rides to and from school, not having the freedom to ever ride a bicycle and living what is generally perceived as a cultural void during the 1970s.



Fig 24; *Urban myth* triptych 3 panels each 148 x 210mm
© Susan Ryman 2007

It's fascinating how clear the memories are and how reflections on that time seem somewhat exotic in the *Flashcards*. Sure know how to press my own buttons, eh?

²⁵ CLAYTON, Janet, 2008, *The Watcher* - *Under watchful eyes*: media release, Wilson Street Gallery January, 2008.
<http://www.wilsonstreetgallery.com.au>.

Skies, horizons and life underneath:

Eyes on the horizon at the John Paynter Gallery in Newcastle early 2009, marked that the constant fascination of generating narratives by placing objects into different contexts was still a driving motivation. This time however, memory and cultural context were explored, as was more recent travel. The viewer was led through contemplations of both travel and domesticity in intricately layered drawings containing loaded references of cultural context and memory. Again, translucent surfaces were built to lure.

As previously mentioned in the exegesis introduction the artist Louise Bourgeois has claimed that if life has any meaning it is through memory and our senses. It is acknowledged that art appreciation is a subjective experience, often affected by personal memory.



Fig 25; *Geraldton duets* 1, 6, & 8, 2 panels each 210 x 297mm © Susan Ryman 2009

Given this, I'd like you to consider your own responses to the images in Figure 25. I suggest that without explanatory text of some kind, we are all left to interpret imagery using our personal knowledge and experiences. It's highly unlikely that any connection would be made to Geraldton in Western Australia. In these *Geraldton duets* objects chosen initially appeared enigmatic as they dance above skylines *crackling with the scorching oppression and occasioned boredom of suburban summers*.²⁶

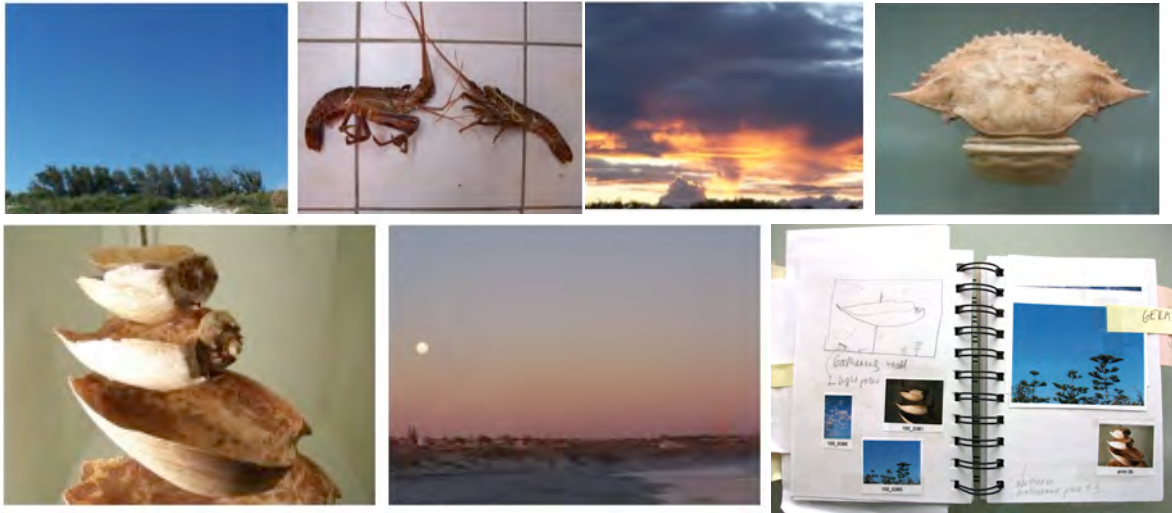


Fig 26; research images for *Geraldton duets* 1, 6, & 8 © Susan Ryman 2009

The duets were specifically the result of a number of trips to Western Australia since 2004, which clearly provided a new stark palette of colours and forms, derived by collecting skylines, objects and specimens which were all new to my eye (Fig 26). A new order of seeing required a new form of recording. Visiting a number of local and maritime museums as well as art collections increased my exposure to things unfamiliar to my senses. We travel in both place and time when we travel the globe, and Western Australia was no exception for me. This new approach was recognised as;

*Our long, hot summer has inspired imaginative and bright works utilising a vivid turquoise led palette and luminescent depictions of lobsters pomegranates, wide-eyed fish, shells and extra-terrestrial creatures beautifully drawn and evoke the wide West Australian skies and landscape that inspired much of this show.*²⁷

²⁶ RYMAN, Susan, 2009, *Eyes on the Horizon*, Artists Statement, John Paynter Gallery Newcastle, 20 February – 8 March 2009.

²⁷ SWANSON, Carolyn, 2009, *Artists take it to the streets*, Newcastle Herald Arts Review, H2, p4, 28 February, 2009.

I also read *Dirt Music* by Tim Winton²⁸ during my first long haul to this alien place where the desert meets the ocean. Winton is an author who has a unique capacity to describe events and places in what I thought might be an elevated sensory way, turned out to be a writer of precise descriptions of the experience of travelling through places, people and time. Clever and perceptive they are.

Most importantly, it was the first time the **Flashcards** were shown, including those in Figure 27. I encouraged the viewer to make their own associations with each intricate tableau, revealing clues to earthly pursuits both past and present.²⁹



Fig 27; *Flashcards* from *Eyes on the Horizon*
© Susan Ryman 2009

The **Flashcards** were such a joy to create – and so relatively easy – I mistrusted them. I thought their instant popularity could be a little gimmicky and not work particularly well in other spaces. Still, it was a way of working through a lot of imagery without losing quality.

All works still required close inspection, which was the key to revealing that ever present underlying and insidious mischief. Ever the dark wit belying narratives of the human condition - speculation on the narrative remained rife, and audiences enthused in participating.

In the exhibition *Eyes on the horizon* some of the original **Flashcards** were for sale at a minimal cost (\$50), unframed – as a dare to myself – to simply see what happened when we were both exposed outside the safety of the studio. This encouraged most people who purchased works to choose more than one, creating their own set of associations. I had never seen people engage so enthusiastically – almost competitively – so much so that I likened it to a game of Bingo on the opening night. I observed this enthusiasm from visitors during

²⁸ WINTON, T, 2002, 2nd edition, *Dirt Music*, Picador by Pan Macmillan, Australia Pty Ltd, Sydney.

²⁹ RYMAN, Susan, 2009, *Eyes on the Horizon*, Artists Statement, John Paynter Gallery Newcastle, 20 February – 8 March 2009.

periodic gallery sitting throughout the exhibition period. Each intricate tableau seemed to lure people who expressed an overwhelming desire to pick the cards off the walls and handle them. This reaction was worth further investigation.

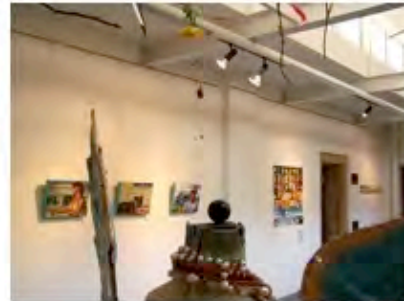


Fig 28; *Flashcards* (left) overall dimensions 840 x 840mm and installation from *Eyes on the Horizon*
© Susan Ryman 2009

They were grouped in a square format (Fig 28) with images relating by content and form, horizontally, vertically and diagonally. It is of interest that I had worked using a similar format and similar sized works for the exhibition *This Time, Around* at Lake Macquarie City Art Gallery in 1988.

*Her work involves landscape, particularly Wangi Wangi at night, and objects that occur and change in that context. Form, space and colour vary according to observed relationships and events*³⁰

In the artspeak of the day (1988) it confirms that the collision of objects and events in multi-panelled works are no stranger to me. For the first time however, through the *Flashcards*, it was the viewer who was able to re-

³⁰ MITCHELL, Sue, 1988, *Wangi artists exhibition is on*, article, Lake Macquarie Advocate, 13 October, 1988.

group and re-categorize, creating a new visual passage, extending the life of the work and scope of memory base. This was a little like a visual version of the game of Chinese Whispers (addressed initially in my drawings for the exhibition *pencilworks* and in teaching visiting children how to play the game).

Memory triggers:

Hybrid Memory was shown at University Gallery, University of Newcastle from 29 July – 28 August 2009. Objects and patterning (Figs 29 - 33) were again used to *lead viewers through contemplations of domesticity and travel, which strongly referenced cultural context and blood memory. Each intricate little tableau reveals clues to life journeys both past and present. Close inspection reveals underlying and insidious mischief as they are possessed of a dark wit belying narratives of the human condition. Grouped in multi-paneled chapters, the complicated puzzle of literal and visual relationships allow the viewer to participate in the narrative, challenging preconceived notions about storytelling, its content and its influences on our belief systems.*³¹



Fig 29; *Fish out of water 2* (top left) overall dimensions 640 x 444mm, *Hunter's on the horizon* (top middle) overall dimensions 855 x 760mm, *Faithful friend* (top right) overall dimensions 630 x 444mm and *Floating about* (bottom) overall dimensions 148 x 2228mm from *Hybrid Memory*
© Susan Ryman 2009

³¹ SHAW, Gillean, 2009, *Hybrid Memory* Exhibition Invitation, University Gallery, University of Newcastle, 29 July - 28 August 2009.

*Dismembered dolls, fish and teeth join hybrid life forms and art-historical references, meticulously drawn on tiny cards in coloured pencils and captured like flies in amber under layers of varnish*³² was a convincing interpretation of the power of these little *Flashcards*. I had previously felt that they were very much like glittering flies on a person's back in the Australian bush in the height of summer.

This exhibition also provided an opportunity to have a number of written observations about the work, providing more clues to its potency and future direction. Curator of the gallery, Gillean Shaw commented:

*The colours, patterns and shapes of the objects we use and the buildings in which we live in the everyday, form a pastiche - a dense collection of moments that are given a new sense of themselves as they are reformed through the colours, patterns and shapes that are derived from the hybrid memory of these two artists. The sensory connections experienced when surrounded by...these shards of memory, mean that they then develop into a collective memory and a shared experience.*³³



Fig 30; L – R *Couple* overall dimensions 840 x 444mm, *Why go?* overall dimensions 840 x 592mm, *Fish out of water 1* overall dimensions 840 x 444mm, from *Hybrid Memory*
© Susan Ryman 2009

³² STOWELL, Jill, 2009, *From the Hall of Fame*, Newcastle Herald Art Review, H2, p11, 8 August, 2009.

³³ SHAW, Gillean, 2009, *Hybrid Memory* Exhibition Catalogue, University Gallery, University of Newcastle, 29 July - 28 August 2009.



Fig 31; L – R *Forget me not* overall dimensions 630 x 444mm and *Out bit* overall dimensions 630 x 444mm from *Hybrid Memory*
© Susan Ryman 2009

Dr Kit Messham-Muir eloquently expressed his observations in the catalogue essay:

*The works in this exhibition...offer us fragments of memories recalled. The pictures are never complete and the meanings are never prescribed, so they in turn offer us triggers for our own memories.....visual fragments that resonate with the lived past shared with us, the audience. These fragments rise from a familiar suburban life now distanced by time, of worn home crafted objects, of faces only sketched now in memory, from sounds, textures and smells that live now as echoes. As we encounter these works, we might feel the uncanny sensation of the present pricked momentarily by a shard of the past.*³⁴

Despite these articulate acknowledgements, it was interesting to observe that the same response from the viewing public which had been previously made to the *Flashcards* earlier in the year on their maiden showing, occurred again with this larger panel installed in a more open space (Fig 33). Rather than confront people, they quietly lured people into another world. The sheer volume had increased from 86 to 124 – and these were not offered for sale. People returned to them many times. Visiting old friends perhaps? (this is how re-reading a

³⁴ MESSHAM-MUIR, Dr Kit, 2009, *Hybrid Memory* Exhibition Catalogue, University Gallery, University of Newcastle, 29 July - 28 August 2009.

good book was once described to me). And why shouldn't these friends be available to be visited? Even still, I object to the limited time an image has to be seen in the gallery system, then purchased and relegated to an exclusive audience. An observation by a fellow artist was that they were like windows (in terms of content and installation) that one could jump through, just like Alice (Carroll 1871).



Fig 32; *Motherhood 1 and 2 diptych* (top) overall dimensions each 606 x 592mm and *It's probably just as well I've forgotten how to fly* overall dimensions 148 x 248mm (bottom) from *Hybrid Memory*
© Susan Ryman 2009

This response could possibly be as often works in my practice have been characterized by a seeming absence to be filled – again, a reflection of the opening recollection. It is a way of allowing the viewer to enter the work. As the following artist's statement regarding this long held fascination with absence in both the real world and imagery about it indicates, this was a quality consciously imbued in the work encouraging viewer participation in narrative.

The fascination with still life is always reinforced by the notion of absence. Objects either remain, after an act – arranged by human touch – or wait in anticipation; to be acted upon. In this sense the work maintains tense while acting out the human narrative.³⁵

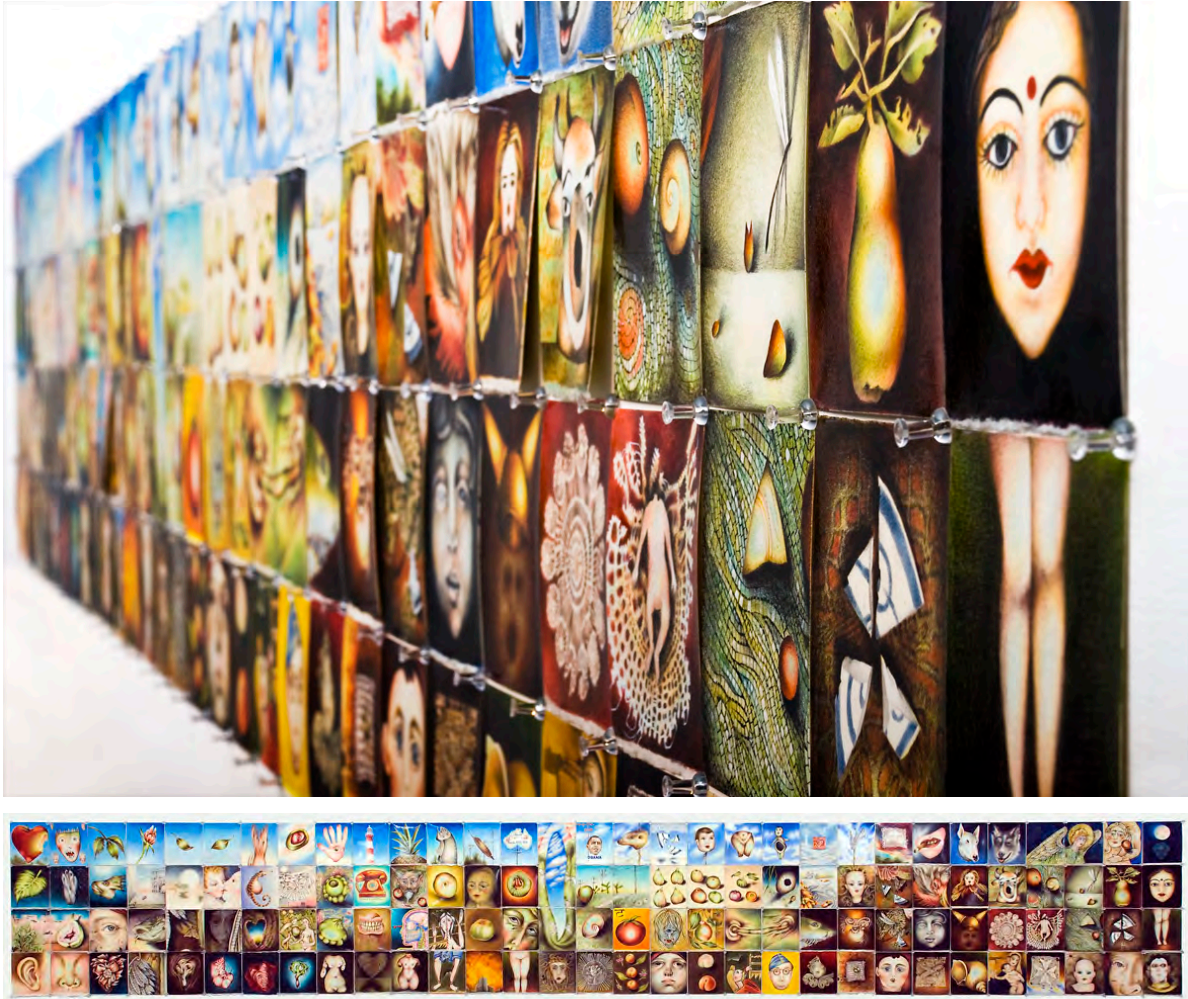


Fig 33; *Flashcards* installation detail (top) and panel (bottom) overall dimensions 480 x 3255mm from *Hybrid Memory*
© Susan Ryman 2009

And so the speculation goes on. When informally asked, people didn't really know why they had been attracted to certain works, or couldn't quite rationalise their choices – at least for some time. The closest to an explanation at this stage had been from a woman who purchased three *Flashcards* that were a sequence of 3 leaves suspended against the blue sky. In a letter she wrote that in an extraordinarily busy life the works made her float (Fig 34).

³⁵ RYMAN, Susan, 1993, *Artist's Statement: Softly, Softly Exhibition Catalogue*, Lake Macquarie City Art Gallery, August – September, 1993.

She was talking about the initial intuitive response to the work, rather than rationalising the aesthetic content, or verbalising any associated memory. To me, this is the underlying strength and absolute purpose of these works. They start as a tangible form of communication which bridges to the intangible.

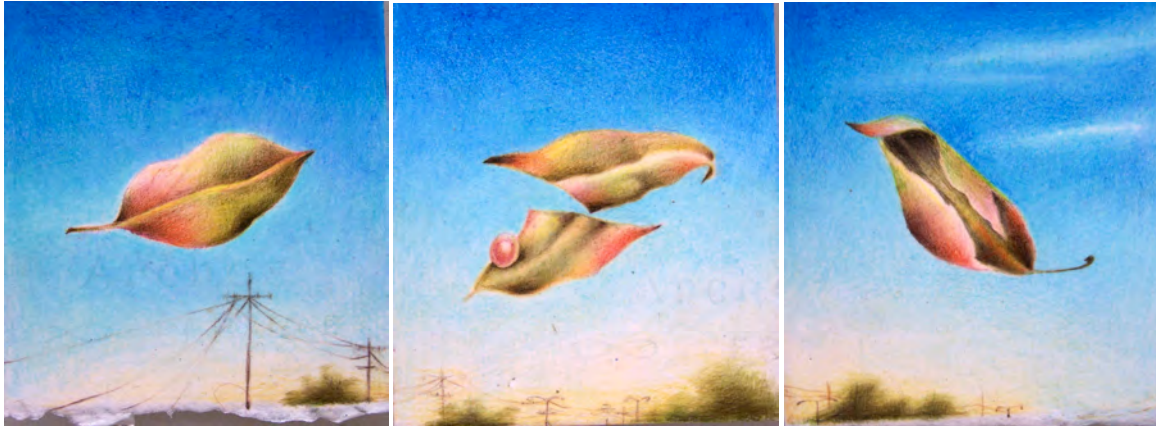


Fig 34; *Flashcards* three leaves from *Eyes on the Horizon*
© Susan Ryman 2009

This relatively short journey through exhibitions into the possibilities for viewing artwork again proved expansive in that it certainly seemed by placing objects into unfamiliar contexts and relating them in unfamiliar ways they became memory triggers for more than just myself.

The *Flashcards* had also become a prism for all the different categories of work I had been intuitively exploring for years. They were also a vehicle for unresolved ideas and observations because of the breadth of style they seemed to be able to absorb.

The next obvious step in the candidature was to investigate possibilities for publication of the *Flashcards* in order to extend the obvious audience experience that was occurring, as well as the scope of associations they triggered. Bingo! Now, to the game....

ii) THE *PINcard* GAME - the publication

Why the *PINcard* game? Just as we have personal identification numbers for our banking cards, so any number of these cards can be chosen which the viewer personally initially identifies with and then may continue to make aesthetic and associated memory connections with past the life of the exhibition period.

Publication of the *Flashcards* to create the *PINcard* game was the final step in opening other opportunities for viewing the *Flashcards*. The *Flashcards* and the *PINcard* game mimic each other in terms of their play with ordering observation, perception, and interpretation. There is an interesting comparison with the character of William Buelow Gould as the recollection of his book of fish is recounted;

*At best a picture, a book are only open doors inviting you into an empty house, & once inside you just have to make the rest up as well as you can.*³⁶

It was a natural progression to extend into a published component. After having informally observed the responses of people to the *Flashcards* I thought it would be interesting for viewer's to be able to assemble their own collection of *Flashcards* in a pack. They could then play visual mind games using associated memories or rearrange small assemblages for themselves and even with others.

The idea of the graphic novel such as *The Arrival* by Shaun Tan (2006), is lusciously tempting, as it silently guides the reader through a specific sequence of exquisite images. I tend to feel least trapped as an artist by this wordless form of book illustration. Creating illustrations for already poignant words can be anti-climactic as a creator. However, possibilities for a box that the images can be taken, shuffled, displayed or returned for another day are exciting with the potential of being almost endless. Continued participation, changing of contexts, extension of memories all ensure the life of these *Flashcards* will not be static or fixed. The originals have all been kept together, having another dynamic life of their own – for however long they continue to be a fresh source of imagery.

The *Flashcards* are the foundation of the survey. Each person's own *PINcard* game is revealed in the survey. It marks what the viewer does with the *Flashcards*. Full circle at last by completing the final stage into publication and a unique opportunity to extend audience participation.

³⁶ FLANAGAN, Richard, 2001, *Gould's Book of Fish: a novel in twelve fish*, The Kelpy, I – The invasion of Australia, p46, Picador by Pan Macmillan Australia Pty Limited, Sydney.

3. TESTING

a. the MOTIFS

In order to test the ways in which people responded to the **Flashcards** I sorted or grouped them into a number of general categories. These categories, identified as motifs in the study, are the thematic categories of things I collected and used to make each of the **Flashcards**. The motifs provided a framework to observe, test and measure what was happening with the **Flashcards**. The eight generic groups are;

1. Fish;
2. Lace (including tapestries, samplers and quilts);
3. Portraits;
4. Places (including postcards, skies and horizons);
5. Objects;
6. Animals;
7. Insects;
8. Plants.

The thinking behind this grouping was based on the likelihood that we all collect things. These collections in all of their forms – from public to private, from shoes and stamps to antiques - tend to identify who we are in our own eyes and the eyes of others.

Collecting lies near to the hearts of many of us, and close to our social mind and our ability to understand ourselves, and the world we live in.³⁷

As an artist, for example, things in my personal collection are an archive of memories that is the basis of my visual vocabulary. It is of interest that the **Flashcards** are inherently imbued with double meanings, which consequently can carry more than one motif. The motif used in measurement was that which the participant identified in choosing each **Flashcard**. As previously stated (DEVELOPMENT – Process, Classification), these motifs are all connected by memory, either personal or removed. They occur cyclically in written material about the exhibitions as well as in my process diaries. Consequently, relevant working diary excerpts have been included to connect the threads and

³⁷ PEARCE, Susan M, 1995, *On Collecting – an Investigation into Collecting and the European Tradition*, Series Editors Preface p vii, T.J. Press (Padstow) Ltd, Padstow, Cornwall.

indicate how non-linear the process is. They are the major groups of things collected over many years and are essential to the visual dialogue constructed in works including the *Flashcards*. As I've also pointed out, others can choose, play with and re-organise their own collection of reproduced *Flashcards*. This is identified in my study as the *PINcard game* – a card game based on choice, not chance.

the FISH

*To Susan Ryman the Lake means fish.*³⁸ I've always been spellbound by their liquid appearance and mysterious lurking life beneath the surface of things we can see (Fig 35). As Richard Flanagan wrote;

*Life is best appreciated as a joke when you discover how Heaven & all Hell are implicit in the most insignificant: a soiled sheet, a kangaroo hunt, the eyes of a fish.*³⁹

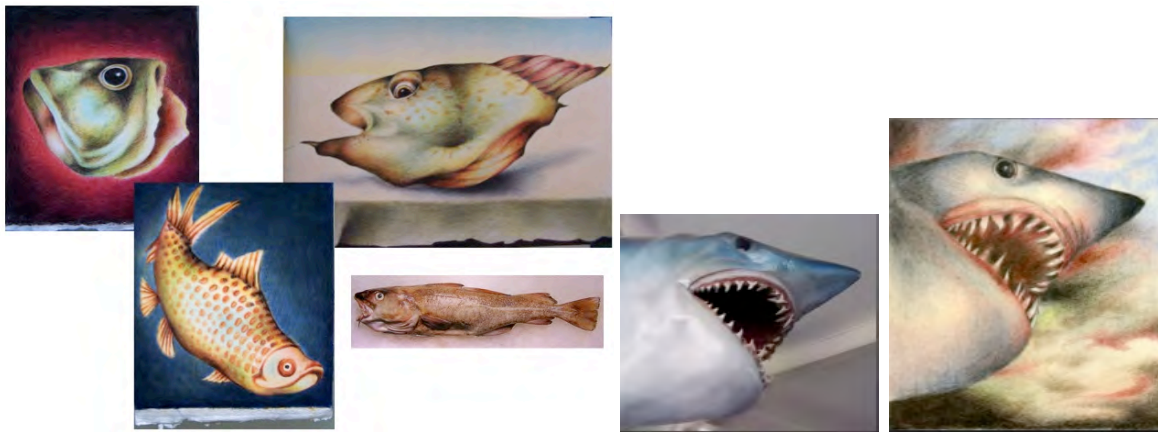


Fig 35; *Flashcards* with working drawings and photographs
© Susan Ryman 2010

Working diary entry Friday 30 January 2009:

..... It was commented that fish have a memory of some 5 seconds. Bizarre that I've always felt I've been staring into the eyes of prehistory – and they know nothing of it. Still – they are the ones lurking down beneath the surface of the lake at night.....(Fig 36 - 38).

³⁸ STOWELL, Jill, 1995, *Wangi celebrates Dobell's life with art*, Newcastle Herald Arts Review, 20 May 1995.

³⁹ FLANAGAN, Richard, 2001, *Gould's Book of Fish: a novel in twelve fish*, The Kelpy, IV – The King & I, p54, Picador by Pan Macmillan Australia Pty Limited, Sydney.



Fig 36; *Flashcards*
© Susan Ryman 2011



Fig 37; *Fish tales* details each panel 175 x 500mm
© Susan Ryman 2010



Fig 38; *Flashcards*
© Susan Ryman 2011

The reference to fish has been in my work since moving to Lake Macquarie and completing post-graduate studies in 1981 at University of Newcastle in Plant and Wildlife Illustration, a course in which we were encouraged to observe, draw and learn. This represented an opportunity to relish the figurative when it was most unfashionable. It also encouraged a positive disciplined approach to art - making.

The installation image of *Morning, Noon and Night* from the 2007 exhibition *pencilworks*, (Fig 1, bottom right) indicates that the three large scale panels, each 355x1000mm, set fish in various states of survival against different skies - a blue sky, a threatening storm sky and a night sky. They work together and independently.

This interpretation of the fish motif was developed in the panel *Fish tales*, which comprised of 40 panels (each 175 x 500mm: total dimensions 1400 x 2500mm). In this piece, stories of specimens washed onto the shore, freak accidents, winter skies, shorelines travelled to, and mysteries of the deep past and present connect in a single work (Fig 39).



Fig 39; *Fish tales* – working drawings
© Susan Ryman 2010

As for the *Flashcards* each panel is an independent work. This represents my own *PINcard game*, as 13 of the panels are reworked from a previous version comprising 15 panels (Fig 1, top left) and exhibited on two occasions.⁴⁰

This base was extended further for the exhibition *Art out of water: the fish of art* – Lake Macquarie City Art Gallery 27 November – 31 January 2010, reworking each panel into a whole *comprising 40 drawings, each describing it's own fish fable in gorgeous colour*.⁴¹ (Fig 40).

⁴⁰ *pencilworks*, 2007, Maitland Regional Art Gallery and *Drawn from Nature: an exhibition of Natural History Illustration dedicated to the late Professor Graham Gilchrist*, 2008, Lovatt Gallery, Newcastle Region Library.

As was revealed at review;

We quickly see that fish have the most basic of outlines and that they are exotic and inimical forms of life....Equally fanciful but entwined in anecdote, are the varied fish characters in Susan Ryman's latest wall-filling project.⁴²

Backgrounds and foregrounds flowed in and out of the picture plane, being composed with an overall plan that needed jigsaw like problem solving on the way, so that eventually it emerged with a life of its own that audiences could bring their own experiences to. The related stories were revealed in title only as clues encouraging viewers to use them as memory triggers within the broader context of the exhibition. Also, the viewer was given the option of entering the work from any position they wished.



Fig 40: *Fish tales* 40 panels overall dimensions 1400 x 2500mm installation images
Art out of water: the fish of art, Lake Macquarie City Art Gallery, 2009-10
 © Susan Ryman 2010

⁴¹ ABRAHAM, Debbie, 2009, *Art out of water: the fish of art*, Exhibition catalogue, Lake Macquarie City Art Gallery 27 November – 31 January 2010

⁴² STOWELL, Jill, 2009, *Fish on a Grand Scale*, Newcastle Herald Arts Review, H2 p20, Sat 12 December, 2009.

On two subsequent occasions, the installation of the work was rearranged to accommodate different spaces. In 2010, when the exhibition travelled to Lismore Regional Art Gallery, the work was adapted to the space using a section of 20 panels as I had organised them (Fig 41). Finally the work was reinvented for a separate hanging in 2011 in the Auchmuty Library Cultural Collections Section



Fig 41; *Fish tales* 20 panels overall dimensions 700 x 2500mm installation image *Art out of water: the fish of art*, Lismore Regional Art Gallery, 2010 © Susan Ryman 2010

of the University of Newcastle. This hanging was made with my permission at the discretion of the installation staff at the time (Fig 42). I was quite delighted at how it had lifted a relatively pokey passageway (also an informal independent comment) and I liked the fresh relationships made between panels to fit a different context.



Fig 42; *Fish tales* 24 panels dimensions variable installation image, University of Newcastle: 2011 © Susan Ryman 2011

Then finally, these four fish motifs found themselves in unusual places – flapping and biting for different reasons for participants during the survey (Fig 43).



Fig 43; Flashcards
© Susan Ryman 2011

the LACE (including tapestries, samplers & quilts)

This humble domestic craft activity has always been a source of fascination for me. Such fragile things, enriching daily life of others were frequently made in solitude:

*Open our book dear solitary, lonely, worried or content woman who is not condemned to earn a hard bread with hard work, and think of the peaceful hours it may bring to you, and you will feel that we loved you well in publishing the result of our own loneliness.*⁴³

The lace runner by Frances Budden (1976), which is pictured in Figure 44 with the related work and details openly states that*Needlework provides all the information needed for a history of women's aesthetic thought.*⁴⁴

It was said to me once when I was making a large lace work that it takes longer for me to draw than to actually make in thread. However, at least I decide how they unravel and which insects get to eat them while carefully storing any originals away from harm.

⁴³ HOARE, L, and KLIOT, J (editor), 1982, 'The art of Tatting' introduction by HM Queen of Romania, Lacis Publications, Berkeley CA, USA.

⁴⁴ ISAACS, J, 1987, *The Gentle Arts: 200 years of Australian Women's Domestic & Decorative Arts*, p 113, Lansdowne Press, Willoughby, NSW.



Fig 44; *Quiet obsessions 2* (middle) 700 x 940 mm with details (right) and research image (left)
© Susan Ryman 2002

The work *Quiet obsession 1* (Fig 45) was based on a commemorative d'oyley again by Frances Budden⁴⁵ and accepted as a finalist work for the 2004 Jacaranda Acquisitive Drawing Award Tour after having taken in excess of a year to complete.

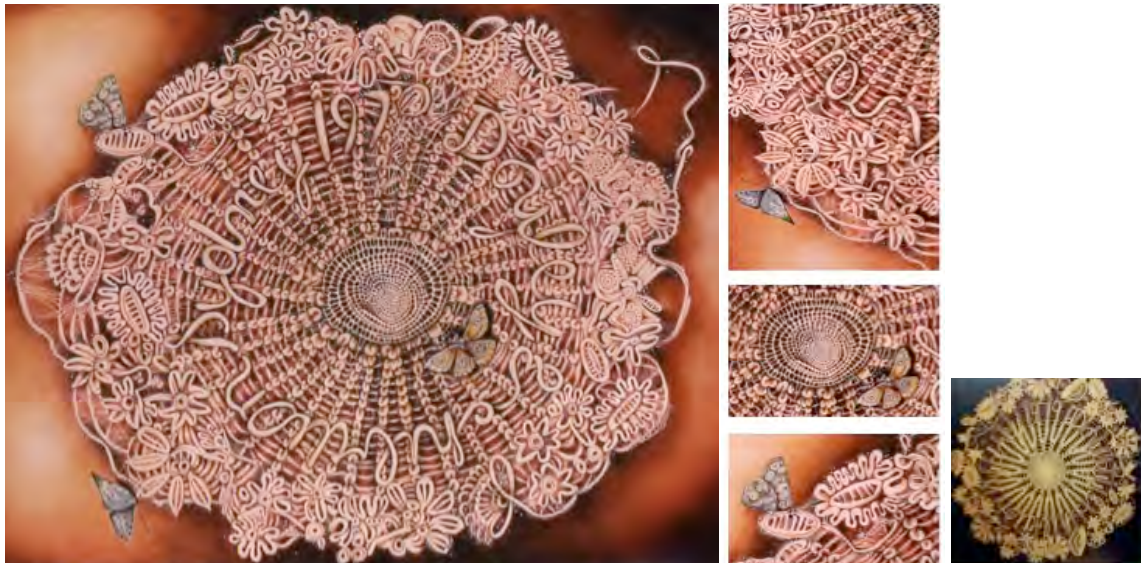


Fig 45; *Quiet obsessions 1* (left) 705 x 1000mm with details and research image (right)
© Susan Ryman 2002

There is a direct parallel between the making of this work and the creation of the early lace pieces as explained in the following artist's statement.

⁴⁵ ISAACS, J, 1987, *The Gentle Arts: 200 years of Australian Women's Domestic & Decorative Arts*, p 119, Lansdowne Press, Willoughby, NSW.

The conception and making of the work is quite painstaking with the physical building of colour layers in tight contours to construct various surface textures and tensions. Far from being spontaneous in execution, the work lures the viewer into a world, which sits quietly but persistently alongside its more active counterparts. The act of making these drawings parallels the lives of the original needleworkers whose delicate pieces, so often made in solitude, have a tenuous life expectancy.⁴⁶

The most poignant lace fragment was one of my grandmothers, a scrap from her sewing table, which has found its way as monumental tale of life in the four-paneled piece *Unraveling* (Fig 46). A large work spanning over 3 hanging metres (Fig 22) floats the scrap over Pulbah Island, Lake Macquarie, dwarfing it in a mysterious night sky as it changes form, slowly unraveling - a little autobiographic at the time to say the least.



Fig 46; *Unraveling* panel two (bottom) 280 x 760mm and research image (top)
© Susan Ryman 2007

⁴⁶ RYMAN, Susan, 2004, *Jacaranda Acquisitive Drawing Award*, Traveling Exhibition Catalogue, Artist's Statement p 18, Grafton Regional Gallery.

The same adjusted fragment also found its way into the *Flashcards* as one of a few serene gin and tonic moments (Fig 47).



Fig 47; *Flashcard* and research image © Susan Ryman 2011

A *faithful friend* (Fig 48) panel from the larger Queen Victoria Quilt 1900-1903, Westbury, Tasmania carries a small but poignant message in the form of a *Flashcard* with very little adornment.



Fig 48; *Flashcard* and research image © Susan Ryman 2010

Alternately a handkerchief of my grandmother's with lace trim, carries Voltaire's view of life and love in *Motherhood 1* (Fig 31) from *Hybrid Memory* at the University Gallery, University of Newcastle in 2009.

*Love is a canvas furnished by Nature and embroidered by imagination.*⁴⁷ (Fig 49)



Fig 49; *Motherhood 1* detail
© Susan Ryman 2009

Biographic tales told in samplers also haunt the backgrounds of work as tiny worlds from the hands of young girls were carefully stitched into immortality. No longer a practice. These inanimate objects come with their own loaded references – references so easily lost, discarded or unraveled (Fig 50).

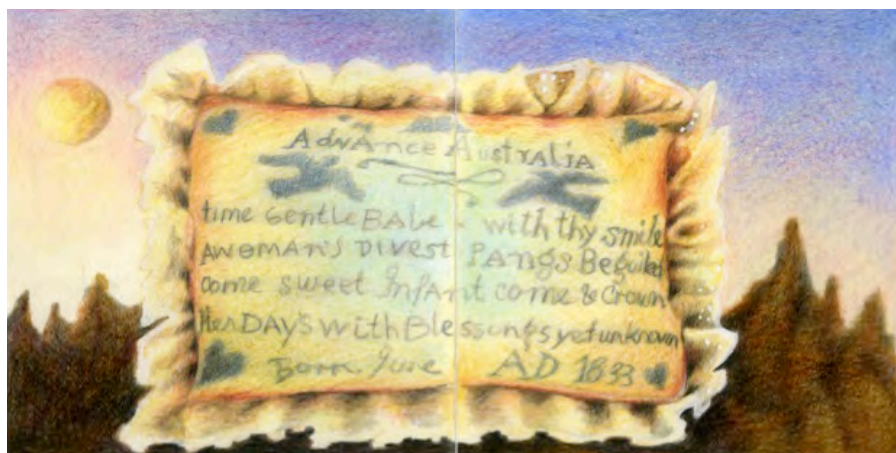


Fig 50; *Flashcards*
© Susan Ryman 2011

⁴⁷ ISAACS, J, 1987, *The Gentle Arts: 200 years of Australian Women's Domestic & Decorative Arts*, p 84, Lansdowne Press, Willoughby, NSW.

It is this fragility that using this motif (Fig 51) catches and freezes in time. It is not a sentimental rendition, rather a critical turn best described in the pun that the works are *laced with satire*.⁴⁸



Fig 51; *Flashcards*
© Susan Ryman 2011

the PORTRAITS.

Many of the portraits bear a strong relationship to those from art history. Just as a musician has the educated latitude to reinterpret classical compositions, so too an artist is able to appropriate and re-sing a song from the past. This notion (and consequent range of implications) was explored using the portrait in the exhibition *(re)vision* which was curated by Meryl Ryan in 2011. It included eight different points of view by Giles Alexander, Dianne Jones, Arlo Mountford, Rodney Pople, Leslie Rice, Bruce Rowland, Ricky Swallow and Anne Zahalka, all of whom draw distinctly from past references;

*Looting art history in particular, allows artists to reinterpret and/or critique the visual vocabulary and narratives of earlier works to reinforce topical concerns and ideas.*⁴⁹

⁴⁸ MITCHELL, Sue, 1993, *Enticing imagery gives way to serious intent* Newcastle Star, 3 August, 1993

⁴⁹ RYAN, Meryl, 2011, *(re)vision*, Exhibition catalogue, Lake Macquarie City Art Gallery, 16 September – 23 October, 2011.

Such artists who have been investigated using various forms of the portrait in the *Flashcards* are Nobuyoshi Araki, Matthew Barney, Vanessa Beecroft, Rineke Dijkstra, Nan Goldin, Gary Hill, Roni Horn, Thomas Ruff and Gillian Wearing and closer to home Tracey Moffat and Trent Parke. As mentioned above, also Anne Zahalka, has been an indirect influence, taking on a tendency to pose figures in variations of the tradition of the tableaux vivant. Having explored this notion as a curator, Merryn Gates observed;

The distinction of the tableau vivant is that it refers to the original from a contemporary moment. This distance and difference is palpable and part of the charm of the enactment...This level of engagement implies a relationship between the audience and the tableau vivant that is quite modern, which perhaps accounts for its enduring appeal.....Contemporary tableaux such as those by Anne Zahalka and Geoff Parr give us a certain access, as viewers, to the politics of representation.⁵⁰

This idea of bringing characters from the past into the present has been further qualified in the exhibition *Anne Zahalka; a case study*, 10 May – 28 July 2013 at Lake Macquarie City Art Gallery for which no formal catalogue was produced. In two type C photographic works *The Bathers* (1989) and *The New Bathers* (2013), Zahalka references the oil painting *Australian Beach Pattern* (1938 - 40) by Charles Meere, and in doing so reflects on the changes in the cultural complexity of Australian society. Of further interest, the central standing male (furthest from the picture plane) is the same model in each photograph, carrying the 24 years of life with him.

Many of these influential artists also use photography, which opens the issue of the trick of media the *Flashcards* can play, being sometimes mistaken, even by the cultured eye, as digital photography. The shifts between reality, artwork and re-enactment question the previously quoted *politics of representation*. Rosemary Laing relishes these shifts in works such as *groundspeed (Red Piazza) #4* from the series *groundspeed in which patterned Feltex carpet is laid on the forest floor or on the edge of a rocky coastal setting*.⁵¹ My first thought when viewing this work was how much Photoshop had been employed to manipulate the final image.

It was a delightful trick to fall for.

⁵⁰ GATES, Merryn, 2004, *Hunter art 1: Strike a Pose*, Lake Macquarie City Art Gallery 13 Feb - 4 April 2004.

⁵¹ Art Gallery of New South Wales Contemporary Collection Handbook, 2006.

The importance of social codes and influences coupled with the difficulties involved in communicating ideas and images in language and art, have been a preoccupation in producing all of the *Flashcards*. Using eclecticism broadens the reference, and this was particularly relevant to the motif of the portrait. This is the case in the *Flashcards* – they are all however unified by material and scale, singing a song as a choir rather than singly (Fig 52).



Fig 52: *Flashcards*
© Susan Ryman 2011



Fig 53: *Flashcards*
© Susan Ryman 2011

By reinterpreting museum works of the 'Master's' and placing them into a more familiar context to the artist, the emotive responses to these works – and their reproductions – inform the resulting images.

The works of Piero Della Francesca, anonymous crafted Italian and Spanish mosaics and frescoes, Van Eyck, Bronzino, Odd Nerdrum, early colonial works from Australia and New Zealand amongst many others have been re-interpreted in the *Flashcards* with an eye to a new intention – a twist in the character portrayed (Fig 53), with yet another journey to travel.

Portraits as for all of the other motifs are an excellent way to explore the underbelly of appearances. They give a face to the past and to people we think we know (Fig 54).



Fig 54; *Flashcards*
© Susan Ryman 2011

In this way, portraits can also be used to reinterpret works of the past to qualify personal experiences of the present. eg; *Sisters 1* and *Sisters 2*. (2008) (Fig 55). These works referenced past anonymous works to qualify a personal experience – that of the acquisition of 2 sisters-in-law at the time.

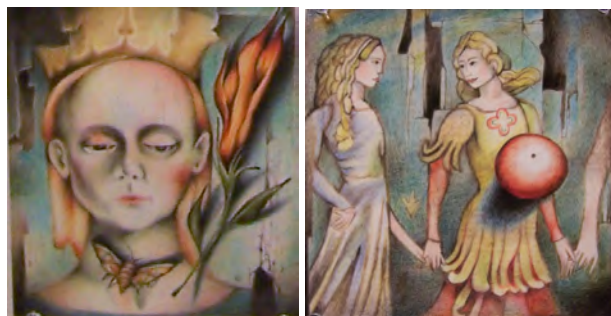


Fig 55; *Sisters 2* panels 4 and 5 (210 x 175mm and 175 x 175mm)
© Susan Ryman 2008

So faces from other places and ages are brought into the present and sit next to images clearly drawn from the huge breadth of multi media images from the contemporary world (Fig 56). As is evidenced by the works themselves there is plenty of stylistic freedom, which became a necessity being one of the first generations to share childhood and indeed life with a television screen it would be difficult to avoid the thousands of images that flow through and past us all everyday. As has been topically observed *...if you are a baby boomer, you are among the first human beings in history to have your consciousness shaped to some extent by TV.*⁵²

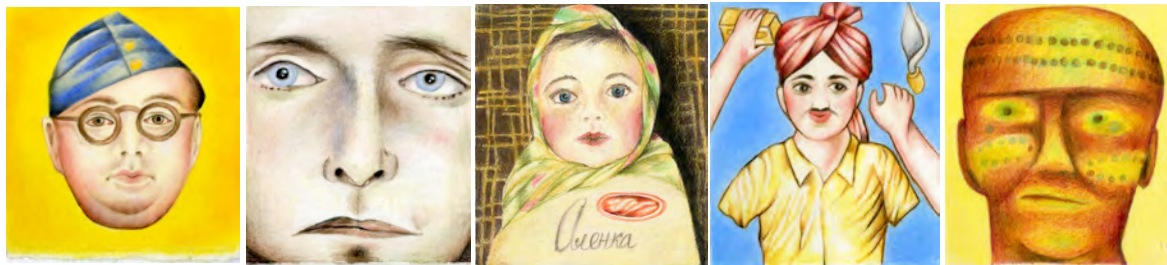


Fig 56: *Flashcards*
© Susan Ryman 2011

Images have also been gleaned from a huge array of other sources such as Time Magazine, local newspapers, postcards, books etc. Consequently, many of these images are from what could be considered as trivial sources. As the female images in Figure 57 show, unconventional combinations can create an extensive wordless dialogue about motherhood.



Fig 57: *Flashcards*
© Susan Ryman 2011

⁵² SHERIDAN, Greg, 2011, *the forum*, Weekend Australian Review, January 8-9, 2011.

Each portrait is a question posed - the viewer can make of them what they will (Fig 58).



Fig 58; *Flashcards*
© Susan Ryman 2011

the PLACES (including postcards, skies and horizons)

Interiors and exteriors evoke a variety of experiences, temperatures and even claustrophobia. Places past and present, new worlds strange to the eye or uncomfortable to inhabit have always been of immense interest, ever bubbling to the surface in the work. From Italian and French landscapes cradling their own histories (Fig 59), the West Australian new raw palette and its alien forms (Fig 60 left), Marrickville in 1950s and 60's (Fig 60 right) -

a supposed bleak place culturally but rich on reflection - to mystery underneath the surface of the water in Lake Macquarie (Fig 61). These are all worlds (to name a few) explored waiting for others to explore.



Fig 59; *Flashcards* © Susan Ryman 2011



Fig 60; *Flashcards* © Susan Ryman 2011



Fig 61; *Flashcards* © Susan Ryman 2011

By 1995 references to place emerged as primary sources, drawings being...*based on travel, in her case recent time spent in Europe. She uses coloured pencils for still-life subjects, which in the manner of the 17th century Dutch, make an existential as much as a decorative statement. The actual world of shells, drapery, feathers and fruit co-exists with the other world of art. Angels and lost souls out of the mosaics of Venice and Ravenna interact with fish, fabrics and finely tapered pears. The Past is nearly always most real. It is, I think, a genuine act of homage.*⁵³

It is difficult to avoid the ever-present reference in Italian artworks to the *Seven Deadly Sins*.⁵⁴ On a second trip to Italy they seemed to me the underbelly of life – the loaded meaning of many objects and things started in Italy soon became implicit in the unraveling of my own life and intensifying of work. After all *Italy is a land of paradox, of resonant past and polluted present, of hedonistic ease and undercurrents of dark superstition.*⁵⁵

A reference to place, wherever it lands, moves between all of the motifs:

*(Food) symbolically depicted in natural and artificial settings alike, interweaves love with mortality and religion, in a play which reflects on my travels throughout Italy. I was confronted by this very rich connection daily and in all sorts of places from markets and cafes, to churches and museums. The ordinary becomes monumental wherever you look.*⁵⁶

An underlying presence of the past has always been strong as these observations show. Combinations of motifs often suggest deeds past, even lost. It has been interpreted as *a quest for meaning in creating a symbolic language with the vanitas theme worked into studies of fish as well as fruit. Even textiles are ravaged by time...*⁵⁷ These explorations of the past are balanced by jolting audiences into the oppressive Australian urban summer. This diversity of place and time lends itself very well to the **Flashcards** as the Geraldton lighthouse (Fig 60 left) sits snug with ancient architecture spanning over a massive mid ground mosaic, and quite happily with childhood hot summer holiday destinations (Fig 62 left and middle), and pass to quietly embroidered maps made in the past (Fig 62 right).

⁵³ STOWELL, Jill, 1995, *Hartree takes a lateral look at landscape*, Newcastle Herald, Arts Review, 8 December, 1995.

⁵⁴ Seven Deadly Sins, 2005, Encyclopaedia Wikipedia, viewed 29 November, 2005 <http://en.wikipedia.org/wiki/Seven_deadly_sins>

⁵⁵ STOWELL, Jill, 1999, *Products of fertile Italy*, Newcastle Herald, Arts Review, p6, 16 October, 1999.

⁵⁶ RYMAN, Susan, 2001, *Artists Statement: The Hungry Man's Exhibition Catalogue*, inside cover, Manning Regional Art Gallery, July - August, 2001.

⁵⁷ STOWELL, Jill, 2007, *Sensitive symbolism*, Newcastle Herald, Arts Review, p30, 26 May, 2007.

Fig 62; *Flashcards* © Susan Ryman 2011

References to local and global events are also related to the motif of place with stories that connect time and objects. Figure 63 (left) is a general description of a Middle Eastern urban war sky, while on the right the Pasha Bulka sits aground near Nobby's Headland under a clear blue sky full of my shattered Newcastle Permanent cash card. It is the flexibility of the *Flashcards* which allow me the freedom to move between things I really am unsure about and other things I know have a specific place. The present becomes the past that is immediately recalled through place.

Fig 63; *Flashcards* © Susan Ryman 2011

Then there are the dream places – often inspired by my own garish and threatening dreams or a search for some peaceful melancholia, such as that in those in Figure 64.

Fig 64; *Flashcards* © Susan Ryman 2011

the OBJECTS

I've collected, photographed and drawn objects, whole and fragmented, for years. Banal domestic objects find a voice often in unfamiliar environments (Fig 65).



Fig 65: *Flashcards*
© Susan Ryman 2011

The memories or associations that objects trigger tend to animate them differently for each of us. Different groupings all allude to different meanings in endless possibilities, a supposition borne out in the results of the survey (Fig 66). These presumably inanimate motifs, almost parasitically, tend to seek a life on the backs of other living things.

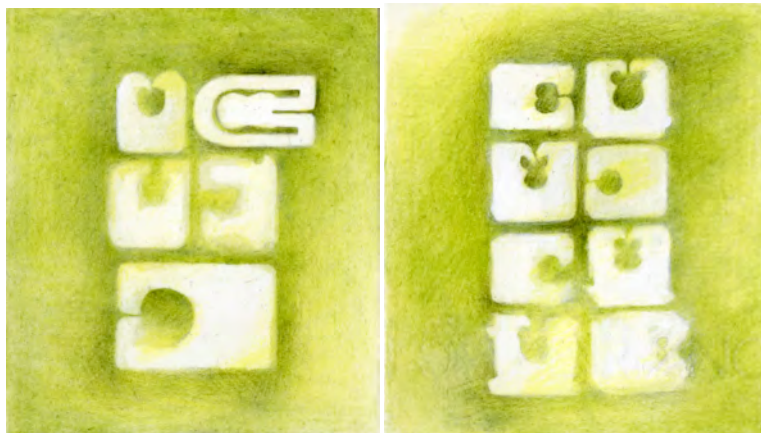


Fig 66: *Flashcards* © Susan Ryman 2010

Giving voice to domestic and museum objects, by finding their song or story through providing visual clues, as this paper's dedication clarifies, has been a long held motivation within my practice.

Working diary entry 29 August, 2008:

..... objects are the sum of experiences and evolution – past, present and future – the present is the portal of viewing, wherever it is picked up. The whole narrative or clues about it should be alluded to in an artwork.

Even simple fragments of a cup create a link to quite extraordinary stories within us all (Fig 67).

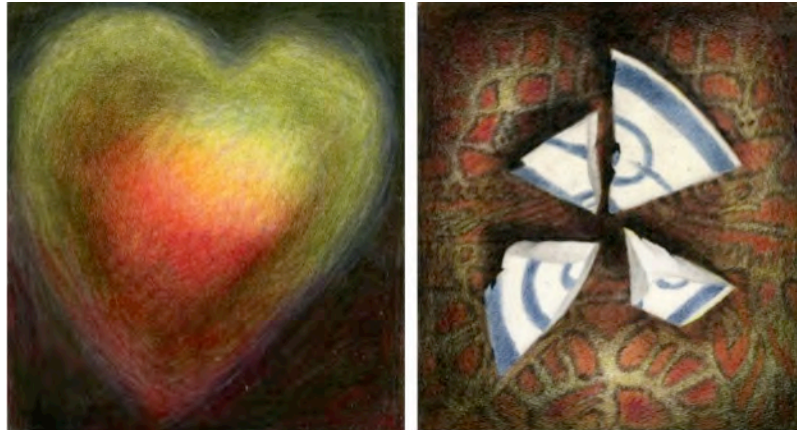


Fig 67; *Flashcards* © Susan Ryman 2011

Excellent examples of the importance and power of bringing meaning to simple objects can be seen in many of the exhibitions which the Migration Heritage Centre NSW. It is recognised that most migration brings few objects, and museums being object based meant that the collecting of stories stimulated by simple objects or possessions brought interest and of course, loaded meaning to the everyday.

In the exhibition *Belongings: Post-WW2 migration memories & journeys*:

The personal possessions that these people have collected on their journeys help tell their own unique stories...These items vary greatly, from memorabilia of the camps in Europe and the trip to Australia – ID cards, vaccination certificates and ship tickets – to heirlooms and handmade treasures handed down through generations. Some objects are artworks like paintings while others are everyday items like books and irons that have lasted the distance. Others are photos – rare snapshots in time of people and places long gone.⁵⁸

⁵⁸ MIGRATION HERITAGE CENTRE, 2009, *Belongings: Post WW2 migration memories and journeys*- Hunter Celebration Exhibition Catalogue introduction, Lake Macquarie City Art Gallery, 19 September, - 25 October, 2009.



Fig 68; *Forget me not* detail and photographs © Susan Ryman 2007

Such is the power of this postcard from my grand uncle to my grandmother prior to his death in World War One (Fig 68). Exploration of the way our minds choreograph objects over long periods of time is fascinating – even when it relates to far more trite objects (Fig 69). This is amplified in a working diary entry 18 April, 2008:

Objects I thought were trite, meaningless when I was young now, by the association of experience, are loaded.



Fig 69; *Flashcards* © Susan Ryman 2011

How simple, how true.

the ANIMALS

Animals in the context of the natural history museum live in a bizarre parallel nature at the hands of the taxidermist (Fig 70).

If you were to enter a taxidermist's office, a hunter's lodge or perhaps even a natural history museum, you would be presented with a bizarre scene of the lifeless and mounted animal-as-object. Frozen in alert stance attempting to replicate that of the wild, beaks would be open and in full chirp, fluffy tails held high, heads cocked sideways and listening. If you were to enter Louise Weaver's exhibition...in many ways what you would see would not be dissimilar. Either way, you walk into a parallel nature.⁵⁹



Fig 70; *Flashcard* and research photograph © Susan Ryman 2010

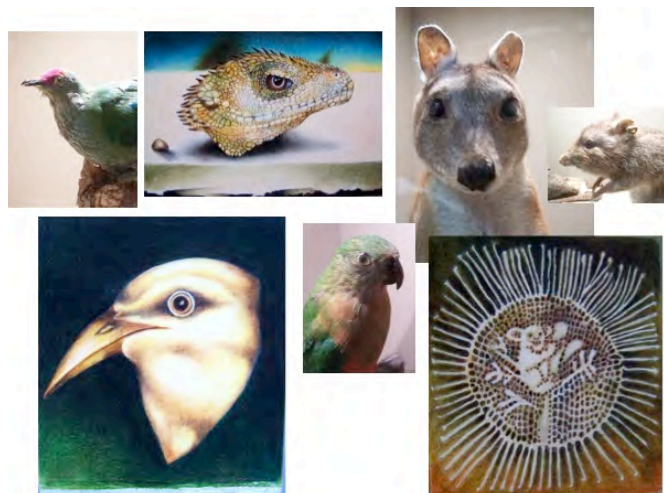


Fig 71; *Flashcards* and research images © Susan Ryman 2010

⁵⁹ SIERRA, Maria, 2006, *Louise Weaver: Taking a chance on love. Selected works 1990-2006 in Melbourne*, introduction, p11, #193 September 2006, ART MONTHLY AUSTRALIA

It is precisely this parallel nature that draws me to this kind of animal motif. Giving life to these inanimate players, just as the objects motifs, is the aim (Fig 71).

When the ideas, the formal elements and the medium all work together a sculpture will sing...It takes on a life, a presence, which is removed from this world. It belongs to a mythical other life without a place in time.⁶⁰

These words written about Bronwyn Oliver's sculpture speak of a mythical life I have striven to create in drawing for these captured beasts. Often in the work, their life is absent, but their demise is present (Fig 72). Stuffed and embroidered by us, they appear every day at the back door (Fig 73). They also come from newspaper articles, cooking books and other similarly humble sources. Ranging from the domestic to the supernatural, to road kill and beyond (Fig 74).



Fig 72; *Flashcards* © Susan Ryman 2011



Fig 73; *Flashcards* © Susan Ryman 2011

⁶⁰ FINK, Hannah, 2006, *Bronwyn Oliver 1959 – 2006*, p 21, #193 September 2006, ART MONTHLY AUSTRALIA



Fig 74; *Flashcards*
© Susan Ryman 2011

Working diary entry Tuesday 24 February 2009:

Polly died yesterday, aged 17 years and three months. She could not stand when lifted any more. She, apart from my parents, was the living thing that I have spent most of my days and nights with. I can't see her but I still hear her. What do you do with this sadness?

She's in the Flashcards – a paw in the night sky (Fig 75 left).



Fig 75; *Flashcards* and research photograph
© Susan Ryman 2010

the INSECTS

How can any person live in Australia and not acknowledge the daily collision with insects?

Working diary entry September 28, 2009;

Three days ago I shifted a pot of rocket sprouts, managing to lodge a green ant stinger in the end of smallest finger of my right hand. A lasting memory.



Fig 76; *Flashcards* © Susan Ryman 2011

Just as in life, they can also deliver the final blow in the artwork (Fig 76), destroying even the immortal. They have long held a distinguished place as a motif as *surreal graphics marry the tactile pleasures of the present with the horrors of the past.... skilful drawing vividly reveals luscious textiles and female-contoured fruits alongside the medieval torments of hell. Exquisite details from ancient mosaics may well include flies on the face of the Madonna.*⁶¹ (Fig 77).

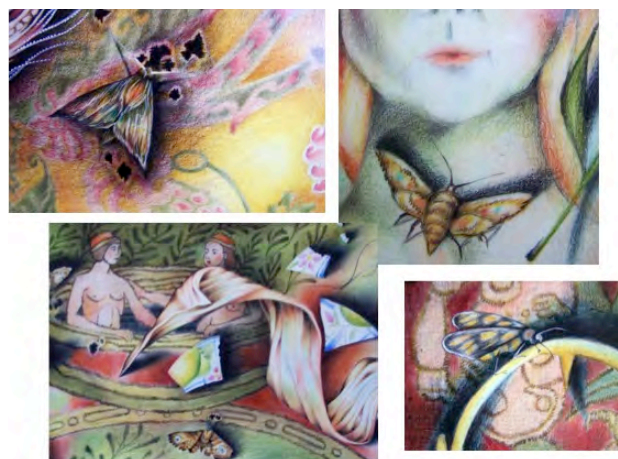


Fig 77; insect details from *pencilworks* © Susan Ryman 2007

⁶¹ STOWELL, Jill, 1999, *Products of fertile Italy*, Newcastle Herald, Arts Review, p6, 16 October, 1999.

Insects are also a great vehicle for *Gluttony*.⁶² They remind us constantly that all things must pass. (ironically the title of a *Beatle*'s song). They move in and out of the imagery – ravaging human efforts. They even act out a play on the wall in the *Flashcards*, pretending to swarm and buzz creating memory noise in our heads (Fig 78). Or perhaps not, when flying through the world of popular culture (Fig 79).



Fig 78; *Flashcards* © Susan Ryman 2011



Fig 79; *Flashcards* © Susan Ryman 2011

the PLANTS

The plants and food – including fish - are the longest standing motifs in my practice. They lie more open to being *substantial allegories of decay*⁶³ than any other (Fig 80). As early as 1992, the full cycle of existence was clear:

...Fruit of the Night, 1992, could be considered as a quietly melancholy reflection on mortality. Light disappears, vegetables wither: even curtains make some mocking or, at least, disturbing comment. An

⁶² Seven Deadly Sins, 2005, Encyclopedia Wikipedia, viewed 29 November, 2005 <http://en.wikipedia.org/wiki/Seven_deadly_sins>

⁶³ STOWELL, J, 2003, *Narratives of the 19th century*, Newcastle Herald Arts Review, February 8, p14N Weekender Magazine.

insect looms larger than life size.....The reticence of "Fruit of the Night", 1992, reflects Susan's control of media and her personal disposition towards modest statements rather than hyperbole.⁶⁴

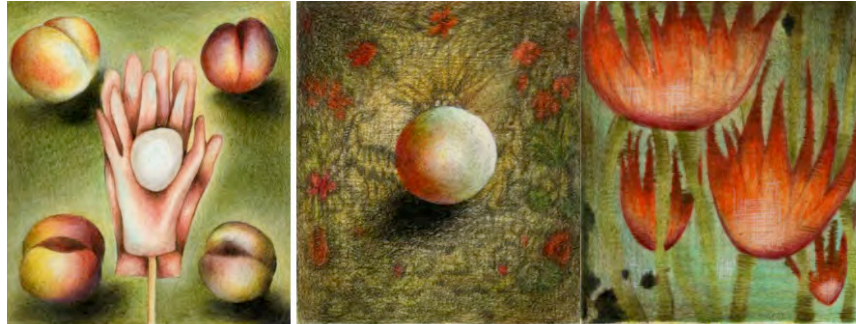


Fig 80; *Flashcards* © Susan Ryman 2011

In the following year, 1993 they were referenced in the work as *each work directly involves the everyday domestic object – more often than not food in various states, which of course, is historically significant.*⁶⁵ In the same year, as symbols, they referred to the previously mentioned *Seven Deadly Sins* in one form or another:

In Too Late...the dominance of deep external space weighs heavily on the motionless icons of human endeavour – food, sex and money.....works are about the fruits of the earth – full, ripe and succulent – full of sensuality. ⁶⁶ (Fig 81)



Fig 81; *Flashcards* © Susan Ryman 2011

⁶⁴ CELTLAN, Sonya, 1992, *Living in Glass Houses and Throwing Stones: Art as Self Portrait Exhibition Catalogue*, p 4, Newcastle Contemporary Gallery, 2 October – 8 November 1992.

⁶⁵ RYMAN, Susan, 1993, *Artists Statement: Softly, Softly Exhibition Catalogue*, Lake Macquarie City Art Gallery, August – September, 1993.

⁶⁶ RYMAN, Susan, 1993, *Artists Statement: Softly, Softly Exhibition Catalogue*, Lake Macquarie City Art Gallery, August – September, 1993.

They can even be at the point where they are just about to burst with seering hot ripeness (Fig 82). So, gluttony, lust and greed, the first three of the *Seven Deadly Sins* are all accounted for. The remaining unmentioned *Seven Deadly Sins* of *Sloth* (laziness), *Wrath* (anger, hate), *Envy* (jealousy) and *Pride* (vanity) were all (and still do on the occasion) waltzing about in the backgrounds in frescoes, on tapestries and as ghosts in the night sky in all of the other motifs.



Fig 82; *Flashcards* © Susan Ryman 2011

By 2002, Robert Birch noted that *Ryman has another agenda, cloaking her thoughts beneath a veil of metaphor and symbols. Dissected pears, overtly vaginal, hang alongside decaying fruit and plants: fecundity and morbidity are omnipresent.*⁶⁷ (Fig 83). In the same review he went on immediately to quote William Blake:

*O Rose, thou art sick,
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.*

Clearly I was imbuing all plant motifs with another dimension, tempting private tales of desire and even conscience to be unleashed through simple imagery.



Fig 83; *Flashcards* © Susan Ryman 2011

⁶⁷ BIRCH, Robert, 2002, *Inviting comparisons*, Newcastle Herald Arts Review, 14N, 7 December, 2002.

b. the SURVEY

i) Structure

Having created, reproduced and classified the *Flashcards*, the next step was to observe the type of responses to this visual stimulus from a wide range of cross-disciplinary participants. The aim of this exercise was to facilitate investigation into expanding and different contexts for audiences to engage with original artworks and possibly re-define of the scope of illustration by extending the life of original artworks by placing them in different contexts.

The mechanics of the required survey, as approved by the University of Newcastle's HREC Committee, necessitated participants to meet with myself, the researcher, two times at an interval of three months. Each of these meetings lasted on average approximately 60 minutes. Participants were then invited to attend the final meeting, an exhibition cited as Stage Three as outlined in the approved Information Statement and Consent Forms. All administration, artwork, installation, survey delivery, survey recording, data analysis and reporting was completed independently, complying with all standards required by the HREC Committee and are compiled in chronological order in Appendix 1. Assistance and relevant advice was available at all times from University supervisors and staff.

Participants were randomly sourced within the University environment from the following final disciplinary range which was slightly adjusted according to the availability of those approached:

- | | |
|--------------------------|-----------------------------|
| 1. Administration | 11. Information Technology |
| 2. Art - performing | 12. Law |
| 3. Art - visual (theory) | 13. Language |
| 4. Architecture | 14. Maritime - Master/Pilot |
| 5. Behavioural Science | 15. Mathematics |
| 6. Business | 16. Medicine |
| 7. Ecology | 17. Physiotherapy |
| 8. Engineering | 18. Politics |
| 9. Graphic Design | 19. Sport |
| 10. History | 20. Tertiary Student |

Initial offers were made by email from which only a number were either declined or simply not acknowledged. Another round of offers was made, again in email form as per approval. Offers were extended to other relevant

potential participants in same or similar areas of discipline none of whom withdrew before the survey completion. Written invitations outlining the research proposal, specific participation required, viewing place and time with request of written acceptance including the request for permission to use participant's first name, date of birth and nominated discipline were then issued. Stage One of the research began after having recruited 20 participants – a size considered to be manageable by supervisors.

Stage One

Prior to developing the Stage One appointment schedule, participants were issued with Information Statements and Consent Forms (June/July 2011) which were returned having been signed and agreed to for all Three Stages. Assurance of unconditional withdrawal at any stage by participants was included in the Consent Form.

For Stage One of the survey those who had agreed to participate were asked to view, choose up to 30 of these works – selection criteria being purely personal - and arranged from the installation of the 400 original *Flashcards* (Fig 84). Keeping in mind that the reason for choosing a sample from different disciplines was to establish just how much variety, if any, there was in terms of response and ongoing use in different contexts, it



Fig 84: *Flashcard survey* – Part One, Installation views
Design Building Foyer, University of Newcastle © Susan Ryman 2011

was also important to test such a distribution to compare whether the original meaning in creating the images had any importance – a long term nagging suspicion of mine. Being their creator as well as being in the position of testing the images myself, created a particularly unique opportunity.

The installation took place in the Design Building at the University of Newcastle in July 2011. Conducting the survey in the Design Building exhibition space (foyer) during semester break made the process physically easier to access for participants and more private for the purposes of viewing, interview and retaining anonymity. Participants were introduced to the project and work, left to consider the installation and encouraged to choose up to 30 of these works, the selection criteria being purely personal and the process non-threatening. To allow for a systematic examination of each selection of visual imagery, each participant was given printed versions of their selections and asked to arrange the cards as they please. When this task was completed, participants were asked three questions:

1. What does each card that you have selected remind you of initially?
2. Have you grouped the cards in any particular way? If so, why?
3. Has grouping the work changed any of the associations you originally made on viewing the Artists arrangement of the cards?

I recorded each of the participant responses on a question sheet, as requesting that the participants fill out their own responses did not seem appropriate. Photographic records of the participants selections and written responses were the most appropriate methods of data collection (as per approval). No audio recordings of interviews were made. All responses have remained anonymous and participants were all very generous and relaxed in giving them. Participant discipline, age and gender only were recorded to ensure balance within the sample group as well as confidentiality. All selections and ensuing verbal discussion was given freely by participants as their anonymity was re-assured.

The structuring of the questions remained very flexible to encourage individual responses and avoid any perceived accountability, which might stifle these responses. All participants were reassured that the *Flashcards* were being tested – not them.

Participants were then invited to take their selection of cards into their chosen personal environs over a period of approximately three months to provide insight into participants changing responses.

All Stage One data was stored in either physically locked anonymous hard copies (identified by age, gender and discipline only as per approval), or electronic files which are locked by password for analysis.

Again, the basic mechanisms such as administering the interview schedule, introduction, explanation, recording of responses, managing the selections and the comfort of participants, were all delivered by myself, having an extensive background in both education and public program management in regional galleries in Australia.

Distribution of information such as interview times, reiterating next step in the process, confirmation of delivery of card packs and all other communications were to individual email addresses with no trace to other participants. All of these communications are password locked into candidates University computer. Published card selections were all issued to preferred contact addresses as nominated by each participant by either internal or external mail, in preparation for Stage Two which commenced in late November 2011.

Stage Two followed the same process of interview as Stage One as outline in approval.

Stage Two

After approximately three months, participants were asked to respond to four basic descriptive questions in the venue of their choice with a specific and discreet room in the Design Building at the University of Newcastle being booked and offered:

1. How often did you look at these cards? (eg; daily, weekly, monthly)
2. Have any of the cards shifted in meaning for you? If so could you explain these differences?
3. Have you re-grouped the cards in any particular way? If so, how and why?
4. How would you briefly describe the most important cards? Why are they so?

The interview process took the same form as Stage One. The structuring of the questions remained very flexible to allow participants latitude to express openly their responses. They were once again reassured that the *Flashcards* were being tested, and that I was learning through observation without any preconceptions.

All 20 of the original recruited participants completed the survey with interviews extending into March 2012. Interviews were scheduled and took place at preferred time and location of each participant. Photographic records of the participant's selections and responses in written form (as for Stage One) was again deemed the most appropriate form of data collection, as per approval. This was particularly effective because of the variety of environments the *Flashcard* reproductions were taken. No audio recordings of interviews were appropriate.

All variations in selections and the ensuing verbal discussion was again given freely and generously by participants. All data was, and is, stored in either anonymous hard copies (identified only by age, gender and discipline as per approval), or electronic files, which have been locked by password for both transcription and analysis.

Once more, the basic mechanisms such as the interview schedule, continuity from Stage One to Stage Two, relevant explanations, recording of responses, managing the selections and comfort of participants were all managed by the candidate.

Distribution of information such as interview times and locations, reiterating and co-ordinating the next step in the process, collection of all remaining packs/cards, and all other communications have been to individual email addresses or in person with no other trace to other participants. All electronic communications have been password locked into the candidate's University computer.

Selected cards were collected as per approval in preparation for Stage Three, exhibition.

Stage Three

Finally, the selections, arrangements and relevant text will be exhibited with the original *Flashcards* as part of the final exhibition. They will be de-identified. It is possible that some participant answers will be quoted in the final exhibition but these quotes will also be de-identified. The exhibition also includes multi-paneled works that further explore the notion of rearranged visual narratives with little or no explanatory text. These panels not only qualify the motifs as used as measurement in the survey, but provide the viewer with visual arrangements specifically composed by the artist to respond to. All of these works provide further engagement for viewing audiences by extending questions asked and outcomes found in the survey.

Data collected will be presented in total in the exegesis so that relatively unbiased extended audience participation in artworks may also be explored freshly through the exhibition.

At exhibition, a snapshot of the end result will describe the purpose of creating the *PINcard game*, why we collect and how it relates to identity as the title of the study suggests. A summary of the project including its title will also be displayed in extended label form. In doing so, this form of illustration theoretically becomes, for its inception, independent of the written word.

Analysis

Testing and measuring for variation between each participant's version of the *PINcard game* was captured in written responses, observations and photographs. Once recorded, the data was tabulated using the blank table in Appendix 1 (Fig 230).

This table indicates variations between disciplines, ages and genders in the sample group. Recording Gender and Age sought to indicate an overall balance within the sample group. These indicators were generalised in the final presentation of results. The motifs listed are the different types of subject matter developed for the *Flashcards*, and are documented accordingly in candidates' thesis in the Testing Outcomes section for both Stages One and Two. Interpretation in Figure 232 refers to whether or not the participants individually interpreted the images in the same way or differently from the meaning intended by the artist. This also seeks points of variation for the published form or *PINcard game*, further qualified in responses to the questions.

Analysis of these recordings and interview details, both visual and verbal, sought whether or not there existed either similarity or variation within the sample group and were further interpreted using various display charts. After Stage Two was completed the number of cards that were discussed was also noted for change in meaning, all of which are noted in Figure 198. The number of groupings used in Figure 199 was compiled to assist further in cross analysis of findings. All information as agreed by the HREC Approval has been stored securely and all processes have been reported and approved annually.

b. the SURVEY

ii) Interviews

Interview transcriptions – Stages One and Two

1. Administration
2. Architecture
3. Behavioural Sciences: Neuro-Immunology
4. Business
5. Ecology
6. Engineering
7. Graphic Design
8. History
9. Information Technology
10. Language
11. Law
12. Maritime
13. Mathematics
14. Medicine
15. Performing Arts
16. Physiotherapy
17. Politics
18. Sport
19. Student – Tertiary
20. Visual Art

SURVEY INTERVIEWS

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 1/20

dates: 06.07.2011 & 05.12.2011

Discipline ADMINISTRATION

Gender FEMALE

Age @ July 2011 53

Stage One.

Number of cards selected: 32

Image of arranged cards: Figure 85



Fig 85; interview 1/20 Administration, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"First thing that comes to mind with all of the cards are the colours and the variation of textures. An example is the double feather and shell (Fig 85 row 1, #2 & #3) has a delicate blue that is beautiful. I'm attracted to the animals. The choice of the animals represents the learning curve I'm currently going through as a new wildlife rescue trainee carer."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I haven't really grouped them – just put the animals together etc – no overall cohesion as yet." This participant was observed to group the cards that had similar colours, textures and subject matter. These groups were then arranged in an horizontal rectangle, from left to right, top to bottom as illustrated in the image of the final arrangement in Figure 85 and indicated in the following diagram (Fig 86) in which 12 of the 32 cards selected were individually discussed:

⇒	1 ⇒	2 ⇐					
10 ⇒	11 ⇔	12 ⇐	7 ⇒	8 ⇔	9 ⇐		
⇒							
⇒		6 ↑			4 ⇒	5 ⇐	3 ⇐

Fig 86; interview 1/20 Administration, detail final selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"The feather and hook with cockroach (Fig 85 row 4, #8) is a reflection on the peacock feathers I collected during one of my early morning walks, and I love the colour of the mosaic pair with Australian sky and powerlines (Fig 85 row 4, #6 & #7). The small lace (Fig 85 row 4, #3) reminds me of shells of seeds found half open in spring, giving new birth. The tapestry, dragonfly and fragments trio (Fig 85 row 2, #4, #5 & #6) remind me of the fragments I collect. I particularly love the rich brown colour. As a keen gardener, the floating leaves (Fig 85 row 2, #1, #2 & #3) are a reminder of new growth – with delicate tendrils grabbing onto things."

Stage Two.

Number of cards arranged: all 32 cards in a base of three changing piles.

Images of arranged cards: Figures 87 - 89



Fig 87; interview 1/20 Administration, detail final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)
 "I put them in the lounge room on the table with a lamp on it, behind the lounge. When visitors came I put them out on the coffee table." (as indicated Fig 87).
2. Have any of the cards shifted in meaning for you? If so could you explain these differences?
 "Every time I looked at the animals I thought 'Am I ready to move forward? Take the next step? Is the responsibility going to be too much for me?' Such a responsibility in the time between interviews as I went from a wildlife rescue to being a carer."
3. Have you re-grouped the cards in any particular way? If so, how and why?
 "I didn't explore meanings – just the colours and shapes and things that I found appealing. I grouped the animals and generally used them as triggers to remember my experiences. The only person who would not react was my husband – an engineer – who likes things to make sense."



Fig 88; interview 1/20 Administration, detail final survey arrangement

The four cards (Fig 88) were her girlfriend's favourites: "My girlfriends had lots of questions about the rolled nappies and didn't really offer a reading of their own. The floating feather and power lines reminded people of home and country. I had a girlfriend who just loved the double eagle – its colours and expression. I kept experimenting using my friends – they had all sorts of questions. The two puppies (Fig 85 row 4, #1 - initial arrangement) were loved by one friend who thought they were cute, and hated by another friend because they reminded her of two cranky old men. She has an older husband."

4. How would you briefly describe the most important cards? Why are they so?



Fig 89; interview 1/20 Administration, detail final survey arrangement

"The group of my three favourites (Fig 89) I looked at the most. I was off duty yesterday but was called in to do a wallaby. I doubted I could do it. I thought 'Why isn't someone helping and training me?' He had a head injury so I bagged him and took him to the vet. He had capture stress and died. I wondered what on earth I had let myself in for."

Any optional additional comments:

"My administrative job is a means to an end – I just find it easy. I am an animal lover at heart. The experiments with my friends also revealed their true passions."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 2/20

dates: 13.07.2011 & 21.11.2011

Discipline	ARCHITECTURE
Gender	MALE
Age @ July 2011	35

Stage One.

Number of cards selected: 26

Image of arranged cards: Figure 90



Fig 90; interview 2/20 Architecture, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"I looked for things that were graphically strong because of the technical detail. My doctorate was about surrealism, however, I steered away from cards that were overtly so. I was drawn in particular to insects, feathering, textures, patterning, interesting compositions and those which have appealing architectural aspects."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I haven't placed them in any particular order." The participant was observed to simply place each card on the table and talk about them randomly as discussion in Question 3 indicates. They were placed roughly in a horizontal rectangle, from left to right, top to bottom as illustrated in Figure 90 and discussion regarding meanings ensued as indicated in the following diagram (Fig 91) in which 12 of the 26 cards selected were individually discussed:

	11 ↓		9 ↓			
2 ↓	12 ↑		10 ↑		8 ↓	
3 ↓	6 ⇒				7 ↑	
1 ↑					5 ⇒	4 ⇐

Fig 91; interview 2/20 Architecture, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"The plastic tags (Fig 90 row 4, #1) look like a floor-plan. The faces which focus on the eyes are arresting – line work of decaying surface in faces (Fig 90 row 2, #1 & row 3, #1) is a fascinating collision between realism and decay. The portrait and dogs at the end (Fig 90 row 4, #6 & #7) are of innocence. The doll's head with high fashion attitude (Fig 90 row 3, #2) is rakish. The deformed flatness of the model is another collision – this time between glamour and the grotesque. The torso (Fig 90 row 3, #6) and surrounding darkness is questioning mysticism. I'm more engaged with these images that are asking questions. The circular doyley (Fig 90 row 2, #6) is a strong architectural motif. I'm drawn to its anatomy and the technique used to express it. The explosive sky (Fig 90 row 1, #4) has the atmosphere of architectural drawing for presentations. It is visually apocalyptic. The epaulets (Fig 90 row 2, #4) combine strong composition, decoration and dislocation. The tea cosy (Fig 90 row 1, #2) has a magical wierdness. The level of detail and implied warmth make it easy to look at. It has familiarity as an Australian urban sky with the electric wires. The Magritte lip and eye in the sky (Fig 90 row 2, #2) is similar to the process of taking a conventional architectural landscape and adding an atmospheric dimension. It adds the transgression of the everyday."

Stage Two.

Number of cards arranged: 25 cards into 6 different arrangements as follows:

Images of arranged cards: Figures 92 - 97

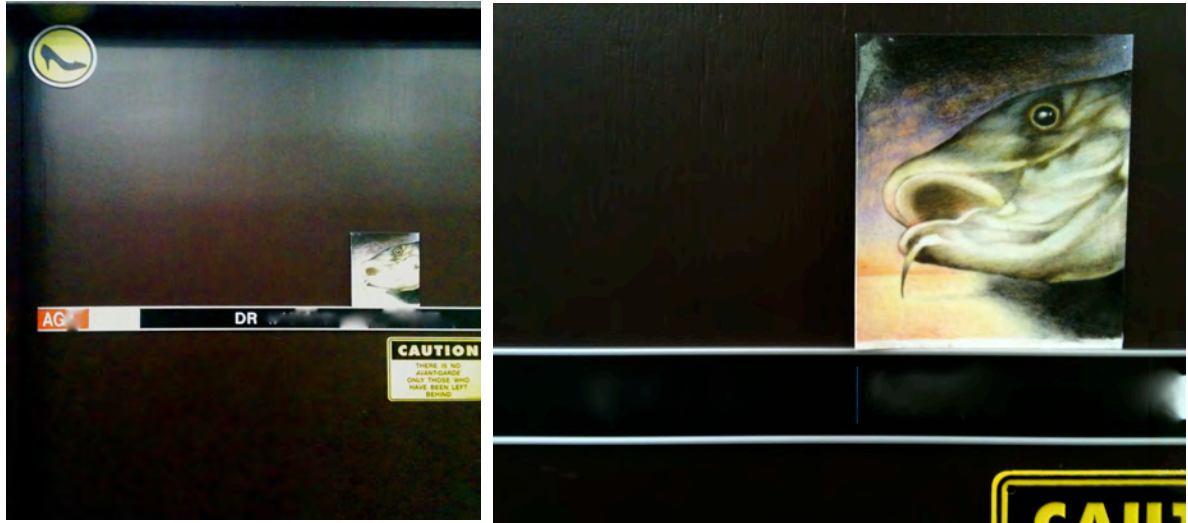


Fig 92; interview 2/20 Architecture detail final arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"The fish on the office door (Fig 92 and Fig 90 row 1, #6) serves as a picture of the modern academic – a result of institutional pressures which leaves one languid and lifeless. I had the rest around the office, some pinned and others in drawers, in different configurations. I looked at them every few days and grouped them into subjects – those a little more abstract and architectural were on my desk while I was working. I personally referred to the figurative cards less, but I showed various cards to people when in my office who consequently expressed a professional interest in the way research can be approached from different directions."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

It was observed in the following discussion that the original meanings had remained largely the same – they were observed regularly and more closely. In particular, the participant used them as stimulus for his own professional practice, and in discussion with colleagues.

3. Have you re-grouped the cards in any particular way? If so, how and why?

"This group of five (Fig 93) helps spatial thinking. It starts you thinking of the bread tags as patterning that translates as organization for buildings. It becomes a strong plan using internal and external courtyards so the card has a clear architectural resonance. The spaces between the porcelain chips and rich dark

patterned fabric, is also very architectural in that it again reads as plans and spatial organisation. The mosquito too – patterns and spatial arrangement creates depth."

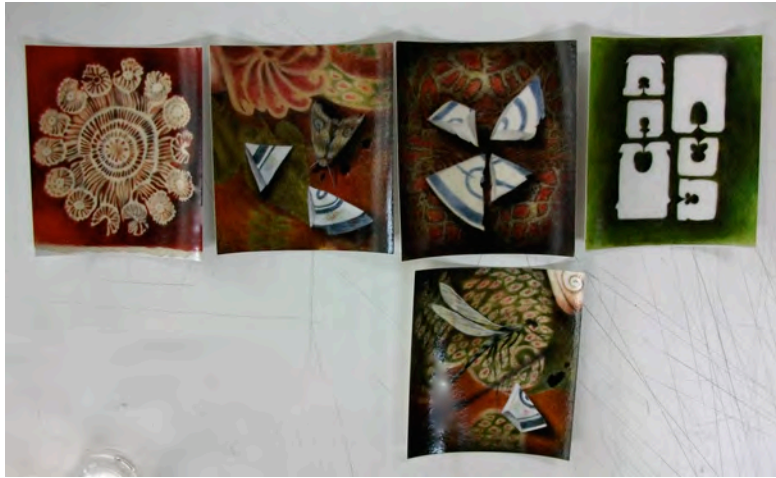


Fig 93; interview 2/20 Architecture detail final arrangement

"The group of 'eyeballing' portraits (Fig 94) was too distracting for the office – nor were they so interesting as the less actively engaging works. These force a negotiation with a character that requires a strong two-way dialogue. Active imagery."



Fig 94; interview 2/20 Architecture detail final arrangement



Fig 95; interview 2/20 Architecture detail final arrangement

"The group of animal textures (Fig 95) had an engaging materiality – part of a bigger picture, perhaps cinematic. The anatomic card at the end is aquatic – seems like a sea urchin. The tea cosy, third along, chosen originally for the electric wires and its Australian urban background now reflects the textures of the wing next to it and has become an animal itself – more fascinating."

"This group has surrealist appeal (Fig 96). The sexual and spatial concerns are part of my background and reflect my own research which is now complete – less interesting than originally."



Fig 96; interview 2/20 Architecture detail final arrangement

"I chose the exploding sky (Fig 97) because of the reference to building but can see much more architecture in all less obvious places. The formal geometry of the epaulets pretty much stayed there. I can't move past the striking representational image."



Fig 97; interview 2/20 Architecture detail final arrangement

4. How would you briefly describe the most important cards? Why are they so?

"I was most drawn to the dark bread tags (Fig 90 row 4, #1 initial arrangement). The process of observation – something rediscovered, made valuable, then communicated to others – was of particular value."

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 3/20

dates: 08.07.2011 & 02.12.2011

Discipline	BEHAVIOURAL SCIENCES (Neuro-Science)
Gender	MALE
Age @ July 2011	27

Stage One.

Number of cards selected: 22

Image of arranged cards: Figure 98



Fig 98; interview 3/20 Behavioural Sciences, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The last card (Fig 98 row 4, #5) reminds me of a girl who had a girlfriend and made me cry. The skull (Fig 98 row 2, #3) is a scientific diagram that I would like in my office, and it is also correct in terms of vision. The way we see the world is that the eyes see the information that goes to the brain to be processed. The striptease woman (Fig 98 row 4, #1) with the pig is insulting in my culture. Why does the pig have glasses? Most of my selections are of women because I like – in fact adore them. I love these female forms. The lace and seeds (Fig 98 row 4, #4) I chose because it makes me think of the girls I have hurt without knowing, making them cry. The Maori reclining woman (Fig 98 row 4, #2) has beautiful eyes and posture.

Coming back to the last card, the angel, (Fig 98 row 4, #5) she is so innocent, so well represented as soft. The red 'pop' woman (Fig 98 row 2, #5) has contrasting colours reminiscent of a postcard a German girl sent me – same colours bring back those personal feelings. The chicken (Fig 98 row 1, #3) brings to mind the cock or rooster, which is a Gallic or French symbol. The flower embroidery next to it (Fig 98 row 1, #2) reminds me of a house I lived in. It was in the French countryside and was an old World War Two cottage with these sorts of things in it and about. The colours were the same as these. A faithful friend (Fig 98 row 3, #1)" (the participant repeated the words, responding to the text in the mosaic of the image). "The locked heart next to it (Fig 98 row 3, #2)....I'd like to understand how to unlock the heart. I don't understand the text either – or the moth. The Aegean landscape (Fig 98 row 3, #3) to the right is like babushka Moroccan shoes. The pattern on the ground is similar to those on ground and on arches in Morocco. The colours and text in the 'Souvenir Women's Exhibition' card (Fig 98 row 3, #4 & #5) are old – 1907 date tells this too. The mosaic group of four (Fig 98 row 2, #6 & #7 and row 3, #6 & #7) have beautiful mosaic patterning. I love the attention to the breasts in the Magritte style hung breasts card (Fig 98 row 2, #2) but there's a funny connection to plastic surgery. The sexual connotation of the peaches, (Fig 98 row 1, #1) are carried in the colour and texture, but the composition is strange. In the love birds / safety matches card (Fig 98 row 2, #1) I like the way it presents love, the small trusting birds, and again, that red colour. The peeking man (Fig 98 row 4, #3) reminds me of when I was about 7 years old and liked a girl who was an aupaire in the house. I remember peeking through the bathroom door at her having a shower. Miss 'pop' butterfly (Fig 98 row 2, #4) again has the red colour and is a personalisation of the heart."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

As the above discussion indicates, the participant was observed to group the cards in narratives by subject matter and relate to them in a random manner, which appealed to his romantic nature. These groups comprised of pattern (mosaic in particular), small lines of narratives about matters of the heart, and 'pop' images as indicated in Fig 99 which all 22 cards selected were individually discussed:

19 ↓	8 ↓	7 ←					
20 ↑	18 ↑	space	2 ↓	22 ↑	6 ↑	14 ⇒	15 ←
9 ⇒	10 ⇒	11 ⇒	space	12 ⇒	13 ⇒	16 ⇒	17 ←
			3 ⇒	5 ⇒	21 ↑	4 ←	1 ↑

Fig 99; interview 3/20 Behavioural Sciences, selection diagram

- Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

Participant was immediate with his responses and discussion, responding to cards, returning to some, and relating personal memories and stories as indicated in the above transcription. He became concerned about the Magritte style hanging breasts (Fig 98 row 2, #2), not understanding why a nightgown, which was a gown of modesty would be combined with voluptuous beasts and hung in a wardrobe.

Stage Two.

Number of cards arranged: 22 in two groups, then a third as follows:

Images of arranged cards: Figures 100 - 102



Fig 100; interview 3/20 Behavioural Sciences, detail final survey arrangement

- How often did you look at these cards? (eg; daily, weekly, monthly)

"I interacted on a daily basis with some (Fig 100) because they were in my work space. Not sure why I kept the skull at work - it must have been my neuro-science background. The lovebirds were re-assuring as we all need soft things, particularly in clinical science. I've been trying to find the meaning of the locket – just liked it around, so I stuck it on the wall in front of me. I like the flying pop art butterfly girl because of its imaginary aspects. The 'Souvenir Embroidery 1907' I also tried to find a story for – was this the date this exhibition was first shown?" (I explained the history behind this sampler and the exhibition it promoted).

"The rest (Fig 101) I kept at home and looked at them from time to time. They were kept in a pile as I am not allowed to stick things on the wall."



Fig 101; interview 3/20 Behavioural Sciences, detail final survey arrangement

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I still like the Maori girl (Fig 101 end row 1) and her expression – what is she saying? I've no idea. Peeking man (Fig 101 row 2, #6) now creates the feeling of guilt and not a good reminiscence for me, so I avoided this card. The double peaches (Fig 101 row 2, #7) are just rude! They stand for double happiness! The colours of the angel's cheeks (Fig 101 row 1, #4) suggest she is in love. My girlfriend thinks her makeup has run. The mosaic from Ravenna (Fig 101 row 2, #3) and the fish man (Fig 101 row 2, #2) are both religious – from cathedrals. I didn't see until now that what I thought was the man's beard is actually a fish in his mouth. The chicken (Fig 101 row 3, #2) didn't change – still French and brings to mind the story of two cocks fighting – just shoot one! The card (Fig 101 row 2, #4) I can see the writing 'you made me cry' – it has the holes and burns of past relationships. The breasts (Fig 101 row 3, #3) tell of external materialism and the obsession with being over-groomed – but at home we take off the mask. As Sting sings 'I'm a man of many faces, the mask I wear is one.' The plant tapestry card (Fig 101 row 1, #1) has reminded me of the old man who lived in the French house and was a veteran of World War Two. He had many flowerpots, particularly chamomile, which had old-fashioned colours. There were no modern colours or forms there."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"This was one category I separated – the mosaics (Fig 102). The fragment on the first card (Fig 102 row 1, #1) is reminiscent of the moth on the miniature sweetheart (Fig 100 row 2, #2). The Aegean landscape (Fig 102 row 2, #2) has flowers in the foreground that remind me of Aladdin's shoes. The mosaics remind me of



Fig 102; interview 3/20 Behavioural Sciences, detail final survey arrangement

home – I'm very interested in the foreground. I didn't seek any further meaning for the girl mosaic at the end of the top row, but I can see a fish in the background today."

4. How would you briefly describe the most important cards? Why are they so?

"The mosaic teapot card (Fig 102 row 1, #2) I was going to put into my workplace, however difficulties arose in the lab after insufficient induction so it may have been interpreted as a slight on others." (using this card as a catalyst, the participant related a particularly difficult experience of the last three months).

Any optional additional comments: Nil

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 4/20

dates: 07.07.2011 & 16.12.2011

Discipline	BUSINESS
Gender	MALE
Age @ July 2011	35

Stage One.

Number of cards selected: 25

Image of arranged cards: Figure 103



Fig 103; interview 4/20 Business, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The first issue when choosing these cards was whether I initially liked them but then I extended my choices to include those I might put in a drawer as well. My immediate choices were the home and links cards (Fig 103 row 2, #1 & #2) because the computer screen is a necessary part of my discipline and also these icons are the jersey colours of my Irish sporting team, Tipperary – therefore these words home and links carry a double meaning. A lot of the cards are visually very interesting such as the little man in the sky (Fig 103 row 1, #5). I can also personally link with the Anzac (Fig 103 row 2, #3) and Obama (Fig 103 row 3, #3) cards. The

significance of the mosaic angel (Fig 103 row 3, #4 & #5) is religious, as it reminds me of living in Spain and attending mass when I thought of the affluence of the Church compared to those who were starving. The power and authority of the Church is interesting sitting next to the Obama card. I can't help but take a nationalist view. The long fish-hawk (Fig 103 row 1 #1 - #4 inclusive) is spectacular. The shadow card (Fig 103 row 2, #6) is about looking outside yourself – significance is seeing yourself. The bread tags (Fig 103 row 3, #7 & #8) are visually nice – reminiscent of Celtic art. Compared with the more solid version (darker interpretation of bread tags not selected – see Fig 90 row4, #1), these are more ephemeral. The figure (Fig 103 row 2, #5) and the heart-apple (Fig 103 row 2, #4) are next. I liked the fruit image as I noticed it on the email you originally sent me to demonstrate the images before we agreed to be in your survey. It didn't lose anything on the computer at all. It may have been even brighter because of the illuminated screen. Of the female images the Maori seems strongest. The torso (Fig 103 row 2, #8) I'm going off a bit, and the mosaic (Fig 103 row 3, #10) is beautiful, but the Maori is more striking – has the gaze you notice because of the size of her eyes in her face. She is confidently postured as well. It's possibly my favourite image of all. Royal visit (Fig 103 row 3, #1 & #2) with Australian map, Anzac (Fig 103 row 2, #3), and Tasmanian map (Fig 103 row 2, #7) are all an Australian grouping that I can relate to, however I don't want them together. They are best kept separate as I don't see them as a complete suite."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant was observed to begin with the two cards he immediately selected and then moved about his left to right ordered structure in a random way. He tended to link the cards in a dominantly horizontal direction, despite jumping all around his arrangement while explaining his responses, which were influenced distinctly by his Irish background (see Q1). Also, 22 of the 25 cards selected were individually discussed indicated in the diagram below (Fig 104):

					8 ⇒	9 ⇔	10 ⇔	11 ⇐	3 ↓
1 ⇒	2 ⇐	4 ↓	15 ⇒	16 ⇐	12 ↓	22 ⇐	17 ⇒		
19 ⇒	20 ⇐	5 ↑	6 ⇒	7 ⇐		13 ⇒	14 ⇐		18 ⇐

Fig 104; interview 4/20 Business, selection diagram

Of interest was this participant's willingness to use a selection made by someone else – for example the artist – and then play with that selection on his own terms. This was mentioned in the context of purchasing some cards and as such this transactional approach could be related to his business background.

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant remarked that the complete arrangement of all 400 *Flashcards* was well installed as individual works could be clearly seen so that one could interpret cards without prior bias.

Stage Two.

Number of cards arranged: 25 in three groups - 2 at home, 6 on office board and 17 on a shelf in the office

Images of arranged cards: Figures 105 and 106



Fig 105; interview 4/20 Business, detail final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

The participant divided his selection into three different groups and looked at them as individual images rather than collectively. He considered them regularly, those at home a little less and in a different context as discussion indicates.

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I found that the groups of images - some that were 'Irish' and some 'Australian' - I picked because they annoyed me somehow. The 'Australian Royal Tour 1954' (Fig 103 row 3, #1 & #2 - initial arrangement) I disliked, but couldn't ignore it. I'm interested in work that doesn't necessarily please." The participant used Van Gogh as an example and the way when first visiting his museum he was not able to engage in the work. Possibly over-saturated at the time. On his second visit to the same museum his experience differed completely as he enjoyed the viewing challenge.

3. Have you re-grouped the cards in any particular way? If so, how and why?

"The first group (Fig 105) was over the pin-board above my computer. The meaning of the four-part fish grew with the frequency of viewing it. It's meaning shifted a little because I located it with other images. I used it as a creative trigger as it calls to mind the work of Salvador Dali that was, as an academic, inspirational in that it reminded me to 'think outside the box' – be creative, as it is. The home card (first chosen) now sits with all the photos of my home in Tipperary. This card didn't really shift, just intensified in its meaning. The shadow card is about a relationship – eerie feeling – completely personal to me, and so loaded. The second group (pictured Fig 106 in 2 parts) I kept on a shelf in the office, referring to them regularly. All of them are personalised images. Some are also nice, such as the Celtic bread-tags (Fig 106 row 2, #5 & row 3, #5), and the apple with its bite (Fig 106 row 1, #5). Once again they reminded me of Salvador Dali – allowed me to un-bog from the minutiae of academia.



Fig 106; interview 4/20 Business, detail final survey arrangement

They reminded me of the time I used to walk up the old sandstone path at Sydney University and that I've had a whole lifetime of scholarship – the wonderful idealism and history of study as opposed to the

mechanics of it now. Universities are profit centers that lack passion and creative thinking. Universities just make money out of education and strategic research. Not much thinking outside that box for me any more. I did re-organise these cards but they didn't shift in meaning so much. I wanted to have them around all the time so they were always looked at. The third group I took home were the Maori woman (Fig 103 row 2, #5 initial arrangement) and the woman's hand and breast (Fig 103 row 3, #6 - initial arrangement). The colour was beautiful and I wanted to frame them in this context."

4. How would you briefly describe the most important cards? Why are they so?

"The location was important as they were seen more. I'd love to have the bitten apple as a screen saver – it personalizes my electronic life. I found these Flashcards easy to personalize because they were without text or added meaning".

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 5/20

dates: 11.07.2011 & 05.12.2011

Discipline	ECOLOGY
Gender	FEMALE
Age @ July 2011	26

Stage One.

Number of cards selected: 20

Image of arranged cards: Figure 107



Fig 107; interview 5/20 Ecology, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"My selections were about colour and shape firstly. The peasant girl (Fig 107 row 4, #5) reminds me of Italian food – so does the little old lady (Fig 107 row 2, #5). It must be because I am pregnant. I couldn't go past the teapot (Fig 107 row 4, #4). Other things that attract me are the movement eg the spinning fragments on the tapestry (Fig 107 row 3, #2). The string card (Fig 107 row 3,#3) reminds me of spaghetti....and the pink Indian lady (Fig 107 row 1, #4) is striking by colour....but then again, I do like Indian food. The angel (Fig 107 row 2, #1) has beautiful movement and form. I'm not sure why I picked the

embroidery fragment face (Fig 107 row 3, #4) but the pegs (Fig 107 row 2, #3) have colour and shape that I like. The fig (Fig 107 row 1, #1) and landscape (Fig 107 row 3, #1) remind me of warmer placesit's such a cold day and I love Europe....and figs. I like the fabric textures as a contrast to the objects that are on top in many of these cards. The cow card (Fig 107 row 1, #5) reminds me of the farm I like so much – there's also a happy association with milk. I was going to choose the apple (see Fig 103 row 2, #4) – but not today."

The participant noted later that the cold and her state of pregnancy – on the day – had affected her choices. She had been exposed to some of the cards 'in the flesh' and also, as the other participants in 30 tiff files with the initial invitation.

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"No, I haven't arranged these cards in any particular way. I like the way I came across them and relate to them by chance – in a random way." The participant was observed to arrange the cards in an almost square format, with a passage of random comments about 12 of the 20 cards selected as indicated in the diagram below (Fig 108):

10 ↓			6 ←	12 ↓
7 ⇒		9 ↑		2 ↓
11 ↑	4 ⇒	5 ←	8 ↑	
			3 ↑	1 ↑

Fig 108; interview 5/20 Ecology, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

Despite the formal arrangement, the participant responded to the cards visually and in a random way. She commented on the break from responding in a literal way.

Stage Two.

Number of cards arranged: 20

Images of arranged cards: Figures 109 and 110



Fig 109; interview 5/20 Ecology, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"The cards have been in the kitchen - being a new mother I'm here all the time. When the wall was removed I shifted and re-organised them (Fig 109). It's interesting to change the organisations - I'd like to keep the cards for an extended time during my maternity leave and organise them around the renovations."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I wouldn't choose some of the cards again eg: the Indian woman (Fig 109 row 3, #6) – maybe I don't like Indian food anymore with breastfeeding. All relate to food now. I still like the cow (Fig 109 row 2, #2). It reminds me of farming and the sun – I grew up on a farm in Seaham. The knot (Fig 109 row 1, #4) is pasta. There are a few themes: Indian, Italian food/baby, farming, mosaics, travel and tea! Each card has its own narrative and all are thematically connected."

The arrangement of cards in Fig 109 was explained from Row 1 to 3, from left to right as follows:

Fig 109 Row 1:

"The fragment card – the first – reminds me of tea sets – I like tea – the broken fragments symbolise a broken heart. I like that shape, and the colours are similar to those in my kitchen. The second card

with the other girl (row 3, #4), and the knot in the first row symbolise Italian food. The Aegean landscape is about travel and where I still need to go – east of Italy and Greece. It also reminds me of the light in Paris in the afternoon – just gentle pink. The angel is a sweet and calm trigger. The one at the end has an interesting shape on the mosaic – the focus is the non-threatening hole. I'm interested in viewing laterally in contour and colour - it's the same as the way I think when doing my artwork and I haven't had much time for that lately. It's good to keep that alive."

Fig 109 Row 2:

"The first fragment and moth card is similar to the first card in the previous row. The contrast is good" (the cow is discussed above). "The third card has two objects on the mosaics and I see the top one as a butterfly or moth. I like the rhythm of the background seaweed mosaic with its flow. The fig card brings to mind how much I like figs, and of my fig tree with the figs that stay that same green. The pegs are a daily part of having my baby. The teapot - I love tea, and the last card I have no association – just another sort of trigger like the angel in top row – calm and quiet."

Fig 109 Row 3:

"The exhibition embroidery card connects with all of the other cards with background embroidery. In the second card, the pear reminds me of a boob tree - there's something strange about it. It's not so typical of a pear – has extra leaves which are a contrast to the pear body. I like the glow. The watery mosaic woman is engaging because of the rhythm or movement. The detailed tiles create contrast again. The fifth card in this row, the shell teacup reminds me again of the pleasant pastime of tea. The last card I'm unsure about – it's another that has fallen aside – we're not friends anymore, as for the Indian woman. It's looking at her expression, I'm not sure its so innocent – same as the fourth card in this row where the previous relationship with Italian food has been lost in the re-ordering."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"They are near the kitchen table but people haven't really discussed them – everybody has been busy with renovations and the new baby. The grouping has been changed and meanings changed over time." (see above explanation).

4. How would you briefly describe the most important cards? Why are they so?

"The teapot card is my favourite – it's in the kitchen and I love the ceremony of tea (see Fig 109 row 2, #6). Also, the mosaics. The most important thing has been to appreciate random images of humble objects, and compare them with my own landscape panoramas. It was good to respond to the individual object by

looking at the 'micro' and 'macro' worlds. This is a reflection of my own mind that is a mix of scientific and visual. I will continue to re-order and photograph for a little longer – through the next wall shift."

Any optional additional comments:

The participant was visited once more 15.02.2012 on her request to keep the cards a little longer. She discussed the arrangement in Fig 110.

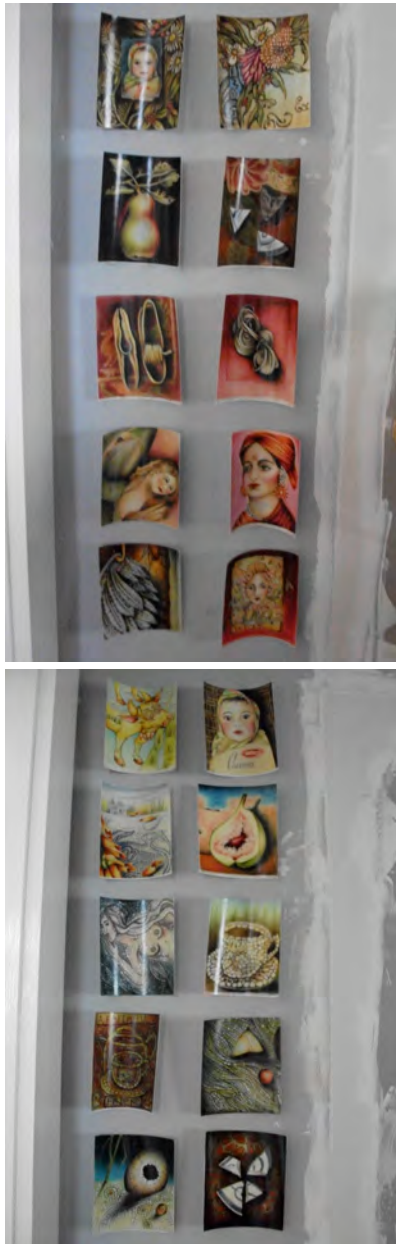


Fig 110; interview 5/20 Ecology, final survey re-arrangement

"These have been returned to where I first placed them and have been slightly re-arranged. Not much has changed in life since the baby so the cards are still in the kitchen and still have same meanings. eg; pegs/baby/nappies. I haven't been able to think about my own work so no changes there either. All changes are in the baby who is the total focus even when other people are here. I have been sewing on the kitchen table – a nappy bag. The studio/study is adjacent but haven't really shifted into work – I'm thinking of taking another 6 months leave. I go to the beach on Sundays and have books and watercolours in a pile in the studio. We went camping but I'm not calm enough to work. The ramset gun outside is not a favourite either – lots of renovations around here now which has been distressing. I'll miss the cards. Instead of meaning something new, they have become mine." (as for the other artworks in the house)

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 6/20

dates: 05.05.2011 & 06.12.2011

Discipline	ENGINEERING
Gender	MALE
Age @ July 2011	66

Stage One.

Number of cards selected: 2

Image of arranged cards: Figure 111

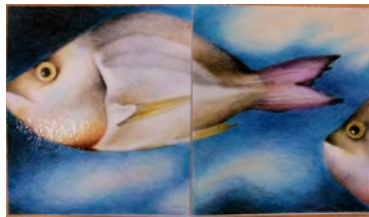


Fig 111; interview 6/20 Engineering, initial survey arrangement

1. What does each card that you have selected initially remind you of?

The participant began the interview by asking “Do you want diplomacy or the truth?” I asked him for the truth after having observed him displaying negative body language when allowed time to view the work. The following discussion ensued.

The participant expressed his dislike of the complete set of Flashcards as they were “depressing.....sorrowful – the overtones aren’t good. There’s only two smiling faces.” The participant stood in front of all of the cards and explained that he and his wife prefer ‘modern art’ and that they can enjoy in particular Brett Whitely. “These images are creepy..... the parrot in blue sky (see Fig 172 (panel 5) row 1, #6) looks like a children’s illustration, and the shells (see Fig 172 (panel 5) row 1, #4 & #5) need a context – they are meaningless as they are.”

The participant at this stage stated that he preferred not to engage at all. He was assured that he didn’t have to make any selection, and that I was testing what the cards did, not testing people’s knowledge of art. “Normally when I look at art it’s the first impression that’s important. I know what I like straight away.

My wife is the same – we don't have to speak, we just look at each other and know immediately we both agree. That's the emotional bit."

The participant went on to explain that he didn't want to recall eras past that were represented in the Flashcards – certain works weren't communicating anything pleasurable. He and his wife had recently discarded all the 'old artworks' in the house and replaced them with new, positive pictures.

"Even the commercial images are old fashioned, and these anatomical images (see Fig 169 (panel 2) row 5, #2) are scary. The fish heads (see Fig 172 (panel 5) row 4, #6 - #9) are similar as well – half animals and half human – not appealing." The participant again indicated that he couldn't find enough to make a sequence. At this stage he was re-assured that he didn't have to make any selection at all. "The leaf (see Fig 171 (panel 4) row 1, #2, #3 & #4) and some of the flowers are OK – I just don't want to live with 15th and 16th century drawings." The participant finally explained that he liked the technique, contour and colour, it was the content he disliked.

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I'm an Aquarian so I'll take the two fish." The arrangement was made left to right as the diagram below indicates (Fig 112):

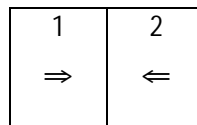


Fig 112; Interview 6/20 Engineering, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"I might photocopy and enlarge these to put on my wall – maybe I've one to my son."

Stage Two.

Number of cards arranged: 2 (framed)

Images of arranged cards: Figure 113

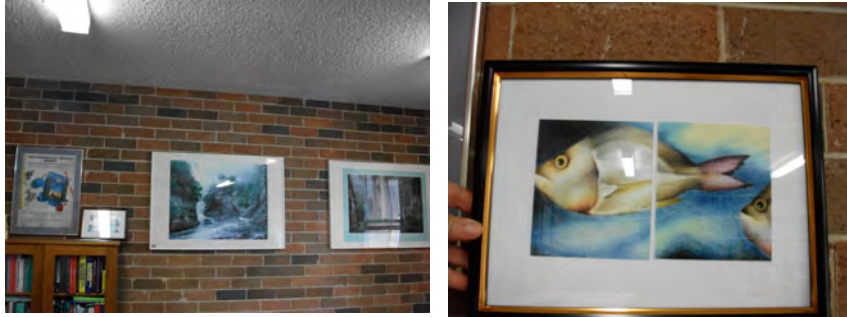


Fig 113; interview 6/20 Engineering, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

The two cards were framed and put on bookshelf in his office next to two other seascapes (Fig 113). The participant looked at them occasionally and thought of me. He felt his office was depressing, but at least it had order and calm.

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

The participant had been in Sweden, which was beautiful. He went to a few exhibitions and galleries in Stockholm, including a Mapplethorpe photographic exhibition, which was very confronting. From this experience the participant talked at length about interiors – improving his own office by changing the seascapes, acknowledging the pleasant outlook despite the age of the building (being amongst the first built on the campus) and housing in general. He was interested in discussing enriched environments.

3. Have you re-grouped the cards in any particular way? If so, how and why? N/A

4. How would you briefly describe the most important cards? Why are they so? N/A

Any optional additional comments:

The participant remained in discussion for some time, explaining that he didn't quite understand my project but wished me well. Of interest was the final discussion involving the absence of hand written problem solving and drawing for first year undergraduates in response to my question "Do you think in long-hand?" He felt it was a lost art and told of his own practice of combining equations and drawing to resolve problems. He was of the opinion that current undergraduates are limited because they rely so heavily on computer software - they can only be as good as the software they use.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 7/20

dates: 07.07.2011 & 27.02.2012

Discipline	GRAPHIC DESIGN
Gender	MALE
Age @ July 2011	34

Stage One.

Number of cards selected: 29

Image of arranged cards: Figure 114



Fig 114; interview 7/20 Graphic Design, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"I chose the face with the elephant nose (Fig 114 row 3, #8) because it reminds me of Star Trek. Its like a species from the film, and with its dress and crown it has royal significance, even though it looks like a distortion of a 15th century Renaissance painting. I like the Star Trek association because of the Utopian society with various species that the stories come from. It could also mean that Star Trek researchers have fused the historical with contemporary media. The sharks (Fig 114 row 3, #3 & row 4, #3) and hunting dogs (Fig 114 row 2, #3) remind me of the *Hardy Boys* books I read when I was a boy – has that sense of

adventure. The explosion (Fig 114 row 4, #5) image is surreal – a night-time image similar to mine. The dog (Fig 114 row 3, #6) is like a disembodied wolf – I can also imagine it speaking as a sage in an English accent, smoking a pipe. The gaze of the dog gets me. The hanging animal (Fig 114 row 4, #2) and dismembered heads (Fig 114 row 1, #3 & #4) I can picture in dreams, often giving advice. The first hanging head is like a playful puppet – he seems comedic with his Scottish accent! They relate to the TV and books from when I was a kid. The boy with wings and arrows (Fig 114 row 4, #1) is hilarious – cheeky boy who would bug you without any malice. The lace (Fig 114 row 2, #4) is again dreamlike. The Maori (Fig 114 row 3, #7) goes with the breast (Fig 114 row 1, #7) again it's the humour because it reminds me of the *Revenge of the Nerds* scene where Betty puts up her hand and falls for the joke where they touch her on the breast. It's not sexual, just cheeky. The majority of the cards appeal because of their dreamlike quality. I visually like documentaries and non-fiction so I might be overcompensating here. Standard square bombs (Fig 114 row 3, #5) I don't relate to, it's just like the back of a comic book. The yellow man (Fig 114 row 3, #2) could be a stamp – maybe Korean. The seated woman (Fig 114 row 2, #6) reminds me of my grandmother, but here she is smiling, which still rarely happens. The wise Chinese man (Fig 114 row 1, #1) represents wisdom – same as the woman beneath (Fig 114 row 2, #2). The blue toy (Fig 114 row 2, #5) is a fun image – something reminds me of a tattooist. The credit card with Pasha Bulka (Fig 114 row 1, #5) appeals to me as a designer – the colour and composition mostly. The man and bird in a box (Fig 114 row 2, #2) both look lost. The cow (Fig 114 row 1, #2) is deadpan – as if to say whadaya lookin' at?"

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant was observed to simply place the cards on the table and talk about 22 of the 29 cards selected randomly. They were placed roughly in a horizontal rectangle, from left to right, top to bottom as illustrated in the following diagram (Fig 115):

17 ↓	22 ↓	8 ⇒	9 ⇐	20 ↓		13 ↓	
18 ↑	21 ↑	4 ↓	11 ↓	19 ↑	16 ⇐		
	15 ⇒	2 ↓		14 ⇐	6 ⇐	12 ↑	1 ⇐
10 ↑	7 ↑	3 ↑		5 ↑			

Fig 115 interview 7/20 Graphic Design, selection diagram

Responses were made in no particular order and related both vertically and horizontally in narrative character selections.

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

Distinct groupings hadn't been formed, only similar character readings.

Stage Two.

Number of cards arranged: 29 (kept in a pile in lounge room)

Images of arranged cards: Figure 116



Fig 116; interview 7/20 Graphic Design, detail final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I looked at the cards mostly while sitting around the lounge room, which is where the cards were kept. The cards sat on the coffee table and were easy to access and flip through from time to time. I would say the cards were picked up and played with about once a fortnight over the period they were there."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"Yes, some of the cards have changed their meaning. The Old Asian man (Fig 116 #1) did look wise, now looks a bit spooky. The image of the broken credit card (Fig 116 #2) now looks quite aggressive. The other cards have still kept their relative meanings to me."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"No, not really. I mostly flipped through the cards often reshuffling them. I never really gave much thought to grouping the cards. I feel the cards as a whole are grouped for me in particular because I originally them. I guess I never felt a compelling need to create sub groups. I felt that the cards together created a kind of narrative."

4. How would you briefly describe the most important cards? Why are they so?

"The lady's head surrounded by bird heads (Fig 116 #3). I would have to say this is my favourite card there is a really classical beauty about this cards imagery. And I guess that the women depicted on the card represents many things to me; beauty, grace, strength, wisdom, nurturing and kindness. The large white circle pattern type tapestry floating in the sky (Fig 116 #4) has imagery that is very dreamscape like - very comforting and reassuring to look at. The is pattern with the shapes, but also complexity and uniqueness, pretty much like many dreams we have. The lady in green dress sitting and smiling (Fig 116 #5), I like simply because it reminds me of my grandmother who actually look quite similar in dress and hairstyle."

Any optional additional comments:

"Over time I found some of the cards more appealing than at first (such as the favourites described above), and some of the cards grew less appealing, while the rest of the cards I became quite emotionally neutral towards. So I found that a polarity of how I felt towards the cards began to emerge."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 8/20

dates: 12.07.2011 & 08.11.2011

Discipline	HISTORY
Gender	FEMALE
Age @ July 2011	40

Stage One.

Number of cards selected: 31

Image of arranged cards: Figure 117



Fig 117; interview 8/20 History, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The apple (Fig 117 row 1, #1) is temptation that someone has given in to, via the bite. The lighthouse (Fig 117 row 1, #2) is a symbol for strength and protection. The Aegean landscape (Fig 117 row 1, #3) is reminiscent of Ancient Greece because of the Cyprus pine in the background. The next card, the pear, reminds me of one of my first attempts at botanical art, for which I drew a pear shape. The sculpted face (Fig 117 row 1, #5) has an enigmatic state – similar to the next card, faithful friend, sitting in the sky –

elusive. The Italian woman and birds (Fig 117 row 2, #1) brings to mind a book I'm reading where early goddesses are associated with birds – particularly represented by using the female body with bird head. The hiding woman (Fig 117 row 2, #2) seems to have American Indian shyness – she's not sure about the world. The Madonna (Fig 117 row 2, #4) has the Mona Lisa smile of complete satisfaction. The second Madonna next to her looks like a girl with a lot on her mind – then the one afterward, with the baby, makes a pair – slightly melancholic. The two dogs (Fig 117 row 3, #3) are rascals – playing a mischievous 'whodunnit'. The Madonna mosaic (Fig 117 row 3, #4) of Theodora, Emperor Constantine's mother has obvious historic appeal for me. The lock of hair (Fig 117 row 4, #8) is romantic and the double embroidery (Fig 117 row 3, #6 & #7) reminds me of my grandmother's beautiful needlework. The portrait next to these reminds me of someone I might have seen in my travels – someone who has seen a lot. The painted pegs (Fig 117 row 4, #2) reminds me of the painted pegs from my childhood. The grumpy one is definitely my sister. The Dardanelles and Anzac embroideries (Fig 117 row 4, #3 & #4) bring to mind my grandfather's experience. The staring eye (Fig 117 row 4, #6) has the fragile papery skin and blue eye of my grandmother. She has just been diagnosed with severe cancer so I'm spending as much time as possible with her. The sweethearts (Fig 117 row 4, #7) are about old-fashioned courtship – gentle, well dressed and polite. The second stare card (Fig 117 row 4, #5) has a gaze that says so much about people – its mesmerising. The swimming mosaic (Fig 117 row 1, #8) is a 'Pisces woman' – I'm a half Pisces myself. The head statue immediately below is at peace. The tea mosaic (Fig 117 row 3, #5) reminds me of having a cup of tea with a friend – and how I don't have much time to do it. The double angel mosaic (Fig 117 row 3, #1 & #2) is Gabrielle. I love the mosaics. The pop love-birds (Fig 117 row 4, #1) just make me happy."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I haven't arranged them apart from those I chose together eg army, Byzantine, Madonna's, (who feel like a before and after for me from the birth of my first child) and the gaze pair." The participant interpreted 27 of the 31 cards selected as indicated in the above discussion and Fig 118;

		1 ⇒	2 ⇒	3 ⇒	4 ⇒	5 ⇒		22 ↓
		6 ⇒	7 ⇒		8 ⇒	9 ⇐		23 ↓
25 ⇒	26 ↓	10 ⇒	11 ⇒	24 ⇐	13 ⇒	14 ⇐	15 ⇐	
	27 ↓	16 ⇒	17 ⇒	18 ⇐	19 ⇒	21 ⇐	20 ⇐	12 ⇐

Fig 118; interview 8/20 History, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"By starting to group some of the cards, narratives are starting to unfold – the locket of hair now goes with the Victorian courtship card (Fig 117 last two cards row 4)."

Stage Two.

Number of cards arranged: 19 – in two groups, one of 3 and a second of 16 (rest in drawer to re-interpret).

Images of arranged cards: Figures 119 – 121



Fig 119; interview 8/20 History, final survey arrangements

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I have these displayed in my studio space at Uni right next to me every day (Fig 119). Other people have asked about them and made comments. I had them on the wall to change, but stuck to this early arrangement."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?



Fig 120; interview 8/20 History, detail final survey arrangements

"The first group of three cards is a love story (Fig 120). First card (left) is 'boy meets girl'. The middle card is the next stage when a locket of hair is exchanged. The last card on the right is about infidelity – his of course. The story moves from an Edwardian fantasy to the realism of the apple symbol. I wanted to make stories – so the cards were linked by a narrative."



Fig 121: interview 8/20 History, detail final survey arrangements

"This is my 'Life Story' narrative (Fig 121). The story moves from left to right, first the top row and then the bottom. It's my graphic novel."

Fig 121 Top row (left to right):

"First is the newborn infant – has that vagueness in the eye. Second is the child growing – now has awareness. It is a child older than its years, much like myself – it's something that has always been said about me. I spent too much time with my great-grandparents who had a great library that I spent too much time in. The next two are a double about my teenage years – being shy and awkward at that age – as for the image....not comfortable with myself, but still watching everything and others. The fifth card is about blooming into adulthood – finding a calmness in womanhood, just as it was before I was married. The next card – mother and child is about having a child not long after being married. It was a lovely period when I was completely absorbed by my child – but very tired as for this Madonna! The woman and birds is a reminder of leaving the church after having my first child. A hardness and cynicism began....it has a new age feel, similar to my reaction to this split.. The last card in the row reminds me of how I then became more aware of self – not being restricted to the Church by being more knowledgeable about myself and by being engaged in knowledge itself. I began University during this period, filling the spiritual gap left by split with the Church with a thirst for knowledge."

Fig 121 Bottom row (left to right):

The first card continues the tale as the Pisces woman in mosaic has freedom, sexual awareness and comfort in own body – 'take me or leave me.' The next couple of the mosaic angel represents the

conflict between the body issues in the previous card and eternity. These are more spiritual beings and I can't help but think that I'm not just a bag of bones. The two middle cards of Byzantine mosaics are about a culture that superficially respected women. However the history between Constantine's wife and mother tells a different story of women's roles. It's also self-identifying – judging by younger people's responses to us as we become older. The sixth card is an attempt to grow old gracefully – the cracks are there but the eyes tell a story of having seen a lot. The second last card is an older face again – you do turn into your mother. The last card is death – its peaceful. Any commemoration of people is generally in their prime – and this is the case with this image. It represents the complete life cycle."

3. Have you re-grouped the cards in any particular way? If so, how and why?

As the above explanation of meanings indicates, the participant organized the cards into three groups – a 'Love Story' of three cards (Fig 120), a 'Life Story' of sixteen cards (Fig 121), and the balance of twelve cards kept to review and share with her grandmother. This third group of lace pieces had not been opened by the final interview as the participants grandmother had died two weeks prior, so the cards were too sad to contemplate.

4. How would you briefly describe the most important cards? Why are they so?

The most important card was the last card from the 'Life Story' narrative (Fig 121) – the 'death card' - as the participant was dealing with her grandmother's recent death. Its all that was on her mind – what a strong but peaceful woman she had been throughout her ordeal.

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 9/20

dates: 07.07.2011 & 21.11.2011

Discipline	INFORMATION TECHNOLOGY
Gender	MALE
Age @ July 2011	25

Stage One.

Number of cards selected: 14

Image of arranged cards: Figure 122



Fig 122: interview 9/20 Information Technology, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The smoking mouth (Fig 122 row 2, #1) is definitely the *Joker (Batman)*. I'm drawn to the macabre images like the Chihuahua (Fig 122 row 1, #1)...its cute but dismembered – has a funny/humorous duplicity. The little Indian boy next to smoker's mouth (Fig 122 row 2, #2) has that 'Jokerish' grin. The dark girl and angel statue (Fig 122 row 3, #4 & #3) have dismembered gazes – actually the whole line (Fig 122 row 3) is dark, cold and ominous, yet pretty. The royal visit card (Fig 122 row 2, #4) is Australian kitsch – it belongs on a tea towel. It appeals to me because I had a craft based influence as a child – I used to do long stitch as a child – and there was a variety of needlework by my family always on show. The brain one (Fig 122 row 1, #2) jumped out – I'm not sure why – maybe its what lies under the skin....it looks oddly informative, schematic, a scientific diagram but colourful. Of all of the gazes the single eye (Fig 122 row 1, #4) is the

strongest – the cracks in sandstone tell of age. The Madonna's colour (Fig 122 row 2, #5) is beautiful and again reminiscent of stone with the suggested texture. The sleeping portrait (Fig 122 row 2, #6) has a tension or friction that reminds me of old scratchboard comics. Also, what is her face saying? A sneeze? The twinkle star (Fig 122 row 1, #3) I'm least involved in but I love the lavish colour – it relates again to comic books in a way – maybe it's the tension again."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant grouped the cards in sections, each representing a type of image (as pictured previous).

Discussion about 13 of the 14 cards selected jumped around as indicated in the diagram below (Fig 123):

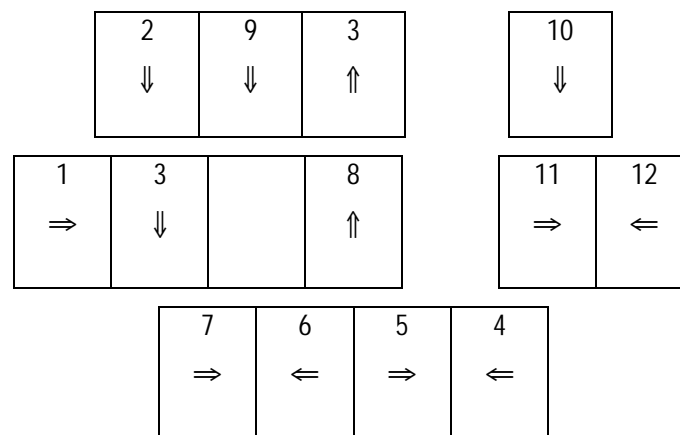


Fig 123; interview 9/20 Information Technology, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant responded to cards in his original groupings, being fascinated with facial expressions – gazes and grins – and the relationship of images to the comic world.

Stage Two.

Number of cards arranged: 14: two groups of 7

Images of arranged cards: Figures 124 and 125



Fig 124; interview 9/20 Information Technology, final survey arrangement #1



Fig 125: interview 9/20 Information Technology, final survey arrangement #2

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I looked at them frequently. I recently bought TV/video games equipment and set up an area. I placed the cards on the surface at the base of the TV screen and changed the order once or twice. Then I stuck with a particular few." (Fig 124)

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I put the cards in the top row (Fig 124) over the cards on the bottom row (Fig 125) and re-shuffled them to string some sort of story together. This was occasionally successful - a number of short scenarios started to emerge. The individual meanings from left to right in the top row (Fig 124) were mostly sinister. The cherub (Fig 124 #1) reminds me of the *Red Rum* cinematic. The dog head two along is funny and irreverent – it contrasts everything else, which is epic, cinematic or relates strongly to the cinema. I'm not sure why – perhaps it's the video games mindset I had when I put them in the area. The next card, the explosive sky looks like it's from a Michael Bay film. The Madonna eye next was intended to be exotic in a slightly westernised way – I'm not sure why. The skull appeared nihilistic – not just a skull – but an 'end of the world' skull. It's not just a skull from a dead body. The last smoker card smacks of an evil villain. The mouth scowl is bad."

3. Have you re-grouped the cards in any particular way? If so, how and why?

The participant used these associations to mix around slightly different narratives – in a "ridiculous action movie storyboard."

4. How would you briefly describe the most important cards? Why are they so?

"The final top row contains the most important 7 cards (Fig 124). Occasionally I brought those cards underneath to the top, but I kept coming back to this final organisation."

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 10/20

dates: 11.07.2011 & 21.11.2011

Discipline	LANGUAGE
Gender	FEMALE
Age @ July 2011	65

Stage One.

Number of cards selected: 18

Image of arranged cards: Figure 126



Fig 126; interview 10/20 Language, initial survey arrangement

1. What does each card that you have selected initially remind you of?
“My guiding principle in these initial choices was irregularity – in particular the irregular face. I tried not to go with the pegs, or the perfect things – that are too obvious. I kept to this guiding principle by avoiding the ‘beautiful works’ (Fig 126).”
2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)
“No, no arrangements at this stage.” The participant was observed to make considered choices at great length, without verbal expression. She then placed her selections in a rectangular format from left to right and top to bottom as indicated in the following diagram (Fig 127):

1 ⇒	2	3	4	5	6
7 ⇒	8	9	10	11	12
13 ⇒	14	15	16	17	18

Fig 127; interview 10/20 Language, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant didn't choose to speak about the cards. Just selected them and laid them out. She spoke at length about issues in her life – renovations, teaching etc.

Stage Two.

Number of cards arranged: 18 – two groups of 9 cards.

Images of arranged cards: Figures 128 and 129

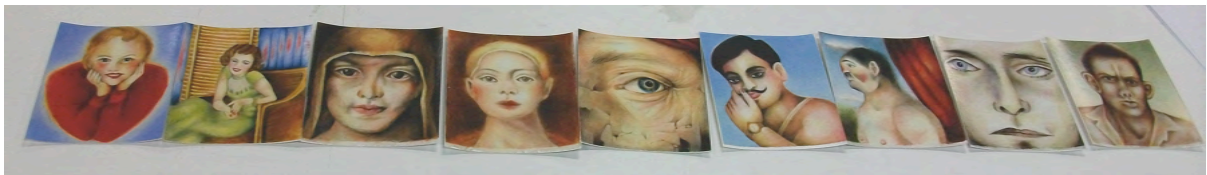


Fig 128; interview 10/20 Language, final survey arrangement #1



Fig 129; interview 10/20 Language, final survey arrangement #2

1. How often did you look at these cards? (eg; daily, weekly, monthly)

Having renovations was restricting but I did look at them two or three times a month at least. I kept them in the bedroom and spread them on the bed."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"The criterion from the beginning was imperfection, then I created some categories. I was happy and unhappy with the idea of perfection so I withdrew the animals – they can't anthropomorphise for me so I

took them out. I don't know initially why I chose the fig (Fig 129 #1). I think I just felt inadequate and wasn't going about this in a clever way. Must be because I'm a 'war baby'. The next card (Fig 129 #2) is imperfect – the figure is asymmetrical and has double ears – the next card, the kangaroo has small ears. The spider (Fig 129 #5) has legs that are wrong on the web and the dog to the immediate right of it has 2 tails. The first three in Fig 128 are imperfect people – they are separate – not real. I graded this row in terms of deformity and the affect those imperfections had on their lives as humans - the boy second from the end is miserable. The first woman has irregular facial features according to modern values that dictate that the geometrical face is the ideal. Even so, she seems happy at 'face' value. The second woman is the same – not so childlike though. Again, she's not perfect according to what I'm reading on beauty at the moment. The third woman seems reasonably content – maybe she's a nun? The next woman is not as accepting – looks scared of what life has given her. The eye (Fig 128 #5) looks as if something has broken...I'm not really sure why I've included it – it's neither happy nor unhappy. The next card of the sleezy man is a picture of someone not all that happy in his skin – but happier than others – he is made-up with nail polish – and Indian. I imagine it's hard to be a gay man in India. However he has exhibited his tendency in places where it's no threat. The next man is unhappy – he possibly has an advantage in being 'not bright'. Too much of his head is missing at the top..he must lead a simple undemanding life, as is his lot. The next card – second from the end looks as if something terrible has happened in his life – the stare of the eyes and stark mouth is unlike the previous character who was born that way. The last one is unhappy but can't understand why life is as it is. He may be aggressive, hard to know, and miserable without any insight. I moved from the debate on beauty to reading expression – this is what we do as teachers. I enjoy reading people, particularly in teaching ESL people."

3. Have you re-grouped the cards in any particular way? If so, how and why?

The participant grouped the cards in two equal parts – those she liked and pondered (Fig 128) and those she didn't particularly want to involve in creating further meanings (Fig 129).

4. How would you briefly describe the most important cards? Why are they so?

"The most challenging images are the fourth and last in this top row (Fig 128). I don't understand why they look as they do – it's hard to read them and to know them – I want to help them, but can't."

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 11/20

dates: 08.07.2011 & 21.11.2011

Discipline	LAW
Gender	FEMALE
Age @ July 2011	51

Stage One.

Number of cards selected: 35

Image of arranged cards: Figure 130



Fig 130; interview 11/20 Law, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"For many of these cards the colour and texture is attractive – some have personal associations or memories. The rope and string (Fig 130 row 1, #7 & #8) I really love for the texture. The shell (Fig 130 row 2, #4) I chose because I like shells so much – but this one is old worldly – as if it belongs in a room full of collections. The shell cup (Fig 130 row 4, #7) brings to mind a cup of tea – enjoyable – I really love the mosaic. The nose (Fig 130 row 2, #7) and ear (Fig 130 row 4, #8) I've selected because I'm having ear problems at the moment - fluid is trapped in my inner ear. The fruit is all visually appealing. The double mosaic and fruit (Fig 130 row 3, #2 & #3) has a memory that I can't identify as yet - same with the fabric lotus flowers (Fig 130 row 2, #1). It's a familiar memory that the embroidery of the plant (Fig 130 row 1, #3) also shares. The souvenir embroidery (Fig 130 row 3, #8 & #9) reminds me of my mum, and the old

brooch portrait (Fig 130 row 3, #6), of my great-grandmother's brooch. Similarly, the woman leaning forwards in bush (Fig 130 row 2, #5) reminds me of my grandmother....'blue and green should never be seen without a colour in between.' Finally, the colour in the parrot (Fig 130 row 2, #8) is compelling – also its gaze as with the other portraits, which is important as I like to read facial expressions."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"There are different reasons for the groups." As the above discussion indicates, the participant grouped cards which related by colour, texture and memory. Of the 35 cards selected, 19 individual meanings were discussed as indicated in the diagram below (Fig131):

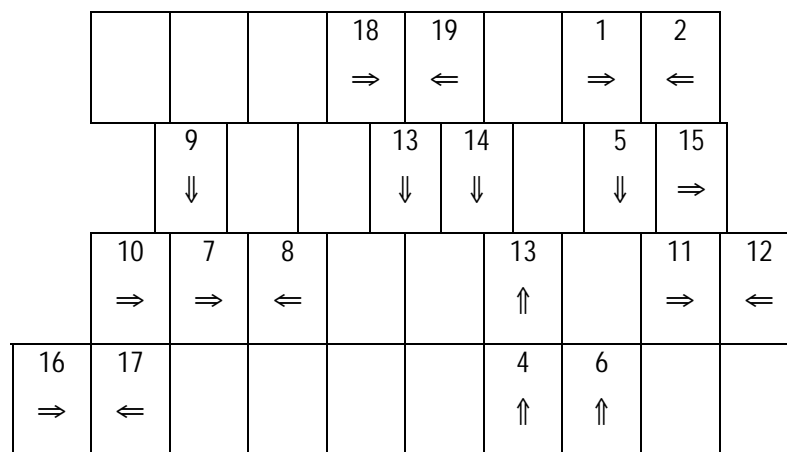


Fig 131; interview 11/20 Law, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"I chose the shadows (Fig 130 row 4, #1) after the moon (Fig 130 row 4, #2) for the colours...mystery, hazy...cloudy. I want to consider the mystery with them placed together. Similarly, I'd like to ponder the colour in the bread tags (Fig 130 row 1, #4 & #5)."

Stage Two.

Number of cards arranged: 35 – in ten different groups.

Images of arranged cards: Figures 132 – 136



Fig 132; interview 11/20 Law, final survey arrangement #1

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I had all of the cards over the dining room table for months. I packed them away and haven't played with them for a while. I took the moon image (Fig 132 row 5, #4) to work and put it on the corkboard behind my desk. I intended to swap it but didn't get to it."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I kept playing continuously on the dining table, choosing favourites with two friends separately. We found we had similar interests – predominantly portraits.



Fig 133; interview 11/20 Law, initial survey arrangement #2

The knots (Fig 133 and Fig 132 row 3, #4 and #5) were red, unlike most of the other cards I chose that were green. The detail draws me in – it has a relaxing effect. I didn't arrange the images in groups that

related to each other – they related internally. The next group (Fig 132 rows 4 and 5, #2 and #3 each row) was the portraits. Although they weren't chosen initially because they were powerful, they now are all powerful women.



Fig 134; interview 11/20 Law, initial survey arrangement #3

The fourth group (Fig 134 and Fig 132 row 4, #4 - #7) – are of face and body parts. The breast at the end of the row reminds me of the gentility of breast-feeding. A different time which was exhausting.

The fifth group (Fig 135) is of fruits and miscellaneous images. These were cards I wasn't drawn to afterwards because they were hard – edgy. Also, the Madonna in the second row, I don't like any more – she's evil. The bread tags (Fig 132 row 3, #1 and #2), and the insects that I've separated at the bottom left of this second arrangement (Fig 132 row 4, #1 and 5, #1), I didn't get to know very well." The remaining three groups as pictured in the second stage grouping (Fig 132), included tapestries, mosaics and heart shaped images. "I spent time thinking of why certain cards, like the tapestries were chosen. They did remind me of my primary school needlework teacher and talented quilting mother. It's interesting because I came to this interview without a specific arrangement so it's interesting to just look and talk about them again. The mosaic cup and double (Fig 136 and Fig 132 row 1, #1 and row 2, #1 and #2) now I look at them I have a different response again – they are a bit like the knots – I enjoy getting lost in the detail – the building of contour with line is fascinating – I almost wish I could draw them myself."



Fig 135; interview 11/20 Law, initial survey arrangement #4



Fig 136; interview 11/20 Law. initial survey arrangement #5

3. Have you re-grouped the cards in any particular way? If so, how and why?

As the above discussion indicates, these cards were re-grouped into 9 different categories: the moon (and shadow), the knots, the portraits, the face/body parts, fruits and tapestries, bread tags, insects, heart shapes and mosaics. The arrangement and play were emotive – an exploration of personal responses. The participant stated that it was a pleasure to do this, avoiding the logic, which dominated her working world (had just marked 150 exam papers). “I used them as a tool to relax – to think laterally – that’s why I think I avoided some of the cards.”

4. How would you briefly describe the most important cards? Why are they so?

“The knots – the contours, rhythm and colour. Also, the moon and shadows – they are soft and atmospheric – soothing.....connected to the earth...two hearts, the earth.”

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 12/20

dates: 20.07.2011 & 26.01.2012

Discipline	MARITIME
Gender	MALE
Age @ July 2011	69

Stage One.

Number of cards selected: 29

Image of arranged cards: Figure 137



Fig 137; interview 12/20 Maritime, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"I always like light coming through objects and insects as for the shell card (Fig 137 row 3, #2) and insects (Fig 137 row 4, #3 & #4) and the tiles (Fig 137 row 3, #1 and row 4, #5). The more classical cards (Fig 137 row1, #5 & #6) are as close as I'm likely to get to classical art – its like a cheap visit to the National Gallery.....and their gaze is transfixing, just as it is with the animals (Fig 137 row 1, #3 & #4). Being my trade and hobby I have a natural tendency to look at maritime related images. Four pieces are very personal: the lighthouse from Geraldton (Fig 137 row 4, #7), the shadow (Fig 137 row 3, #4) as it is an

interpretation of a photograph taken on my 'honeymoon', the ears are against my clan tartan (Fig 137 row 3, #6) and the epaulets (Fig 137 row 3, #5) bring to mind the coldness of the brass split pin (then button) against my teeth when attaching them as a captain. I can't pass something so personal. The two composite fish (Fig 137 row 1, #1 & #2) and (Fig 137 row 2 #1 - #4) are clever technically, different and interesting to look at. The two animals (Fig 137 row 1, #4 and row 2, #5) have appealing and soft faces – they would be nice to have around with their expressive eyes. It makes you feel as if you could touch them. The dark rose ribbon heart (Fig 137 row 4, #2) was shifted to match the apple heart (Fig 137 row 4, #1) to be tidy. The lace crucifix (Fig 137 row 3, #3) is a part of our culture and is so delicately drawn against the lace. The parrot and sky (Fig 137 row 1, #3) has nothing mysterious about it. It's bold, catches your eye and the feathers are nicely done. You don't have to think about it – it is what it is. This compares with the shell (Fig 137 row 3, #2) as it has external lighting whereas the shell is illuminated internally. The feather floating past the power lines (Fig 137 row 4, #6) reminds me of far away places I've been to, as does the power line pair above (Fig 137 row 2, #6 & #7).

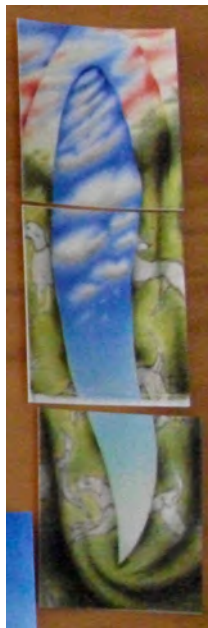


Fig 138; interview 12/20 Maritime,
detail, initial survey arrangement

The vertical tapestry group (Fig 138 and Fig 137 initial arrangement, far right) has a shift from the tapestry that I like so much through to the sky. Also there's the mystery of the circle. It invites you to wait until the clouds change, until something else appears. Also the tapestry transforming to sky at the top is very clever. As well as being clever, something should be decorative and stand-alone as this group does. Traditionally artworks should be something to look at, be familiar with, should be technically well done and look like something plausible to then create mystery. I really enjoy the range of emotive responses between this sort of mystery and the simplicity of the animals – all are pleasant to explore. Not jar the nerves – even the false teeth and death mask Flashcards still don't jar. Surely you want something that makes you feel good."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant was familiar with the work in the **Flashcards** so he used, by his own admission, a process of elimination in Stage One rather than selection. This differed from most other participants who used elimination in Stage Two. Many of the cards were grouped in sets of 2, 3 or 4. He chose 29 but had a secondary group from which the participant could have chosen many more. Even at the end he stated that

other groups could have easily been chosen. The way the participant read these groups off the wall was “in a snakes and ladders style” and organised them, describing the meanings of all 29 cards selected, similarly “rather than in a constrained rectangle” as indicated in the following diagram (Fig 139):

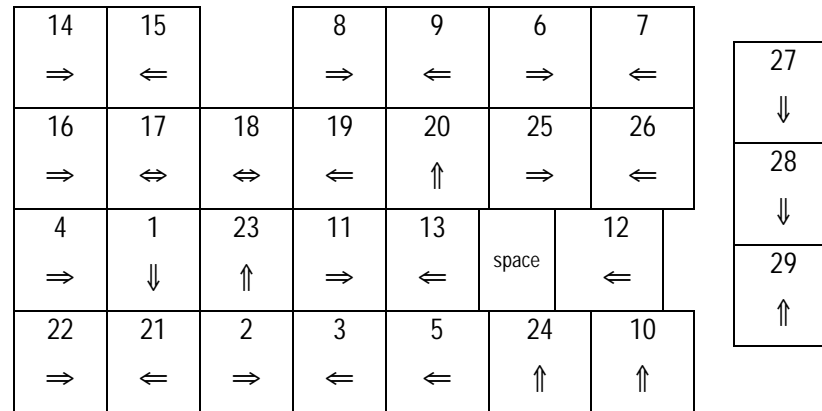


Fig 139; interview 12/20 Maritime, selection diagram

- Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

“ I think I have chosen safe things – it must be to do with the nature of my business.”

Stage Two.

Number of cards arranged: 29

Images of arranged cards: Figure 140



Fig 140; interview 12/20 Maritime, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I didn't view the cards at all – I knew them so well and had no particular place to easily arrange them. I tended to recall them every time I felt like arranging them. I relied on recall a lot during sleepless nights."

Unlike other participants who tended to use the cards most when in a working environment, this participant had no permanent workspace.

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

In reshuffling the cards (Fig 140) he stumbled on one that was part of a trio and now wished he had placed at least one in a prominent place each day where possible. Discussion followed regarding some portable means of keeping, transporting and displaying the cards for better access.

3. Have you re-grouped the cards in any particular way? If so, how and why?

"The cleverness of the faces and eyes really sticks out. There are three categories: clever (broken portraits, mosaics and mythical animals), sentimental (animals and people I have known) and things to do with work (water)."

4. How would you briefly describe the most important cards? Why are they so?

"I regret not having 4 – 6 acrylic photo frames to mix and match different cards and then contemplate them. It would have been interesting to put the lighthouse with some water or even land images etc. "

Any optional additional comments:

This case began an extensive search for box designs to enable portability, storage and display of the *Flashcards*.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 13/20

dates: 04.07.2011 & 20.12.2011

Discipline	MATHEMATICS
Gender	FEMALE
Age @ July 2011	44

Stage One.

Number of cards selected: 27 then 30

Image of arranged cards: Figure 141



Fig 141; interview 13/20 Mathematics, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The pale faced man (Fig 141 row 4, #2) reminds me of a staff member in Arts and Education. Otherwise I've just chosen on appeal. I'm drawn to an expression of strong emotion, personality or character mostly, otherwise I have individual reasons for each. The breast (Fig 141 row 3, #7) is a play on the symbol – this one seeing the woman is enjoying her own touch."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"The format I probably would have made round if the table was bigger. In the end I left it open ended, surprisingly uneven. My visual brain says to put a gap up the top. My other brain that reads left to right likes the gap at the end. I don't think there's a narrative, but the blue lady is central (Fig 141 row 2, #4) – not sure why. I've put the man with her to make a couple – I would like to play this with my husband – we do art jigsaws together. Everything is built in a spiral from these two central figures and by doing so I realize I've chosen lots of heads. The strong female images on top (Fig 141 row 1, #3, #4, & #5) are watching over all the others. I've also grouped the 'Australiana' images to fit into the cyclical movement. The arrangement could have been pyramidal, but there were two short for this." The diagram below (Fig 142) indicates the organization and the 8 cards individually discussed from the 30 selected:

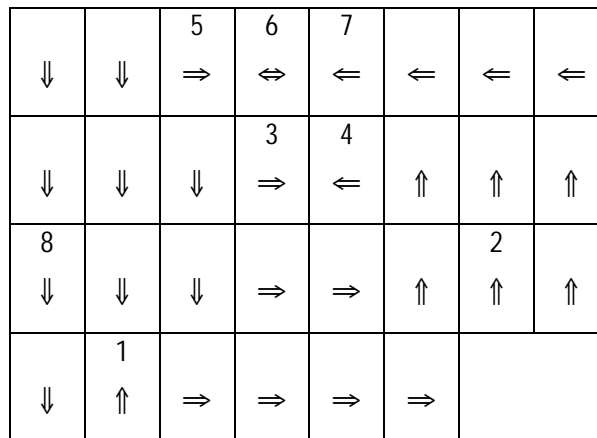


Fig 142; interview 13/20 Mathematics, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"Yes, the man with checks (Fig 141 row 3, #1) is angry, but it is humorous. He has an Aboriginal face with tartan background is reminiscent of the tribal nature of the Scots.....don't forget we are all tribal. When I placed it in the group he was angry – so he is separated by the central woman and surrounded by strong images."

Stage Two.

Number of cards arranged: 30

Images of arranged cards: Figure 143



Fig 143; interview 13/20 Mathematics, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I haven't done much with them – played with my husband first then played one more time. I had nowhere to pin them – I should have brought them to the office."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"When I showed my husband we played a bit but they didn't really shift in meaning or arrangement. I was a bit surprised by some – particularly the number of mosaics. Every time I viewed them I was in a different emotional state. When I was anxious, the shark (Fig 143 row 5, #4) became frightening. Each image shifted in meaning slightly with each viewing and emotional change. I'm pleased with the range I picked and impressed by the types of cards that were available and their range."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"I had the worst semester I've ever had in terms of workload, and my office leaking has restricted any hanging."

4. How would you briefly describe the most important cards? Why are they so?

"The chocolate girl (Fig 143 row 2, #7) is more interesting as she brings to mind my recent interest in meditation... the open, alert eyes are like the image my master meditates on. The roles have changed a bit in that the central girl is now protected by all of the animals. I like the open-endedness. I still love the breast." (Fig 143 row 1, #4)

Any optional additional comments: Nil.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 14/20

dates: 06.06.2011 & 06.12.2011

Discipline	MEDICINE
Gender	MALE
Age @ July 2011	52

Stage One.

Number of cards selected: 32

Image of arranged cards: Figure 144



Fig 144; interview 14/20 Medicine, selection diagram

1. What does each card that you have selected initially remind you of?

"The chickens (Fig 144 row 3, #8) have the stare of alertness that reminds me of a relationship I have with a registrar. The blue man (Fig 144 row 1, #6) is aphasic. I love the intricacy of the fish (Fig 144 row 2, #6, #7 and #8). I'm not sure why I'm attracted to some of these but I'll take them and find out. The pale-faced man (Fig 144 row 4, #4) isn't a condition I've come across before. The Madonna (Fig 144 row 4, #3) looks

like someone I'm caring for, who has both physical and psychological problems – the 'knowing eye' is withholding. The three floating minds (Fig 144 row 4, #2) are floating in science. The Aboriginal woman on lace to the left has great contrast between the delicate lace and the apparent roughness of the figure without clothes. I admire the Aboriginal people and what they have endured. I love it visually. The Romanesque man (Fig 144 row 2, #5) is a fearful ghostly image – I like the emotion conveyed. The Viking (Fig 144 row 1, #5) is visually outstanding because of the ghost face compared to the helmet. The 'Big Fish' (Fig 144 row 1, #3) is the ultimate tourist fish, while the fish cigar (Fig 144 row 2, #4) has a comic reference for me as a fisherman – the joke of how hard it is to roll a fish. The mouth with cigarette (Fig 144 row 2, #3) I'd love to show to some of my patients. The fish stamp (Fig 144 row 1, #2) appeals again because of my interest in fishing. It would be such a lovely idea to have your fish on a stamp to send to your friends. I love fish. The hand to the left (Fig 144 row 1, #1) is radical nerve palsy – a drop wrist version that has an anatomical attraction. The face within the face (Fig 144 row 2, #2) is a new, innocent image – a kid's concept. The teeth to the left of it are hilarious for me. When you are in medicine – particularly nursing – teeth are always being lost. The two pop butterflies (Fig 144 row 3, #1 & #2) is a cartoon of cardiologists as they are prima donnas – they all have big heads without cause. The dragonfly (Fig 144 row 2, #9) is another fishing analogy – another insect I mimic as a lure. The dragonfly nymph lays eggs on the water and fish eat them from underneath. The striptease (Fig 144 row 4, #7) is a neurologist who lives in Melbourne and has a weakness for such girls. He looks like the pig and doesn't realise that the girls are carrying him around (he thinks he is in control). The hairy bum looks like it would be his too. The pop brain (Fig 144 row 4, #8) I would like to use in some of my presentations. I love the dog (Fig 144 row 3, #3) who is faithful, smart and knows what's going on – you can tell by the eyes – there's love in them which follows you everywhere. The eagle to the right of her (Fig 144 row 3, #4 & #5) is intricate and has a visual attraction. I think the octopus has won."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant related to many of the cards diagnostically – he looked for various medical signs in the images of people. He also grouped all of the people together on the bottom row. "Some are incurable – I can't reach or help them. They are beyond contact."

The cards the participant had a similar response to were not necessarily grouped together. Of the 32 cards selected, 26 individual meanings were discussed as noted in the following diagram (Fig 145) with random associations he made indicated:

		16 ↓	15 ↓	12 ←		11 ←	2 ↓	
18 ⇒	17 ←	14 ↑	13 ←	10 ⇒	3 ⇒	4 ⇔	5 ←	21 ↓
20 ⇒	19 ←	24 ⇒	25 ⇒	26 ←			1 ←	
9 ←	8 ←	7 ←	6 ⇒			22 ⇒	23 ←	

Fig 145; Interview 14/20 Medicine, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"The arrangement is arbitrary in general. Many could make a split collection between family and work."

Stage Two.

Number of cards arranged: 32, in four groups

Images of arranged cards: Figures 146 - 150

1. On the wall (stressed).



Fig 146; Interview 14/20 Medicine, final survey arrangement #1

2. Behind the computer (favourites).



Fig 147; interview 14/20 Medicine, final survey arrangement #2

3. On the filing cabinet on the way out (positives).



Fig 148; interview 14/20 Medicine, final survey arrangement #3

4. On the whiteboard (thinking).

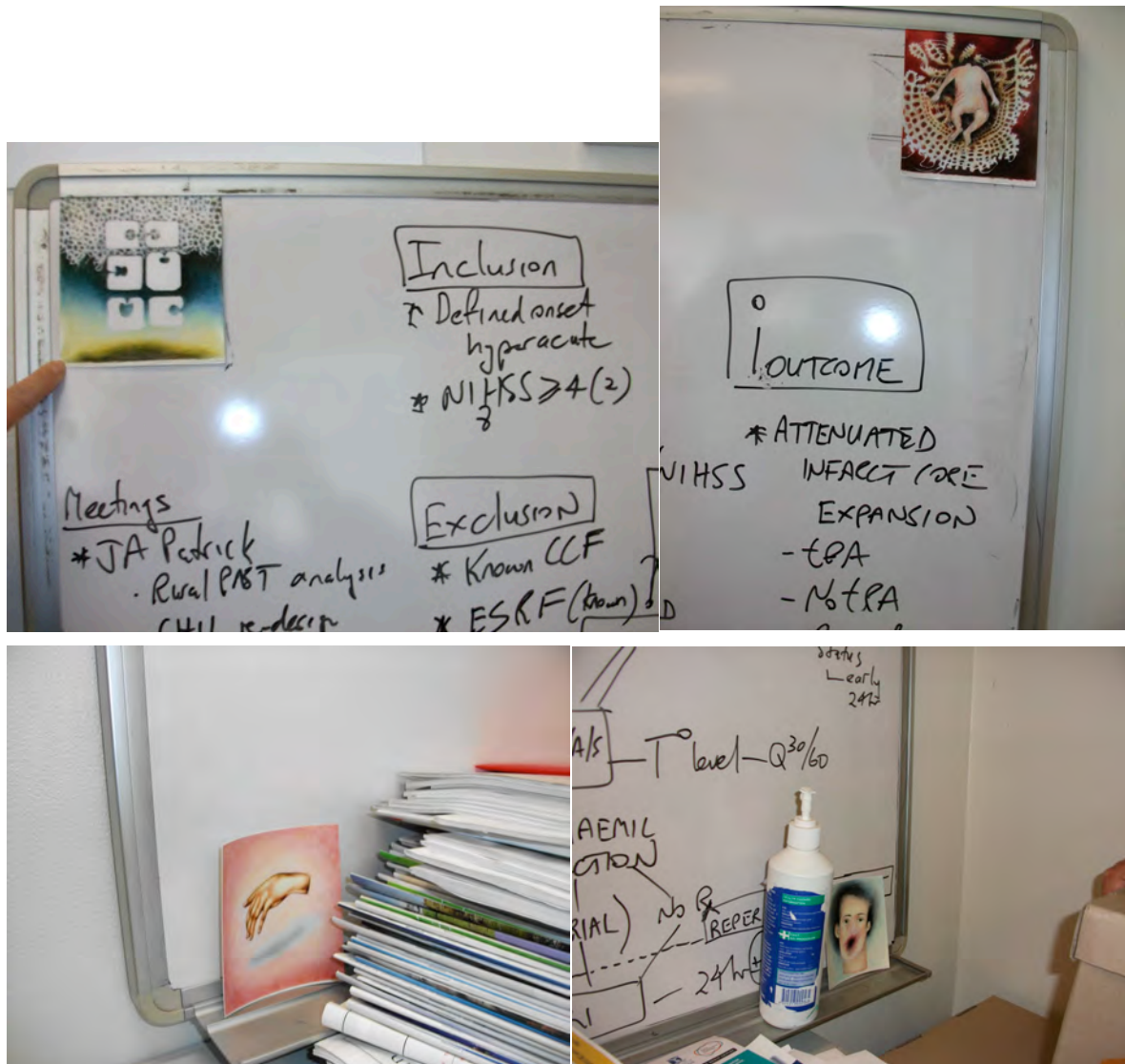


Fig 149; interview 14/20 Medicine, final survey arrangement #4

- How often did you look at these cards? (eg; daily, weekly, monthly)

"I re-ordered them in my office and referred to them regularly for different reasons. For example, I look at the cards on the filing cabinet by the door on the way out (Fig 148) because they are so positive. Alternately those on the wall (Fig 146) are negative and reflect how I felt under stress."
- Have any of the cards shifted in meaning for you? If so could you explain these differences?

"The fish going for the fly is a story that's developed (Fig 148, bottom). The pig/stripper and skull at the end of the row (Fig 146) relate more strongly to a colleague and his attitude."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"All of the cards have been thematically grouped around my office for various reasons. The group behind my computer (Fig 147), all give me a boost for various reasons. Those on the wall (Fig 146) are about how I feel when I really am pushed. The filing cabinet cards (Fig 148) are very positive – about moving out and doing things. The cards on my whiteboard (Fig 149) are behind me mostly but are adjacent to my discussion table. All the working equations (as indicated in the photograph) are in the center, and the cards are positioned at the corners which reminds me of the decorative borders we might have used on our primary school projects." (Fig 150 - diagram below):

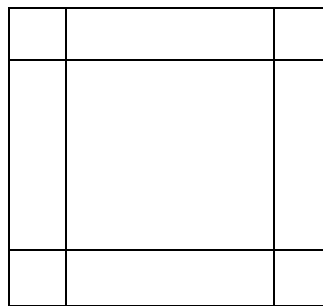


Fig 150; interview 14/20 Medicine, arrangement #4 diagram

4. How would you briefly describe the most important cards? Why are they so?

"I appreciate them all as art in an otherwise gloomy room. The aesthetic Gestalt is good and will keep as such – they create an enriched environment. I'd like to put them in a long frame now. I'm really going to miss them"

Any optional additional comments:

"As you know I would very much like to use these cards in a survey for the stroke unit next year with a cluster of environmental enrichment tests. My suggestion is to use both a random and control test from the acute ward from the time of consciousness."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 15/20

dates: 13.07.2011 & 09.02.2012

Discipline	PERFORMING ARTS
Gender	MALE
Age @ July 2011	59

Stage One.

Number of cards selected: 28

Image of arranged cards: Figure 151



Fig 151; interview 15/20 Performing Arts, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"Memories and values are the things that speak to me – the doyleys, the island woman and others (Fig 151 row 2) bring them to mind. I've also responded to the human face, in particular their gaze: to look and be looked at. There's a vibrancy and richness about them all."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"There are four distinct groupings in the order of choice from the large panels. They are grouped in rows (Fig 151 rows 1 - 4) according to what they would say. I could use them in this way for my comic writing classes." The participant organised the cards in four distinct rows and read them from left to right as whole rows. He discussed the individual meanings of 4 of the 28 cards selected as indicated in the following diagram (Fig 152):

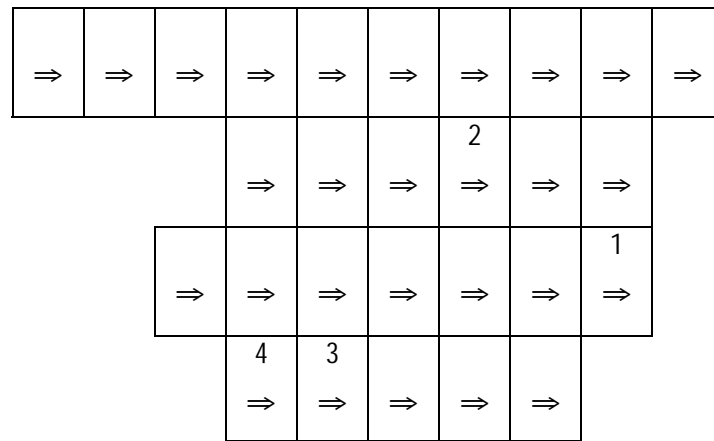


Fig 152; interview 15/20 Performing Arts, selection diagram

"The top row (Fig 151) has the vibrancy of India where everything tastes different, and about food in general. The second row (Fig 151) has the doyleys, which have been used conceptually and historically. They have strong narrative elements that reflect on the lines and patterns in our lives, which are both disturbing and potent. The bottom row (Fig 151) has the Australian sky. I live at West Wallsend where the horizon rises, things float and are suspended - your eyes are risen there. My father was also an astronomist so the night sky is important. The third line (Fig 151) are all potent faces."

- Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"The doyleys in the second row (Fig 151) have the strongest narratives. The shadows (Fig 151 row 3, #7) have text on them I hadn't noticed – they are a potent outrider. I didn't respond to the obvious text in the cards generally at first, only the *OUR BIT* card (Fig 151 row 2, #4). When I chose the second round of cards, they were conceptually more abstract, then became more personal – particularly the dog paw (Fig 151 row 4, #3) and the man's face (Fig 151 row 4, #2). The latter is about my father and myself and a poem about the moon and viewing it."

Stage Two.

Number of cards arranged: 18 at final interview – rest distributed as indicated in the discussion transcription.

Image of arranged cards: Figure 153



Fig 153; interview 15/20 Performing Arts, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I carried around all the cards in a bag for a few months and shared them around, including once in a restaurant with many people. There were up to ten instances with friends and family, which included eight to nine people. I used some of the cards in teaching comic writing where the students chose two and used them as impetus to write. I read a lot of comics but sometimes flicked through the cards instead – a mini-gallery in hand. Also my son is a graphic designer and we both became interested in the medium of coloured pencil – even on the computer. We had some of the leaves and fruit pinned up – they came and went but some are still there. "

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"When I used them in teaching, everyone chose faces – no student chose something outside portraiture, and they related to different characters as I initially did. They were also attracted to the brighter pop images and fragmented bodies. I watched their choices and compared them with my own. When I explained the project they found it interesting and challenged the way they viewed visual art, which they were reticent to do. They constructed narratives from the two cards – a character and an impulse card. They were also asked to analyse the impulse of choosing. Towards the end of last year the cards

surprised me when I found them in my bag. I had forgotten them but went back and noticed the three lace and portrait images (Fig 153 row 3, #2 - #4) had lost their punch – they didn't evolve after this for me as I lost the enjoyment of returning to them – that sense of diving into them. The Asian images always held their power. You really can't control peoples responses." The participant spoke of this experience in terms of a particular play about child abuse he had written, and the unpredictable reaction of the audience.

3. Have you re-grouped the cards in any particular way? If so, how and why?

"The best experience was sharing the cards randomly, in private and public. I used them as birthday cards, sent them as postcards and note cards including one to my mother, which is displayed in her house. I also used two at a Hunter writer's festival, and took photos of others. I installed the paw (Fig 151 row 4, #3) and an Indian one (Fig 151 row 1, #4) anonymously on a board at the writer's centre in Newcastle. People were perplexed but left them there. They wanted to know why I chose the images when they found out I'd put them there. I also put a selection in the office and photographed and chronicled the changes."

4. How would you briefly describe the most important cards? Why are they so?

"I still love the shadows (Fig 151 row 3, #7). Love it – and the walnuts (Fig 151 row 1, #9 & #10) which open and close: Yin and Yang. I like the diversity of conceptual thinking in myself. That's why the shadows and walnuts have stayed with me in memory. Alternately being pragmatic about my father's death as my family is generally, I didn't want to return to the *Man and Moon* (Fig 153 row 1, #1) or the faithful friend card immediately underneath."

Any optional additional comments:

"I think the handling of the cards was important – tactile." The participant was noted to exploit the portability of the cards extensively.

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 16/20

dates: 19.07.2011 & 30.11.2011

Discipline	PHYSIOTHERAPY
Gender	FEMALE
Age @ July 2011	38

Stage One.

Number of cards selected: 19

Image of arranged cards: Figure 154



Fig 154; interview 16/20 Physiotherapy, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The two green anatomy loop cards (Fig 154 row 1, #1 & #2) reminds me of the fingers in 'The Creation of Adam' in the Sistine Chapel. The chook (Fig 154 row 1, #3) has light in its eye, and the knot to the right of it I would really like to unknot. The twilight moon (Fig 154 row 2, #5) reminds me of hazy sunny days in the English summer – it's so cold in here today. The hair loop to the left of it reminds me of the soft pine needles in pine forests. The raspberries (Fig 154 row 2, #3) bring back childhood memories of the garden. The fish stamp (Fig 154 row 3, #1) is interesting because it's the convex fish eye in reverse. In the blue

anatomy (Fig 154 row 2, #2) the light represents the eye, and the structure is an appendix with eye lashes to the right of them. The pink and green anatomy (Fig 154 row 2, #1) is weathered somehow. The pegs (Fig 154 row 3, #2) bring to mind my day-to-day chores as a mum, but they have such beauty. The work to the right has the feathers of a pheasant, which calls to mind home – England, but then there's a cockroach. (The participant became tearfully homesick with this memory). The Sanderson print with a moth and fragment (Fig 154 row 3, #4) reminds me of my mum. The moth reminds me of my sons because they collect them. The Aegean landscape one more to the right reminds me of my granny's summer-house. The face (Fig 154 row 4, #2) at the bottom has innocence and it is vulnerable. The shadows (Fig 154 row 4, #3) make me want to move closer – to see who they are. The red anatomy to the right of the shadows is sinister – like menstrual ovaries. The shell and mosaic in the bottom right corner has such intricacy in both the mosaic and the urchin."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The grouping was played with for some time without comment. The participant moved from top left to right, and back right to left, then in a more random pattern. Of the 19 cards selected, 18 individual meanings were discussed as the diagram in Figure 155 indicates:

1 ⇒	2 ⇒	3 ⇒	4 ⇓	
10 ⇒	9 ⇐	7 ⇐	6 ⇐	5 ⇐
8 ⇒	11 ⇓	12 ⇒	13 ⇒	14 ⇐
	15 ⇒	16 ⇐	17 ⇒	18 ⇒

Fig 155; interview 16/20 Physiotherapy, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant commented informally how personal her choices were.

many moths here in my kitchen. Also my grannies crockery, which my sister now has, is blue and white. It's funny how so many of these choices remind me of my granny. The fish stamp (Fig 156 bottom row #2) reminds me that its time to start sending my Christmas cards home. The pear (Fig 156 bottom row, #4) is about autumn in England – it's the best time. The harvest is about 'gathering in' – something we don't get here. It's also the start of the new school year. There's the gathering of pencils and cases for re-starting as well as the harvest. It's doubly good. It's also a lovely light – just like winter here – sunset most of the day. Those 'golden days of childhood' – even when I was an adult I lived in town and returned home on weekends." The participant lingered over these cards in childhood recollection.

3. Have you re-grouped the cards in any particular way? If so, how and why?

As indicated above the cards were constantly reviewed and re-grouped.

4. How would you briefly describe the most important cards? Why are they so?

As indicated above, the pear card was favoured at the time of the second interview.

Any optional additional comments:

"I enjoyed the obligation of visiting the cards throughout the period within the demands of my hectic domestic commitments."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 17/20

dates: 04.07.2011 & 22.11.2011

Discipline	POLITICS
Gender	MALE
Age @ July 2011	58

Stage One.

Number of cards selected: 30

Image of arranged cards: Figure 157



Fig 157; interview 17/20 Politics, initial survey arrangement

1. What does each card that you have selected initially remind you of?

" I chose the only naked male grouping (Fig 157 row 2, #2) having a feminist background. There are plenty of naked females – I see these as three sages. I chose the lighthouse (Fig 157 row 5, #1) because I love them – and they have their double meaning of being a phallic symbol. I really love the mosaics, and all of the images from art history I prefer to the popular imagery in panel six. The embroidery double (Fig 157 row 3, #4 & #5) reminds me of a remarkable exhibition I saw which brings to mind spending time in the library doing research – an enjoyable time. I recognised the Pasha Bulka (Fig 157 row 6, #2) but didn't recognise the Newcastle Permanent credit card – it's a good analogy of things destroyed in the incident. The surreal imagery attracts me (Fig 157 row 5, #3) because it creates a strange juxtaposition. The Maori in the water (Fig 157 row 4, #2) with 'Rule Britannia' tattoos is interesting – it's hard to rule the waves when she is sinking"

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The participant was given the cards in the order they were selected and laid them out in a random order at first. He then made a specific order, placing the parrot centre top to gaze down on the keyhole and window cards and discussed the individual meanings of all 30 selected cards as indicated in the diagram below (Fig 158):

7	13	1	20	19
↓	↓	↓	⇒	⇐
8	14	2	21	22
↓	↓	↓	⇒	⇐
9	15	3	23	24
↓	↓	↓	⇒	⇐
10	16	4	25	26
↓	↓	↓	⇒	⇐
11	17	5	28	27
↓	↓	↓	↓	⇐
12	18	6	29	30
↓	↓	↓	⇒	⇒

Fig 158; interview 17/20 Politics, selection diagram

Further meanings began to unfold:

"The man and curtain/keyhole card (Fig 157 row 3, #3) has a visual clash with the microwave tower on the hill – a phallic and technological combination. The card immediately below is another kind of window – onto a natural landscape – a mask over reality conjuring up earth and sea imagery. It's also central as an eye on the world. The next down again (Fig 157 row 5, #3) with the eye in the sky again suggests technology and surveillance, and the lips remind me of those on a magazine cover when Jimi Hendrix died ('scuse me while I kiss the sky...'). The bottom one in this column (Fig 157 row 6, #3) is an expression of love. The central pillar holds it all together. There's no logic to the right side but the left side from the top is a cosmic reminiscence (Fig 157 row 1, #1), then below the three sages are deciding the fate of the world. The woman in the seat underneath is an iconic domestic cliché. Next down has a gaze that hits a romanticised commercial image used in childhood/baby advertising. Under that is the kiss image I see as gentle, unlike the Madonna under her who has a gaze that says 'this is all bullshit' – she is older and it's too late! The cosmic dimension continues across and down the mosaics in the next column, to the Rule Britannia card (Fig 157 row 4, #2). The lighthouse is a contrast as it stands as an image about the permanence of ships. This is followed by the Pasha Bulka reference.....nothing is permanent. The right side continues once again with the cosmic reference (Fig 157 row 1, #5) and love (Fig 157 row 1, #4). The mosaic angel double (Fig 157 row 2, #4 & #5) is under these cosmic cards followed by the embroidery double (Fig 157 row 3, #4 & #5) I previously mentioned which happily reminds me of study. The wistfulness of the young woman (Fig 157 row 4, #4) gazes across to the surreal wrapping of the sky (Fig 157 row 4, #5), opening out to open space which we can't get to. Finally the little butterfly (Fig 157 row 6, #5) is flying out and away from all of the cards, including the two mosaic tea related cards (Fig 157 row 5, #4 & row 6, #4) at bottom – tea, pot, cup, friend."

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"Yes – as you put things into relationships the original interpretation (which is still there) becomes woven into another thread which gives a shift in focus. You could pull one out and the focus is still there."

Stage Two.

Number of cards arranged: 30

Images of arranged cards: as for initial arrangement, Figure 157

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I had four people who were teaching a course on Feminism so I kept them on top of the filing cabinet in my office and laid them out on the meeting table regularly. I think my choices were influenced by my involvement in Feminism"

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"I was happy with my initial stories. I became less satisfied with a rearranged version of the pictures – it could indicate a resistance to change in me. I was surprised at the sense of the initial reading – it's similar to the process of writing when one re-visits the first draft to find that it's often good. I still organize them in the original hierarchical way after changing it didn't work because there was a specific center in the original arrangement. I was sensitive to the unclad or naked women given my discipline. I didn't feel they were sexist choices at all – perhaps I was so self-reflective about this issue as I structured a course to include theories on beauty including Germaine Greer and Mary Woolstonecroft. Also, portraiture is involved in these images so the body as a commodity has been satirized. This is why they aren't offensive."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"When laying out the cards any old way it wasn't satisfying so I referred to the photographed arrangement after which I did it twice from memory, getting it 95% correct. I feel the original had a particular essence – it comes back to the original arrangement working as a whole, which was greater than the sum of the parts."

4. How would you briefly describe the most important cards? Why are they so?

As stated above, the cohesion of the whole was most important, rather than single cards and their meanings.

Any optional additional comments:

"Once I had made my construct, it was firmly in place. I would only change it if the cards were changed. Could be my political mind. I tend to be unshiftable within my own accepted parameters. Once boundaries are crossed, there will be a fight to the death. And I like to think I'm flexible!"

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 18/20

dates: 13.07.2011 & 09.12.2011

Discipline	SPORT
Gender	MALE
Age @ July 2011	37

Stage One.

Number of cards selected: 10

Image of arranged cards: Figure 159



Fig 159; interview 18/20 Sport, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"I initially chose images so they could be used as motivators. The Madonna (Fig 159 row 1, #1) is about the mother/child bond. It has a sense of warmth and gentility compared to the others. The two sharks (Fig 159 row 1, #2 and row 2, #4) has an aura – a sense of strength. I've always been fascinated by sharks. White pointers symbolise strength, as opposed to being a predator. The heart (Fig 159 row 1, #3) has blue and red contrasting colours. I'm thinking of the apple shape of heart bite now. It makes me think of my area of expertise of nutritional health. I'd like to ponder the meaning of the bite further. The dogs (Fig 159 row 2, #1) have eyes that say they are cute, playful and loyal. So why do they have such a guilty expression? I'd like to ponder that

story as well. The love-birds (Fig 159 row 2, #3) have colour, the word love, and the birds are kissing. It makes me think of how love translates in animals. I'm interested in physical affection – the image makes me feel romantic. I like the background staging of the birds. The keyhole (Fig 159 row 1, #4) is thought provoking – we are always trying to unlock something to get somewhere else. It's the discovery. Where's the key? It has multiple meanings. The home card (Fig 159 row 2, #5) seems simple but I value my home and my family. It's powerful in its simplicity – the colour stands out – it's where I want to be. The Queen of Hearts (Fig 159 row 1, #5) again is about the heart and has multiple meanings for me – I'm working in heart health – and love: home is where the heart is. It works well with the home link. The hole in the sky (Fig 159 row 2, #2) is purely about the colours – it's my favourite shade of blue. It reminds me of when I was young – lying and staring at the clouds. Its nice to be lost in this work."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I picked all of these images separately. There was no particular arrangement, but I started to group them by themes."

The diagram below in Figure 160 indicates the flow of discussion involving all 10 cards selected:

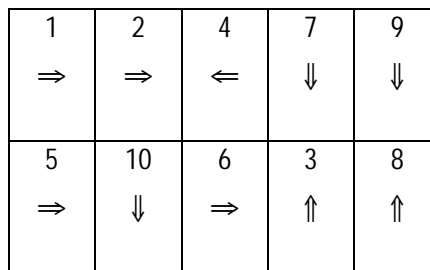


Fig 160; interview 18/20 Sport, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant placed the home and Queen of Hearts cards together during discussion as indicated above.

Stage Two.

Number of cards arranged: 5 about the office and at home

Images of arranged cards: Figure 161

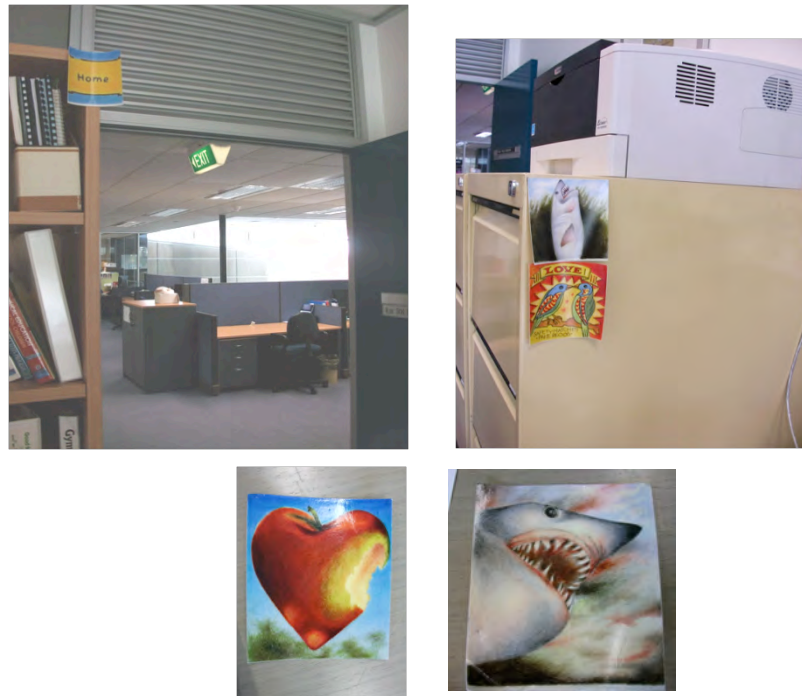


Fig 161; interview 18/20 Sport, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)
 "I put them around the office and used them daily as motivators" (Fig 161).

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?
 "I put the home card by the office door (Fig 161, top left) as a trigger to go home when necessary as opposed to the expected timeframes. The shark and love-birds on the filing cabinet facing my desk (Fig 161, top right) are for positive energy, particularly when things get stressed, negative and small minded. I find the sharks are about being selfish but in a positive way – making myself prioritize. It reminds me to work on things for myself. Both of the sharks are lovers – not scared of anyone, they act singularly, unlike other fish. The shark I kept on the printer at home (Fig 161, bottom right) wasn't as necessary as the one in the office because of the difference in environments. The apple on the pin-board (Fig 161, bottom left) reminded me to have a healthy snack every couple of hours. The rest of the cards I put in a drawer at home – during a period where we shifted house. My girls used the dogs

(Fig 159 row 2, #1 initial arrangement) interactively. They love dogs – my youngest child's first word was 'puppa'. I didn't use the other cards over this period as much."

3. Have you re-grouped the cards in any particular way? If so, how and why?
The images and discussion above indicate regroupings and reasons for them.
4. How would you briefly describe the most important cards? Why are they so?
"The sharks were the strongest image and the one I used the most to reinforce positive work practice. The combination with the lovebirds seems odd but one services the other in terms of emotions and a healthy state of mind. I specifically used them as triggers. I didn't use the others so much as I didn't want to dilute the effectiveness of the trigger cards. It would have been tokenistic to use the others. – I'm not up to that stage."

Any optional additional comments:

"It's really changed the way I look at art. My mother is an artist and has pictures – one over the dining table in particular - that I've taken for granted. I'd like to keep the shark and birds longer."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 19/20

dates: 12.07.2011 & 07.02.2012

Discipline	STUDENT (TERTIARY)
Gender	FEMALE
Age @ July 2011	29

Stage One.

Number of cards selected: 14

Image of arranged cards: Figure 162



Fig 162; interview 19/20 Student (tertiary), initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The standard black serpent card (Fig 162 row 1, #4) is all about my snake phobia. It also reminds me of my grandmother's story of being saved from a cobra bite by an elephant skin handbag that she was carrying when the snake lunged at her when she was in South Africa. The toy boy to the right reminds of two friends I have who are tattoo artists who use these kinds of images in their designs. One of them is my own age and died in a car crash recently. Moving to the right again (Fig 162 row 1, #6) I picked because I spend a lot of time in cemeteries photographing the details of flowers, architecture and iron lacework. There's sadness about the neglect and an irony about the ruins left after a family passes after about 50 years. Also, my grandmother who recently died has had her ashes sent back to England because of our

scattered family. This means she has no-one to visit her in a cemetery. The big fish at the end of the top row reminds me of summer holidays when I was a kid and we all packed the car and played 'spot the big everything!' Dad always fished on holidays as well so fish featured even though he wasn't much good at it. The royal visit card (Fig 162 row 1, #3) I like because I photograph urban telegraph poles in my work and I also collect embroidery – which doesn't exist anymore because no-one does it. The two doggies to the left I can't resist - I'm such a dog lover! What a duo they are. I can just imagine a 'whodunnit' with these two. The next dog (Fig 162 row 1, #1) has that expression of absolute love and friendship that dogs have – so positive. The hunting dogs (Fig 162 row 2, #7) reminds me of the bad hunts we had in the country as kids. I went once and that was enough. The image is about seeing an outdoor adventure – the enjoyment rather than the kill. The rolled napkins (Fig 162 row 2, #1) remind me of the Dead Sea Scrolls I saw at an exhibition years ago with my grandmother. She took me to see lots of exhibitions. The hanging head to the right is what he represents – not what he is. He's fun, cute – like the silly toys I collect. The portrait of the man next to it (Fig 162 row 2, #3) is from a Roger Balleenby photograph. He is a South African biologist and photographer whose subjects are poor, old and in-bred white people. I'm interested in questions about people's responses to these works and the values involved in photography. The bitten apple in the middle of this row is my memory that all I would eat was red apples when I was little. The man and apple together (Fig 162 row 2, #6 and row 2, #5) I recognise as Magritte in but I also remember the mail order collection of magazines about artists that my grandmother had. When I was young this was my only experience of art."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

The arrangement consisted of two rows which were discussed from the top centre, to the right then left extremities, then to the bottom right then left extremities along to the final card, second from the end on the bottom line. The individual meanings of all 14 cards selected were discussed as the diagram below in Figure 163 indicates:

7 ⇒	6 ⇐	5 ⇐	1 ⇒	2 ⇒	3 ⇒	4 ⇐
9 ⇒	10 ⇒	11 ⇒	12 ⇒	13 ⇒	14 ⇒	8 ⇐

Fig 163; interview 19/20 Student (tertiary), selection diagram

The cards were related to each other in discussion, each with their own story rather than an overall narrative.

- Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

The participant expressed interest in her choices being what she considered to be so literal when compared to her partner's (who was also in the survey), which were so imaginative, when she saw him as is generally a sceptic. "The hand drawn image makes it accessible – its great to have such visual interplay so it taps into a different place for each viewer. On the whole I find the colour palettes are really appealing."

Stage Two.

Number of cards arranged: 14

Images of arranged cards: Figure 164



Fig 164; interview 19/20 Student (tertiary), final survey arrangement

- How often did you look at these cards? (eg; daily, weekly, monthly)

"I moved the cards around the house from a nook where the old fireplace was in the lounge room to the study. The were all stood up in the lounge room then in the study I would put out 4 or 5 at a time, then all out in rotation so I was constantly looking and reconsidering them."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"The initial attraction of choosing the cards from the hand of the artist changed to a more personal and familiar reason. The meanings didn't change so much, but they became 'warmer'. The 'lffy' ones were the man with the ears (Fig 164 row 2, #6) where I questioned the morality of photographing the disabled, and the Dead Sea Scroll or napkin card to the left of him. I began to look at this one as trace documents of evidence of history. There's an analogy of making ones life map – who determines it – you. This could be one's fate sitting all wrapped up. The cemetery card in the middle of the bottom row (Fig 164) I didn't think about much at all. I've only photographed a cemetery once since the first interview but I did think about aspects of cemetery design – moon, flowers, juxtaposition of forgotten old and new graves, and how memory fades." The participant talked at length about the past few months – the move, Christmas, work etc. The cards operated as a kind of retrospective taro.

3. Have you re-grouped the cards in any particular way? If so, how and why?

"By rotating the cards they acted as a stimulus, particularly in the study. They were a meditation to stare at and consider the transience as opposed to a fixed work, which doesn't change or move so becomes invisible. It's good to note the 'taro cardness'. I liked the tactile nature of handling them too. The changing energy interested me and by chance they have been the only visual thing in my workspace during this period (the participant had moved house). Because of the scale and softness of the works, subconscious pondering and movement around the images was easy."

4. How would you briefly describe the most important cards? Why are they so?

The serpent card (row 1, #7) still was about my fear of snakes and my grandmother's story. I went to an ashram in January where snakes featured as a powerful symbol. In reality there were actually a lot of snakes on the ground, but they were very *Zen* about it. They had signs out to leave the snakes alone so I had to get over my snake phobia - slowly."

Any optional additional comments:

"I definitely enjoyed the medium. It compares with someone giving you a sample of sounds. The manipulating and pondering was really good."

collecting identity: the *PINcard* game

SURVEY INTERVIEW: 20/20

dates: 06.07.2011 & 23.11.2011

Discipline	VISUAL ART
Gender	FEMALE
Age @ July 2011	57

Stage One.

Number of cards selected: 34

Image of arranged cards: Figure 165



Fig 165; interview 20/20 Visual Art, initial survey arrangement

1. What does each card that you have selected initially remind you of?

"The Aegean mosaic (Fig 165 row 4, #2) reminds me of my trip to Greece last year – the mosaic above it (Fig 165 row 2, #3) has a similar angle which gives the work dis-equilibrium. The purple fish head with thorn (Fig 165 row 2, #4) brings to mind *Gould's Book of Fish* by Richard Flanagan." (It is of note that the artist references this book in her research on the fish motif). "The suspended legs (Fig 165 row 1, #3) has a bleed at the bottom and white rough border is appealing – vulnerable. The round soft knees and rag

edge is good. The insect in eerie still life image to the left has strange shadows and spacing and an odd scale, which makes it mysterious. The same applies to the mosaic to the left of it and the mosaic floating in the sky image (Fig 165 row 3, #8). They both describe what women pass onto each other, which are the things that we treasure and no-one else values. I can identify with the segments – it allows for your own memory so the needs of the viewer are met. I like the textural crack on the pear work (Fig 165 row 3, #7) as well as the anatomical works (Fig 165 row 2, #5) in general. In the complete installation I really like the anthropomorphic creatures, I love the flaming sky – that large-scale sky against the buildings (initially chosen then withdrawn) – and the dogs have ‘eyes that are windows to the soul’ – so much going on in those heads. The Magritte peeking man (Fig 165 row 3, #1) is furtive. It reminds me of the male hierarchy of this institution. ‘Women’s work’ next to him I instantly recognise as it was part of my Australian Art history research from the 18th century. The name is appealing. The open mouthed woman (Fig 165 row 3, #4) seems as if it is from a Medieval or Renaissance painting. I’m not sure if she’s dumb struck or singing. It’s quite mysterious. The little green squash (Fig 165 row 2, #7) is set against pink and blue together. Again it has a strange bulbous quality which questions whether it is fruit or flower – it exists in another realm with its oddly disturbing deep shadow. The hair/fibre (Fig 165 row 3, #5) has very odd knotting of small strands. The hand and four pears (Fig 165 row 2, #6) is another unconventional still life as the hand or glove is holding an indeterminate thing. The tags (Fig 165 row 2, #2) is a case of seeing the strange in the ordinary. The holes in the tags are the little trees that used to be in the landscape in Tasmania, where I come from, which is the obvious reason for choosing the embroidered map of Tasmania (row 3, #9). The texture and colour of the image are evocative. The three Chinese works (Fig 165 row 2, #1 & #10 and row 3, #10) are a reminder of my trip to China and contemporary Chinese art, which is quirky about violence – these images are so delicate, softly rendered yet disturbing. They bring to mind St Sebastian – in fact the religious imagery its interesting overall, but I chose not to select any. The Van Eyck eye (Fig 165 row 2, #8) has great detail – the cracks on the surface and the blood-shod eye suggests a certain character. The Aegean woman (Fig 165 row 4, #5) is elusive, blurry. The two peaches (Fig 165 row 3, #3) are little bums that remind me of a picture my niece who is an artist made, and also the twist of ‘double happiness’ with two bums floating in the sky. The pastel tones of the blind portrait (Fig 165 row 4, #3) are beautiful – subtle. The leatherjacket tail (Fig 165 row 4, #8) has a stunning blue-green tone and disconnected text and now, disconnected tail. The matching feather piece (Fig 165 row 4, #4) again has that tone and textured surface of the feather, which is so exquisite against the text. Again it has mystery. The boy’s legs (Fig 165 row 3, #6) seems to be from a children’s picture book, with the pink candy stripes which clash – the awkward legs and feet show a ‘useful awkwardness’ of the developing boy’s body. The Chinese black and white woman (Fig 165 row 4, #7) looks like a faded portrait photograph image. The glasses look old fashioned and the face lost and melancholic. The tinge of blue is the only use of colour, which works

nicely. The man and three trees (Fig 165 row 4, #1) is a Caesar figure which incorporates once again the pink, blue and green colour combination, emphasised by the poplars in the background. The hand exploding (Fig 165 row 4, #6) is quite ghoulish, weird and cartoon-like. As a divorced woman I can relate to it. The two pop portraits are interesting (Fig 165 row 2, #9 and row 4, #10). She is gentle, sweet, Indian and he is the Indian gentleman. The watch on his wrist is creepy – I'm not sure why – his hand is against his face – it is the focal point. The last card is the giant tea-cosy (Fig 165 row 4, #9). I love the scale of it against the telegraph poles."

2. Have you grouped the cards in any particular way? If so, why? (eg: does it tell a story?)

"I've placed the cards intuitively, ordering them by subject rather than visually. It's so nice to spend time with works to consider them and what they mean personally. The transposition into my personal environs should make them more accessible again. Did you know that the average time spend viewing an artwork in a public museum 7 seconds? Just looking at the cards it would appear I have framed the arrangement with images of men."

The diagram below (Fig 166) indicates a cyclical pattern in explaining the meanings of all 34 cards selected:

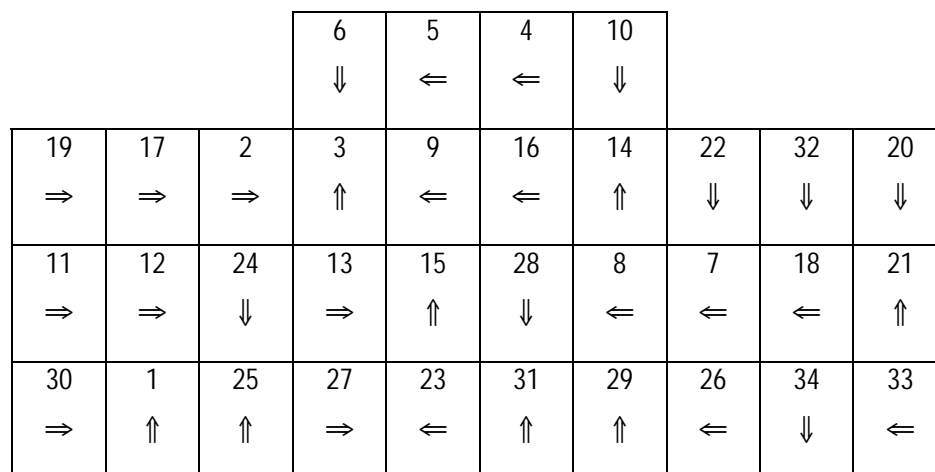


Fig 166; interview 20/20 Visual Art, selection diagram

3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

"I picked cards because of the personal memories they triggered rather than for their art historical references as those references were too familiar to me. I had chosen the flaming sky as I loved the large scale of the sky against the building, however, I withdrew it because it didn't seem to fit with the others."

Stage Two.

Number of cards arranged: 7

Images of arranged cards: Figure 167



Fig 167; interview 20/20 Visual Art, final survey arrangement

1. How often did you look at these cards? (eg; daily, weekly, monthly)

"I have them on the pin-board in my office so I had a daily relationship with them."

2. Have any of the cards shifted in meaning for you? If so could you explain these differences?

"The group of six (Fig 167, left) says a lot about my workplace. The peaches still remind me of the painting by my niece, and 'double happiness' bums. The peeking man in the business suit reminds me of the blokes in this institution who only get a keyhole. The little legs are so vulnerable (about myself/kneecapping), particularly against the man to the right of them. I like the intensity of his gaze, but I also like the slight fracturing in the image. The fish tail is calming and restful. As a kid growing up on the northern beaches, we went fishing on the jetty. I was afraid to catch leatherjacket because of the spike. The Chinese image (Fig 167, bottom left corner) still reminds me of my last visit to China. It's quirky, indeterminate. I can see that as time goes by that the relationship would change. I added the knot later - after the group of six. I still enjoy it. I like it at a distance because of its difference and it seems entirely appropriate that it is in the middle, the vortex, of uni 'guff' and laws on the pin-board. I see this knot as a combination of tension and rhythm. It is also a bit anatomical - the red fleshy pillowy spot its nestled in is quite visceral – not a knot but a body part. All of them tell of my life – drowning in admin!."

3. Have you re-grouped the cards in any particular way? If so, how and why?

"Because I'm rushed all of the time I changed the cards around once."

4. How would you briefly describe the most important cards? Why are they so?

See discussion above.

Any optional additional comments: Nil.

TESTING

c. the OUTCOMES

i) Stage ONE

Having created, reproduced and classified the *Flashcards*, the next step was to survey and observe the responses of the 20 participants from a variety of disciplines. For Stage One of the survey the 20 people who had generously agreed to participate were asked to view, choose and arrange from an installation of all 400 of the original *Flashcard* drawings (Fig 84 Testing – the Survey, Structure).

It was difficult to install as I had to ensure I wasn't putting little sequences together myself to influence the selections. I was also aware of noting any patterns of favoured images because of positioning (eg; top rows/ends of rows). In the first panel (Fig168), the grid below the image indicates the position and number of *Flashcards* chosen from in the panel and how many times they were chosen.



6				1		1			3		2
5	2	4	3		5	1		1	6		
	1	2	4	6	2	4	2	3	1	1	1
1					2			1	1	1	1
	1	1	1	1	2	2	2	3	5	2	

Fig 168; *Flashcard* Survey Installation: panel one
© Susan Ryman 2011

The second panel (Fig 169) indicates a different pattern:



2	1					1	2	2	2	4		1	1
3	3		1		2	3	1	1	2	1			2
	1	1	1	2	1	4	1	1	3	1	2	6	2
2		2		1	2	4		2			2		
1	3		2	1	4			2	1	2	7		2

Fig 169: *Flashcard* Survey Installation: panel two
© Susan Ryman 2011

Panels 3 - 6 (Figs 170 – 173) each indicate a different scattering of selections once again, as evidenced in the grids under the panel images. There is nothing obviously consistent in terms of the pattern of choices made.



			4					1	2	1			
2	2	1	1	1	1		1					1	1
3		3	2		2	1		1	3	1		1	1
3	2	1	2	1			1	5	5	1			1
	1	3	1					1	1		2	2	1

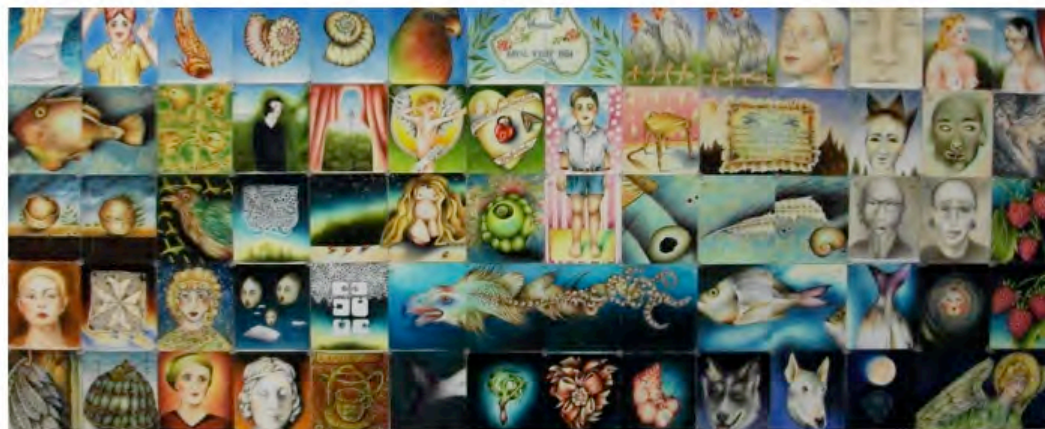
Fig 170: *Flashcard* Survey Installation: panel three
© Susan Ryman 2011



1	1	1	1		1		1					1	1
2	2	2		1	1	1	2	2	1	1			2
2			1	1	1	2	6	1	1		3	2	2
	1	1	1	1			2	1	1	2	1		
	2	1	1	1	2	2		2		6	1		

Fig 171; *Flashcard* Survey Installation: panel four
© Susan Ryman 2011

When compared, these grids clearly show different patterns of distribution, and confirm that choices were quite diverse across the entire installation.



1	1				2	1	1		1	1			1
	1		1	1	1	1	1				2		7
1	1		2				1		2	2	1	1	
2		2	1	1	2	2	2	2	2	2		3	1
4	2	2	2	4		1	1		3		2	3	3

Fig 172; *Flashcard* Survey Installation: panel five
© Susan Ryman 2011

As the range of selections in each of the six panels indicates, any concern I may have had in influencing selections through making sequences of my own proved irrelevant when individuals arranged their choices and qualified reasons for them.



		1			1		2		1	3	3
	1	1				1	1				2
	1				3	1		1	1	1	
1	1				1		2	2	1		1
3		1	4	2	1		1	1	1	1	3

Fig 173; *Flashcard Survey Installation*: panel six
© Susan Ryman 2011

Following this, each participant was given reproductions of their selections and asked what their cards brought to mind and whether they had been grouped in any particular way. Interpretations were recorded at interview and different arrangements photographed. All interview details are transcribed in *Testing – the Survey, Interviews*, using Discipline, Age and Gender as case study indicators of the survey range, balance within the sample group and on-going anonymity. These initial selections involved an emotive visual response, associating memories, deduction, elimination then short-term recall for choices, then rationalising through organising and verbalising their responses.

Of the 9 females and 11 males, the average age was exactly 45, (44.77 F, 45.18 M) total cards chosen were 480 – an average of 24 per participant. The selections ranged in number from 2 to 35, and only 3 of the chosen cards shared same meaning with myself, their creator - a somewhat terrifying 0.625% (Fig 174).

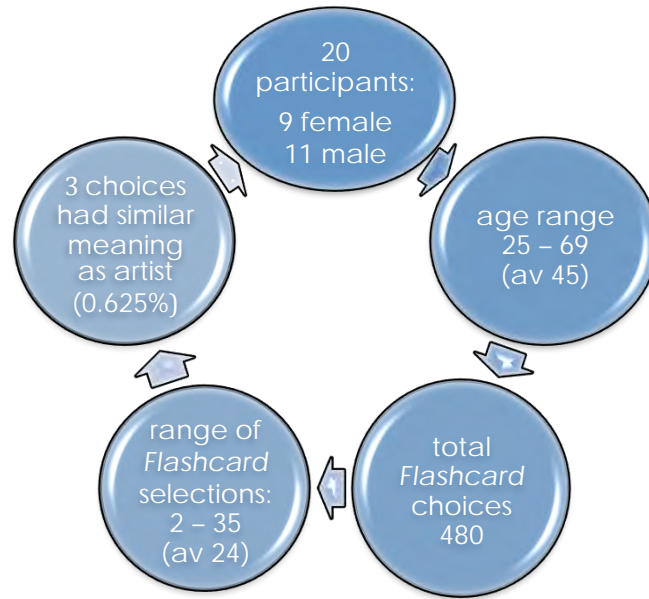


Fig 174; Survey scope - summary

The tally sheets of the overall motifs chosen (Fig 232, Appendix 1) provide a list of all 20 discipline areas which correspond to the choices of motif each made. They also indicate total cards chosen and number of cards, which had the same interpretation as my own in creating them. The following data was compiled from these tally sheets, with specific observations of similarities and differences being drawn from interview records.

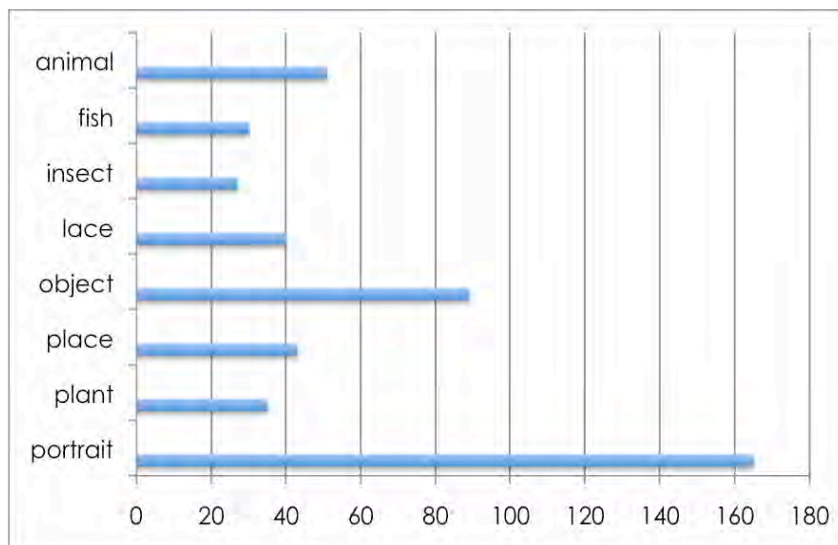


Fig 175; Overall motifs chosen

The graph above (Fig 175) is a visual summary of the motifs chosen overall. The most popular motif was the portrait (165), followed by objects (89) then animals (51). All other motifs were chosen between 27 and 40 times; ie fairly evenly.

Often there is more than one motif present in the images as they are intentionally loaded with double meanings. Where there are two kinds of motif in the one image, the motif allocated in the table is attributed to the reason nominated by the participant.



Fig 176; Flashcards: two kinds of motif in one
© Susan Ryman 2011

These two images (Fig 176) could be both embroidery. The first on the left could also be plant but was chosen because of the reminiscence of a stay in a WW 2 house in the French countryside which had these sorts of embroideries and coloured decorations. The second could also be portrait and was chosen as such twice. So, embroidery, plant, place and portrait were all motifs recorded for these two cards.

Further analysis of motif distribution and pack sizes revealed the following:

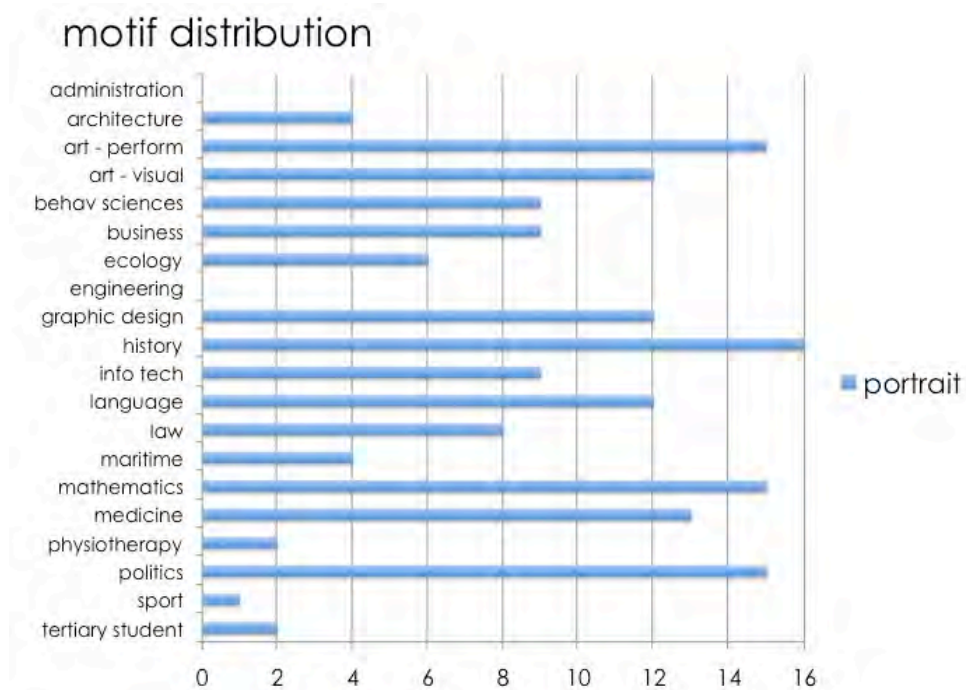


Fig 177; Portrait motifs chosen

In Figure 177 the list of 20 discipline areas corresponds to their choices of motif. It shows that most portraits were chosen by history at 16, then mathematics, politics and performing arts – all at 15 each. Administration and engineering chose none of this very popular motif.

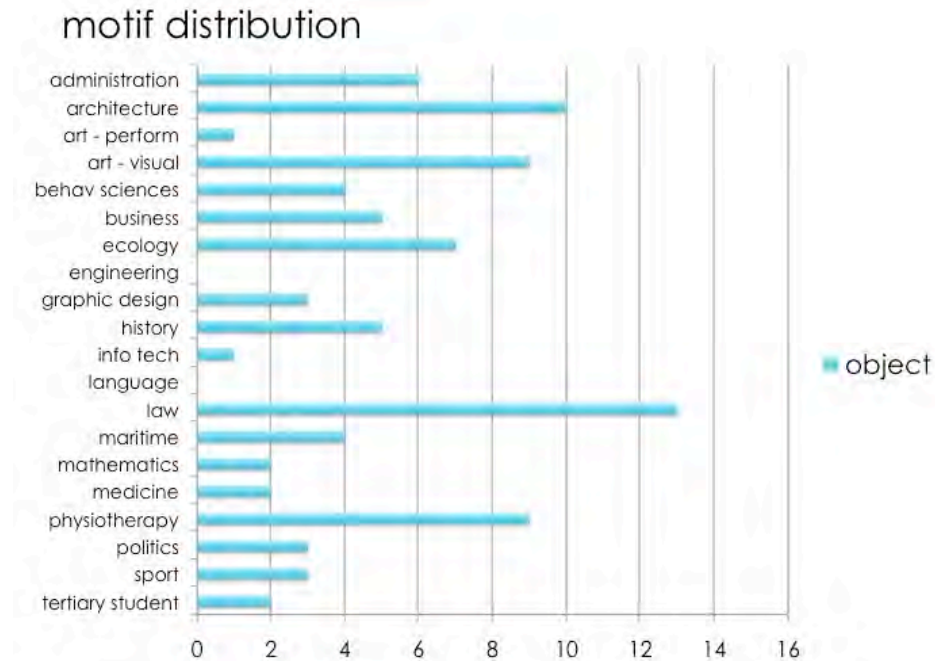


Fig 178; Object motifs chosen

In Figure 178 you can see that Law chose the most objects, followed by architecture and physiotherapy. Language and engineering chose none.

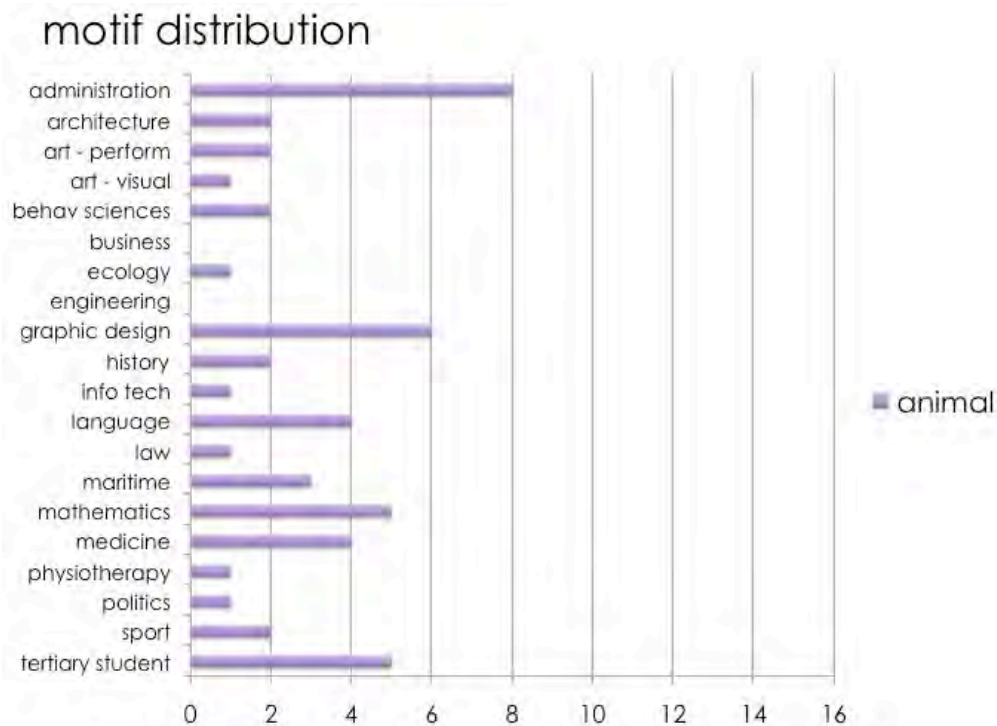


Fig 179; Animal motifs chosen

The next popular motif was the animal (Fig 179). Administration, who by the way was a dedicated animal lover, not only chose the most animals, but as the next graph (Fig 180) indicates, chose more lace than anyone else, while sharing most plants with performing arts and law.

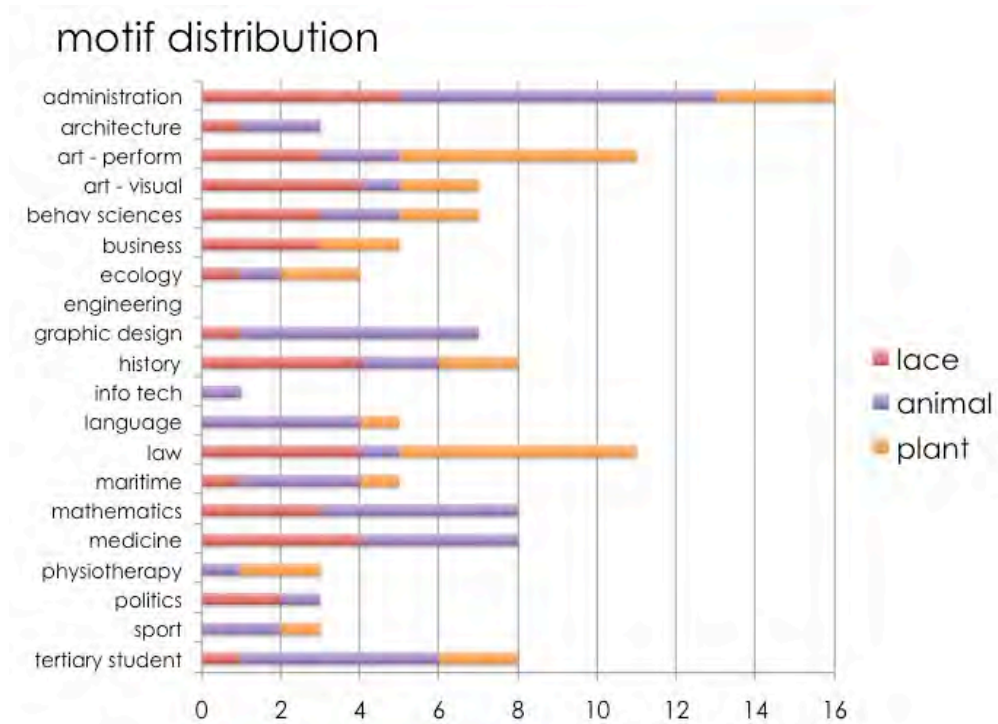


Fig 180; Lace, animal and plant motifs chosen

As Figure 181 shows, the relationship between place and the *Flashcards* chosen was mostly made by politics then maritime.

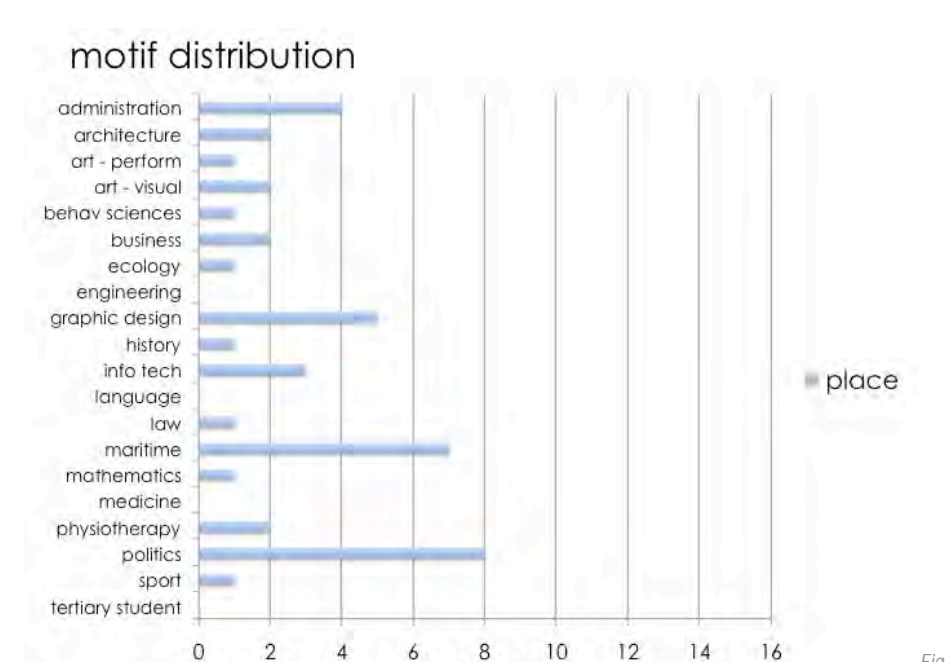


Fig 181; Place motifs chosen

Most fish were chosen by maritime and medicine, at 6 each (Fig 182). As you can see, the distribution was far less even for fish, with administration, performing arts, behavioural sciences, ecology, history, IT, language, law and politics choosing none.

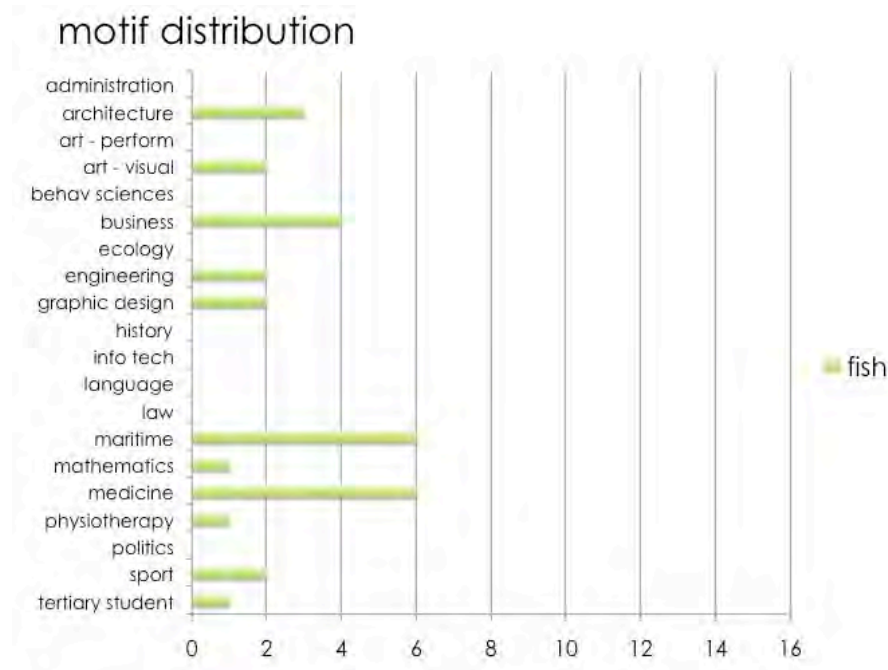


Fig 182; Fish motifs chosen

The next diagram (Fig 183) indicates that insects, whilst not so popular, had a slightly more even distribution than that of fish.

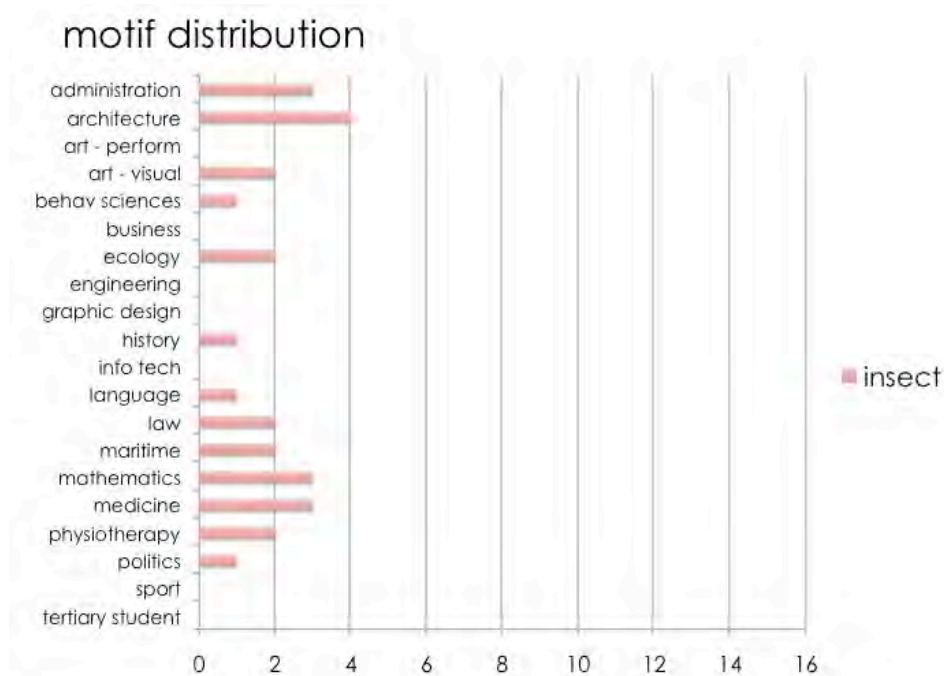


Fig 183; Insect motifs chosen

This final combined graph (Fig 184) shows all pack sizes ranged from 2 – 35 with law choosing the most and engineering choosing the least. It also indicates just how much variation there was in terms of overall responses, which was desirable in terms of the scope of the survey. Also of note here is that visual arts used ALL motifs as did maritime. In summary, the following comparisons can be made:

- Law also chose more objects than any other, followed by architecture and physiotherapy;
- Most places were chosen by politics then maritime;
- Most portraits were chosen by history then mathematics, politics and performing arts – all at 15 each;
- Most fish were chosen by maritime and medicine at 6 each with nine other disciplines not choosing them at all;
- Administration and engineering were the only ones not to choose any of the most popular motif of portraits. Administration was a dedicated animal lover who chose more animals and lace than anyone else while sharing most plants with performing arts and law while engineering expressed a genuine dislike of the work, however chose to remain in the study, choosing two *Flashcards*.

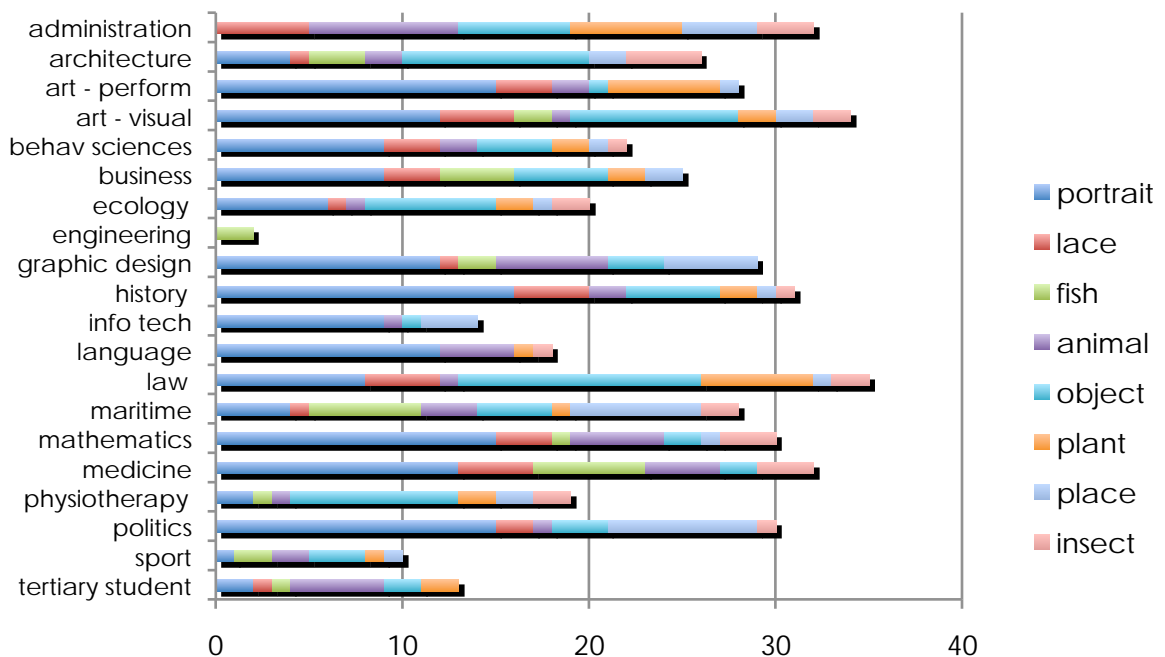


Fig 184; Overall motif distribution and pack sizes

I also recorded and analysed comparative patterns in the way participants laid out their cards and why using diagrams, as well as the proportion of individual meanings discussed. As the following diagram (Fig 185) indicates, 7 of the 20 discussed all individual meanings, whereas interestingly language discussed nothing specific.

Those remaining meanings that were not qualified by 13 participants suggests the amount of images chosen without having a conscious reason. All of these explanations are transcribed in TESTING – Survey Interviews.

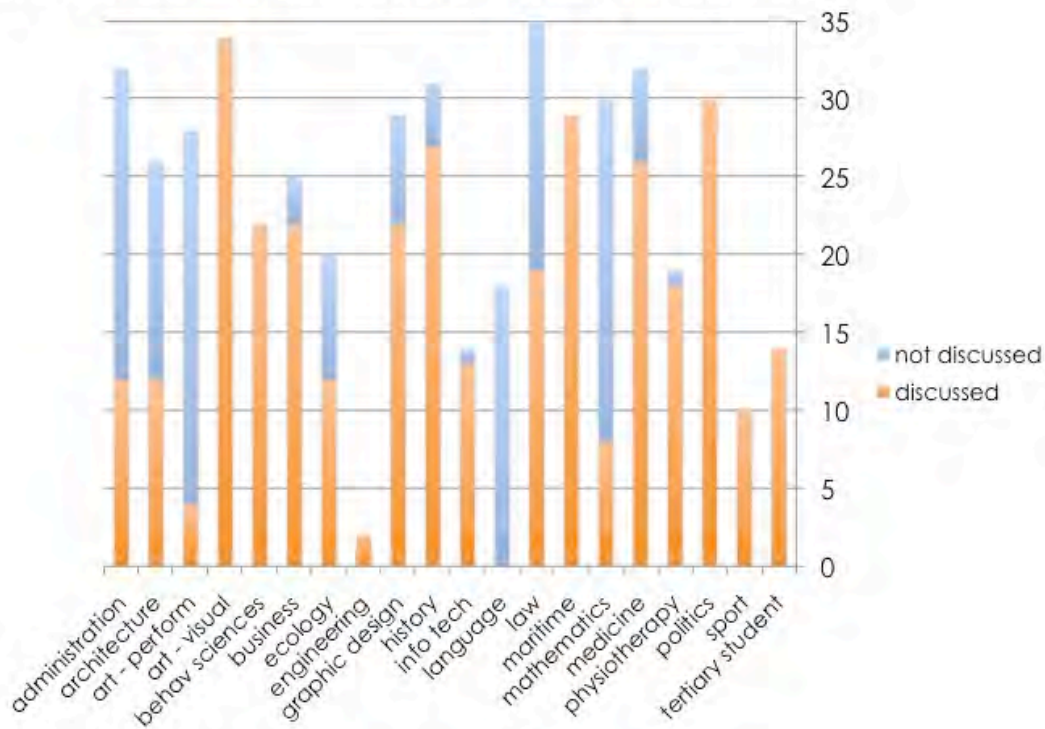


Fig 185; Individual card meanings as discussed

As you can see by this festival of graphs, I tried my hardest to establish some common ground but increasingly, I was measuring differences rather than similarities. So I returned to the one participant who reacted very differently to the others. The following cards pictured in Figure 186 are the two chosen by the engineer. Initially

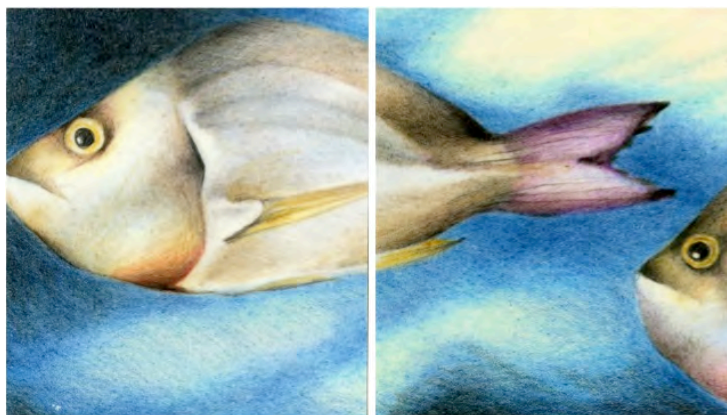


Fig 186; *Flashcards* - smallest choice © Susan Ryman 2011

his comment, after a relatively brief viewing time and very negative body language, was *Do you want diplomacy or the truth?* After having requested the truth he spent a great deal of time rationalising his genuine dislike of the work, all of which is evidenced in the transcription of his interview (Testing – the Survey, Interviews 6/20). Upsetting though many of the comments were in terms of my own ego, because of his effusive response I could see a common thread - everyone was responding personally and emotionally at length no matter whether they chose images or not. He had provided a hard won tipping point confirming genuine and extensive engagements from all participants in the albeit relatively small sample.

Further analysis of the tally sheets revealed that the two images pictured below (Fig 187) were chosen the most. They were each chosen 7 times. The eye contact was a common stated reason to choose, however different people interpreted the meaning of this eye contact in completely different ways. In other words, they made character readings based on their own experiences.



Fig 187; *Flashcards* - most chosen © Susan Ryman 2011

Overall these images in Figure 188 were chosen 6 times and each time placed in completely different sequences. No matter how hard I tried it was very difficult to create a sequence, which made any sense to me.

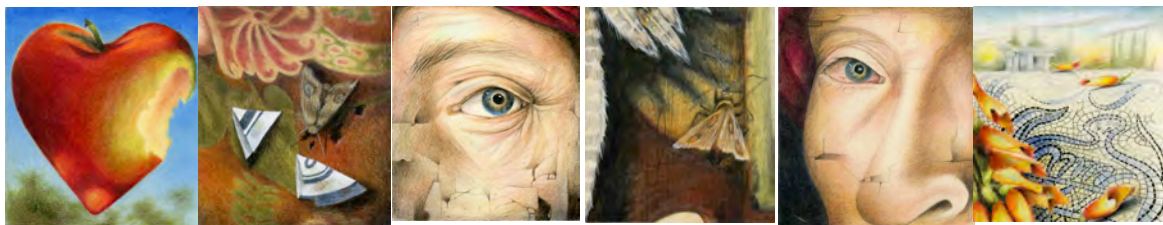


Fig 188; *Flashcards* - chosen 6 times
© Susan Ryman 2011

The *Flashcards* in Figure 189 were each chosen 5 times and placed in different sequences for completely different reasons. They all have completely different meanings from each other and from my original annoying memory triggers. These meanings were amplified in individual associated stories, which were often recollections.

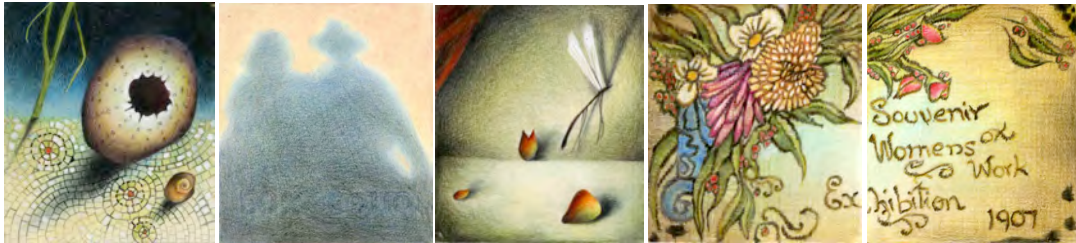


Fig 189; *Flashcards* - chosen 5 times © Susan Ryman 2011

The arresting gaze featured in many choices. Again, all were combined in different ways and interpreted as such. The two initial arrangements in Figure 190 below provide such an example.



Fig 190; *Flashcards* - two initial arrangements © Susan Ryman 2011

Some specific examples (Fig 191) of these readings from left to right moved from the withholding gaze of a patient who is beyond reach to help, to the evasive, and passive, where the viewer becomes a voyeur, to the secretive, then peeking through the keyhole as an 8 yr old at the au-pere in the shower, to the all-knowing relative.

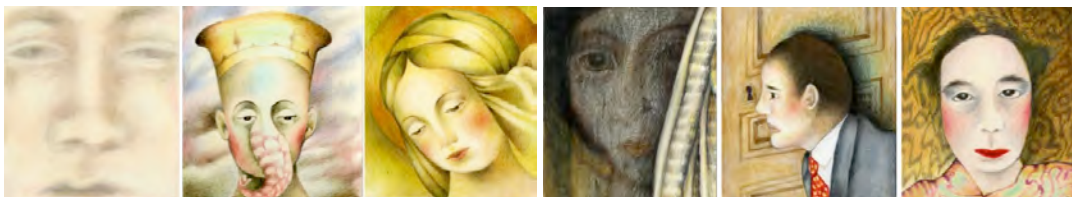


Fig 191; *Flashcards* - the gaze © Susan Ryman 2011

The cards in Figure 192 are the 3 cards that held some similarity in meaning for both myself and two of the participants. The reasons, as recorded, were randomly coincidental. The shadow to the left, by chance, was the other person in the picture when it was taken. This happened only once and all four other interpretations of the same image were various extension of self. The middle image of the hand, (which was a wakeful night rare epiphany for me after a family disagreement) was responded to as, *I can relate to that as a divorced woman* by the one participant who chose it. This same participant also chose the third image to the right. It was sourced from an exhibition catalogue she had curated. The other four interpretations involved different recollections or associations.



Fig 192; *Flashcards* - same interpretation as artist © Susan Ryman 2011

Differences in interpretation included these bread tags I collect and obsessively arrange on the old green laminex kitchen bench (Fig 193). The darker one miraculously became little trees in the Tasmanian landscape. The paler was seen as both an architectural floorplan while echoing symbols of Celtic Art.

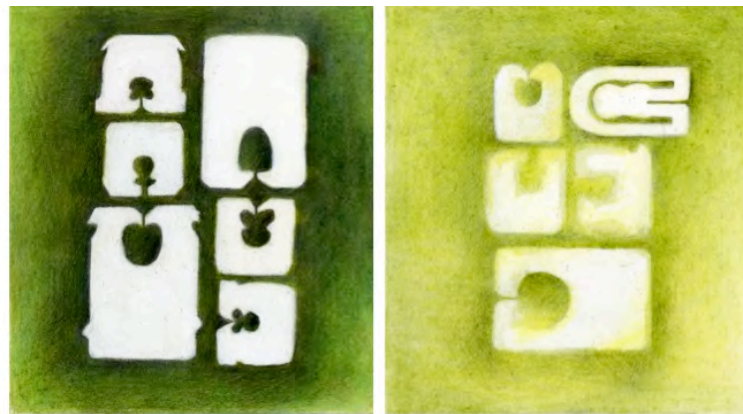


Fig 193; *Flashcards* - bread tags © Susan Ryman 2011

Taken from some accidental prints made on a mixed memory stick at K Mart these were immediately chosen by Business for their double meaning as internet symbols as the colours are those of the jersey of his beloved first Irish sporting team (Fig 194).

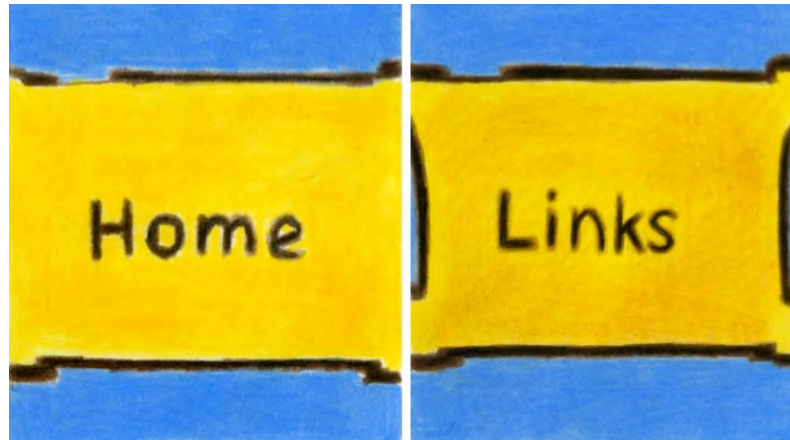


Fig 194; *Flashcards* - home links © Susan Ryman 2011

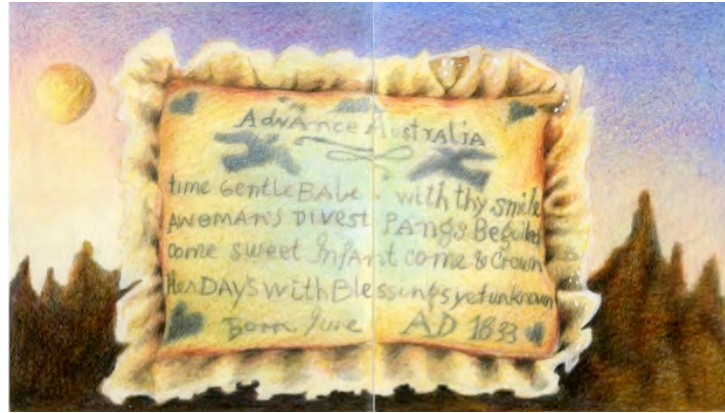
Nationalism and family were frequent associations. Tearful homesickness for England was evoked by this feather and insect image in Figure 195.



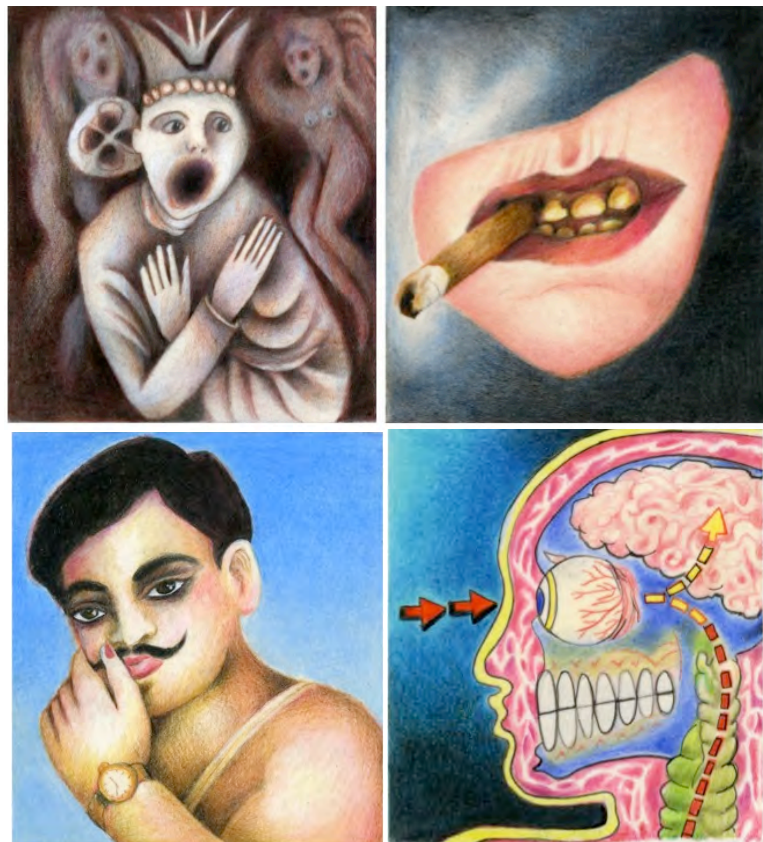
Fig 195; *Flashcard* - homesick © Susan Ryman 2011

Very quickly the participants assumed ownership and began to construct their own stories. In short they identified aspects of themselves. Rather than dictating stories, the cards seem to be allowing the viewer to unfold their own stories.

One thing the study thus far has revealed was that all participants seemed to have brought strong emotional responses to these mediated images, ranging from enthusiasm to anger, from homesick tears to pleasure and circumspection and quiet familial inclusion. Simple quiet images for some easily enraged or upset others (Fig 196).

Fig 196; *Flashcards* © Susan Ryman 2011

So, after the completion of Stage One of Three, all 20 different participants had brought completely different meanings to the work - different from each other, and different from my intention in making them. This was because they each brought different experiences and memories to the work. The interesting point of the next stage was to note if and how people reconstructed the card meanings by re-arranging them, each in their own chosen context.

Fig 197; *Flashcards*
© Susan Ryman 2011

ii) Stage TWO

During Stage Two all 20 were set free to play their own card game. This part has been identified in the study as the *PINcard game*. Participants took the printed versions of their selected cards into their personal environs for about three months. At Stage Two interviews they were asked how often they looked at the cards, whether meanings or the way the cards were grouped had changed and which had become the most important cards and why. This stage involved re-interpreting, recontextualising and re-inventing on their part.

In late November 2011 and early 2012 in various preferred locations and depending on availability, participants were asked how often they looked at the cards, whether any shifts in meanings or re-grouping has occurred and how. Also which had become the most important cards and why.

Figure 198 indicates the number of cards that were used by each participant in Stage One, then in Stage Two. History, Sport and Visual Art only had any significant variations that were openly discussed as a result of personal circumstances of various kinds. The responses to the cards used were not only still very detailed and intense, but also used every day in the workplace.

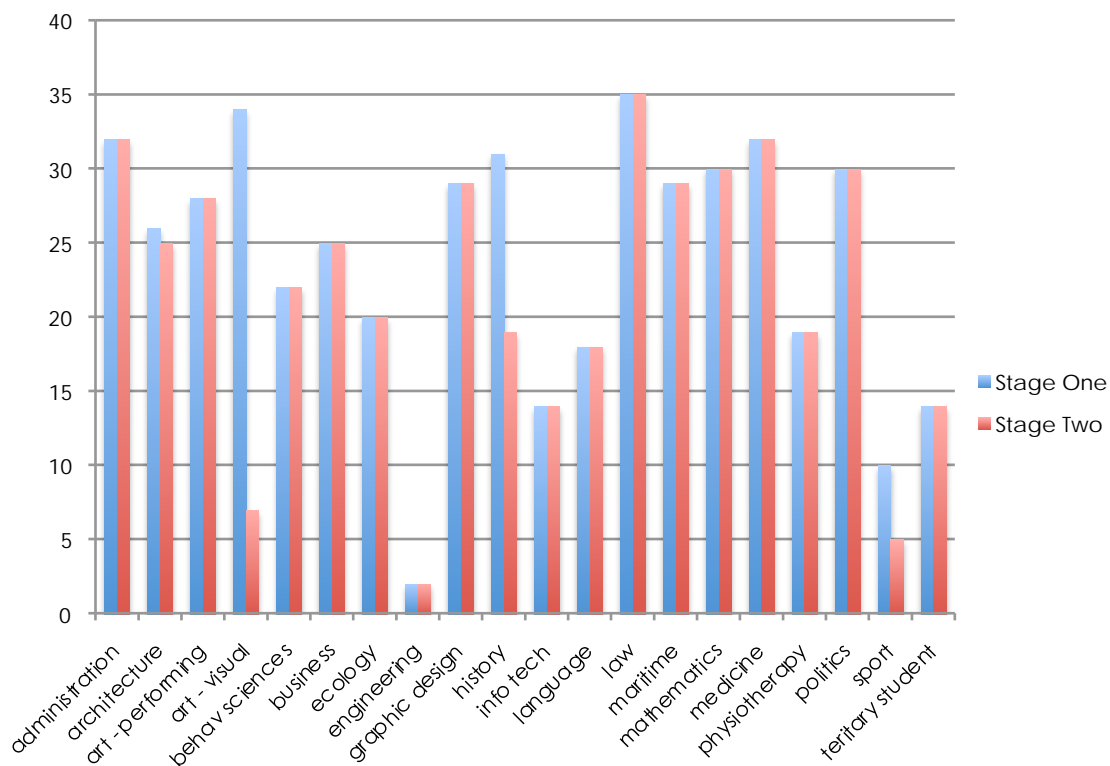


Fig 198: Individual card meanings as discussed

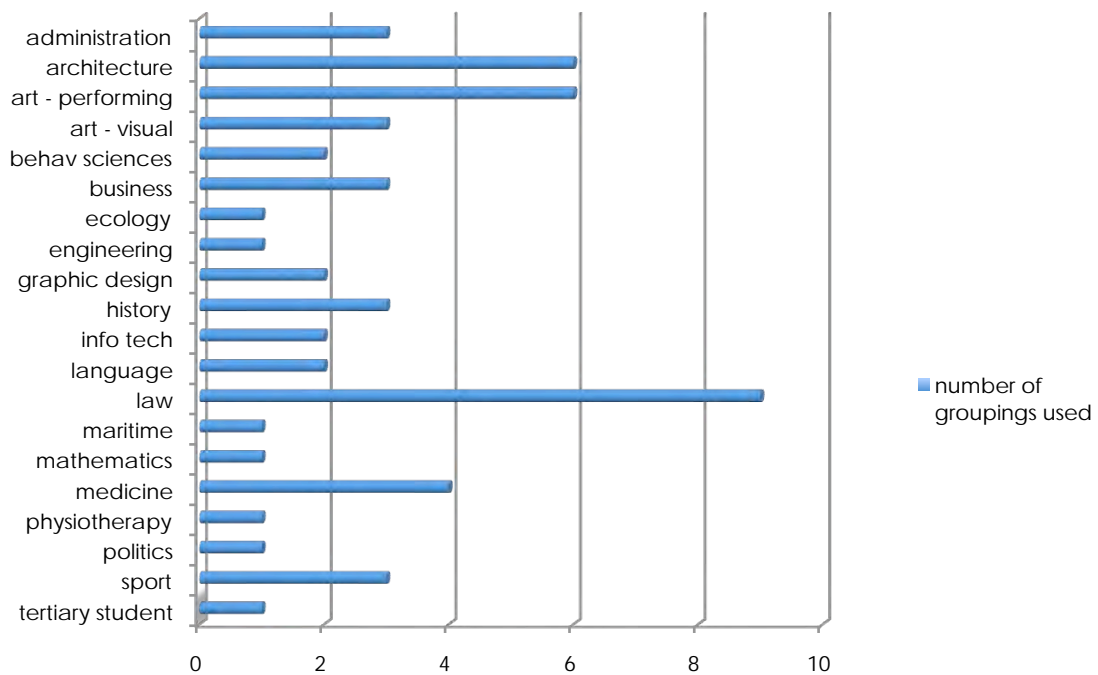


Fig 199: Number of different groups used

Different participants divided their cards into a variety of groups for personal reasons. Law used the most groups at 9, then Architecture and Performing Arts at 6, Medicine at 4, Administration, Visual Arts, Business, History and Sport each divided their cards into 3 groups, Behavioural Sciences, Graphic Design, IT and Language preferred dividing their cards approximately in half, while the remaining seven disciplines kept their selections as a whole unit, interchanging their order and developing new meanings internally.

Interestingly, all of the participants except History related to individual *Flashcards* and developed detailed meanings, stories and relationships quite separately. History was the only participant who developed an overarching life narrative using multiple cards.

As the interview transcriptions show (TESTING – the Survey, Interviews), the interpretations and applications (or the way the cards were used) were hugely variant. The exception – the common ground – was that all of the works and the way they were used had been increasingly personalised. They all had specific cards that they made their own using them in uniquely different ways, which was affected by the different places they were arranged in. The cards had become a catalyst for recalling and revealing clear personal detail, often concerning the events that had occurred since Stage One. As the Ecologist finally commented *I'll miss the cards. Instead of meaning something new, they have become mine.*

IN THE WORKPLACE

Seven participants played their *PINcard game* specifically in their offices or workspaces. For the Architect (TESTING – the Survey, Interview 2/20), this fish on his office door still *serves as a picture of the modern academic – a result of institutional pressures, which leaves one languid and lifeless.*

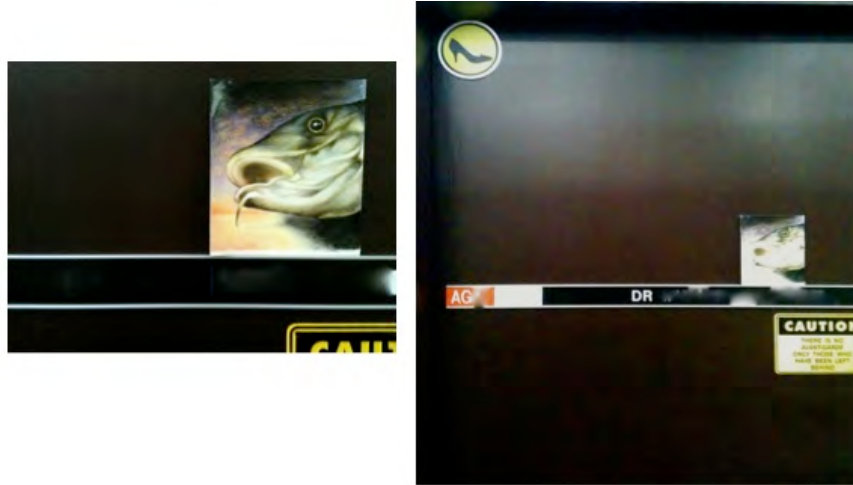


Fig 200; *Flashcards* – Architecture: academic fish on door
© Susan Ryman 2011

Other cards were kept in the office in six different groups. The group of five (Fig 201) were used as motivators for drawing, helping his spatial thinking. The patterning of the bread tags translating as organization for buildings as quoted in Stage One. It became a strong plan using internal and external courtyards so the card had a clear architectural resonance. The spaces between the porcelain chips and rich dark patterned fabric, was also seen as very architectural in that it again read as plans and spatial organisation. Even the mosquito possessed patterns and spatial arrangements that created depth.



Fig 201; *Flashcards* – Architecture: spatial drawing stimulus
© Susan Ryman 2011

He largely excluded his choices of portraits, as they required a different kind of engagement. He found the group of *eyeballing* portraits was too distracting for the office. He felt *they forced a negotiation with a character that required a strong two-way dialogue* making them not so interesting *as less actively engaging works*.

His initial random discussion about a combination of aesthetic elements and his reading of the subject matter changed after regular reference in his office to firm groupings which raised interest amongst his collegial academics regarding the way research can be approached from different directions. The most important cards were those he used as an identifier and a tool for drawing.

His final comment after explaining his considered groupings was *I was most drawn to the dark bread tags. The process of observation – something rediscovered, made valuable, then communicated to others – was of particular value*.

Business (TESTING – the Survey, Interview 4/20), also distributed the cards in his office as motivators, in three different groups. His distinctly different meanings for the bread tag image, Home and Links cards as qualified in Stage One remained strongly linked culturally and religiously to his Irish background, and placed firmly near images of Tipperary. While selecting he was the only participant who mentioned that he was happy to use a selection made by someone else – for example myself. He discussed this in terms of marketing. This transactional approach could be related to his business background, just as the approach in many of the responses by Medicine were diagnostic. Business also noted that in the installation all 400 works could be clearly seen and individually interpreted from the beginning without prior bias.



Fig 202; *Flashcard* arrangement – Business: four part fish
© Susan Ryman 2011

The four part fish (Fig 202 above) on this pin-board over the computer intensified in meaning with the frequency of viewing it, reminding him of his early academic life, full of wonderful idealism at Sydney University. To quote him *Universities just make money out of education and strategic research. Not much thinking outside that box for me any more.*

The shadow card (Fig 203) was about a relationship being completely personal and loaded, it purveyed an eerie feeling. He also wanted the apple as a screen saver as it personalized his electronic life while being beautiful as an illuminated image. He found this personalizing in all of the **Flashcards** because they were without text or added meaning.

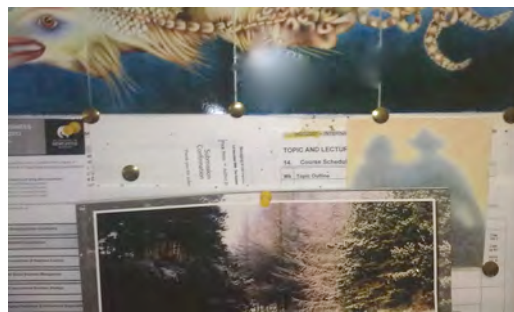


Fig 203; **Flashcard** arrangement – Business: shadow © Susan Ryman 2011

Having been on sabbatical in Sweden, Engineering (TESTING – the Survey, Interview 6/20), found Interest in *enriched environments* and felt his own office could be much improved, his building being one of the first established on campus. Part of that thought was to frame the two **Flashcards** he had chosen with the intention of hanging them as artworks, with others, on his office wall (Fig 204). The participant remained in discussion for

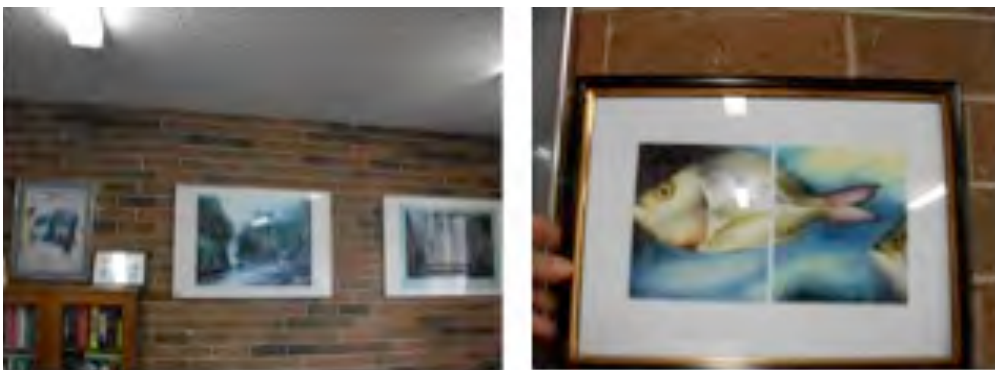


Fig 204; **Flashcard** arrangement – Engineering © Susan Ryman 2011

some time, explaining that he didn't quite understand my project but wished me well. Of interest was the final discussion involving the absence of hand written problem solving and drawing for first year undergraduates in response to my question *Do you think in long-hand?* He felt it was a lost art and told of his own practice of

combining equations and drawing to resolve problems. He was of the opinion that current undergraduates are limited because they rely so heavily on computer software - they can only be as good as the software they use.

As a particularly busy practitioner, Medicine (TESTING – the Survey, Interviews 14/20), thematically grouped all 32 cards around his office in four different groups. Those on the wall (Fig 205) are about how he felt when



Fig 205; *Flashcard* arrangement – Medicine: stressed © Susan Ryman 2011

really pushed or stressed, whereas the group pictured below in Figure 206 behind his computer, all gave him a boost for various reasons.



Fig 206; *Flashcard* arrangement – Medicine: behind the computer screen © Susan Ryman 2011

The filing cabinet cards pictured in Figure 207 were about moving out into the world and doing positive things.



Fig 207: *Flashcard* arrangement – Medicine: on filing cabinet near door © Susan Ryman 2011

The cards on the whiteboard (Fig 208) were positioned mostly behind him being adjacent to his discussion table. Four *Flashcards* were placed at the corners, with his working equations in the centre, which reminded him of the decorative borders used in primary school projects.



Fig 208: *Flashcard* arrangement – Medicine: on the whiteboard © Susan Ryman 2011

From his initial choices, which ranged from identifying stages of illness to personal choices such as his interest in fishing, the initial arrangement was a simple progressive grouping during interview. This progressed to using

all of the cards as active triggers in his office and a desire to use the cards and the process involved in the study in testing stroke patients in both the acute ward context and in related environmental enrichment studies.

History (TESTING – the Survey, Interviews 8/20), identified the cards from historical to personal contexts using narratives. Eventually she divided the cards in her workspace into 3 specific narratives broadly themed *love, life and lace*. The love and life narratives were displayed (Fig 209) next to each other on the wall adjacent to her desk. The third narrative using lace was chosen to share with her Grandmother. These 12 cards remained untouched as she had died two weeks prior to the final interview – they were too sad to contemplate. Again, the last few months of the participant's life was indicated in the use of the **Flashcards**.

The larger group pictured in the middle of Figure 209 was the participant's own graphic novel in which she reflected on her own significant life events from the vulnerable to the liberating as detailed in her Stage Two interview. The most important card was the last card from this *Life Story* narrative. It was the *death card*. She couldn't stop thinking of the recent death of her Grandmother and what a strong but peaceful woman she had been throughout her ordeal.



Fig 209; *Flashcard* arrangement – History
© Susan Ryman 2011

The other group of three cards pictured in Figure 209 was a *theoretical Edwardian love story* where *boy meets girl*, *a locket of hair is exchanged* then the last card on the right, the apple, is about infidelity – his of course.....a far cry from the screensaver of Business.

Visual Arts (theory) (TESTING – the Survey, Interviews 20/20), also had a daily relationship with cards displayed in her office. Being so rushed, she only changes them once. She had chosen initially 34 images, looking forward to spending time with them, quoting the average time spent with artworks in a museum as being only 7 seconds. She had also stated that the needs of the viewer had been met as the images allowed for associations to be made. She began with a group of six, pictured left Figure 210, all of which symbolised very personal stories that were related in detail at interview in Stage Two. She could see that as time went by that the relationship would change with the entire group as she only used 7 of her chosen 34 cards. She later added the knot later than the group of six, pictured right in Figure 210, liking it at a distance because of its difference as a combination of tension and rhythm. It also hinted at the anatomical, the red fleshy spot it was nestled in being quite visceral – not a knot but a body part. This card sat *in the vortex of Uni guff. They tell of my life – drowning in admin!*



Fig 210: *Flashcard* arrangement – Visual Arts (theory): on the pin board
© Susan Ryman 2011

By comparison, even though Politics (TESTING – the Survey, Interviews 17/20), only kept his cards in his office, at times discussing them with colleagues. Using all 30 of his cards, chosen from a feminist viewpoint, he was the only subject whose choices and arrangement remained exactly the same after circulating them (Fig 157). As his interview indicates, he was very structured when he arranged the cards in a vertical hierarchy from the beginning, with interconnected meanings where the cohesion of the whole was more important than single cards. He also detailed much of his life, both professionally and personally since the first interview. His final comment about this and himself was:

Once I had made my construct, it was firmly in place. I tend to be unshiftable within my own accepted parameters, Once boundaries are crossed, there will be a fight to the death. And I like to think I'm flexible!

This, by his own admission, was a clear reflection of his own character.

TWO PLACES

A number of participants used their chosen **Flashcards** in two places. Shifts in meaning and/or use of the cards were affected by these changes in physical context.

After having responded quite randomly to his choices in a particularly romantic and sometimes sexual way, Behavioural Sciences (Neuro - Immunology) (TESTING – the Survey, Interviews 3/20), used all 22 cards in two groups – one at home and the others in his university laboratory space.



Fig 211; Flashcard arrangement – Behavioural Sciences: in the lab
© Susan Ryman 2011

He interacted with the cards in Figure 211 on a daily basis because they were in his workspace, the lovebirds and sampler being re-assuring as he felt we all need soft things, particularly in clinical science. He simply liked the locket so he stuck it on the wall in front of him. The flying pop art butterfly girl appealed to his imagination.

The rest, pictured in Figure 212, he kept at home in a pile as his lease demanded, and looked at them from time to time, the meanings becoming more intensified. The peeking man now created the feeling of guilt and was no longer a good reminiscence for him, so he avoided this card. This was an example of a tendency that

held for a number of participants after having expressed high emotions in the first interview. The mosaic teapot card was a catalyst for this participant to relate a significant difficult recent experience.



Fig 212; *Flashcard* arrangement – Behavioural Sciences: at home © Susan Ryman 2011

Sport, (TESTING – the Survey, Interviews 18/20), also used the cards in two places – home and workplace. He put cards around the offices, using them daily as motivators (Fig 213). His use of the home card by the door as a trigger was to go home when necessary as opposed to the expected timeframes. The shark and love-birds on the filing cabinet facing his desk helped him maintain his own well being in the workplace. The shark, at the

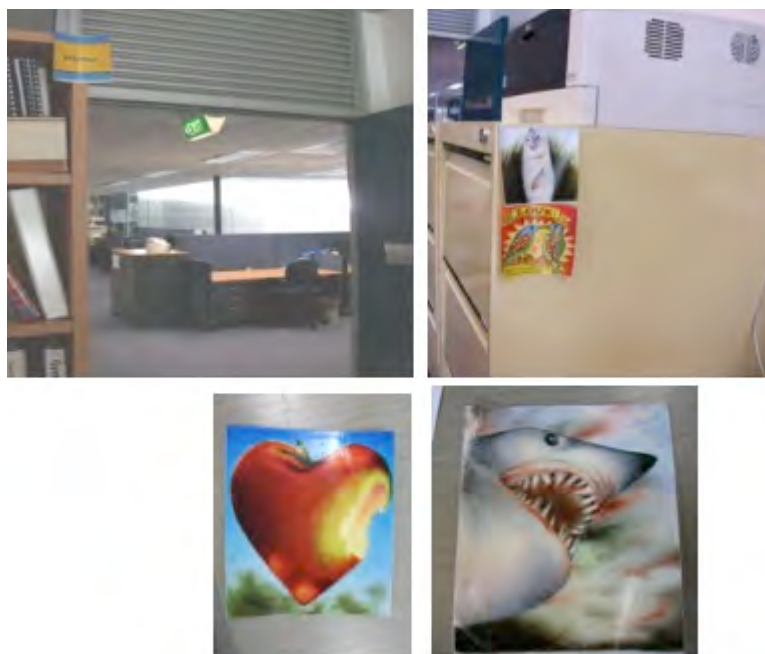


Fig 213; *Flashcard* arrangement – Sport: around the office © Susan Ryman 2011

bottom of Figure 213, was kept near his printer in his home office. The sharks were for him about being selfish in a positive way as they act singularly, unlike other fish. The apple on the pin-board symbolized his research into child obesity while reminding him to snack healthily. This research has been recognized as outstanding.

He didn't use the other five cards he had chosen so much, not wanting to dilute the effectiveness of the trigger cards. He felt it would have been tokenistic to use the others as he wasn't up to that stage having recently moved house.

Similarly, the Tertiary Student (TESTING – the Survey, Interviews 19/20), used her chosen cards in different places, constantly rotating and reinterpreting them (Fig 214). As for the previous two cases, individual meanings were assigned to each card (rather than an over-arching narrative), then when moved became stimulus for work in the studio.



Fig 214; *Flashcard* arrangement – Tertiary Student
© Susan Ryman 2011

She had also chosen three of the same cards as Graphic Design, her partner at the time. As indicated in the interview transcripts, each had a different meaning – hers more literal than his, which surprised her, as she saw him as a skeptic. Although she had the opportunity to use his cards she chose not to as she did



Fig 215; *Flashcards* © Susan Ryman 2011

not want to engage with her own cards in someone else's context. She also appreciated the tactile nature of the cards and remarked that the scale and softness of the works made them accessible, making it easy to have visual interplay that taps into a different place for each viewer. She compared the *PINcard game* with being given a sample of sounds - the manipulating and pondering being really unique.

As for History and Performing Arts she suffered the bereavement of a loved one – her Grandmother. The serpent card (Fig 216) was about her fear of snakes and a story about her Grandmother. She had been to an ashram in January where snakes featured as a powerful symbol and, in reality, there were actually a lot of snakes on the ground. Rather than rejecting the card that reminded her of a loved one, she developed the secondary meaning specifically during the time, whereby the cards operated as a kind of “retrospective taro”.



Fig 216; *Flashcard* © Susan Ryman 2011

AT HOME

Three of the participants were undergoing major renovations at home where they kept their cards during Stage Two.

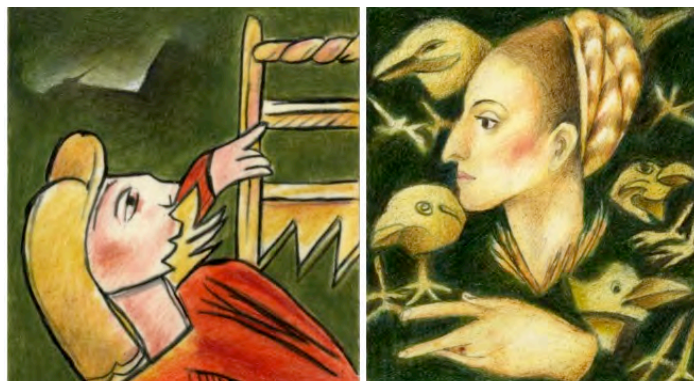


Fig 217; *Flashcards* © Susan Ryman 2011

Language (TESTING – the Survey, Interviews 10/20, read the cards on her bed at night at least two or three times a month. Having used the guiding principle of irregularity, she had avoided choosing aesthetically beautiful works – which at the time she did not interpret, despite spending a significant amount of time in viewing and selection. Ultimately the cards for her became individual character readings, which she identified as an important part of teaching, particularly in her field of ESL. She was largely diagnostic as for Medicine, wanting to assess the unhappiness of character to know whether each could be reached or not. The animal images initially chosen were separated in an attempt to *anthropomorphise them*.

Another participant who used her cards at home was Ecology (TESTING – the Survey, Interviews 5/20). She had become a mother for the first time and had them close by in her kitchen in its changing renovated state (Fig 218). Her initial choices were very much affected by her pregnancy, focusing very much on food,



Fig 218; *Flashcard* arrangement – Ecology: in renovated kitchen
© Susan Ryman 2011

responses that changed by Stage Two because of their subjective nature. Not being free to do her own artwork, she particularly enjoyed traveling the contours and colour in the work. This gave her the patient peace of mind she missed so much in her own practice – between the distractions of baby and constant building noise. She became appreciative of humble objects in hugely expansive landscapes on such a small scale,

which seemed to reflect the scientific and visual nature of her own thinking. Thus her comment on how the images had become very much her own.

These cards in Figure 219 were kept in changing piles underneath the calendar in the kitchen by Physiotherapy, TESTING – Survey Interviews 16/20, as renovations hammered around. Shifts in individual meanings included the card that made her so homesick for England. It now related to the cockroaches in the yet to be renovated laundry. However, the fish stamp card reminded her that it was time to start sending Christmas cards back home while the pear was all about autumn in England – a time of gathering and the long golden days of childhood.



Fig 219; *Flashcard* arrangement – Physiotherapy: unstacked pile
© Susan Ryman 2011

So, once more she returned to England, using different cards this time.

Law (TESTING – the Survey, Interviews 11/20), who selected the most cards at 35, based her initial choices on colour, texture, memories stirred and eye contact (because of her love of reading facial expressions). She had all of the cards on the dining room table for months playing continuously as well as choosing favourites with two friends separately, during which they found they had similar interests – predominantly portraits. The most significant use was to draw her thought processes away from the task of marking 120 end of year essays. She, as for the other participants reviewed the events of the past three months in detail and finally commented on her enjoyment of the emotive play, getting away from the logical thinking that was dominating her life. She, as for Ecology, was literally drawn into the various contours of mosaics as well as the contours, rhythm and colour of the knots (which were red – unlike the greens of most of her other choices). Also, important cards were the moon and shadows, being are soft, atmospheric and soothing – all connected to the earth (Fig 220).



Fig 220; *Flashcard* arrangement – Law
© Susan Ryman 2011

Administration (TESTING – the Survey, Interviews 1/20), specifically kept her selections in three piles in lounge room, (Figure 221) with the intention of sharing them with friends. Her true passion as an animal lover revealed

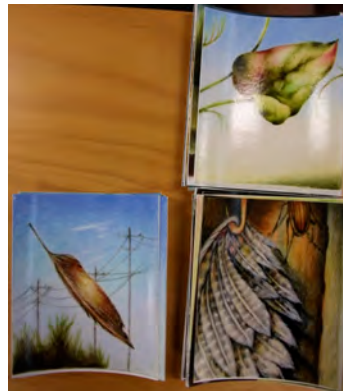


Fig 221; *Flashcard* arrangement – Administration: piles © Susan Ryman 2011

itself both in her favoured cards and in her life path over the time between the first and second interview. In this time she had moved from being in wildlife rescue to being a carer – a huge responsibility that the cards assisted her in considering and eventually gaining confidence as. She also admitted that her chosen field of administration was merely a means to the end of making a living, as it was easy to do. What she was at heart – as for her friends as well – was revealed by her choices and discussions of *Flashcards*.

Both Information Technology (TESTING – the Survey Interviews, 9/20), and Graphic Design (TESTING – the Survey, Interviews 7/20), kept their cards in changing piles in front of a television screen. The meanings extracted were strongly related to their interest in movies right from the beginning. As the selection in Figure 222 indicates, Information Technology chose *dismembered figures related to pop culture*, while being interested in faces and facial expressions – particularly gazes and grins. Eventually his choices were arranged as a *storyboard* at the base of the television screen in his bedroom, in two layers. He constantly interchanged the cards from the top and bottom layers, eventually creating a *ridiculous action movie storyboard*.



Fig 222; *Flashcard* arrangement – Information Technology
© Susan Ryman 2011

Kept in a pile in the lounge room that was shuffled through, Graphic Design did not group the cards into any particular order. Rather they were read as individual characterisations, some of which became more appealing than others. In the end there was a marked polarity, with interpretations now linked to films and books from his boyhood. This coincided with a complete change of domestic circumstances.

Mathematics (TESTING – the Survey, Interviews 13/20), was particularly interested in a female central character (left, Fig 223) in terms of both grouping and meaning, which was finally surrounded by and ‘protected’ by animals. In general, she was interested in strong personalities, characters and emotions. She played with them with her husband at home and felt she should have brought them to her office, however it was leaking. This and her workload affected her viewing time and placement. Each time she viewed the cards she was in a completely different emotional state. When she was anxious, the shark (middle, Fig 223) became frightening. Each image shifted in meaning slightly with each viewing and emotional change. She was pleased with her selections and impressed by the types of cards that were available and their range.



Fig 223; *Flashcards* – Mathematics
© Susan Ryman 2011

Finally, the *chocolate girl* (right, Fig 223) Brought to mind her recent interest in meditation - the open, alert eyes being like the image her master meditated on. She enjoyed the open-endedness as she also related specific events since the first interview.

Another discipline to play with the cards using changing piles was Maritime (TESTING – the Survey, Interviews 12/20). As indicated in Figure 224, he shuffled his initial selections which were made by a process of elimination. As he had no permanent office space he tested his memory on sleepless nights by recalling various card details. Again, most of the interpretations became a reflection of his life and character. He also raised the issue of portability, with box and display options to suit his needs.



Fig 224; *Flashcard* arrangement – Maritime: piles
© Susan Ryman 2011

It became increasingly apparent with each case that motifs were less important as meanings and use of the cards were being largely affected by how and where each participant used them. For example, Performing Arts (TESTING – the Survey, Interview 15/20) used two portrait cards as impetus for teaching comic writing as well as taking them into café's and other public places to engage others. He also anonymously planted some to find they were eventually traced back to him.

He sent many of his ever - reducing collection to friends and was even inspired with his son to play with some coloured pencils as a technical challenge. Keeping them in his bag helped create this diversity of use allowing his extensive enjoyment of their tactile nature and portability. He also admitted that he enjoyed them as a 'mini gallery' which was a replacement for reading comics. The events since his first interview were all recounted - from the nature of audience reaction to his plays to his pragmatic approach to his Father dying, which resulted in rejection of images he had fondly associated with him at first interview. His use of the cards was pivotal in all of these issues.

His choice and use of the *Flashcards*, as for all of the other participants on both stages of the survey, specifically mirrored his personality, experiences and memories. This was also clearly influenced by the place

and consequently the way that each participant played the *PINcard game*. Co-authorship was an optimistic term for the reality that any meaning I might originally have wanted to be associated with the cards was unlikely to be understood without explanatory text of some kind.

Point proven.



Fig 225: *Flashcards*
© Susan Ryman 2011

iii) Stage THREE

The project concludes with a final exhibition in three parts:

- the *Flashcards*
- the *PINcard game*
- the *Motifs – Stories without words*

It will be comprised of artworks fundamental to the development of both *Flashcards* and motifs, all of the original *Flashcards*, all 20 *PINcard games* and an overview of participant responses as evidenced in both parts of the survey. This should provide yet another chain of memory triggers for the viewing audience. On completion, participants may retain their cards as part of their personal art collection.

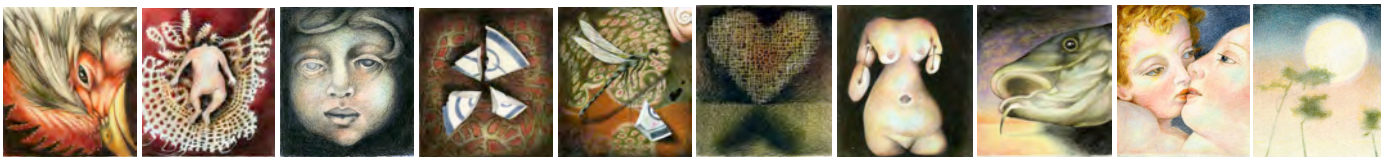


Fig 226; *Flashcards – my Pincard game* 13/11/2009
© Susan Ryman 2010

4. FINAL EXHIBITION – *Collecting Identity*

Documentation: Invitations

SUSAN RYMAN

Collecting Identity | PhD EXHIBITION 5 - 22 MARCH 2014



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AUSTRALIA



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SUSAN RYMAN *Collecting Identity*

PhD EXHIBITION 5 - 22 March 2014

THE UNIVERSITY
GALLERY

POSTAGE
PAID
AUSTRALIA

SUSAN RYMAN *Collecting identity*

Collecting identity investigates how single artworks can hold completely unpredictable and multiple meanings. Susan Ryman, for her PhD research in Natural History Illustration, has made original artworks using the traditional tools of the illustrator, reflecting on the immediate world in all of its contradictory forms. These memory triggers encourage viewers to reflect on their own experiences, memories and emotions in this unique approach to storytelling.

Please join the artist for the opening at the University Gallery:
Saturday 8 MARCH from 2pm

OPENING HOURS

Wednesdays – Fridays 10am – 5pm
Saturdays 12 noon – 4pm, or by appointment

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CALLAGHAN 2308

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THE UNIVERSITY
GALLERY

IronBark Hill
VINEYARD

IMAGE FRONT © Susan Ryman *Flashcards* (detail) 2008-2012
Coloured pencil, ink, gouache on rag paper, varnished, 432 pieces each 12 x 10.5 cm
Photograph by Roger Hanley

Documentation: Catalogue

SUSAN RYMAN

Collecting Identity

PhD (Natural History Illustration) EXHIBITION 5 – 22 March 2014



I walked into my grandmother's kitchen, the larger of two in the big old house in Manickville. She had always lived with us – or we with her.

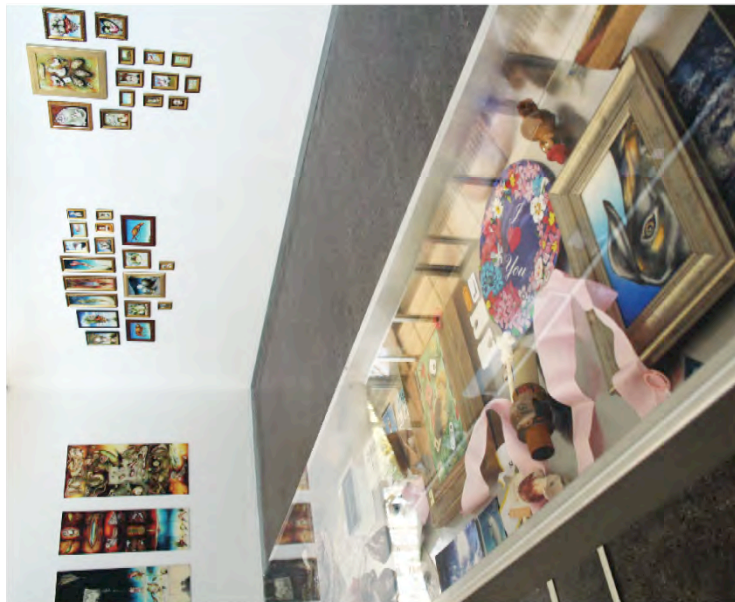
There was an array of utensils, cups and plates on the sink. Some were washed and stacked, others awaited their morning wash by her. They sat, suspended by the energy of her life. I was transfixed.

They were no longer just objects, but now loaded with meaning as her belongings, a testament of her life, which soon disappeared.

She had suffered a stroke in the early hours of that morning and never returned to her kitchen.

..... such is my life-long obsession with the stories that objects and images from everyday life can tell.

RECOLLECTION FROM THE ARTIST, AGE 17, 1972



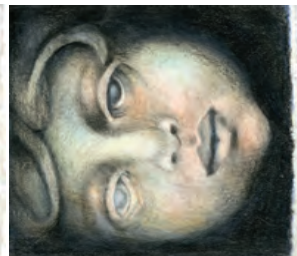
ABOVE Susan Ryman Collecting Identity exhibition installation view, the University Gallery



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AUSTRALIA

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THE UNIVERSITY
GALLERY



The French artist Louise Bourgeois has created many works in her practice that amplify her claim that 'if life has any meaning it is through memory, and our senses. In turn, it is generally acknowledged that art appreciation is a subjective experience, often affected by personal memory.

In thinking about memory, a particularly practical example, which is close to home for me, comes from Clive James – the expatriate Australian author and broadcaster. In the second volume of his memoirs, *Falling Towards England*¹, James says: *When I hold my hands as if in prayer and roll a pencil between them, I can smell the plasticine snakes I made in Class 1B at Kogarah Infants' School. My own recollection is that of the smell on my hands of the little red-brown houses shaped rubber slipped onto the end of the pencil.*

As quoted in my own recollection, memories largely seem to be fragments from the past, awakened by the senses and reconfigured by our present perception. Such fragments are often brought to the surface when viewing visual art, no matter how banal the subject might seem to be.

The research I have undertaken has sought to test and expand on this basic knowledge by observing, understanding and recording the multiple meanings that can emerge from one artwork over time. In performing this research into people's shifting perceptions and meaning ascription, a better understanding of the meaning-making function of art and its broader relevance as a cultural catalyst for the expression of personal interpretations has evolved.

Collecting Identity is presented in three parts in order to reflect the research undertaken throughout this discourse. Firstly, *Stories without words*, which are the multi-panelled artworks fundamental to both my practice and the development of the *Flashcards*. Secondly, all of the original *Flashcards* alongside a boxed published set such as those used for testing, and finally all 20 *Playcard games*, representing the survey, and its findings, each participant being identified by age, gender and discipline.

SUSAN RYMAN 2014

¹ Clive James, *Trifles: Falling Towards England* (London: Jonathan Cape Ltd, 1995).



FRONT COVER

Susan Ryman
the *Flashcards* (detail) 2008 – 2012
coloured pencil, ink, gouache on rag
paper, varnished
432 units each 120mm x 105mm
overall dimensions 1080mm x 5040mm
photograph by Roger Hanley

OPPOSITE PAGE

Susan Ryman
3 *Flashcards* 2008 – 2012
coloured pencil, ink, gouache on rag
paper, varnished
each 120mm x 105mm

ABOVE

Susan Ryman
Stories without words – Hanging in the balance (panel 3) 2009
coloured pencil on Italian paper,
varnished
500mm x 700mm

LEFT

Susan Ryman
Stories without words – Fish tales
(detail) 2009
coloured pencil and gouache on Italian
paper, varnished
40 panels each 175mm x 505mm
detail from photograph by Roger Hanley



SUSAN RYMAN

Collecting Identity

Stories without words

In these works, narratives are purely visual with words taking a subordinate role, only appearing as an undefined whisper within some of the drawings. Without offering any lengthy explanatory text, viewers are free to explore their own associations. A deep reverence for the ghosts of European art openly collaborates with closely observed elements of the immediate natural and urban environment in which the artist lives.

the Flashcards

The *Flashcards* are a prism for all the different categories of work I had been intuitively exploring for years. Each of these small original coloured drawings is for me a sort of annoying memory trigger. Exhibited on mass, they lie in wait to share some corner of the imagination and memories of others. All of the originals have been kept together, and presented as such for this exhibition.

Being one of the first generations to share childhood and indeed life with a television screen it is difficult to avoid the thousands of images that flow through and past us every day. This explosion of multi media images in our world is reflected in the thematic and stylistic variation used in the *Flashcards*. There is nothing high-handed about them – they are eclectic by their own nature. This makes them accessible. However, the most important dimension is what you can do with them.

By publishing high quality multiple copies of all of these *Flashcards* I investigated how different people find different meanings in my artwork. Any selection of images can be made, and arranged and reorganised. New meanings can be flexibly and continuously explored using all of the cards presented in a box such as that exhibited. The printed and varnished images can be taken, shuffled, displayed or returned for another day, are exciting with the potential of being almost endless. Continued participation, changing of contexts, extension of memories all ensure the life of these *Flashcards* will not be static or fixed.

In all, this gets artwork off the walls and into your hands to play with, and potentially situates the viewer of artistic production as the co-creator of its meaning. In other words, we can all bring our own identities to a new form of visual game play.

the PINcard game: survey selections

Publication of the *Flashcards* was the final step in opening other opportunities for viewing the *Flashcards*. This publication and different ways of using it is defined in the research as the *PINcard game*.

In producing a card game from original images based on personal choice and memory associations, rather than chance such as *Loteria*,⁴ a new flexible publication and its relatively unconventional application was created to test how different individuals might engage with it.

Why the *PINcard game*? Just as we have personal identification numbers for our banking cards, so any number of these cards can be chosen which ultimately will reveal elements of the player's identity.

Each person's own *PINcard game* is revealed in the survey and marks what participants did with the *Flashcards*.

A two - stage interview based pilot survey was designed to investigate the responses of 20 different people, each from different disciplinary backgrounds. Each volunteer participant selected up to approximately 30 cards and took them into their everyday environs to play with - outside the usual confines of art galleries, allowing for extended time and changing contexts for different meanings and/or purposes to be explored.

The interview transcriptions and outcomes of the survey (both available in the copy of the exegesis and summarized in the digital presentation) trace in detail the multiple meanings that emerged from single *Flashcards*, and the ways these meaning changed over time. Of particular note was the extent to which any meaning I might originally have wanted to be associated with the cards was unlikely to be understood without explanatory text of some kind. This suspicion has been a driving force in my practice for some time. Having actually proven this opens all kinds of opportunities for continuing visual game play within my practice.

Thorough examination of the interviews clearly indicates that all of the chosen *Flashcards* proved to be a mirror for the experiences, memories and emotions of each participant in the survey. This was also obviously influenced by the place and consequently the way that each participant played the *PINcard game*. Further, both organisation and preferred placement of each of the selections was a distinct product of individual need, often affected

by daily work practice and the form it took. This was once again borne out by the complete differences in interpretations made from both each other, and from myself as the creator of the images for the *Flashcards*.

In performing this research into people's shifting perceptions and meaning assignment over time, the meaning-making function of art and its broader relevance as a cultural catalyst for the expression of personal meanings and its potential for further applications has been firmly established.

⁴ Loteria (board game). 2012. Encyclopedia Wikipedia, viewed 5 May. 2012. [http://en.wikipedia.org/wiki/Loteria%C3%A0a_\(board_game\)](http://en.wikipedia.org/wiki/Loteria%C3%A0a_(board_game))

Collecting identity: the PINcard game
2012
survey selections - participants 1 to 20 inclusive
digital prints on Canson
photographique 300gsm, varnished
each unit 120mm x 105mm
overall dimensions variable
NFS

44 *the FLASHCARDS*

2008 – 2012
coloured pencil, ink, gouache on
rag paper, varnished
432 units each 120mm x 105mm
overall dimensions 1080mm x
5040mm
NFS

45 *PART A: Collecting identity: the PINcard game*

2013
digital prints on Canson
photographique 300gsm, varnished
entomology box, fitted and
varnished
432 units each 120mm x 105mm
overall dimensions variable
\$5,000

46 *Collecting identity: the PINcard game - survey and outcomes*

2013
81 slide PowerPoint

SUSAN RYMAN

Collecting Identity

PhD (Natural History Illustration) EXHIBITION 5 – 22 March 2014

- | | |
|--|--|
| <p>1 <i>Stories without words I</i>
2012 - 2014
coloured pencil and gouache on
fabriano paper, varnished
18 framed panels
dimensions variable
\$150 - \$360</p> | <p>4 <i>Stories without words III</i>
2011 - 2013
coloured pencil and gouache on
fabriano paper, varnished
4 framed panels
dimensions variable
\$250 - \$520</p> |
| <p>2 <i>Stories without words II</i>
2011 - 2014
coloured pencil and gouache on
fabriano paper, varnished
12 framed panels
dimensions variable
\$150 - \$450</p> | <p>5 <i>Stories without words IV</i>
2011 - 2014
coloured pencil and gouache on
fabriano paper, varnished
14 framed panels
dimensions variable
\$180 - \$480</p> |
| <p>3 <i>Stories without words: Fish tales</i>
2009
coloured pencil and gouache on
fabriano paper, varnished
40 panels, each 175mm x 500mm
total dimensions 1400mm x
2500mm
\$4,000</p> | <p>6 <i>Stories without words: Maternal Instincts 1</i>
2009 – 2014
coloured pencil and gouache on
fabriano paper, varnished
24 panels, each 210mm x 148mm
total dimensions 1260mm x 592mm
\$1,800</p> |

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E gallery@newcastle.edu.au W www.newcastle.edu.au/university/gallery
T + 61 2 4921 6255 **OPEN** Wed-Fri 10am-5pm, Sat 12-4pm or by appointment

7	<i>Stories without words:</i> <i>Fish out of water 1</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 18 panels, each 210mm x 148mm total dimensions 1260mm x 444mm \$1,250	12	<i>Stories without words: Our Bit</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 18 panels, each 210mm x 148mm total dimensions 1260mm x 444mm \$1,250	17	<i>Stories without words:</i> <i>Deep in the Forest</i> 2012 – 2014 coloured pencil, watercolour and gouache on fabriano paper, varnished 96 panels, each 148mm x 210mm total dimensions 1184mm x 2520mm \$5,000	Witrines	21	related objects and artworks, including: raven \$180 dog \$180 turkey with bread tags \$250 other items NFS
8	<i>Stories without words:</i> <i>Fish out of water 2</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 18 panels, each 210mm x 148mm total dimensions 1260mm x 444mm \$1,250	13	<i>Stories without words:</i> <i>Animal kingdom</i> 2010 – 2013 coloured pencil and gouache on fabriano paper, varnished 18 panels, each 210mm x 148mm total dimensions 1260mm x 444mm \$1,250	18 – 20	<i>Stories without words:</i> <i>Hanging in the balance</i> 2009 coloured pencil on fabriano paper, varnished 3 panels, each 500mm x 700mm overall dimensions: 500mm x 2100mm triptych \$1500 each panel \$600	22	work diaries, related objects and artworks, including: mermaid \$80 Ray Bar label in sky \$180 white framed work \$150 flying fish \$180 other items NFS	
9	<i>Stories without words: Fragile</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 4 panels, dimensions variable total dimensions 1290mm x 402mm \$1,250	14	<i>Stories without words:</i> <i>Maternal Instincts 3</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 24 panels, each 210mm x 148mm total dimensions 1260mm x 592mm \$1,800	23	<i>Collecting identity:</i> the PINcard game 2013 exegesis NFS			
10	<i>Stories without words:</i> <i>Maternal Instincts 2</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 5 panels, each 285mm x 755mm total dimensions 1435mm x 755mm \$2,500	15	<i>Stories without words V</i> 2011 - 2014 coloured pencil and gouache on fabriano paper, varnished 18 framed panels dimensions variable \$150 - \$450					
11	<i>Stories without words:</i> <i>Forget me not</i> 2009 – 2013 coloured pencil and gouache on fabriano paper, varnished 11 panels, dimensions variable total dimensions 1290mm x 445mm \$1,250	16	<i>Stories without words VI</i> 2011 - 2014 coloured pencil and gouache on fabriano paper, varnished 14 framed panels dimensions variable \$80 - \$420					

Documentation: DVD, digital photographs and a Power Point Slide Presentation.

10b. Susan Ryman - Collecting Identity 1 - DVD

<http://novaprd-lb.newcastle.edu.au/vital/access/manager/Repository/uon:16708/ATTACHMENT03>

10c. Susan Ryman - Collecting identity - Power Point Presentation

<http://novaprd-lb.newcastle.edu.au/vital/access/manager/Repository/uon:16708/ATTACHMENT04>

10d Susan Ryman - Collecting Identity - Still Images.pdf

<http://novaprd-lb.newcastle.edu.au/vital/access/manager/Repository/uon:16708/ATTACHMENT05>

5. CONCLUSION

Fig 227; *Flashcards* © Susan Ryman 2011

This research expands the notion of situating the viewer of artistic production as the co-creator of its meaning (Bourdieu, 1985). It does so by specifying the fundamental intentions of the candidate's core visual practice and further investigation of shifts in meaning by providing the opportunity for a variety of audiences to explore interpretation in different arrangements and variations of public and private contexts.

As a part of this research *Collecting identity: the PINcard Game*, based on 400 card sized original artworks called *Flashcards*, was developed for testing. This provided a distinctive opportunity to explore and report on any departures in their original meanings. Previously, such meanings were only discussed by anecdote or in reviews, as included in the text of the exegesis as an important stimulus for inquiry within the work.

The purpose of testing by using a pilot survey was to gain insight into how these images can hold different meanings for different people in a private context. To provide the means to undertake such a survey, the original *Flashcards* were reproduced, providing identical high quality multiples in order to test how people responded to them in a two - stage interview based survey. Each of the 20 volunteer participants selected up to approximately 30 cards and took them into their everyday environs to play with - outside the usual confines of art galleries. This literally put artwork into people's hands.

Using the reproduced version of the *Flashcards*, the results of the survey accompanied all of the original *Flashcards* in the final exhibition, with both components exploring visual imagery without the use of explanatory or support text. This enabled the candidate to exhibit the arrangements, which were juxtaposed with new sequences of various types and scales that the artist had created for viewing in a public space.

The interview transcriptions and outcomes of the survey trace in detail the multiple meanings that emerged from single *Flashcards*, and the ways these meanings changed over time. Of particular note was the extent to

which any meaning I might originally have wanted to be associated with the cards was unlikely to be understood without explanatory text of some kind. This suspicion was a driving force in my practice for some time, given informal observation and discussion of exhibited multi – paneled visual narratives as discussed the section on Development. Having actually proven this opens all kinds of opportunities for continuing visual game play within my practice.

Thorough examination of the interviews clearly indicates that all of the chosen *Flashcards* proved to be a mirror for the experiences, memories and emotions of each participant in the survey. This was also obviously influenced by the place and consequently the way that each participant played the *PINcard game*. Further, both organisation and preferred placement of each of the selections was a distinct product of individual need, often affected by daily work practice and the form it took. This was once again borne out by the complete differences in interpretations made from both each other, and from myself as the creator of the images for the *Flashcards*.

In being able to develop such notions in visual arts practice, using traditional techniques and materials common to Natural History Illustration, there is the possibility of extending research partnerships from this discipline into those suggested below.

Post Doctoral Research

This research investigating the personal meanings and perceptions of those surveyed has created the potential for future applications of this art form to be developed. As an example, this process could also be extended to more than one player – giving participants the means to create visual dialogues between each other. To expedite this, publication could also take an electronic form to be sent regularly through i-phone. A specifically developed application could quite possibly be developed through the discipline of Design Research Higher Degree Program, particularly given that all *Flashcard* images have been individually scanned and stored as part of this doctorate.

More precisely, in testing what this new form can do, and, given the process I have undertaken there may be potential in further testing how these images might assist in neuro and psycho therapy, by using them as stimulus for memory and imagination. It has been proposed that the *Flashcards*, as well as the process used in the *PINcard game*, could be utilised in testing for two studies related to neural function – one controlled and one random - through the Hunter Medical Research Institute (HMRI) at the John Hunter Hospital in Newcastle. This awaits the outcome of a cluster funding application under the Environmental Enrichment umbrella.

Alternately, after estimating some of the future needs of this potential research for HMRI, another partnership with the School of Design, Communication and Information Technology at Newcastle University could be developed to consider the following electronic possibilities which could be of immense use in streamlining testing and encouraging neural/psycho function and recovery after damage:

1. Touch screens:

- personal: the existing scanned versions of the **Flashcards** can be downloaded into software on a small scale screen so that participants can choose, save, rearrange and play with as many of the cards at one time as deemed appropriate to the study. These saved arrangements can be observed and discussed at interview in stages to track changes within the participant. Voice sensitive software as well as internal camera might also be applied to record more complex responses according to the requirements of researchers and clinicians.
- Public: the same principles as above apply, however as an environmental enrichment tool the scale of the screen could be enlarged to engage play with multiple participants in a more public space. The related software again can be flexibly applied according to the needs of researchers and clinicians.

2. The adjusting of selected **Flashcards** in a number of stages from representational imagery (current form) to the abstract using simple Photoshop reduction selections. This could be of assistance in testing the effect that abstract images have on participants as opposed to those that are recognisable.

3. Develop the necessary software for a patient to adjust, extend or trace images to examine thinking patterns. This application could be linked to MRI scanning to track areas where neural repair might occur.

Opportunities for further research could lie in the fields of visual arts education and access, studies examining the relationship between image and text, as well as those investigating associated memory. The unique opportunity for examining in these broader areas lies in the point that as the creator or artist, I have used my own work and in so doing understand the true meaning of its creation. In other words, possess the primary source of meaning that others can only interpret. Therein lies a distinctive point for measurement.

Also, the tactile nature of the cards that was noted in the survey reflects a recent trend in visual arts, which focuses on the hand made as opposed to the removed sense of the digital image. The **Flashcards**, even in their reproduced form, not only reflect my self-confessed fascination with objects and their chameleon – like

qualities, but also posses an intrinsic beauty, which can be appreciated in a very personal way. By allowing the hand drawn and hand varnished images and all of their complexities to be actually handled, held and touched in whatever environmental conditions the viewer chooses, the normal restrictions of viewing artworks, particularly in public places, are no longer present. The ability to re-organise images also changes emphasis in meaning and consequent use (and vica versa), as does the free access to extended viewing.

Another possibility could lie in the mapping or outlining of personalities, A very practical use for this, as discussed with the Business participant in the survey, lies in recruitment. Getting to know quickly how people think using selected imagery is inviting when interview processes are very measured in a quantitative sense, leaving the qualitative to be a random, intuitive matter often to be assessed in a relatively short period. A selection of **Flashcards** could assist in meeting the needs of the team being formed by matching similarities or identified differences in personalities for team effectiveness as required. To present a selection of **Flashcards** at interview and observing the way applicants use them (**PINcard game**), offers the opportunity to observe the way of thinking applicants engage in eg diagnostic, imaginative, problem – solving, literal, interest in job parameters and so forth.

These proposals could immediately represent the beginning of productive associations for future projects between various disciplines, such as Psychology, Medicine, Business, Fine Art, at the University of Newcastle, as well as related institutions such as the Hunter Medical Research Institute and the John Hunter Hospital.



Fig 228; *Flashcards* © Susan Ryman 2011

6. APPENDICES

a. APPENDIX 1 SURVEY CORRESPONDENCE, HREC FORMS and SURVEY OUTCOME TALLY SHEETS

1. *Collecting Identity: the PINcard game* - correspondence:
 - Introduction and participant request (emailed)
 - Participant acceptance confirmation, information and thank you
 - Appointment invitation (emailed)
 - Pack distribution

2. Information Statement for the Research Project
Collecting Identity: the PINcard game

3. Consent Form for the Research Project
Collecting Identity: the PINcard game

4. Survey Motif Tallysheet – Blank
Collecting Identity: the PINcard game

5. **Flashcard** Panel Selection Grid - overall summary July 2011
Collecting Identity: the PINcard game

6. Overall Motifs Chosen - TALLY SHEET July 2011
Collecting Identity: the PINcard game

1. *Collecting Identity: the PINcard game* - correspondence:

- Introduction and participant request (emailed)
-

Dear Sir/Madam,

As a research higher degree candidate in the discipline of Natural History Illustration at the University of Newcastle, I would like to invite you to become a participant in my doctoral survey on campus during the semester break in July this year.

The study I am conducting involves a random selection of 20 people from 20 different disciplines (mainly sourced from the University of Newcastle). You will be asked to view an exhibition of small original artworks I have created specifically for this research, and make a personal selection, followed by a short interview. After this, high quality printed colour copies of each of the chosen works will be sent to you to interact with – in fact to play with however you wish.

After three months I will again contact you for another short discussion. A final exhibition of all of the works and anonymous relevant comments will conclude the study, after which your printed selections will be offered as a gift to you.

Please find attached 3 files each containing 10 images, of which there is a total of 400, simply to give you an idea of my work.

I am sure you will find being involved pleasant and most certainly both your anonymity and a non-judgemental approach is assured.

Hard copies of the Information Statement and Consent Forms will arrive for you in the next week, and if you agree to participate, would you be kind enough to sign and return the Consent Form using the return addressed envelope included, to my supervisor Dr Trevor Weekes.

May I ask that you please let me know as soon as possible, by return email, particularly if you are not available so that I can source all participants and finalise details such as appointment times.

I appreciate your consideration of this matter very much.

Regards,
Susan Ryman

Attached contact sheets 01, 06 and 30:

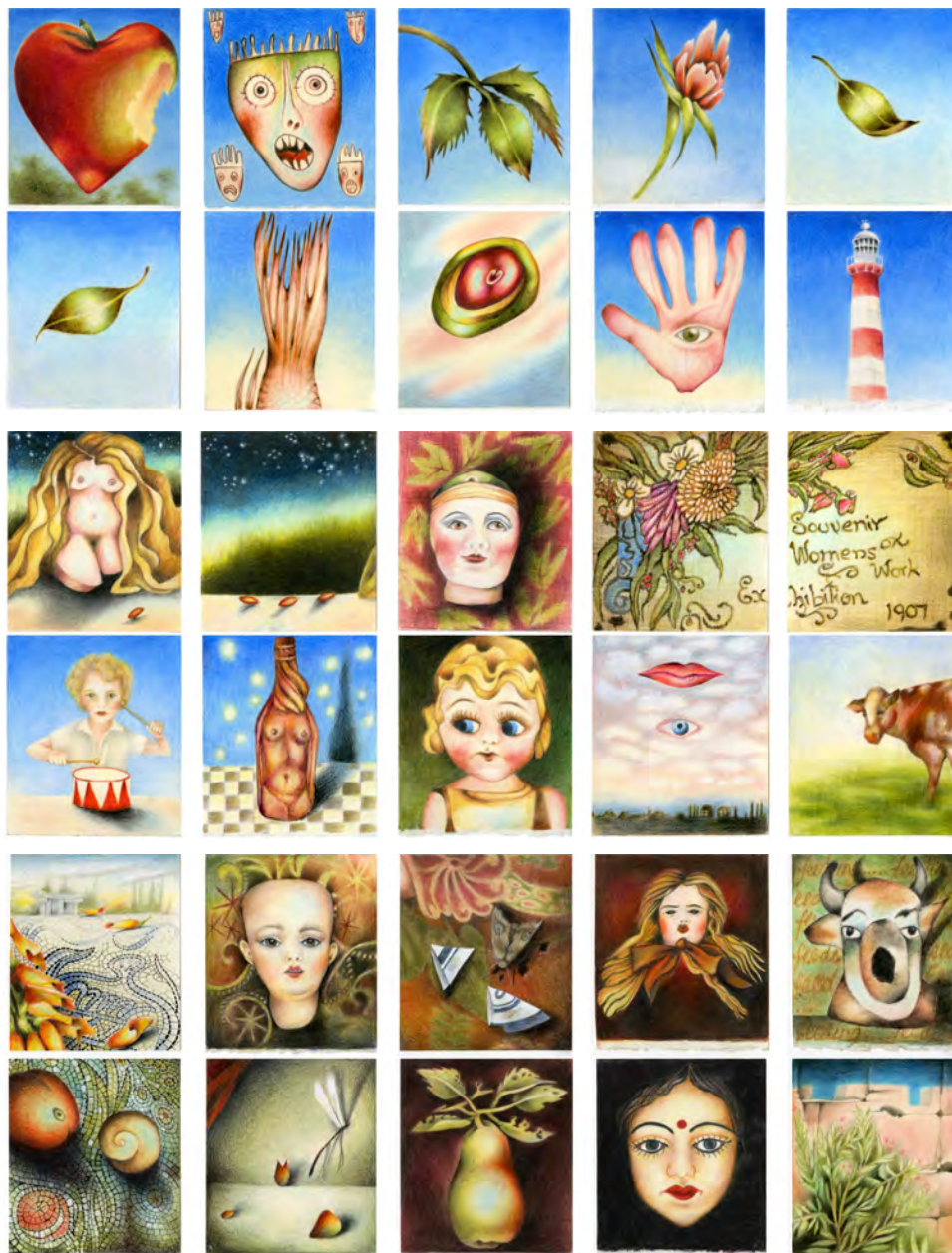


Fig 229; *Flashcard* contact sheets 01, 06 and 30

© Susan Ryman 2011

1. *Collecting Identity: the PINcard game* - correspondence:

- Participant acceptance confirmation, information and thank you.
-

* PARTICIPANT CONTACT DETAILS

Wednesday 25 May, 2011

Dear ****,

Thank you very much for your positive response to participating in my doctoral survey on campus at the University of Newcastle during the semester break in July this year.

Please find enclosed hard copies of the Information Statement and Consent Form for your records.

Would you be kind enough to sign and return the Consent Form using the return addressed envelope included to my supervisor, Dr Trevor Weekes please?

I will be in contact with you once all confirmations have been secured to arrange an appointment time at your convenience between the 6th and 22nd July, when all 400 works will be on display for your perusal in the Design Building Foyer.

I'm looking forward to meeting you in person.

Regards,
Susan Ryman

1. *Collecting Identity: the PINcard game* - correspondence:
 - Appointment invitation (emailed)
-

* PARTICIPANT CONTACT DETAILS

Dear Participant,

Please find attached an appointments sheet to view the exhibition of Flashcards for the *Collecting Identity: the PINcard game* survey in the Foyer space of the Design Building at the University of Newcastle.

The appointments are widely spaced so that there is no rush or overlap in viewing the exhibition and completing the interview.

Would you please insert your name into two places during the first week, marking your availability preferences as 1 and 2.

If you are not available in the first week , would you be kind enough to use the same booking system for the second week?

Please use return email, and I will send confirmations once I have organised the program according to your preferences.

Please let me know if I can accommodate your involvement in any other way.

Thank you once again.

Regards,
Susan Ryman.

1. *Collecting Identity: the PINcard game* - correspondence:
 - Pack distribution
-

* PARTICIPANT CONTACT DETAILS

RE: Collecting identity: the PINcard game

Tuesday 9 August, 2011

Dear ****,

Please find enclosed your personal selection of *Flashcards*. I hope you enjoy integrating them into your daily environs over the next 12 weeks.

As previously explained, I will contact you at the end of November for completion of Stage Two - a discussion about how you have used the cards and what meanings might have emerged.

May I ask that you to bring your cards for this discussion after which I need to collect them for final exhibition. On completion of the exhibition they will be returned to you permanently as a keepsake.

Thank you for your honesty and generosity in having been involved in this project to date. It has enabled me to test the capacity of this unique form of publication.

Happy cardplay!

Best wishes,

Susan Ryman



Dr. Trevor Weekes
School of Design, Communication and IT
Faculty of Science and IT
University of Newcastle
Callaghan Campus
Callaghan NSW 2308
Tel 02 49216371
Fax 02 49218970
Trevor.Weekes@newcastle.edu.au

**Information Statement for the Research Project:
*Collecting Identity: the PINcard game***

Document Version No. 3, dated 05/04/2011

You are invited to participate in the research project identified above which is being conducted by Dr. Trevor Weekes, from the School of Design, Communications and Information Technology at the University of Newcastle.

The research is part of Susan Ryman's Doctoral studies at the University of Newcastle, supervised by Dr. Trevor Weekes and co-supervised by Christine Sanders from the School of Design, Communications and Information Technology.

Why is the research being done?

The purpose of the research is to gain more insight into how art can hold different meanings for different people. It is acknowledged that art appreciation is a subjective experience. This research seeks to expand on this basic knowledge to understand the meanings that can emerge from one artwork, what multiple meanings do emerge and whether these meanings change over time. In

performing this research into people's shifting perceptions and meaning assignation over time, the researchers hope to better understand the meaning-making function of art and its broader relevance as a cultural catalyst for the expression of personal meanings. The researcher Susan Ryman, is the creator of the artcards, or **Flashcards**, being used for this research. This means that the additional insight into how the artist's perception of what the art means might differ from that of another person's perception will also be garnered.

Who can participate in the research?

We are seeking people aged 18-60 years to participate in this research. Your name was selected at random from the University of Newcastle's Directory according to the discipline in which you are involved and your availability.

What choice do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in the project. Whether or not you decide to participate, your decision will not disadvantage you. If you do decide to participate, you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data which identifies you.

What would you be asked to do?

You will be asked to provide your name and contact information so that we can re-contact you after three months. You would be asked to meet with the researchers two times at an interval of approximately three months.

Stage One

You will be invited to view an exhibition of approximately 400 original artworks, each 120 x 105mm, known as **Flashcards**. This will take place in the Design Building at the University of Newcastle, during July 2011. You will then be invited to choose up to 30 of these works – selection criteria will be purely personal and the process non-threatening.

You will then be given printed versions of your selections and asked to arrange the cards as you please. When this task is completed you will be asked three questions:

1. What does each card that you have selected initially remind you of?
2. Have you grouped the cards in any particular way? If so, why?
3. Has grouping the work changed any of the associations you originally made on viewing the Artist's arrangement of the cards? If so, can you say how?

You will be asked to fill out your responses on a question sheet or alternately voice recorded that will be transcribed. Both options will be offered. You will be able to review the recording to edit or erase your contribution. Where audiotapes are to be transcribed, this will extend to those transcriptions. You will be asked your age and gender to check balance within the sample group.

You will then be invited to take your selection home to view over a period of approximately three months.

Stage Two

After three months, you will again be invited to respond to four basic descriptive questions at the Design Building at the University of Newcastle:

1. How often did you look at these cards? (eg; daily, weekly, monthly)
2. Have any of the cards shifted in meaning for you? If so could you explain these differences?
3. Have you re-grouped the cards in any particular way? If so, how and why?
4. How would you briefly describe the most important cards? Why are they so?
- 5.

You will be asked to fill out your responses on a question sheet or alternately voice recorded that will be transcribed. Both options will be offered. You will be able to review the recording to edit or erase your contribution. Where audiotapes are to be transcribed, this will extend to those transcriptions.

Stage Three

Finally, the selections, arrangements and relevant text will be exhibited with the original artworks.

They will be de-identified. It is possible that some of your answers will be quoted in the final exhibition but these quotes will be de-identified.

How much time will it take?

You would be asked to meet with the researchers two times at an interval of approximately three months. Each meeting will take about 30 minutes.

What are the risks and benefits of participating?

There are no direct risks or benefits for you as a participant in this project. If you wish, you may keep the **Flashcards** provided to you for the purposes of this research. The choice to keep the cards is entirely your own.

The research will have an indirect benefit as it will enable the researcher to understand how the meaning of art changes depending on the person looking at the art and when that art is viewed over a space of time. This will provide insight into the changing meaning of art and its ability to convey multiple meanings to people over time.

How will your privacy be protected?

Any information collected by the researchers which might identify you will be stored securely and only accessed by the researchers unless you consent otherwise, except as required by law. There are limits on assurances of confidentiality as research data/records may be subpoenaed by law.

All data including photographs will be downloaded and stored on a password locked computer and in a locked filing cabinet at the University of Newcastle. Any identifying information held about you will be stored in a different location in the building at The University of Newcastle. The actual data will be de-identified before being stored.

Data will be retained for at least 5 years at the University of Newcastle. Only the student researcher and the Chief Investigator will have access to the data.

How will the information collected be used?

The data collected from this project will be used in the final presentation of a PhD thesis by Susan Ryman. It may also be used for the purposes of academic journal publication and presentation at academic conferences by Susan Ryman.

Individual participants will not be identified in any reports arising from the project. Any information needed held about you i.e. name, email address for contact etc. will NOT appear in published results. You will be able to review the recording and/or transcripts to edit or erase your contribution.

You are able to request a summary of the results of the project via email from Dr. Trevor Weekes at Trevor.Weekes@newcastle.edu.au

What do you need to do to participate?

Please read this Information Statement and be sure you understand its contents before you consent to participate. If there is anything you do not understand, or you have questions, contact the researcher.

If you would like to participate, please complete the attached Consent Form and return it in the reply paid envelope provided.

I will then contact you to arrange a time convenient to you for the interview.

Further information

If you would like further information please contact Dr. Trevor Weekes at
Trevor.Weekes@newcastle.edu.au Thank you for considering this invitation.

Signature: _____

Name: Dr Trevor Weekes

Chief investigator

Signature: _____

Name: Christine Sanders

Position: _____

Signature : _____

Name: Susan Ryman

Student Researcher

Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H-2010-1140.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Office, The Chancellery, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 49216333, email Human-Ethics@newcastle.edu.au.

For projects that are being conducted overseas that require a local contact for complaints, replace the Human Research Ethics Officer's details with those of that contact.



Dr. Trevor Weekes
School of Design, Communication and IT
Faculty of Science and IT
University of Newcastle, Callaghan Campus
Callaghan NSW 2308
Tel 02 49216371 Fax 02 49218970
Trevor.Weekes@newcastle.edu.au

Consent Form for the Research Project:
Collecting Identity: the PINcard game
Dr. Trevor Weekes, Christine Sanders
Susan Ryman

Document Version Three; dated 05/04/2011

I agree to participate in the above research project and give my consent freely. I understand that the project will be conducted as described in the Information Statement, a copy of which I have retained. I understand I can withdraw from the project at any time and do not have to give any reason for withdrawing.

I am aware that I can review and edit any recording of my interview.

I consent to participating in an interview and having it recorded photographically, in written and oral form for anonymous collation and exhibition. I consent to participating in:

(Please circle appropriate answer)

- Stage One - yes/ no
- Stage Two - yes/ no
- Stage Three - yes/ no

I understand that my personal information will remain confidential to the researchers, and any de-identified quotations used to indirectly identify me will require my signed and dated consent on a text copy of that material, prior to publication at exhibition (Stage Three).

I have had the opportunity to have questions answered to my satisfaction.

Print Name: _____

Signature: _____ Date: _____

Preferred contact details: _____

Survey Motif Tally sheet - Blank

Discipline	Age	Gender	Motif: Portrait	Motif: Lace	Motif: Fish	Motif: Animal	Motif: Plant	Motif: Place	Motif: Insect	Interpretation Same I Diff
Administration										
Art - performing										
Art - visual										
Architecture										
Behavioural Sciences										
Business										
Ecology										
Engineering										
Graphic Design										
History										
Information Technology										
Law										
Language										
Maritime - Master										
Mathematics										
Medicine										
Physiotherapy										
Politics										
Tertiary Student										
Sportsperson										

Fig 230: Survey Motif Tally sheet – Blank

Flashcard Panel Selection Grid - overall summary

July 2011

Panel 1	1	2	3	4	5	6	7	8	9	10	11	12
Row 1	6				1		1			3		2
Row 2	5	2	4	3		5	1		1	6		
Row 3		1	2	4	6	2	4	2	3	1	1	1
Row 4	1					2			1	1	1	1
Row 5		1	1	1	1	2	2	2	3	5	2	

Panel 2	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Row 1	2	1					1	2	2	2	4		1	1
Row 2	3	3		1		2	3	1	1	2	1			2
Row 3		1	1	1	2	1	4	1	1	3	1	2	6	2
Row 4	2		2		1	2	4		2			2		
Row 5	1	3		2	1	4			2	1	2	7		2

Panel 3	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Row 1				4					1	2	1			
Row 2	2	2	1	1	1	1		1					1	1
Row 3	3		3	2		2	1		1	3	1		1	1
Row 4	3	2	1	2	1			1	5	5	1			1
Row 5		1	3	1					1	1		2	2	1

Panel 4	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Row 1	1	1	1	1		1		1					1	1
Row 2	2	2	2		1	1	1	2	2	1	1			2
Row 3	2			1	1	1	2	6	1	1		3	2	2
Row 4		1	1	1	1			2	1	1	2	1		
Row 5		2	1	1	1	2	2		2		6	1		

Panel 5	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Row 1	1	1				2	1	1		1	1			1
Row 2		1		1	1	1	1	1				2		7
Row 3	1	1		2				1		2	2	1	1	
Row 4	2		2	1	1	2	2	2	2	2	2		3	1
Row 5	4	2	2	2	4		1	1		3		2	3	3

Panel 6	1	2	3	4	5	6	7	8	9	10	11	12
Row 1			1			1		2		1	3	3
Row 2		1	1				1	1				2
Row 3		1				3	1		1	1	1	
Row 4	1	1				1		2	2	1		1
Row 5	3		1	4	2	1		1	1	1	1	3

Fig 231 **Flashcard** Panel Selection Grid - overall summary

Overall Motifs Chosen - TALLY SHEET

July 2011

Discipline	Age	Gender	Motif: Portrait	Motif: Lace	Motif: Fish	Motif: Animal	Motif: Object	Motif Plant	Motif: Place	Motif: Insect	Total/ Interp
Administration	53	F		xxxxx		xxxxx xxx	xxxxx x	xxxxx x	xxxx	xxx	32/ 0
Art – performing	59	M	xxxxx xxxxx xxxxx	xxx		xx	x	xxxxx x	x		28/ 0
Art – Visual (theory)	57	F	xxxxx xxxxx xx	xxxx	xx	x	xxxxx xxxx	xx	xx	xx	34/ 2
Architecture	35	M	xxxx	x	xxx	xx	xxxxx xxxxx		xx	xxxx	26/ 0
Behavioural Sciences – Neuro Immunology	27	M	xxxxx xxxx	xxx		xx	xxxx	xx	x	x	22/ 0
Business	35	M	xxxxx xxxx	xxx	xxxx		xxxxx	xx	xx		25/ 0
Ecology	26	F	xxxxx x	x		x	xxxxx xx	xx	x	xx	20/ 0
Engineering	66	M			xx						2/ 0
Graphic Design	34	M	xxxxx xxxxx xx	x	xx	xxxxx x	xxx		xxxxx		29/ 0
History	40	F	xxxxx xxxxx xxxxx x	xxxx		xx	xxxxx	xx	x	x	31/ 0

Fig 232; Overall Motifs Chosen - TALLY SHEET July 2011

Overall Motifs Chosen - TALLY SHEET (continued)

Discipline	Age	Gender	Motif: Portrait	Motif: Lace	Motif: Fish	Motif: Animal	Motif: Object	Motif Plant	Motif: Place	Motif: Insect	Total/ Interp
Information Technology	25	M	xxxxx xxxx			x	x		xxx		14/ 0
Law	51	F	xxxxx xxx	xxxx		x	xxxxx xxxxx xxx	xxxxx x	x	xx	35/ 0
Language	65	F	xxxxx xxxxx xx			xxxx		x		x	18/ 0
Maritime – Master/Pilot	69	M	xxxxx	x	xxxxx x	xxx	xxxx	x	xxxxx xx	xx	29/ 1
Mathematics	44	F	xxxxx xxxxx xxxxx	xxx	x	xxxxx	xx		x	xxx	30/ 0
Medicine	52	M	xxxxx xxxxx xxx	xxxx	xxxxx x	xxxx	xx			xxx	32/ 0
Physiotherapy	38	F	xx		x	x	xxxxx xxxx	xx	xx	xx	19/ 0
Politics	58	M	xxxxx xxxxx xxxxx	xx		x	xxx		xxxxx xxx	x	30/ 0
Sport	37	M	x		xx	xx	xxx	x	x		10/ 0
Tertiary Student	29	F	xx	x	x	xxxxx	xx	xx	x		14/ 0
Totals			165	40	30	51	89	35	43	27	480/ 3

Fig 232 (cont); Overall Motifs Chosen - TALLY SHEET July 2011

6. APPENDICES

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6. APPENDICES

c. APPENDIX 3 LIST of ILLUSTRATIONS

-
- Fig 1 *pencilworks*: Maitland Regional Art Gallery 2007 Installation #1 dimensions variable
© Susan Ryman 2007
- Fig 2 *pencilworks*: Maitland Regional Art Gallery 2007 Installation #2 dimensions variable
© Susan Ryman 2007
- Fig 3 *pencilworks*: Maitland Regional Art Gallery 2007 Installation #3 dimensions variable
© Susan Ryman 2007
- Fig 4 *pencilworks*: Maitland Regional Art Gallery 2007 Installation #4 dimensions variable
© Susan Ryman 2007
- Fig 5 Working diary excerpt on motivation 29/08/2008 © Susan Ryman 2008
- Fig 6 *Geraldton Duet* panel one 210 x 297mm (top left), diary research image (top right) and *Eyes on the Horizon Duet* 2 panels each 247 x 370mm (bottom) © Susan Ryman 2008
- Fig 7 *Hunters on the horizon* panels 1 and 2 each 285 x 760mm, details and research images © Susan Ryman 2008
- Fig 8 *After the flood*, 3 panels 560 x 760mm 247 x 378mm and 247 x 378mm (left), details and research images (right) © Susan Ryman 2008
- Fig 9 *Flashcards* © Susan Ryman 2009
- Fig 10 *Floating About* details and working diary research images © Susan Ryman 2008
- Fig 11 *What?* Panel 4, 148 x 420mm process and final images © Susan Ryman 2007
- Fig 12 *Urban Myth* 3 panels each 148 x 210mm and initial photographic observations © Susan Ryman 2008
- Fig 13 *Fish out of water 1*, overall dimensions 840 x 444mm and detail (top and bottom right), *Flashcards* (bottom left and bottom center), and working diary research images (top left) © Susan Ryman 2009
- Fig 14 *Flashcards* © Susan Ryman 2010
- Fig 15 *Flashcards* © Susan Ryman 2011
- Fig 16 *Flashcards* installation detail from *Hybrid Memory*, University Gallery, University of Newcastle, 2009
© Susan Ryman 2009
- Fig 17 *Flashcards* © Susan Ryman 2011
- Fig 18 *Flashcards* © Susan Ryman 2011
- Fig 19 *Flashcards* © Susan Ryman 2011
- Fig 20 *Flashcards* © Susan Ryman 2011
- Fig 21 *Flashcards* © Susan Ryman 2011

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