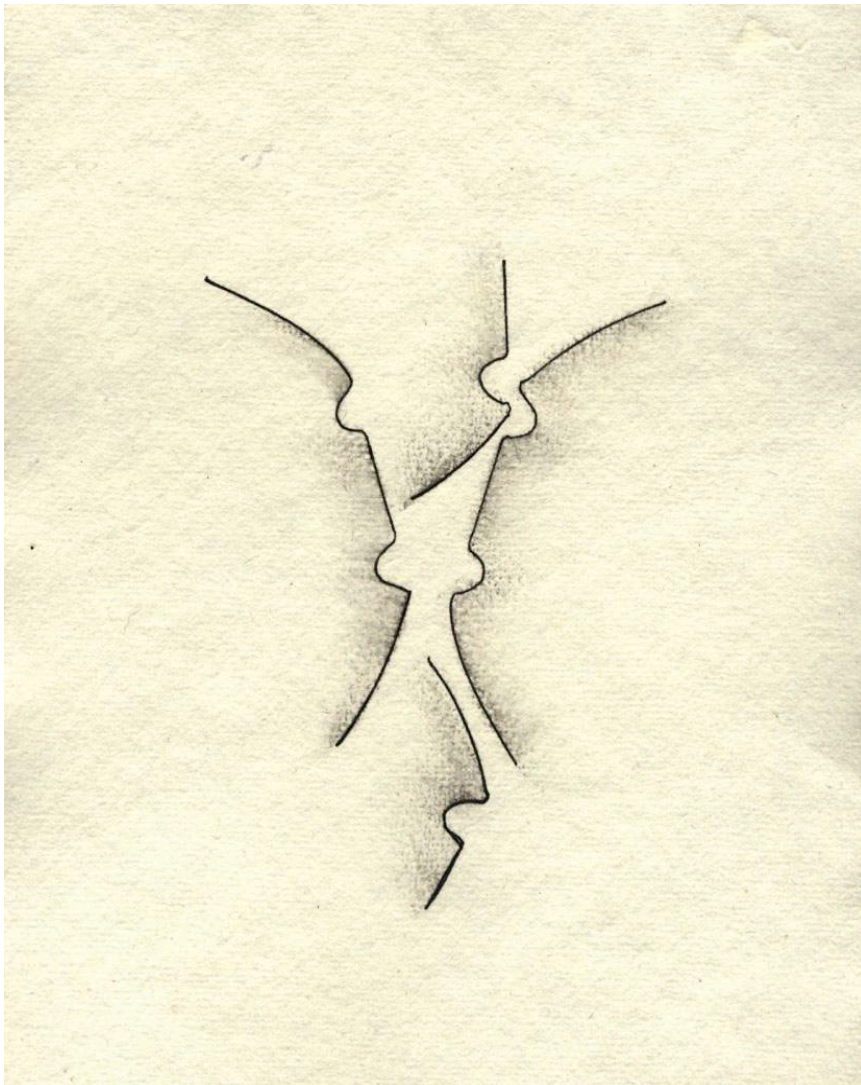


'Another of the Other'

(Selected Pages from Artist Book)

By Carole Griffiths



Part- object, part- subject binds this story.

This story is based on an amalgamation of fact and fantasy. The past and the future has beens and what ifs. The collaborating of desire, body and things precedes an idea of all that is it. Desire of-

Body

Things

The object is the initial commodity, it forms the idea. The meaning is aroused and realised through the destruction or dismantling of the chosen objects. Bodily functions such as secretion and/or ejaculation are projected by the modelled constructions. A form of sorting out a 'human' state of being is what concerns me most.

'Returning'

'Repetition'

'Gesture'

Intimacy (to me) is the ultimate betrayal. This is the source of the intended language-subject. Assemblages of forms/elements are what are relevant within these works. I see the dismantled anthropomorphic objects PEG and CLIP, connote a human intensity which can be depicted and transposed through a variety of sculptural and drawn images. (See Automatic Drawings page 4, 5)

The Peg, Clawed Clip and Bulldog Clip once reconstructed and manipulated become suggestive, associations with the complexities

of intense pleasure. These sexual encounters become visual. It is my intention for the language which is offered through my work allows the viewer to open up different meanings.

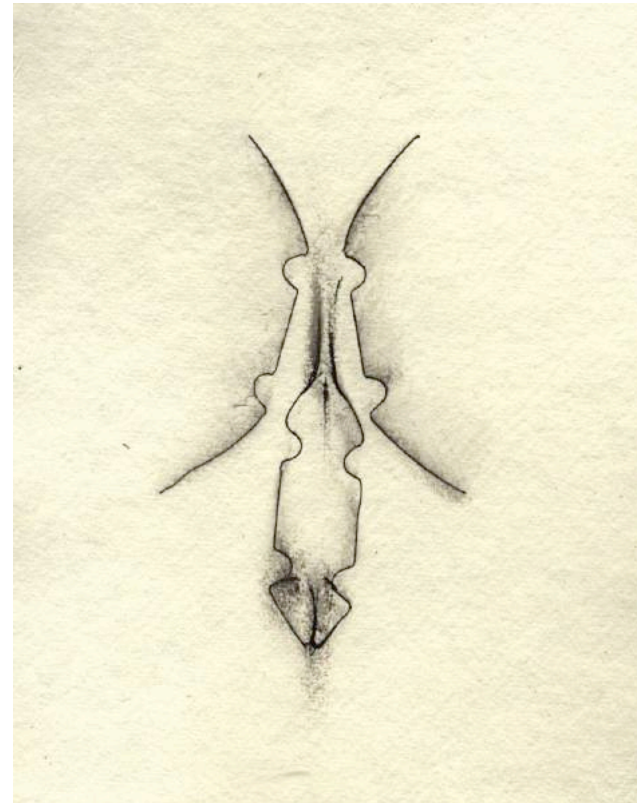
Partial objects which have been interpreted by both Jacques Lacan and Melanie Klein involve a child's' strong attachment and identification with parts of the body. These exposures and consumptions are concerned with the mother's breast. Introjections, projections, identification and splitting (ego) this relates to the good and the bad. Bearing this in mind consideration of fragmentation is extremely significant with the process of integration of parts. Love and hate for example are acknowledged as separate objects. However, Klein suggests that the self must accept the guilt about damage done to whatever the object may be

along with losing possession of it. This is where there is a strong desire to make reparation.

'The unification of external and internal, loved and hated, real and imaginary objects is carried out in such a way that each step in the unification leads to a renewed splitting.' (Melanie Klein)

In essence an object can go through the deconstruction processes and reform into something new but still may appear familiar.

Automatic Drawing



(4.) Pen, smudge, spit. 2010

THOUGHT – Thoughts on Objects of thoughts

Changing Objects

Threatening apparatus

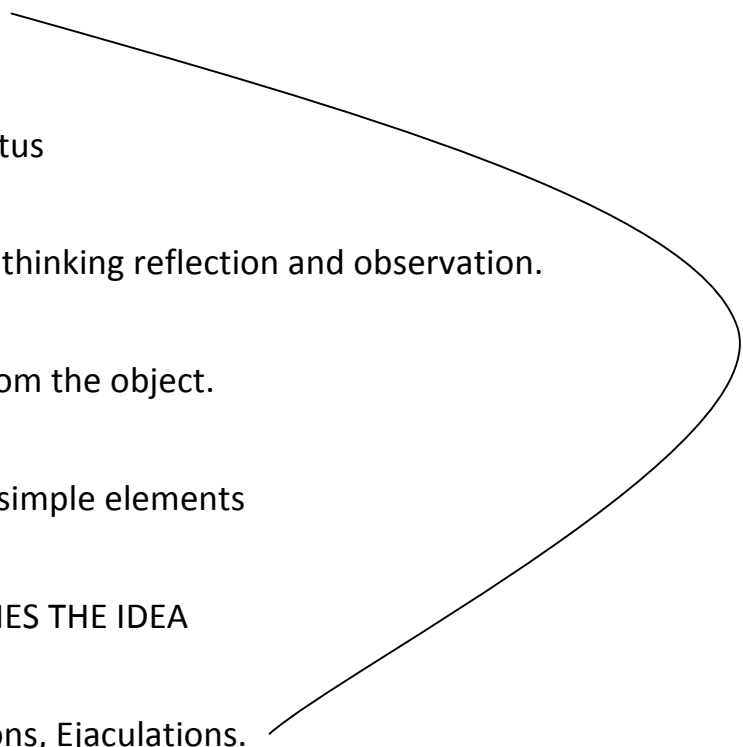
Objects for internal thinking reflection and observation.

Passages of irony from the object.

Objects reduced to simple elements

THE OBJECT BECOMES THE IDEA

Sensations, Secretions, Ejaculations.



Breast/Phallus/Object

A reduction of elements (an object taken apart) to bare essentials is now creating this artistic agenda and awareness of a language and the object.

Now such objects can be continuously dependent on awareness. So, does it become an Existential object?

'Among the most important things the ready-mades did and does, is to bestow this legibility upon the commodity- to its eccentricities and vagaries- to the deep peculiarity of objects to the ways in which commodities trip us up or act as a trap, or precede us' (Marcel Duchamp)

Identity - Primarily I am dependent on the objects I have chosen to dismantle. They perform a domestic role. I am dependent on them

taking form with a new identity. They are brought to life with a feeling, thought, gesture in relation to the state of mind or action I have at that time of making. This is suggestive of Automatic Drawing. The substance of the subject is only realized through what has occurred.

The process is extremely important as is the process of thinking through a thought or fantasy. It generally cannot be realized until these processes have been acted out. Try it and see. Say what you are thinking and check out the reactions. Do what you intend to do and see if it works. Such intentions are surely part of an experience?

The Peg

Pegged. This object stood on its own at the beginning. A useful functional object displaying in the main, domesticity, when in use the clothes are drying and just hanging there. There is an attachment with a long line of things. My Attachment began with a figure or part body forms hung on a line by a peg. It is easy and literal to determine a meaning in the first instance.

But-

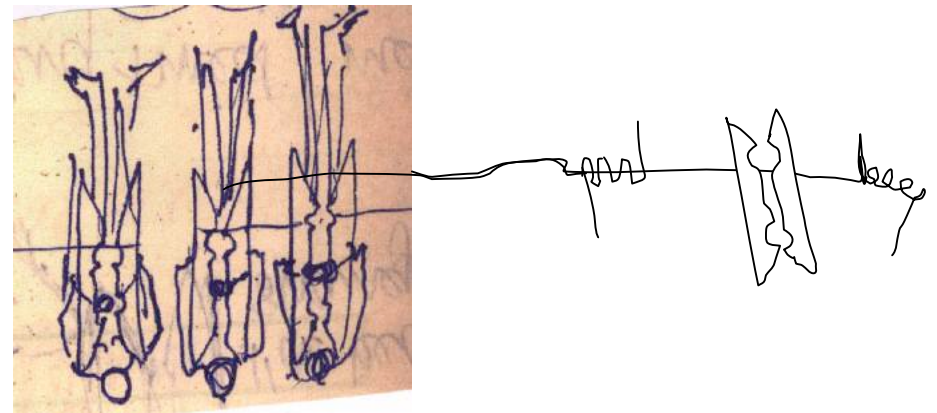
Take the peg apart and a whole new meaning is emerging.

I think in threes.

A peg is three- part object.

Two parts are identical one part forms the action, spring...without this, there would be no use.

To form one simultaneously with another function. These things can be deconstructed and reinvented.



They speak a new language.

They now become multifunctional

Expressive. Symbolic. Fantastical. Experiences.

Envelope

Object > Subject

Subject < Object

Dear



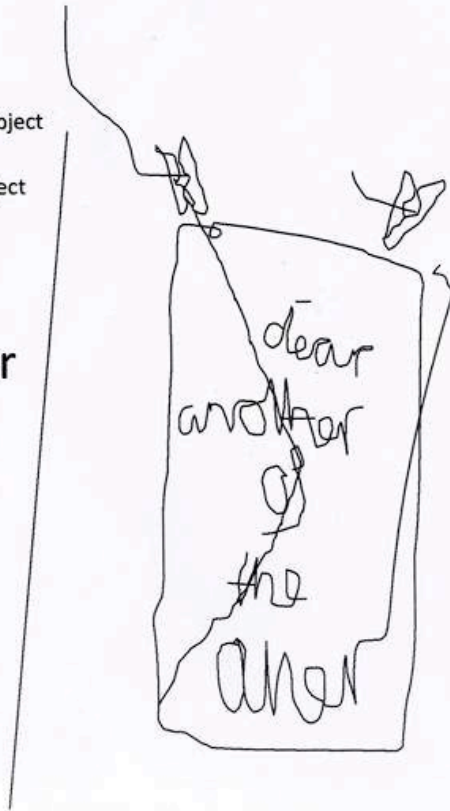
Another

One

Of


The

Other



Two-Part Peg and Spring

Envelope
Enveloped
Envelop
Evolve.
Evolved.
Evolution
Eloped.

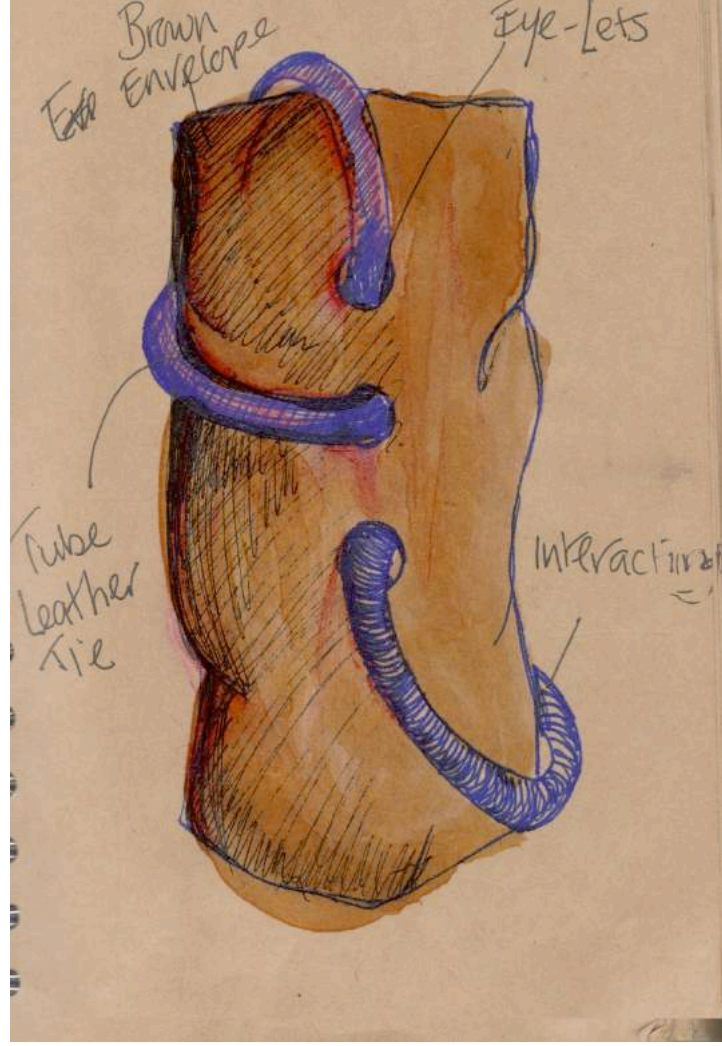
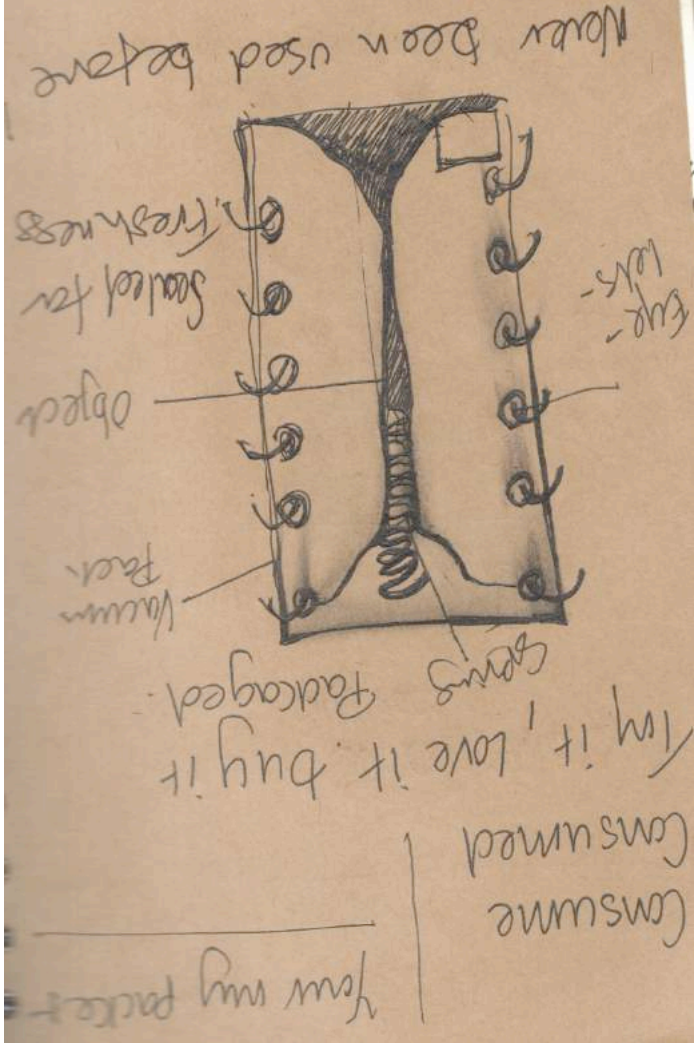


love letters.

Stuffed +
tiled

3 Objects
3 People.
3 Parts.

There are three



Hair Clip



Hair Clip
The Venus Fly Trap.
The Penis Fly Trap
The Caged Clip
The Caged Hair Clip.

Juxtaposition of objects

Separation-Fragmentation- Part of Three.....

Threatening apparatus

Connection and interaction of three.

Three objects placed in an awkward position...

He is not mine, but some others!!!

It is not mine but belongs somewhere else.

It has been stolen so give it back.

Return the damaged goods back to where they came from.
They are rubbish, rubbished.

'The job of the fast moving pen is to record images as they emerge from the unconcious knocking on the window of consciousness'
(Andre Breton)



Drawings of Hair Clips with Muse

The Caged Muse

The Muse is encaged within the 'clip'. In this instance the Muse is reflective, still and seemingly flat. This engagement of creating 2D images within 3D constructions, suggests the ambivalence between object and subject and materiality.

The card lends itself to the cutting and creation of the jagged edge.

This gives the sense of confinement within the structure. A

somewhat silhouette lies flat within it. This is the experience.

This juxtaposition, composition and interaction of two elements or more is of interest to me. An embracing of objects to recognise the inner desire and self.

These two parts when deconstructed could equate to a distance between the unities of the desirable and undesired.

Lacan suggests that you could become more anxious not when you get your reward, but when you get too close to it. This indicates that the goal is not the real drive to ecstasy but the process is.

'[T]he essential element of desire', writes Lacan, is that 'it is always desire in the second degree, desire of desire,' (*Jacques Lacan*)

Caged

Be-

Mused

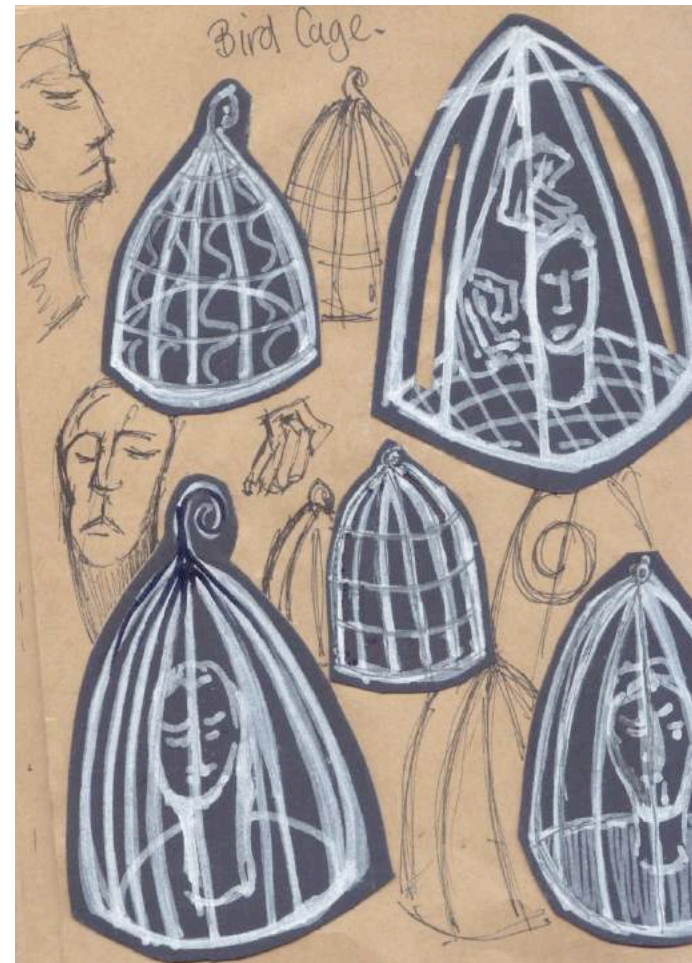
Amusing

Musing

Hidden in Part

Exposed

Slightly



Bulldog Clips

Taken apart again in three sections. This is a useful holding implement, tightly hanging one object onto another object.

Dismantled.

This process was a conscious decision. Form of letting each part go.

These rearrangements are conducive to all that exists in my present state of mind.

There is a constant battle with three areas of my life.

Reactive. Simple and then destructive.

The instability of the Bulldog clip is apparent; it can only hold something in place for a reason.

The object only becomes more significant when it has more than one use. Its initial function is possibly destroyed by the reaction of automatic thinking. This occurs when subconsciously I am reacting

Or responding to my subject it becomes aware.

Clipped, hanging.....Hold tight.

Let go and drop. (The peg has the same action) It is only stable until it is purposely loosened.



Sketches of Bull dog Clips



2010. Pen drawings

Vacuum

The next shift is vacuuming the elements. Sucking in the objects and containment. Here is the avoidance, the protective and internalization of the newly acquired forms. Consumerism and desire are controlled by the consumer contained. This idea could be saved for later, but still remains in the subconscious. Generating and formulating ideas of which are conceptual, intuitive, reactionary and responsive.

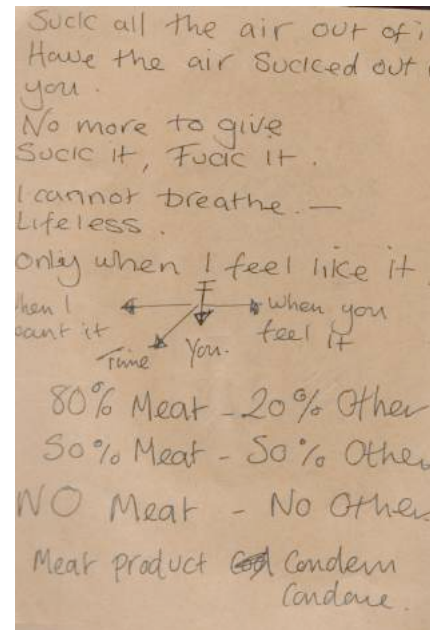
Repositioned, juggled and reformed.

Sexual activity could be the cause. Could be the fantasy could be the release... Attached, and secreted release and yet controlled within.

Sucked

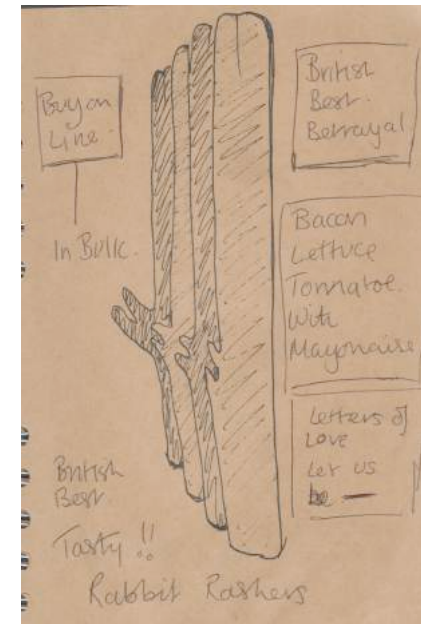
Stuffed

Suffocated.



Suck all the air out of it
Have the air Sucked out of you.
No more to give
Suck it, Fuck it.
I cannot breathe. -
Lifeless.
Only when I feel like it.
When I want it ← Time
→ When you feel it You.
80% Meat - 20% Other
50% Meat - 50% Other
NO Meat - No Other.
Meat product ~~is~~ Condern Candane.

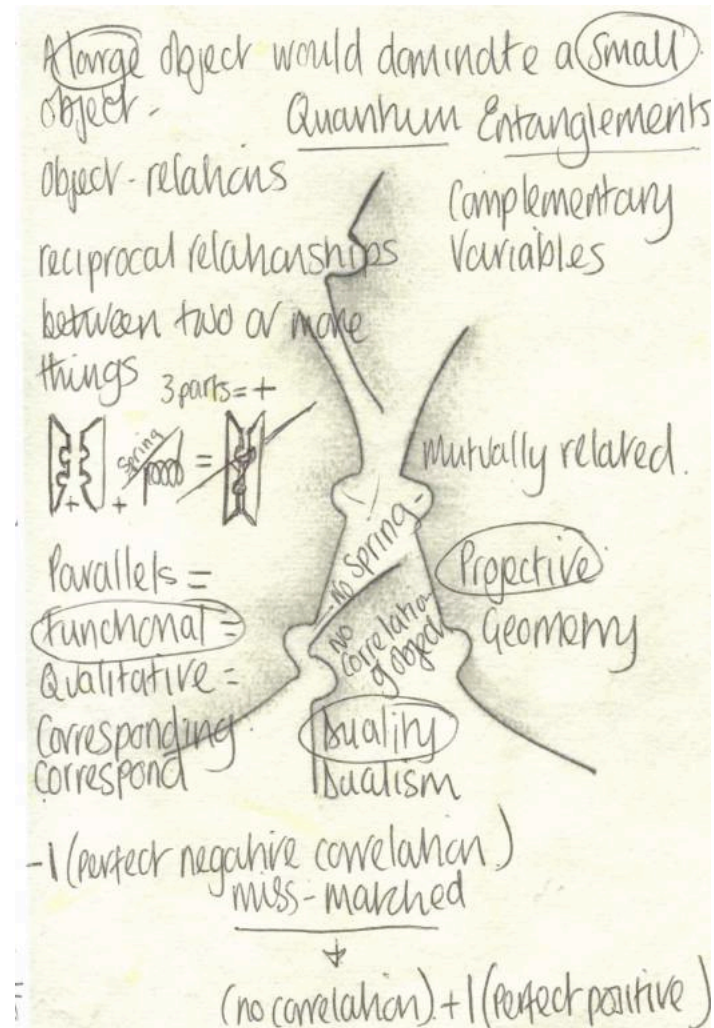
Ideas for Vacuum Packing



'Rabbit Rashers' to be packed.

'A human being is part of the whole, called by us 'Universe'; a part limited in time and space. He experiences himself, his thoughts and feelings as someone separated from the rest - a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature in its beauty.' (Albert Einstein) ¹

¹ Einstein, The Born-Einstein Letters; Correspondence between Albert Einstein and Max and Hedwig Born from 1916 to 1955, Walker, New York, 1971. (cited in Quantum Entanglement and Communication Complexity) by M.P.Hobson.

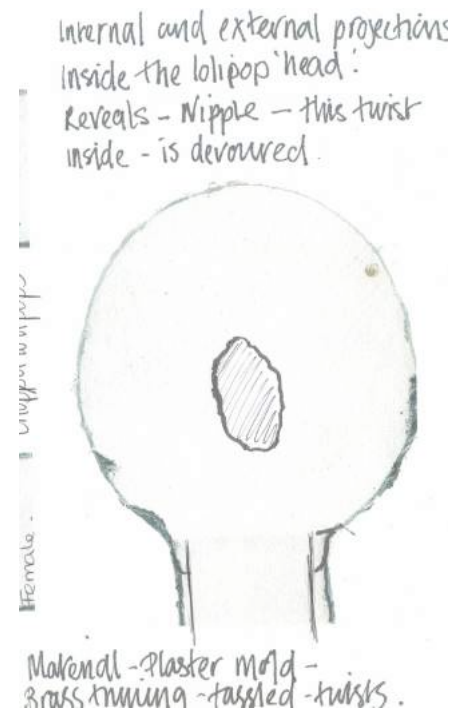


Spirals.

Philosophical complexities could also be translated through a spiral, in particular as there is no end in sight to a spiral. Its circular movement could be interpreted as a dance of desire, a repetitive escapade of desire, something which never goes away.

Its repetition becomes active through the idea of suggestion. Such gestural movements are evident in Duchamp's spiral film 'Anemic Cinema' 1927. The spiral identifications could then be suggestive of the breast. It was after looking at the Eva Hesse and Louise Bourgeois spirals that these mechanical erotic circular drawings gave me the idea to produce the lollipops. The lollipops incorporate the spiral of flavour and also become an oral activity. A slight move away from the rigidity of the peg and clips.

This idea also attempts to evoke the temptation of a slow gyrating, rotating action, the spiral then becomes active through the sexual motion. The Lick, The Suck, and then the Fuck.



There is also a consumed element; the consumer has chosen the object to feed an appetite. This precipitates a bodily function to create the desire. The lollipops are produced with slight reliefs on both sides indicating the male and female nipples. The female nipples are aroused and expand through each one and the male remains the same. The initial principles of this particular work could also relate to the Object Relations Theory, Libido, and Death Drive – Anxiety, Aggression and then Rage. The mouth cannibalises the breast. *'a devoured and therefore devouring breast' (even the good breast, Klein insisted, arouses envy of its plenitude' (Melanie Klein)*



An object may not speak until deconstruction, reconstruction and manipulation has taken place. The use of formal elements allows the conscious or subconscious to become activated through the functional object. Such reactions are my response to desire and fantasy which act for a change in behaviour.

'A necessarily undecidable, if not contradictory, movement. An economy of loss (breast--- {sein}-- child ---- excrement----penis) The signature keeps nothing of all its signs.'(Jacques Derrida)