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I have used the term '*Deracinate*' metaphorically and in relation to objects – lost, found and relocated. To uproot an object could mean placing it in an unfamiliar environment and viewing it in a different context. When objects are moved or thrown away they are uprooted from their contingent use or functional existence. This has led me to become intrigued by objects discarded either because they are no longer useable or obsolete due to the passage of time, altering their function and significance in the world. Sometimes these objects are designed to be disposable, at other times they have reached a point in their existence where a decision has been made to destroy them. By re-presenting, I feel I am giving function back, transforming a found or lost object into art attempts to reassert its position in society. Display is carefully considered, through placement connections are made between the objects, construing a physical and symbolic synthesis; I feel this visual connection corresponds to the conductive tissue in plants that enables flow between the leaves and roots. In biological terms, this is called 'phloem' where vessels are involved in translocation and transportation.

Ligneous¹ order – Lire entre les lignes.

Seed, Tree, Timber, Cut, Log, Furniture, Discarded, Sawn, Planks, Kindling,

The sequential utilisation of wood has become symbolic of order. Wood is continually deracinated. The photograph and paintings in the exhibition highlight the linear precision involved in the cutting and storing of firewood. The systematic arrangement of a French neighbour's winter fuel store corresponds to my specific placement of paint on the surface of wood, found on the pavements then randomly cut for kindling in Birmingham.

In keeping with previous Dialogue projects where comparing the use and origin of language between French and English became important, here the French word *ligne* for *line* is close to the Latin derivation of *lignum* meaning both wood and gather.

There are other uses of the French word *ligne* that I like in connection with the concept of this work. For instance, I have entitled 'Ligneous order' in French as '*Lire entre les lignes*' – not a literal translation but indicating the close connection between art and meaning, where reading between the lines is important. In another example the English for '*ligne de terre*' is translated as '*ground line*', which in artistic terms is the connection between viewpoint and the land – a composition. This lineage of ideas corresponds to the visual connection between my artwork. Dominic recently pointed this out in one of our Skype meetings; the conversation was a good example of how working collaboratively can enhance individual creativity.

¹ *adj.* "woody," 1620s, from French *ligneux* and directly from Latin *ligneus*, from *lignum* "wood, firewood" literally "that which is gathered".
<http://www.dictionary.com/browse/ligneous>

Signs of life

The table is part of the utilisation of wood series of work; its surface scars reveal its chequered history.

Gone away (or Narrative order)

A photograph of early morning light falling on a row of books that belonged to my late father. It was only upon closer inspection of the titles that I realised all of them had something in common with travel and journeying. Here, in the exhibition the actual books have been taken from their original resting place and displayed alongside the photograph.

Unearthed

A group of objects sharing their existence due to being dug up whilst gardening.

Odds and Ends

Discarded objects. A group of objects designed to be thrown away – their deracination is inbuilt. Painting can subvert this intention – I feel I am also testing what subject matter can be. I enjoy how things can be ordered in a painting and how a painting is constructed – you can disregard spacial issues. Painting deals with flatness, how something sits in a space. By displaying the paintings amongst the objects I am trying to achieve sameness, where everything has the same level.

Mudlark

Fragments of objects discovered in a riverbed in Wales. The 18th century origin of *Mudlark* describes a scavenger combing the riverbed for anything of value. These broken fragments were found washed up in a Welsh riverbed probably unearthed from an old midden. The fragments have a beautiful satin surface texture from being washed with water for many years. The edges are rounded and any sharp fracture has become soft and stable. The fragments take on a new feeling because of the changes of time. They have become a poetic and nostalgic fossil-like structure that encapsulates time.

The fragment has become the starting point for analysis and transformation. Through digitally scanning the surface structure, I can then re-make the fragment at any size. Not only could I re-make the rest of the original object i.e. a plate, jug or bowl (the lost whole) but use the fragment in its isolated broken state to create an original artwork. In fact I realised it was the incompleteness that I enjoyed.

I compared a fragment to an architectural ruin and as Robert Ginsberg claims in his book 'The aesthetics of Ruins'²

'What counts in the ruin is what we find, not what it is not... it links past to a committed future by means of its presence.'

Some fragments are aesthetically more pleasing than others; it depends on the shape of the broken form plus any enclosed surface pattern. The printed

² Robert Ginsberg, 2004, *The Aesthetics of Ruins*. Edition Ridopi. ISBN: 90-420-1672-8. p.156.

pattern on the fragment is cropped and re-composed – the accidental breaking action sometimes creating a self-contained image of aesthetic delight. By re-creating the fragment at a larger scale I can turn it back into a re-configured object.

'And what a great life it would be if, every morning, every object in the house could be made anew by our hands, could "issue" from our hands'

Poetics of Space by Gaston Bachelard³

3D printing could theoretically make the above whimsical statement a reality. With this in mind my Leverhulme funded artist residency at the Computer Science department of Birmingham University started with a fragment, a piece of domestic ceramic, lost and found, which becomes a new entity reformed through digital manipulation.

Mudlark documents the journey of a piece of broken ceramic discarded then found in a Welsh riverbed and transformed into an artwork.

³ Gaston Bachelard, 2014, *The Poetics of Space*. Penguin Books. ISBN: 978-0-14-310752-1, Originally published in French under the title *La poétique de l'espace* by Presses Universitaires de France, Paris