

REMEMBERING, FORGETTING AND 'FABLING' PLACE

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ABSTRACT

Uses of places in art to function as sites of memory are well documented. Historical images, from the Middle Ages for example, illustrate 'place' used as the site for mnemonic location. Purposeful 'forgetting' is another act of human will that can be witnessed in terms of locus: artists destroying monuments, altering photographs and erasing drawings enact intentional forgetting. But fables and fabulation, as we understand them in narrative or literary form, might provide a construct for an intermediary step, halfway between preservation and eradication. Far from being 'lies', fables give meaning to our lives and teach us the deep lessons we need to hear. Italo Calvino's *Invisible Cities*, for example, provides a paradigm in literary form that might be extended to visual art. In this article the work of contemporary artists – that of Mary Modeen and others – proposes 'visual narrators', as it were. These examples are examined as suggesting an intermediary point between remembering and forgetting.



Figure 1: Mary Modeen, *Untitled (Immigrants)*, digital inkjet print, 8 x 13 cm, 2007 (courtesy of the artist).

'SEEING' PERSONAL AND CULTURAL MEMORY

To begin talking about fables, as I will do in a moment, it is necessary to make a few preliminary comments about memory itself and separately, about art. Let's begin with the 'seeing' part of art.¹ It is not just the physiological process of receiving visual information, but also what Heidegger calls *das andenkende Denken*² (thinking that responds and recalls), in an effort to link thinking with life, to hold one's self open to being.

Is seeing a passive act? Most definitely not. We humans 'see' in ways that are far more complex than organisms resembling sponges soaking up visual stimuli. We select, we scan, we collect, compare, edit and interpret with lightning speed. We respond to the world around us with apparatus that tells us not only the qualities of light and dark but how stimuli are 'read' in ways which convey significance. Let us not forget the element of *vision*, in the imaginative sense of the word, as applied to the act of pre-seeing, of imagining – or, as some people insist on saying these days, 'imaging' (though I find this diction equally misleading). We shall consider how this process of accumulating meaning sits with the collection of empirical visual data, especially for an artist, and especially how the intimation of meaning may reside in fabled representation.

The act of visualising may be said to be the process of envisioning the past, or more precisely, of envisioning *through* the past. Even the most immediate of spontaneous visualisations – say, an abstract expressionistic painting, for example, records physical movement. A moment's brief swing of the arm is tracked in the spray of paint and the resultant gestural 'sploosh'.

And we read it as such thirty years – or a hundred years – after the act of painting. The physical act of making is imbued in the material form. In this sense then, art-making is as much *about* the past as it is the moment of its making. It is the reflection, the mediation, the recording, the debate, the erasure, the celebration, and even the distancing of what has gone before. Art is the record of a past physical process of making, and it is equally an encapsulation of a human creative perception of its own time. Much has been written about textual hermeneutics, the interpretation of meaning through construing and writing³. Making art is in itself an act of interpretation long before it, in turn, becomes the evidence and subject of further interpretation.

Let it suffice here to say that in considering the meaning of memory and forgetting, as well as seeing how this is achieved in the work of a few artists, that layers of interpretation begin to accumulate in the manner of subtextual footnotes along the way. The desire to see is the motivation to make visible, and to make visibly clear, as in a piece by Joseph Kosuth (Figure 2). He has offered us image and text, one parallel to the other without exact explication by either. Each may stand separately. In part this piece rests on at least three traditions: that of still-life, *nature morte* (upside down in this case), on photographic representation, and on graphic techniques such as charts and posters which incorporate X's, for example, emphasising placements of note. The conjunction of these hints at a fourth level of interpretation, the 'place' of meaning and meaninglessness, names and labels with and without significance.



Mediation between 'out there' and 'in us' is intrinsic in creative visualising. Artists make, viewers view, but what has been made has not only been seen by the artist but transformed, however subtly, in the process of making.

Attitudes which inform the artist's stance are inevitably a mixture of personal and cultural influences, as in a piece by Joseph Beuys (Figure 3). Those who know something of his life find extra significance in his choice of materials, but cultural and personal influences truly merge in his creative process of visual thinking and visual response. As John Berger states so startlingly, "the past grows around one, like a placenta for dying."⁴ This artistic response is a creative reflection on the past in materials which become a kind of cultural code for both the individual and the collective. Beuys' *Fat Battery* is a Death and Transfiguration in lard and wires.



The confrontation with materiality is internalised and re-formulated in other materials when art is made. To take an example, the internalised landscape begins with '-scape', the viewing process. Looking outwards is the first and primary experience, and framing-selective choice-making quickly follows. Internalising happens

afterwards: that which was perceived has been taken in and altered. Simon Schama voices this opinion in saying "...landscape begins in the mind..."⁵

Memory acts as the abstracting steps in moving backwards from the 'real', the unmediated stimulus outside, to the interpreted experience, the recall of personal and subjective experience. In stepping back, going backwards on the continuum of fixed-point time and space, images (mental pictures, if you like) are re-created through memory recall: stages of abstraction are the process of stepping back from thing-as-it-is out there.

Representation of place finally becomes the sum total of coded signifiers: however unconsciously, self-selected salient elements are recorded in visual shorthand. The retelling, or re-picturing, typifies hierarchical and subjective knowledge. In *The Poetics of Space*, Gaston Bachelard⁶ describes visual memory in an example of the attic in one's childhood house: one remembers it as looking up. In the mind's eye, it is always up, never down. Experience has given us the location – transformation has occurred in the internalised re-picturing.

The clarity of internalising is made more evident by the satire of 'externalising': in the novel *The Hothouse By the East River* by Muriel Spark⁷, shadows of the protagonist fall askew, crossing others and leaning towards the light. "Her shadow falls the way it wants..." a character remarks, while her psychoanalyst is convinced that she has altered phenomena by 'externalising' memories. This is a parody of the internalised image, the shadows – or 'real' phenomenological world – that falls askew. Shadows are significant as the choice of altered states because they are both real and intangible, visible and insubstantial. In my work, too, shadows begin to suggest both the presence and physical absence of a person (viewer?); multiplicity of view points; insubstantial 'witnessing'; and the



ephemeral half-presences which contrast so starkly with geological changes in land over time, (Figures 4 and 5).

Having set the stage in this introduction by briefly touching on memory, perception and art, let us consider in more detail the functions and effects of remembering and forgetting.

TWO TYPES OF MEMORY

Aristotle distinguishes between two types of memory, *mneme* and *anamnesis*. This serves as a reminder to us of the differences in qualities of memory, especially as they are used by artists. Aristotle distinguishes between intentional recall (*anamnesis*) – that which is functionally summoned from the collection of information stored – and that which is unbidden (*mneme*), coming to us in flashes, which he calls *pathos*, linked with affection or even habit. If we use his distinctions, and apply them to artistic practice, we have one useful way to describe creativity vis-à-vis the past.⁸

Volition is, in part, the basis of the distinction between the two versions. It is possible that one mode of functional dynamics between making and memory itself is that of a *willing recall* and implementation.

For example, Christian Boltanski (Figure 6) wills the remembering of Holocaust victims in his installations, and uses Swiss newspaper photographs, manipulated to look vaguely skeletal, while documenting both the lost individual and lost humanity. Anonymity might be a stage of losing or forgetting individual identities, but the archives are an attempt to re-remember. Remembering is systematic. It occurs in boxes, labels, and shelves so institutionally ubiquitous that the very effort of remembering is in danger of anonymity here. The paradox is a melancholy memorialising of lost individuality.



The 'unbidden' or unwilling model is a second form of creative functionality. *Pathos* is a model for creativity in which mysterious and essentially ineffable moments of transformation are welcomed, when the artist is anything but a 'normal' self (if indeed there is such a thing). An artist draws forth, remembering with forceful power. A drawing from memory, for instance, loses precise detail and emphasises that which is hierarchically the most important elements. Drawing is a direct link to the subterranean processes of the mind. An artist may think that she knows what she has seen, but cannot know what has really happened in the transmutation of this memory until the act of drawing re-displays that which has altered, subjectively, in the mind's eye.

Is it, then, that imagination and especially imaginative visualisation – or what we must generally refer to as the creative element in studio practice – is, in fact, precisely a negotiated relationship to the past? Let us consider two visual positions relative to the past.

Remembering, as we consider it here, is the use of place in art to function as the site of memory. Documenting through observation and recording has long been a function of art. Drawings, historical paintings, and more recently photographs and documentary film have all served this purpose. Long before the word 'spin' was coined, recording historically with a bit of 'improvement' to aggrandise the past was a favoured strategic move of many dictators who commissioned flattering artists.

The contemporary artist, Mark Dion, provides a different example of artful remembering: his forensic approach to place bespeaks an artistic adaptation of scientific scrutiny. He catalogues, labels, classifies, and ultimately aims to transcend the taxonomy of 'thing-ness' as the meta-data describes patterns of life in a place. The physical evidence of living on a site, for example, becomes the substance of his art. Using methods borrowed from anthropology and criminal forensics his oblique artistic intention is to return us to a directed gaze at how we humans occupy a place, what we use and discard, and ultimately what that might suggest.

Historical images, as well, from the Middle Ages for example (Figure 7), illustrate 'place' used as the site for mnemonic location. In a woodcut from 1520, the image of a town is a device to aid memory: the viewer is instructed to 'see' the village in imagination, and then to place the items to be remembered in exact places within this imaginary place. Later, to recall these things, one 'walks' through the village and literally re-collects them in an act of willed retrieval.



Purposeful 'forgetting' is another act of human will that can be witnessed in terms of choice, outlined here in four different variations and intentions:

- a. The destroying of photographs, records, archives and artifacts of historical documentation, or purposefully obscuring aspects of them is one variant. The artist/philosopher Jean Baudrillard, for example, discusses in his theories the current paradox of the private made increasingly public, and the public made secret. He is fascinated by the transformation of the seemingly accessible made inaccessible, in transforming through the act of 'seeing' something new from something that was once a moment in time. (He also, by contrast, examines the pre-seeing – the 'precession' as he calls it – in representation as it comes before and influences the 'real'.)
- b. Artists/citizens often destroy monuments, such as in the statues of dictators which are pulled down after liberation from the old regimes, an act of 'dememorialising'.
- c. Erased drawings and other art are destroyed and defaced as an enactment of intentional forgetting, specifically of countering past creativity and the work of an artist's hand. Robert Rauschenberg famously erased and exhibited a drawing by Willem DeKooning.
- d. Artists sometimes decide 'the world is too much with us' and creatively reduce contact or withdraw: according to Blaise Pascal "man lives between the abyss of the infinitely large and the abyss of the infinitely small."⁹



In a similar vein Milan Kundera wrote: "The infinite diversity of the interior world [is] hidden in all things."¹⁰ Clearing the stage, seeking simplicity, moving away from painful experiences, and seeking isolation for meditation are all more positive associations with purposeful forgetting. In such cases it is not as if the past was never there. It is only at a distance, selectively reduced or hidden (Figure 8).

Other creative aspects of forgetting should not be overlooked. To quote Calvino's fascination with the obverse of memory and how its charms might be enumerated, he recounts in *Invisible Cities*:



Fig. 2

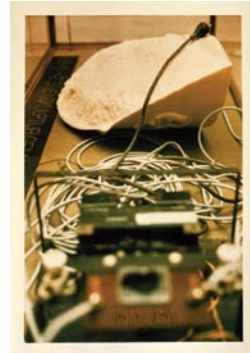


Fig. 3

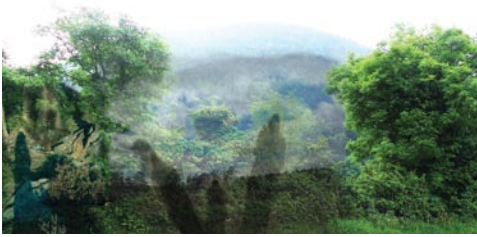


Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 9



Fig. 8



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16

...after six days and seven nights, you arrive at Zobeide, the white city, well exposed to the moon, with streets wound about themselves as in a skein. They tell this tale of its foundation: men of various nations had an identical dream. They saw a woman running at night through an unknown city; she was seen from behind, with long hair; and she was naked. They dreamed of pursuing her. As they twisted and turned, each of them lost her. After the dream, they set out in search of that city; they never found it, but they found one another; they decided to build a city like the one in the dream... [The woman] had long been forgotten...¹¹

Indeed it is the enchantment of desires forgotten, of times past ineluctably distant that prompt the beginnings of fabulation.

FABLES

Finally, now, my promised return to the subject of fables. I suggest there is an intermediary position between remembering and forgetting, and that we may see this in many examples of contemporary art.

In *The Uses of Enchantment* Bruno Bettelheim¹² says that "...our greatest need and most difficult achievement is to find meaning in our lives." It is through fables that he believes the power of the imagination is freed to hear deep lessons. He cites myths and fairy tales – in short, fables – "...as stories that are derived from, or give symbolic expression to, initiation rites or other *rites de passage*..." Applied to art, this gives us the model for both remembering and forgetting in a creative, coded intermediary position. Bettelheim goes further. He writes of the need for fables and fairy tales:

A parent who from his own childhood experience is convinced of the value of fairy tales will have no difficulty in answering his child's questions; but an adult who thinks these tales are only a bunch of lies had better not try telling them; he won't be able to relate them in a way which would enrich the child's life.¹³

His point is that the fable is *not* a pack of lies. It is a compression, the heart of drama. Time is compressed: it is not 'real' time. Narrative, such as it might be construed, is compressed. Place is iconic, a stage that is not 'real'. In fact, all the elements are highly structured and poetically terse: 'reality' or its representation is replaced by dreamtime, by characters, setting, morals and rightness that is appropriate to the actions but which do not function in parallel to wakeful cognisance.

I have been concentrating thus far upon place as the site of knowing-ness, as the context for understanding where we are. But I could equally have focused upon, say, character or plot or any other aspect of fables and applied them to visual art. Place, though, gives us a chance to examine emblematic settings – at once both the atmosphere and the context for understanding – giving us the sense of where we are as achieved by the appeal to emotive feeling rather than by words.

Imagine if it were possible in fables to take a core section of the narrative action. The sample would reveal dense strata of time. In a manner akin to archaeological excavation, moments of understanding, lucid crystals of cognitive awareness, are embedded in masses of ground experience; the senses record in pre-verbal states of knowing even before the full act of perception interprets 'dumb' knowledge.

Fables and fabulation, as we understand them applied to narrative or literary forms, might provide a construct for an intermediary step, halfway between preservation and eradication. Let us consider a literary form for the sake of comparison: Calvino's *Invisible Cities*¹⁴, already quoted above, provides a paradigm in literary form that might be extended to visual art. His seminal book relies upon the retelling of Marco Polo's travel adventures as he recounts to the Khan sensuous details of the far-flung empire that the ruler will not be able to experience for himself. Accounts follow one after the other as Polo tells of fabulous cities in accounting all he has seen. Or, is it 'real' we find ourselves asking? Is this fantastic imagining based on an ability to evoke sensual experience? The implicit questioning brings to the forefront the contrast – and similarities – of sensual invention with recalled past. It is the mediation between the past and narrative present that presents sensual evidences as a series of bridges.¹⁵

More to the point, the fable-like structure of the book cumulatively begins to muster toward a 'lesson' – or does it? Is the point that memory itself is selective, and based so inextricably upon sensual experience, that to 'remember' is to evoke sensuality itself? Calvino suggests the fable-like qualities of how memory works in a graceful *pas de deux* of remembering and forgetting. We read his work with the same power of fables or fairy tales, learning from the imagination, hearing deeply. Through integration and imaginative synthesis, we are graced with gifts from both remembering and forgetting in language as lyrical as poetry.

Concentrating on place, contemporary artists frequently question the contrast between the tale and contemporary reality. In his ongoing work on Scottishness, my colleague Calum Colvin overlays in his portrait of the poet Robert Burns the man's facial likeness with the flotsam and jetsam of a nation's visual culture. His work is interesting as well due to the insistence on perspective and place – viewed from any other position other than exactly the one presented in the photograph, the image would disassemble and become painted fragments of disjointed still-life objects. But since the art exists as a photograph, the viewpoint is fixed. What is the implication of this rigid point of view? Does it offer the suggestion of dissolution of the image into its fragmentary bits? Is it the inflexible Scottish national character which holds the surface illusion together at the cost of recognition of the actual component parts? Or even more subtly, is the 'place' for all these questions as illusory as the fictions of the assembled image?

Many contemporary artists and filmmakers rely upon place in a manner akin to fables; let us examine several examples as their work suggests intermediary points between remembering and forgetting. To begin, let us consider the work of Krzysztof Wodiczko. In his *Edinburgh Projections: Moreturi Te Saluteant* ("We Who Are About to Die Salute You") of 1988, images of homeless people were projected against the pillars of the Royal Scottish Academy on the Mound in central Edinburgh. Like some vast surreal caryatids, these outcasts from society peered back at the viewer from the fluted columns of this imposing building.

In fact, in most of his work, Wodiczko projects photographs onto the surfaces of public building façades, making his 'canvas' the fabric of the city itself. The content of his photographic works are visual fables, commentaries if you will, upon some aspect of the people, and usually politics, of the place. Part of the fable-like quality of his work is the ephemeral nature of the piece – no substance, just light and shadow temporarily transform a building into a vastly scaled sculptural surface for viewing characters who silently enact their parts.

Andrew Goldsworthy, another renowned Scottish artist, uses natural materials in his fable-like creations. In one piece, a halo of golden dandelions glows in the radiance of one day's sun; in others, a bloodline of red is traced in leaves floating on water; or a snowball draws its own watery shadows in an image on paper made from melting. Goldsworthy's work is artificially remembered (that is, it is mechanically reproduced) in the photographic documentation which recreates *timelessly* the all-too fleeting material event. Part of the appeal of his work is as to a child who senses childhood's brevity; he paints with the very colours of the day, framing the landscape with its own constituent parts to direct our gaze (Figure 9).



The films of Andrei Tarkovsky are worth mentioning as well in this context; they are evocatively constructed in spaces which characterise inner space, states of mind, lit with golden light or deepest shadows. The settings Tarkovsky chooses or creates seem to be equally convincing as atmospheric landscapes and dreamlike poetic spaces, similar to the references to the imagination described variously by Bachelard and Carl Jung.¹⁶

Is it possible, then, I hear you ask, to actually have fables in art? Do they do the same thing in visual form as they do in literature or storytelling? Well, in many ways, art has an edge over literature in conveying stories that subvert language. Or, more precisely, art has the ability to convey a visual narrative that has no specific verbal articulation attached to it. Let us consider the *preconscious*, as psychologists have defined the term.

In Freudian theory this is the part of the mind lying between the conscious and the unconscious. Consciousness as a state may be linked with the ability to articulate – to identify and name, as indicative of awareness. Pre-verbal states of knowing – 'feelings', sensings, intuitions, premonitions, and so on, are linked to this preconscious

or subconscious state. It is most definitely *not* an 'unknowing' state – simply a non-verbal state. (The *unconscious* is defined as non-cognisant: axiomatically, not naming, not seeing.) Hence, the artist's role in manifesting in visual form this precarious but essential knowledge is precisely that of associative vision, or peripheral vision – linked to dreams and memories.

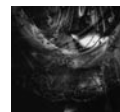


Here is where we have the connection to both memory and forgetting. The realm of memory is in the preservation of the past: the recollection of events, the collection of ephemera, the recording of detail, the intention to memorialise. In this sense, the all-too-fleeting detail is important, and is the critical focus of the work (Figure 10).

In Figure 11 (*Puerto Rican Housewife*), the figure is not just a woman to the late artist Diane Arbus, but a 'housewife' as indicated in the title; the details of her domestic interior define her as both name and role. We seek clues: why the bed? Is this a sexual commentary, feminist politics, a gender statement embedded in a portrait, or all of the above? The soft furnishings, the plunging neckline of her black dress and heavy eye make-up hint at luxury, or at least a pretense toward alluring sexuality. The tension in her face, the tiredness in her eyes and the tightly crossed legs begin to suggest something else in this woman's position, at odds with the supposed ease in a boudoir: Her identity as Arbus has given it in the title is defined by two places, her nationality and her home. How do these define her? Perhaps the fable here is the place in society as this woman's identity – at once familiar and anonymous. It is documentary of *a* home, *her* home, her place, emblematic but ubiquitous in the sense of women who 'know their place'.



Forgetting is the erasure of the past: the deletion of records, the negation of significance, the choice to absent details, the intention to deny, revise or move away. It is the purposeful separation of the past from now – the negation¹⁷ (Figure 12).



Art as fable remembers in the sense that it tells us of something – it tells (or re-tells) a story. *Something* happened. It forgets in the sense that it is interpreted, it has travelled the distance of time and of partial abstraction, it is speaking to us in code, in imagination, and in references not in the present (Figure 13).



As a visual fable it leaves us with the conviction that this is the site of something significant that happened in the past, if only we could recall what has been forgotten. A veil has been drawn over the details of time gone by. It is still there, but obscured, partially deleted, re-interpreted from a different and shifting perspective. In forensic terms, it is 'unreliable evidence'; perhaps true but unscientific. In our own lives, it is the sum total of what has gone before, or rather, the interpretation and re-interpretation of what has gone before, subjective as it is (Figure 14).



CONCLUSION

If we accept that fabling is a technique that may be applied to visual art, the final question we might ask would be: "What is the point of fables in art?" Bettelheim as quoted earlier suggests that it is finding meaning in our lives. This is reiterated by Ursula LeGuin in her essay "The Child and the Shadow".¹⁸ She says:

The great fantasies, myths, and tales are indeed like dreams: they speak *from* the unconscious to the unconscious, in the *language* of the unconscious – symbol and archetype. Though they use words, they work the way music does [and I would add, art]: they short-circuit verbal reasoning, and go straight to the thoughts that lie too deep to utter. These are powerful words that give credence to the creative understandings inherent in fables. They hint at the real value of visual fables – speaking straight to those places in our "...thoughts that lie too deep to utter" (Figure 15).



The visual retelling of a well-known story is not in its plot, since that is already understood. It is rather in the qualities of *how*: how is it this time? How is it with these characters? The art of the storyteller in capturing the subtle variations of human repetition is precisely the centre of fabulous art. This time, this way, we see exactly something



Figure 17: Mary Modeen, *Three Moons*, 2006 (courtesy of the artist).

at once old and new. Perhaps it is confusing to use a narrative fable with a visual fable, but I believe that Paula Rego's intaglio print (Figure 16) does both well. The strange awkwardness of the girl with the knife is a visible counterpoint to the vulnerable blank-eyed mice. One cowers, and one of them even stumbles toward its intended assassin. The girl's face remains impassive, revealing little passion and reading more like a mask. This is the quintessential *how* of the nursery rhyme and fable that we all know from childhood. The story itself may be conveyed tersely; the envisioning is moving.



Artists are in a unique position to fable visually, bypassing verbal language to evoke the sensual and ineffable power of remembering. At the same time they can rely on the structures of the selective configurations of forgetting. In beckoning and evoking, these artworks we have seen, as well as my own work, recall and omit simultaneously. These pieces preserve the mystery of personal interpretive response to age-old states of being and knowing, in which the multiplicity of human perception overlays the slower but equally shifting cultural milieu of our time. Most of all, they re-picture in rich variation stories without words which mediate and reflect upon our singular and collective pasts.

- 1 'Seeing' is used here as in the sense defined by John Berger in *Ways of Seeing* (London, Penguin Books, 1972) and expanded in *Ways of Looking* (New York: Vintage, 1992). That is, seeing is more than what is taken in by the eye; it represents comprehension on a level that includes cultural significance and personal meaning.
- 2 Martin Heidegger, *Poetry, Language, Thought*, trans. Albert Hofstadter (London: Harper & Row, 1971).
- 3 Notably Edmund Husserl, Hans-Georg Gadamer and Paul Ricoeur.
- 4 See <http://www.brainy-quote.com/quotes/j/johnberger150076.html> as last accessed on 3 November 2007.
- 5 Simon Schama, *Landscape and Memory* (New York: Vintage Books, Alfred A Knopf, 1995). This is an exhilarating and unique book in its creative connections and multidisciplinary approach. It was central to many ideas contained in my writing.

- 6 Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1969).
- 7 Muriel Spark, Muriel. *The Hothouse By the East River* (London: Macmillan, 1973).
- 8 Paul Ricoeur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004). Ricoeur is both eloquent and comprehensive in his reflections about memory and time, history and forgetting. His book was a central influence for this paper.
- 9 Blaise Pascal, *Pensée*, 1660, trans. W F Trotter.
- 10 Milan Kundera, *The Book of Laughter and Forgetting*, trans. Aaron Asher (London: Faber & Faber, 1978/1996).
- 11 Italo Calvino, *Invisible Cities*, trans. William Weaver (Orlando, Florida: Harcourt, 1974).
- 12 Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Random House, 1975), 3.
- 13 Bettelheim, 118.
- 14 Calvino, *Invisible Cities*.
- 15 It echoes the child asking if the fable is real. Bettelheim advises the parent to answer from the perspective of addressing the fears behind the question: 'there are no dragons here to harm you.' but, not to deny the power of the imagination through which this freedom to integrate experience comes.
- 16 Bachelard in *Poetics of Space* and Carl Jung in his *On the Nature of the Psyche* explore the mind as parallel to place, both reflecting on the archetypal significance of surroundings that describe inner states of mind. Tarkovsky's use of light and shadow, his sensitivity to environment, features this relationship.
- 17 Ricoeur, *ibid*.
- 18 Ursula K LeGuin, "The Child and the Shadow" in Susan Wood, ed. *The Language of the Night: Essays on Fantasy and Science Fiction* (New York: Perigree, 1979), her italics, my brackets.

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Images: pages 88 - 89:

Figure 2: Joseph Kosuth - *wmaa.00549*, 1997 ((c) 2005 Joseph Kosuth / Artists Rights Society (ARS), New York, copyright Whitney Museum of American Art).

Figure 3: Joseph Beuys, *Vitrine: Fat Battery*, 1970 (copyright Walker Art Center).

Figure 4: Mary Modeen, *Seafret and Shadows*, 13 x 8 cm, 2006 (courtesy of the artist).

Figure 5: Mary Modeen, *First, The Land*, 13 x 8 cm, 2006 (courtesy of the artist).

Figure 6: Christian Boltanski, *Dead Swiss Archive* installation (copyright the artist).

Figure 7: Johannes Romberch, *Congestorium Artificiosae Memoriae*, 1520, a woodcut of a 'mnemonic city' demonstrating place as a device for remembering.

Figure 8: Mary Modeen, *Untitled (Dresser Ruins)*, digital ink jet print, 21 X 29 cm, 2007 (courtesy of the artist).

Figure 9: Andrew Goldsworthy, *Touchstone North 4* (copyright the artist and photograph courtesy of Neil Sinclair).

Figure 10: Susan Hiller, *From the Freud Museum*, 1992 and ongoing (artist's books and multiples, copyright the artist).

Figure 11: Diane Arbus, *Puerto Rican Housewife* (copyright the artist's estate).

Figure 12: Jean Cocteau, film still. In this dreamlike image, veils and shadows separate us from clarity of vision: we are moved into a realm of shadows, guesses and supposition. Place is no more certain than characters or events. Cocteau has intentionally constructed a visual set to confound our knowing sense of place.

Figure 13: Joel Peter Witkin, *An Eye for the Forbidden*, 1993 (copyright the artist).

Figure 14: Mary Modeen, *Untitled (Mailboxes)*, digital ink jet print, 13 x 8 cm, 2007 (courtesy of the artist).

Figure 15: Mary Modeen, *Spirit of the Goodman's Land*, 2007 (courtesy of the artist).

Figure 16: Paula Rego, *Three Blind Mice* (copyright Victoria & Albert Museum).

Mary Modeen is an artist/printmaker who also works in artist books, installations, and recently, in video and sound. She resides in Scotland where she is a Senior Lecturer in Fine Art and Course Director for Art, Philosophy and Contemporary Practices at the Duncan of Jordanstone College of Art and Design, University of Dundee. She has recently had two exhibitions in Ballarat, Victoria (2007) as part of a Senior Research Fellowship at the Arts Academy. Prior to this, she was also a Research Fellow and artist in residence in New Zealand at the University of Otago, Dunedin, working and exhibiting with Māori Studies scholars at Te Tumu, School of Māori, Pacific and Indigenous Studies (also 2007).