

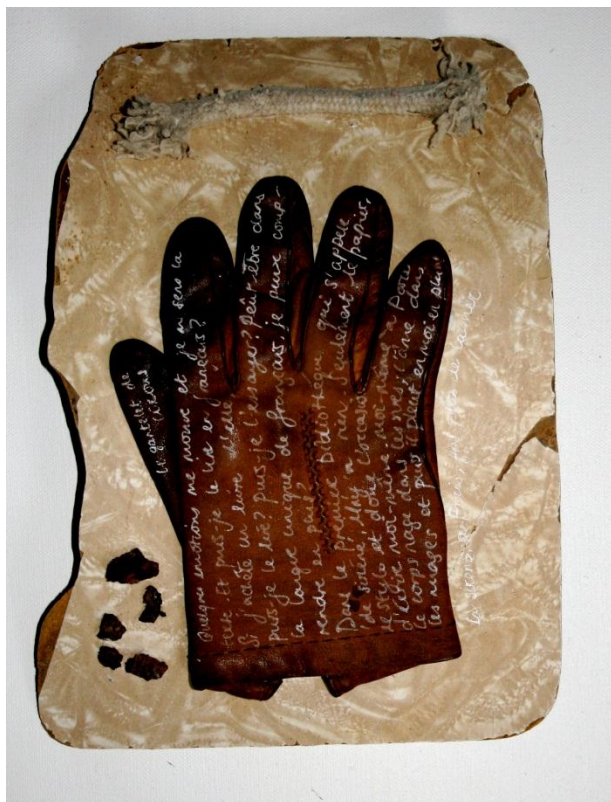
The background of the entire page is a dark, textured collage of numerous irregular, hand-drawn shapes in various colors including red, blue, green, yellow, and white. These shapes are scattered across the page, some resembling letters or symbols, and are outlined with thin white lines. The overall effect is a dense, abstract composition.

Objets- Textes

***A collection of some
writings about assemblage
works***

2008-2013

by Delpha Hudson



Objet-textes at Helston Folk Museum Gallery, February 2013

Since 2008 I have been making small scale assemblages from found objects, including driftwood, dolls, dead bees, pottery shards, miniature objects, contact lens, cloth, wool, pipes, dice, eggs..... and then writing personal and poetic texts onto them. I call them *objet-textes*. I thought Helston museum would be an appropriate site in which to place all of the *objet-textes* that I have made over this period - though many of the objects are far less interesting than

those on display in the museum, what makes them different is the juxtaposition, scale and their additional personal and poetic texts.

I explored all the objects in the museum's collection that have been 'written' on. Most writing on things takes the form of names, ownership or advertising, (mugs, plates, boxes,). Sometimes the date it was made, or instructions (kitchen equipment), or information marking an event make these objects memorabilia (coins, and medals). Brand names or place and date names, give information about a specific time and event were not of specific interest as I went looking for personal, or poetic messages, and found only one large jug that bears a humorous Cornish phrase. It is extremely rare to have differentiated personal messages on things. Often the thing itself remains THE message, yet my project in adding personal and poetic texts, is to explore what can be communicated by the objects in juxtaposition to the text, often creating many paradoxes. .

This book is a small collection of some of the research and writings in which over this period of making I have tried to understand why I 'write on things...'



Ionesco's Imperative, 2010



Comme une Mère Vigilante, 2011

Word-play: January 2013

Well it is 2013 and I am still making assemblages. The collection of objects has slowed as space diminishes but the desire 'to connect', which is the desire to 'work with other possibilities' and to 'enunciate' (both ideas from Deleuze, *Dialogues II*) are as strong as ever.

I still ponder the differences between how we 'read' and understand text on a 2-D plane, and text on a 3-D plane, and have started 'writing on other things'...but it is the process of thought possibilities with the potential to enunciate differently, in an aesthetic that gives me pleasure, that draws me back to *objet-textes* assemblage work. The re-identification of objects, their indeterminacy, leads to experimentation from which other connections may emerge, which whilst seemingly simple create disjunctions, parables, and representation is the illusion of mimetic link between entities – clear ideas and their instantiations (objects).

I play with narrative fantasies that combine and recombine human activity endlessly, weaving together memory, reason and sensation, like

'poetry in which the knowledge of the world tends to dissolve the solidity of the worlds'. Italo Calvino (on Lucretius, 'on the nature of things'),

And how does one exist in a contradictory world, where there is a clattering of view points and a profusion of voice? Well, you play with it, then leave it up to the audience to/reader to put reality back in order....

In the theatre of the Absurd, there are no beginnings, or endings, and what occurs often makes no sense. Herbert Blau (using Deleuze and Guattari's phrase), made the comparison that theatre of this kind is constructed as an assemblage. To twist this back, I like the premise that in some way *Objets-textes* are theatre, perhaps 'an assembly of thought that an audience must wade through in order to create sense (and rectify their world view),' (Bennett, M.,J., 2011, p.19). *Objets-textes* are like a stage and curtain opens with action that often contradicts what is being said. There is no apparent syntax to hold it together. I use Derrida's 'play in language' ((Bennett, M.,J., 2011, p. 18) simple truths stemming from the same words...French word play is notorious. The French love homonyms that sound the same but have contradictory meanings. This creates a dis-order, a heterotopia (from Borges) in which the subversive playful worlds of language create Foucault's,

'Orderly disorder.... a place of opportunity, a site of interactive disorder generating new ones, and of order transforming to regenerate disorder'(Bennett, M.J., 2011, pp.16-17).

Making meaning helps us to deal with the philosophical incongruity of life with its ambiguous endings.

'the important thing therefore, is not as yet to go to the root of things, but the world being what it is, to know how to live in it'. Camus (Bennett, M.,J., 2011, p. 20)

Words can be as concrete as the objects that they are placed upon. The work of playing with the stuff of life (things, objects, and their meaning) do the job of 'dissolving meaning'; *Objets-textes* are intended to play with permanent and immutable substance, and space, and then project new spaces between the things and between the meanings that the writing creates.



Bleu se Brise, 2008

Writing on things: August 2012

Like both sculptures and poetry by Rodin and Rilke, *objet-textes* are *dinggedichte* - thing poems. They depend on the inter-animation of object and consciousness. Found objects have a material quality that present the reader with sculptural presence, which combined with texts simultaneously mixes objective experience, and subjective experience. The reader's attention becomes fixed in the zone of imagination where the object-world interacts with subjective and emotional narratives opening dimensions of the 'lived world'. These are phenomenologically inseparable aspects of an imaginatively engendered unity (Merleau-Ponty). Things are invested with a new sense of self, and interact, creating a dialogue with a lyric quest for dialogue between self and Other.

Removing the separateness of things in play, reveals their familiar and haptic potential. Writing *on* things begins a series of 'dialogues' between symbol, signs, signifiers and selves, creating a world of possibilities. The relationship between human subjects and objects is mutually constitutive. (Miller et al),

and exploring ways in which the material itself may enunciate meaning. (Henare et al, (2007) opens up possibilities for using things to enunciate the subject, and develop new self(ves) through new thinking, The addition of texts (writing) adds semantic, structural and aesthetic densities. The process of their making is a performance between subject and object, using writing in combination with things that can be interpreted universally, brings its own particularity, as well as indeterminate meaning in paradoxes that are created by the addition or inclusion of writing there-on.

Words can be as concrete as the objects that they are placed upon. The work of playing with the stuff of life (things, objects, and their meaning) do the job of 'dissolving meaning'; *objets-textes* are intended to play with permanent and immutable substance, and space, and then project new spaces between the things and between the meanings that the writing creates. This in-betweenness is described by Bachelard, in the poetics of space:

'[the] duality of inside and outside but real experience, kinetic, fluid and interchangeable'. (Bachelard, 1994).

The imagination or mind blurs and inverts the experience of in and out.... I would like to somehow communicate real narratives and experience through the aesthetic combinations of objects and texts creating a dissonance of pattern, abruptly shifting features, strange anatomy of letters, and contravert the comfortable, gentle rhythms of the objects behind them...

The overlapping layers: in which two or more surfaces are visible simultaneously have the potential to be collapsed into a single surface revealing though open spaces rhythm and time: and unique forms of continuity in space. The aesthetic of compositions made from asymmetrical forms, clustered images, pronounced diagonals lends itself to numerous interpretations that often contradict. This is Hegel's 'crise de l'objet', playing with the inner unity of contradictory conditions or phenomena, and I leave multiple meanings to be interpreted and formed by both the 'reader' and the 'viewer.' Like Eluard's assemblage work these pieces are 'donner à voir' – given to see. Dissimilar fragments propose a dislocation in time and place, a different layer of meaning in:

1. The original identity of fragment and history bring with it
2. The new meaning it gains in association with other objects
3. The meaning it acquires as result of metamorphosis into a new entity

It is with insolent grace and fascination that I engage in process of teasing, shifting, reassembling until relationship between parts visually and emotionally compelling (borrowed from Walden, D., (1992) and hope like Max Ernst to find 'fortuitous encounter upon a non-suitable plane of 2 mutually distant realities' (Walden, D., (1992) and by this means convey moments of intuition, and emotion to trigger image, text and association - beyond the sway of conscious faculties.



Un coup de Dés, 2009



Abeille-Mere, 2009



Corps d'Elle, 2010

***Pas chose faites* : Poetry, Barthes, Bakhtin and Whitehead's 'object' theory, January 2012**

'Whitehead's 'object' theory emerged from a desire for a philosophy of perception and cognition that engaged with materiality in a way that didn't relegate sensual and psychological experience as mere "psychic additions" to an external, concrete reality. Whitehead was interested in a philosophy that took the realness of perceptive, cognitive, imaginative and creative experiences as *stuff of the world*, as objects of sensual engagement and conscious inquiry. Whitehead's focus was process, convergence, encounter, flux, extension, simultaneity, regeneration and transformation. For Whitehead, 'objects' are "ingredients of events," and events are the processes of all experience, all nature, all perception, cognition and creation....I take this literally – objects as 'things', and things become an entity of experience.

(<http://www.pushandpull.com.au/2009/06/09/objects-of-experience-stein-meets-whitehead-meets-olson-meets-kaprow-you-me/>) (27/2/12)

Many poets have 'performed' the object, and writing as if an object is a subject. Sylvia Plath does this, and certainly to read one of Gertrude Stein's intentions in her poems is 'to feel the glyphs as they move in patterns on the page, to feel the sounds as they're made imaginatively in the reading-

mind'.....Reading text, and objects simultaneously *comes through* lived experience, and invites the reader to experience themselves. Poetry is an act of engaged thinking and observing, a way of being attentive to the intimacies of being in itself.

Concrete poems transform words into objects. Writing on objects, there is interplay between differentiated lived experience. Feeling the glyphs', exploring, aligning and intervening with them, and their arrangement on a three-dimensional plane, they behave as indexes: each object might refer to any other thing or event. Each word may or not 'play' and perform and create dialogue with the objects in combination. The words and the objects both attain 'objecthood' through active engagement and movement. (Michel Serres). They are taken-up, as in play, creating performance and event. The 'performed' event is fragmented. 'Fragments more truthfully represent history than falsely complete narratives of human progress' (Barthes, 2002, p.12). Instead of fracturing meaning, fragments allow multiple interpretations through juxtaposition and play.

Text is as 'a braid woven in an extremely twisted and devious fashion between the symbolic field of language and the image repertoire, back and forth between the imaginary and the symbolic'. (Barthes, 2002). Objects introduce an extra strand of visual, and textual symbolism. Playfully displacing subject, and object through a patient weaving and unweaving, and disappropriation of text, the idea of coalescence forms. A semi-legible surface of words on objects acts *a contrario*, like Bakhtin's 'profane illumination', 'bring[ing] to deadened objects new and revitalized constellation'. Objects come alive when put into new constellations, they are never fixed and past, closed nor dead. We may wrest new answers from them and 'new insights into its meanings and even wrest from it new words of its own'.(Bakhtin, from Beasley-Smith).

Words and objects, are like music, notes, letters, things arranged and re-arranged, physically negotiated by the reader. In *objets-textes*, text flows over and around, and the reader is at once negotiating the territory of the object, the text, the self and the author. The journey of 'I' over the non-page is different, drunken and weaving relationships between spatial and temporal text:object;subject:object. Objects become a metaphor of the body, and a form of jouissance, the experiencing body feels the performance of things, in relationship to the substance of the words.



Jouissance, 2012

Notes on process: November 2011

My selection of objects is based on my encounter with them. Duchamp called this encounter 'a kind of rendez-vous', a meeting between the artist and the object. Often there are acausal connecting principles including: personal relevance, symbolic or narrative value. Scale is also significant as they must be small enough to be collected together on a board no bigger than roughly 60x60cm.

A list of found objects that I am drawn to besides driftwood pieces, include bees or insects (dead already!), dummies, ceramic shards, combs, bottles, pots or containers, twisted metal pieces, wool, thread, gloves, dice, dolls, sewing materials including hooks, money, keys, pipes, and small animal figures, to name a few. Writing is made with bitumen, white ink, graphite, a typewriter, old dictionaries cut and pasted, and on labels, material or paint.

The overall aesthetic of the *combinages* refers to original assemblage and collage works by artists involved in international art movements from DaDa, to

Surrealism. Using old bleached woods, varnish, worn out and disused objects generally with muted colours, with some bold exceptions, this could be described as 'interwar'. Although the objects used are raw and unrefined and made through a process where although compositions may look arbitrary, and many textually deal with the notion of chance (l'hazard - like the Surrealist 'chance encounter between an umbrella and a sewing machine'), there is a process in which I subjectively play with compositions which can take a few days to a few weeks to arrange and re-arrange. I often work on a group simultaneously which has sometimes created a sub-set of pieces (e.g. I went through a phase of wrapping and tying wool and string around them Hesse style)

As things are combined and a 'stage' built, a drama ensues through the interplay of elements and text is added: I which personal narratives emerge. (last year these were often about escaping!) I try to use strategies of arranging the text to be actively read (for example, top to bottom, round and round, as well as right to left). Often etymological meanings of one word or motif, is explored, with a conjunction with various poetic and theoretical frameworks from a range of writers, including Deleuze, Cixous, Irigaray, Paul Valery, Violette Morin, Walter Benjamin, and others.

A word or phrase combined and explored in combination with 'things' is a kind of *becoming*, it is never one thing it is always multiple.



La Rire de La Meduse,



La Dolce Plainte



Fille-d'elle, 2011



Respect Triptych, 2011

What happens in-between? Between objects and text. October 2010

'I want to name some of our pains. I want to keep our names. I know that neither images nor words can escape the drunkenness and longing caused by the turning world. Words and images drink the same wine. There is no purity to protect.'

Marlene Dumas, 1984

Although Dumas was talking about the use of text in and as art, I love the idea of creating 'drunkenness and longing' and hope to do this in *combinage*. I use writing in combination with a variety of objects (driftwood, and other found objects) in a search for 'authenticity'.¹ I am interested in the ambiguity and complexity of resonance between object and text. The eternally discursive, similarities and dissimilarities exchanged and between each sign, between the

¹ I love the potential irony and wordplay in using 'authentic'. Think of Ugolin in 'Jean de Florette' who wonders whether he could grow such a flower!

materiality and dimensionality of objects and the evanescence of language/text.

I use language and objects together to embalm and exchange ideas. *Objets-textes* are 'a species of centaur – half materials, half words' (from Sigmar Polke) intended to defy definition, and to intertwine timeless symbolism, personal histories, poetry, myth and narratives.

Favouring idiosyncratic, memory laden, worn, and discarded objects, I intend that they bring their own histories and indeterminate meanings. When written on, and combined with text in varying materialities (pen, chalk, bitumen, textiles, ...), there begins a series of 'dialogues' between a whole gamut of signs. Playing with with semiotic maelstroms of the 'real', (Lacan), the 'trace' (Derrida), and the 'figural' (Lyotard). Yet it is Deleuze who makes a cry for the possibilities of working in a yet unspoken or known language. Espousing theories of chance, first found in Surrealist assemblage works, objects are arranged and organized in a fashion, yet the concept of *hazard* is always there. And with it possibilities.....

'not only did the Surrealists see art as being composed of signifying elements drawn from the real, but understood reality to be composed of signifying elements' (Lash, 1990)

I am seduced by Deleuzian accounts of what is possible in creating new language, *and* new possibilities through assemblage, and chance, using fragments of text, and objects to dislocate meanings, and make new connections as part of finding a new ways of communicating...perhaps a new language. Creating a language which whilst seemingly 'anchored' by things (objects), becomes 'buttressed' by the way things resonate not in duality but in-between. The spaces between language and object are for me filled with conversations, and 'inner' reality...and are performed as such.

Whilst the letter is a conventional code, the semantics of language is no longer anchored in the 'real'. Part of their mystery no longer lies in their value but as compositional devices that draw attention to the textuality of key structural components. They have an enigmatic material presence as Robert Smithson points out:

‘look at a word long enough and you will see it open up into a series of faults, a terrain of particles each containing its own void’.

Lettering has a voice. The phonetic and semantic meet at a flurrying interchange that becomes performance; pseudo-narratives embedded in the text, the utterance of the text and the function of the objects act upon imagination, and perform meaning.

Il y a un charme magique dans cette respiration du vers, qui s'enfle et s'abaisse comme la poitrine de l'océan.

Gautier on Lamartine's verse. (Berthon, 1961)

The French language is undeniably beautiful. Its soft sibilance, and rhythm follows a pattern - the arsis and thesis (raising and lowering of the voice). It is a language that should be pronounced out loud, – performed. The sound of the tongue – *la langue*, becomes a performance of the function of meaning. The length of vowels in the French language seem particularly determined by the relation to our feeling at that moment.

The rhythm is like the tempo of breath and heart rate, and like gesture this is suggested by emotion. In moments of exaltation, it seems as though walking or speaking becomes inadequate, we feel impelled to run, or dance, or sing or shout. Using French instead of English becomes a matter for expressing emotions. Performing emotions. The use of the French language in *objets-textes* is an open-ended spiritual process performing, and gesticulating emotion and meanings.

I relish the sounds the words make, in my head, with added mystery - as French is not my mother tongue. *La recherche du mot vrai* (the search for the right word), becomes an intellectual activity, searching my memory for meaning, association and veracity. This articulation of *éstranger* (foreigner/strangeness) is a displacement of self, as well as a potential for uncovering, and encountering new selves, new stories or new meanings.

Inspired by *écriture féminine*, I also engage with Hélène Cixous' body of work; her idea of *essoufle*/of breathing, rhythm, linking the rhythm in/of her writing as in/of the body, a female maternal body. Fascinated by French word play,



Episcate, 2008



Vermeer, Vers-mer, Vers-mère, 2010

I not only draw on written word play by Cixous, but also on Surrealists, Irigaray, and Deleuze....the engagement with materials, the interplay of concepts, and personal narratives, is a seductive process. I spend hours playing, selecting, rearranging, thinking and making, and whilst each individual *objet-texte* assemblage might look deceptively simple, they are deeply personal works, in which I perform 'myself' in many ways.

Emotion can be conveyed, not only through sound and rhythm, but by implied personal attachment to objects. I am interested in gendered relationships to 'things'. Object relations theory, (Chodorow's version) outlines a drive to form relationships, and replace relationships with objects. The resulting separations produce identity. In this way objects and things become imbued with desire. The feminine performance of the mother in hoarding and accumulating objects is rife with materialist fetish. (Mary Kelly's (1998)- writing on bric-a-bracomania, coprophilia. and copro-symbols). We might merely talk about sentimental value, but objects are as perverse, as they are diverse, and there are many 'psychic' economies as they are ciphered through the woman.

Objets-Textes by Delpha Hudson

Objects are so much more than they seem. A maelstrom of meaning explicit or implicit, they are psychoanalytic, iconographic, semiotic, socio-historical. In addition to the possible signs or symbolism of an object, I am interested in how they are perceived in combination. I would like to make the reader or audience's brain work in different ways. In this way it could truly be like a new language.

'to perceive images delivered to the eye, the brain uses wholeness, simultaneity and synthesis. To ferret out the meaning of alphabetic writing the brain relies instead on sequence, analysis and abstraction' (Schlain, L. (1998)

I am fascinated by interpretation, and how communication is possible through different media and languages. *Objets-textes* come into being with the possibility of being 'read', yet they are at once a 'laboratory, workshop, forum, a 'nuptial chamber', (Conley, p77). I would like to align myself with Cixous' project of multiplying meanings. Modes of inscription, and arrangement of space are *meaning* articulated in visual configurations which corrupt the purity of words, invite interpretative mobility, permeable frames, and ambiguity.



Crochu ou Busqué, 2008



Tu quoque, 2010



Vanitas, 2010



Mother-as-house, 2011

The restlessness of meaning, and *objet-texte* practice, September 2009

Objets-textes are a combination of everyday objects with text that are intended to exceed the practice of object-poems and Surrealist combinations of bizarre everyday objects with text. They are an art form that questions the categorization of objects, museum ontology and symbolism. As well as questioning the categorization of objects according to material, function, and origin (site) (Haake, H., 2001, p. 47), there is a constant interplay that unties the knot between meaning and being.

All consciousness of something is directed towards something, and is not confined to pure perception of an object, (Priest, S., 2000 p.202). Indeed rather than purity or intentionality for artists, there are only constantly roving ideas,

‘the work of art is a secret sign exchanged between meaning and meaninglessness’. (Paz, O., 1987, p. 54)

For Bourriaud, and his notion of ‘superabundance’ in contemporary art, signs have lost all contact with human history,

‘forms are no longer indexed to a narrative defining them as belonging to precise historical moments but rather embedded in the text of culture with no reference save to themselves’ (Bourriaud, 2009, p.98).

This is part of a contemporary loss of confidence in representation. Playing with this dilemma artist Ian Burn put this text across a framed mirror *No Object Implies the existence of any Other*, (Barthes , 2003 from *Death of the Author*, 1968),

‘everything must be disentangled nothing deciphered’.

We are no longer merely trying to understand meaning (by deciphering), as audiences we are required to disentangle meaning.

The meaning of language, and the meaning of everyday, ‘found’ 3-dimensional objects are interpreted in different ways. When used in combination, the structures of meaning for the object, and the meaning of language become enmeshed. Whilst ‘meanings and connotations of familiar objects are transformed as a consequence of being arranged in a certain way and placed in a new context’ (Frascina, & Harrison, 1982, p.42), audience is no longer sure, necessarily of what that transformation is. The constant repetition, of motifs and objects empties all meaning (Heiser, 2008, p69). This leads to the constant question for artists: Can meaning be re-inserted or even re-asserted?

Of the creative projection of language, and our ability to understand

Cavell (2002), states:

‘we learn and teach words in certain contexts, and then we are expected , and expect others, to be able to project them into further contexts. Nothing ensures that this projection will take place...just as nothing will ensure that we will make, and understand, the same projection’.

In the interplay between placing everyday objects, and language written upon them there is a constant contextual shifting. There can be no complicity as to how meaning will be construed. Objects have a language of their own. Once rooted in material usage, objects removed from their specific function and original significance are removed from physical complicity with our bodies, and our senses (Paz, 1987, p.52). A shared physical life is implied, yet the experience of the object is removed, to become a cerebral activity or imagining. Manifest ‘content’ is cast aside to make room for ‘latent content’. There can be no ‘objectivity’ of an object presented as art, art becomes the subject of the audience’s ‘subjectivity’. ‘Subject matter’ becomes the audience’s inner landscape. The magico-religious transmutation of objects by artists can be contemplative, conceptual, humorous, hazardous (relying on chance), and above all relying on the imagination of audience.



Dépassés, 2010



Comb my heart, 2009

'Transpersonal meaning-giving structures' (Derrida, in Lyas, 1997, 'p167,)), hint at the possibilities of projecting meaning. Yet meaning is always elusive. We rely on the hope that some sort of 'seventh sense' exists (Addison, in Herwitz, 2008), and that the imagination synthetically fuses properties of art objects, actively putting the elements together into a special kind of 'uniform whole'.

Virginia Wolff's story 'Solid Objects' describes the 'staggering mutability of things'. Our encounter with objects 'mixes itself so profoundly with the stuff of thought that it loses its actual form and recomposes itself a little differently in an ideal shape that haunts the brain'. Virginia Woolf's character, John, stumbles upon a piece of glass so worn it has become "almost a precious stone". Inspired to look for other such treasures, he searches in hopes of finding "[a]nything, so long as it was an object of some kind". (www.socialfiction.org/solidobjects.html, 23/09/2009) John gives up any other life ambition to pursue the collection of objects, or 'minor Monuments', as a metaphor for giving priority to the life of the imagination, rather than any pursuit of the 'real'.

Objects can be 'minor monuments', and when text (including poetry or stories) are inscribed onto them, it has the potential not only to re-inscribe meaning, but to initiate constant dialogues between object meaning, and textual meaning. The imagination is informed by psychological processes of self-identity, experience, and memory. All art involves stories (Barthes, and Levi Strauss).



Caran d'ache, 2009



Dés-âstre, 2012

We are constructed 'in and by language', but since most referents have disappeared, it is through stories that we can be 're-built'. The 'dialogue', or interplay between text and objects, in *objet-texte* practice are made to encourage the imagination to make sense through stories. The significance of stories is that they can be used by the imagination to collect fragments and fuse diverse elements and meanings together. Storytelling also returns us to the 'the flux of life', which re-routes our aesthetic experience through self-recognition, and openness to the varieties of people and experience. (Herwitz, 2008)

Objet-textes are not only about meaningless and constant appropriative play in post-modern (or Bourriard's *altermodern*) culture, they are also an experiment in the imaginative act. For Derrida the object and meaning (language) disappear in a simultaneous past, present and future,

'each element appearing on the scene of presence, is related to something other than itself, thereby keeping within itself the mark of the past element, and already letting itself be vitiated by the mark of its relation to the future event' (Lyas, 1981, from Derrida, p.176).

This denial of determinacy of meaning, is part of the 'limitlessness of play', ((Lyas, 1981, from Derrida, p.176). The restlessness of meaning, is at once the artist's enemy and friend.

Objets-textes so far have been wall-based assemblage. They are sculptural collections with a careful aesthetic of form. The intention of this 'form' is that it is not directly a property of an object, or of the text, but a mysterious synergy between both, and the imaginative mind. They are made with a careful awareness of the restlessness of meaning, and intended to provoke further examination as the text becomes more than a visual mark, or aesthetic addition. They have the potential to become a story. The object(s) and text(s) enter the realm of sensibility. *Objets-textes* are made to play with restless meaning, and to provoke the imagination of an audience.

On Objects (excerpt from *Fourrager wrting*, 2009)

One of the greatest accomplishments of humans, is the ability to interpret symbols.² There is an enormous flexibility with which we attach meaning to objects, and derive meanings from them. Research reveals how objects are part of the process of how we become human. Objects are an expanded boundary of the self:

'Past memories, present experiences, and future dreams of each person are inextricably linked to the objects that comprise his or her environment' (Csikszentmihalyi, 1981)

The potential significance of things, is realized in a process of actively cultivating worlds of meanings. In presenting collections of objects, I intend to cultivate, and theorize these 'worlds of meanings'. Research has proved that 'culturally legitimized objects' signify complex emotional and cognitive ties to other people and ideas, and this is deeply gendered. Womens' objects may seem more limited, (research showed the most valued as being 'tending, and cherishing objects s in the home') but 'reveal the complexity of social structures' (Csikszentmihalyi, 1981). Womens' symbolic objects serve to express dynamic processes with people, and are a performance of shared experience. Objects go beyond symbolism, and have an active contribution to the process of deriving meaning :

'Different selves emerge around goals embedded in cherished belongings through habitual interactions. The possessions one selects to endow with special meaning out of the total environment of artefacts are both models of the self as well as templates for further development.' (Csikszentmihalyi, 1981)

²Here I need to define how I want to use 'symbol' and write more; Benjamin criticized the 'totality of the symbol' and preferred 'allegorical expression'. Bakhtin thought of the symbol as a monologue. Can one distinguish the ways in which words works as 'symbols' from the way objects do...

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Pas Choses Faites, 2012



Marazion Drill Hall Studio, 2010

In 2008, I moved to Marazion and started collecting 'stuff', ...things, objects and writing new texts and poetry. The *Objets-Textes* installation is a collection of hundreds of small-scale assemblage works which spring from the desire to experiment with how, objects and writing in combination, might be interpreted differently. The texts feature poetry, French word-play, narratives as well as personal and theoretical references. This book features some of the writing and research that was undertaken in order to try and understand.....

www.delphahudson.co.uk

<http://objets-textes.blogspot.com>

