

JunkDrawerPhantomDressUpSoirée  
An Exhibition of Painting, Sculpture and Creative Writing  
By  
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I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners. I understand that my thesis may be made electronically available to the public.

## Abstract

This exhibition analyzes the archive as a malleable tool for art making through the creation of a personal archive comprised of concepts for images that were then used to construct various projects over a two-year period. With my work (sculptures, paintings, drawings and text), the archival form becomes the groundwork for storytelling and poetry, subverting the idea that the archive is something statically formal, bureaucratic or paramount to its anarchival byproducts. My archive creates an evolving network within the exhibition space, where meaning is continually wrapped around the archive and subsequent projects through a non-hierarchical gathering of materials, text and images.

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And lastly thank you to my parents. When I told them I had to write an acknowledgments page they made it very clear that I should be creative and definitely not use the phrase "unwavering support" to describe the innumerable ways they've helped and supported me and my art. So

instead I'll say thank you for providing me with a lifetime of encouragement, affection, enthusiasm and good examples. I appreciate and love you both immeasurably but if I could measure it, I'm sure it would be tantamount to the heaps of unwavering support you've given me over the years. Seriously, their support has never wavered. Not even for a second. I am forever grateful.

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“If I define a butterfly as a *twice-spawned petal*, what could be *truer*?”

- Francis Ponge



Something I've believed for a long time:

An archive is a collection, a collection is a list and a list is a poem.

This string of equivalencies has two clauses:

1. A poem is not always a list.
2. The word archive could be swapped out for lexicon, compendium, dictionary, taxonomy, catalogue, glossary or any other word that means a cohesive and seemingly useful record of more than one thing.



Fig. 1  
Lauren Prousky  
7:45pm book club meeting, dress code strictly enforced, new members welcome, snacks provided. 2019  
Spray paint, acrylic, string, Cheetos bag, rope, chalk pastel, oil pastel, duster, trim, shower curtain hooks, fork, wood on fabric  
45" x 64"

## The Archive

I started making an archive because it is what I had always been doing in some capacity and because I was feeling overwhelmed so attempting to organize my art practice was a first step on a path to answers or mental clarity. Around the same time, I started thinking more seriously about the role of composition in my work and questioning whether there is a connection between the everyday organizational modes that dictate the way our inhabited spaces appear and how an artist organizes

images on a picture plane or in its sculptural equivalent. After attempting and failing to explain this line of inquiry to people, I realized my quandary is contingent upon the rather idiosyncratic idea that one owns imagery in the same way one owns four medium sized plates. I choose to stack my medium sized plates in the cupboard next to the fridge under my stack of four small plates, which are in turn under four medium bowls. Can I choose to stack my imagery in this way? Is organizing plates and pictures of plates in stacks a part of the same organizational impulse? I don't know, but it is an interesting way to look at the world.

Creating an archive of imagistic ideas I can use in art production became a way for me to feel ownership over my imagery in order to materialize ideas into tangible concepts for future use. In laying claim to these images, they have adopted a certain thingness, and as such they have become easier to organize and explain. In her essay, *Theories of the Archive From Across Disciplines*, Marlene Manoff argues that archives can act as “repositories” for objects or concepts.<sup>1</sup> This blurring of physical and imaginary space speaks to how I use an archive in my own work. The archive is a space that, by nature, could store my image concepts without forcing its contents to fully conform to either thing or idea. By looking at it as a collection tool, the archive is all at once an amorphous space with boundless potential and a concrete storage solution. I conceive of my archive as a junk drawer where, once something is relegated to its depths, it joins the multitudes of other odds and ends at rest, awaiting future use.<sup>2</sup> The junk drawer is an equalizer, where all things take on the same ambiguous potentiality and pragmatism

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<sup>1</sup> Marlene Manoff, “Theories of the Archive from Across the Disciplines,” *Portal: Libraries and the Academy*, vol.4, 2004, 9–25

<sup>2</sup> In 2018 I wrote a six-part manifesto about methods of organization. The 6 parts are piles, colour coding, vessels, shelves, lists and naming. A quote from “Piles” comes to mind here: “Most places that humans have built were made with a specific order in mind and that order almost never includes piles, except maybe construction sites. In that sense, a pile is a small rebellion. Making piles is a rejection of methods of organizing that work towards communal order in favour of roundness, softness, and an acceptance of the chaotic in between.” I imagine the junk drawer, a notorious pile receptacle, to exemplify a similar type of space. See: <http://laurenprousky.com/piles-colour-coding-vessels-shelves-and-lists> for full text.

and I believe my archive functions in a similar way. The other outcome of creating an archive, besides creating a space in which to “store” my ideas-turned-things, was that an autobiographical narrative started to become more apparent in my work. By cataloguing my image ideas in the form of an archive, I gave them personal meaning and import, and, in doing so, I highlighted their significance in the telling of my own stories. A large part of this thesis will examine how my archive circuitously perpetuates a buildup of meaning and autobiographical narratives in the exhibition space precisely because of the juxtaposition between the classic archival form and its personal and poetic content.

JunkDrawerPhantomDressUpSoirée is a maximalist exhibition that incorporates collected found objects, DIY and kitsch aesthetics along with classical craft and art techniques. The archive is hand-painted on 102 transparent blue acrylic tiles and takes up the bulk of one of the gallery walls. The archive is structured like a dictionary, featuring an image concept on the first line (for example, “Cars With Flames”) and its definition according to me (“an aesthetic triumph, a realistic dream”) on subsequent lines.<sup>3</sup> Opposite this wall, hangs a large cluster of multi-disciplinary paintings and small sculptural objects. On the floor between these walls stand a few sculptures of various sizes, all made by combining found objects and handmade or painted elements. The back wall is painted pink and features additional wall sculptures and multi-disciplinary paintings that require a little more space than those in in the cluster. The pink wall unifies the space by making the gallery structure part of the installation and reinforcing the playful tone that is already present in most of my work. The show features 80-90 pieces (excluding the archive tiles), the bulk of which were originally individual projects with their own titles. Compiled as they are in relation to a central archive, I have chosen not to make labels for each project and instead I have reframed them all as one under the title,

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<sup>3</sup> See: appendix 1

JunkDrawerPhantomDressUpSoirée. That being said, I do feel that the often sarcastic/ existential tone of the titles is important to an understanding of my work so I have decided to make a free pamphlet that lists all the titles and materials in no specific order. It reads like an accompanying creative writing piece rather than a straightforward exhibition guide while still offering some sort of guidance by outlining concepts and the collection of materials that went into creating the show.<sup>4</sup>

My archive works like this: I draw a picture of something I use often (or want to use often) in art making and label it. The picture helps me get an idea of how I might use that image idea but I am not beholden to the picture when using it in my work. Then I create a definition that is both vague enough to give me artistic freedom but specific enough to highlight my subjective understanding of the thing. Once the definition is settled, it is added to my website, where the archive lives. When my paintings and sculptures are situated in the context of my archive, like they are in this exhibition, the definitions function as textual guides, adding a poetic dimension to the work by ascribing meaning to each of its parts. The weighty connotations associated with the archive as a general concept makes my own archive an exploration of utilitarian rationality contrasted by an inescapable mercurial subjectivism that could never truly be ordered.<sup>5</sup>

While the generation of definitions is largely an intuitive exercise, I was undoubtedly inspired by Francis Ponge's writings on objects, which he explains occupy a middle ground between descriptions and definitions. Ponge's object writings are concurrently a synoptic record

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<sup>4</sup> See: Appendix 2

<sup>5</sup> Through my research, it has become clear to me that the archival form can be many things simultaneously. It is rigid, fluid, tangible and also a concept that does not necessarily require a physical form at all. It can be a repository like Manoff suggests, while also being a foundation for future work. It is a vital and active tool while also being a site of forgetting, as Derrida posits.

of generally agreed-upon observations and introspective musings detailing his personal experiences with the subject/object. In an essay titled *My Creative Method*, he writes:

“What I intend to formulate, then, are description-definition-literary art works, that is, definitions which- instead of referring (as in the case of a particular plant) to such and such classification previously learned (accepted), or to a branch of human knowledge assumed to be known (but generally unknown) – refer, if not entirely to total ignorance, at least to common, habitual and elementary knowledge; *definitions which establish uncommon relationships, break up ordinary classification, and thereby make themselves more incisive, more striking and more pleasing as well*”.<sup>6</sup>

In this Pongian vein, I intend to create definitions that highlight certain aspects of things that are generally known to be true, while simultaneously positioning each definition as wholly true only in the context of my own work. For example, my definition for buttons ends with the following two parts: Never fully integrated into the thing it is placed upon. A minority culture.<sup>7</sup> This definition specifically aims to conjure feelings of superfluity, imposition, after thought, a sense of non-conformity and a feeling of being different. And while my definition could technically speak to all the world’s buttons, it also gives a viewer a particular lens through which they can understand the buttons they find in the exhibition.

In the studio, my archive functions the same way as any of my art supplies do. They are there for me to use, should I need them, and on some level their existence represents the possibilities of future projects. In this sense, the things in the archive are expressions of potential for future art making, repurposing the Derridean idea that “the archive should call into question

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<sup>6</sup> Francis Ponge and Beth Archer Brombert . “My Creative Method,” *The Voice of Things*, 1974: 81–111. Italics added for emphasis

<sup>7</sup> See Appendix 1

the coming of the future”.<sup>8</sup> The future, for any archive, usually means how it will be used or reproduced to complete a task. Early on in *Archive Fever*, Derrida states, “there is no archive without a place of consignation, without a technique of repetition, and without a certain exteriority. No archive without outside”.<sup>9</sup> Positioning the archive as something whose meaning is derived from its ability to be repeated leads me to speculate that the artistic value of the archive (if one chooses to believe there is any at all) originates from a performance of repetition. Derrida uses the word “anarchive” to postulate a similar thought.<sup>10</sup> The anarchive is the active byproduct of the archive that drives its creative or destructive potential. SenseLab, a Montreal based multidisciplinary think tank and collaboration hub, uses the concept of the anarchive as part of their performative and research practices. SenseLab calls their anarchival explorations “process seed banks”, as in the forces that set a future event into motion.<sup>11</sup> The anarchive, while dependent on the archive as a jumping off point, ultimately veers away from it since, according to SenseLab, “it is an excess energy of the archive: a kind of *supplement* or surplus-value of the archive”.<sup>12</sup> Another useful definition of the anarchive comes from the similarly named, WalkLab, which describes the process of anarchiving as follows:

“...Approaching matter from new perspectives in order to uncover unprecedented relationships between the works. Unlike an archive concerned with preservation and

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<sup>8</sup> Jacques Derrida, Jacques Derrida, Eric Prenowitz, “Archive Fever: A Freudian Impression,” *Diacritics*, vol. 25, no. 2, 1995: 26

<sup>9</sup> Ibid. 14. Derrida uses the word consignation to mean a coming together of signs (as in, the act of consigning)

<sup>10</sup> Ibid. 51. The anarchive is a transformative moment for Derrida. It is where the archive retains knowledge yet fails at keeping it in place due to its positioning as a sign of deterioration. I am choosing to take this definition at face value and use the anarchive as a point of departure for a discussion of potentiality in the archive to generate new narratives or rewrite older ones.

<sup>11</sup> See: <http://senselab.ca/wp2/immediations/anarchiving/anarchive-concise-definition/>

<sup>12</sup> SenseLab continues to note that, “Its supplemental, excessive nature means that it is never contained in any particular archive or documentation element contained in an archive. *It is never contained in an object.* The anarchive is made of the formative movements going into and coming out of the archive, for which the objects contained in the archive serve as springboards. The anarchive as such is made of formative tendencies; compositional forces seeking a new taking-form; lures for further process. Archives are their way stations”. The aim of my own archive, as first and foremost a tool for art making, is to harness a similar potentiality. See: <http://senselab.ca/wp2/immediations/anarchiving/anarchive-concise-definition/>

coding practices that aid in the retrieval of data, the anarchivists aim at stimulating new nodes of production. While an archive is concerned with an original artwork and its description, anarchivists suggest new ways of using and producing new work.”<sup>13</sup>

While each group defines the term to best suit their artistic goals, the emphasis on process, potentiality and innovation are consistent throughout. Hal Foster indirectly sums up the anarchivist in *The Archival Impulse* when he describes archival art practices as, “promissory notes for further elaboration or enigmatic prompts for future scenarios”.<sup>14</sup> The term “promissory note” feels particularly pertinent to my own archive as it indicates a clear commitment to future action, which was always my intent in culling together an archive consisting of dynamic image concepts (or “description-definitions” as Ponge would say).<sup>15</sup> Anarchival activity is then played out through the reimagining and reinterpreting of those concepts.<sup>16</sup>

### **The Collection / Stories Through Stuff**

In devising a collection (or an archive, taxonomy etc.), the collector naturally instills the collected items with a conflicting sense of similarity and uniqueness, which then become the seed from which meaning sprouts.<sup>17</sup> In a sense, the employment of my archive expedites this

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<sup>13</sup> See: <https://walkinglab.org/portfolio/walking-anarchivist/>

<sup>14</sup> Hal Foster, “An Archival Impulse,” *October*, vol. 110, 2004: 5

<sup>15</sup> This future action is all work made for this show and all work made until the point that I retire the archive as a tool for art making.

<sup>16</sup> While most of my work is not directly political, it feels important to acknowledge the archive as a politicized structure that is often an agent of domination or injustice. That being said, the very act of using the archival form and archival theory for personal reasons subverts its highly bureaucratic and often times, oppressive connotations by signaling the fact that politicized systems, like the archive, are able to be subverted and repurposed at all. Foster touches on this idea by stating, “On the one hand, these private archives do question public ones: they can be seen as perverse orders that aim to disturb the symbolic order.” 21

<sup>17</sup> A quote from Celeste Olalquiaga’s *The Artificial Kingdom* sums up the notion of significance derived from the act of collecting: “Selection and organization allow collectors to establish a particular relation with their objects: no matter how common, an object can always be rescued from its apparent banality by the investment in it of personal meaning, that ineffable “sentimental value” which can beat the most priceless items.” See: Celeste Olalquiaga, “The Artificial Kingdom: On The Kitsch Experience” *University of Minnesota Press*: 17.

process but is ultimately tautological since the archive explains the work and the work explains the archive. Gustaf Sobin explains tautology in the museum or gallery space in his article, *The Skull With the Seashell Ear*. He begins by discussing the artifact in a museological or academic context, whereby it is presented as an artifact among artifacts that comes to represent the entirety of a certain time and place. The result of this type of viewing, he posits, is a tautological fallacy within collections of artifacts where one thing is supposed to explain another and another and another until, perhaps, the artifacts better illustrate the inventory to which they belong rather than the culture from which they are derived.<sup>18</sup> I have tried to consider this type of circular thinking while putting together JunkDrawerPhantomDressUpSoirée and use it to my advantage. Each part that comprises the individual works in the gallery can be explained by a central archive. The work then gives meaning to and exemplifies the purpose of the archive. The result is a type of absurdist performance where everything is explaining everything else, creating an internal wayward mythopoesis.

Collecting found objects (in addition to collecting ideas/concepts in the form of an archive) is also an important part of my practice and is in itself an act of story telling since it inherently gives the viewers a clear reference point on which to begin to build their interpretation of the work. Found objects, and the reference points they provide, are a way for me to ground my work outside myself. When I incorporate or alter found, branded, broken and curious objects that I did not make, it feels like an act of socialization. In a small way, these objects make me feel part of something bigger than myself because, when used in art, they/I form a network of object histories, where once independent stories become linked and expounded upon based on their relative positions and how they are viewed.

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<sup>18</sup> Gustaf Sobin, “Skull With a Seashell Ear,” *Noghwere Bodili Is Everywhere Goostly*, 2014: 3–7.





Fig. 2  
Lauren Prousky  
An altar to the goddess of putting on a show, my highest and truest self and being contrary because it feels good. 2019  
Wood, expanding foam, metal pieces, fabric, books, vase, anal beads, hand, beautiful nails, finger puppets, watch, acrylic, fake plant, fake food, dust pile, rhinestones, jewelry, doily, screen print on drawer liner

I visualize this network of archival activity, found objects, and things and images of my own creation as a laser pointer effect in the exhibition space; that is, a metaphorical light beam bouncing from thing to thing, making connections and building a web around the room. As each repetition refers back to itself and the archive, like in Sobin's artifact example, the arms of the web spawn new feelers, reaching out in different directions as the object histories inevitably change with time. This idea is neatly summed up by Sheryl Conkelton in her essay, "Dialectic: The Deceptive Play of the Individual, or in the Archive". She explains how collections perform as narrative devices by way of their self-referential nature.

"No longer are we in the territory of structures such as the archive, museum or even diary in which the relationship of fragment to the whole establishes meaning. Meaning is attempted

through a construction that, if not a complete whole, is an articulation of a complex entity with its own internal fluctuating logic”.<sup>19</sup>

Barbara Bloom’s installation, *The Bedroom*, shows a pared down version of how configurations of self-referencing objects create a metaphorical spy-movie laser beam alarm network that entangles the viewer in its internal semiotic system. In the installation, Bloom hangs a found watercolour painting of a Victorian boudoir. It is reframed by Bloom so that the edges used for haphazard colour testing and brush cleaning, originally covered by a chunky frame, become part of the composition. On an adjacent wall, Bloom hangs a reproduction of a painting that hangs in the room of the original watercolour. On the floor is a large plush rug whose design is taken from a section in the original painting depicting a carpeted floor as well as some of the brush marks the painter intended to be hidden behind the frame. As the viewer enters the space between the triad of objects, her eyes dart from thing to thing, trying to consolidate the virtual space of the painting with the material space created by its various deconstructions and the phenomenological “space” of being a perceiving object physically in the middle of the piece.<sup>20</sup> Everything references everything else while also referencing other rooms, other wandering brush strokes, other carpets and other watercolour paintings.

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<sup>19</sup> Sheryl Conkelton, “Dialectic: The Deceptive Play of the Individual, or in the Archive,” *Deep Storage: Collecting, Storing, and Archiving in Art*, 1999: 125

<sup>20</sup> This interpretation was partially inspired by the essay, “Sculpture: Not-Not-Not (Or, Pretty Air) by Johanna Burton. In it she discusses the experience of viewing installation work as being engulfed in a “triadic skin” that covers the viewer, the work and the space in which the work is installed. Earlier in the essay she also uses the skin metaphor to suggest that the term sculpture is so expansive and welcoming that it “simply absorbs everything into its permeable skin”. While these two instances describe different experiences, they validate the idea that when viewing art objects in a space, there exists a nearly tangible sense that one is wrapped in something. What I am outlining in my thesis is that the wrapping is the viewer’s own hermeneutical interpretation of what they are seeing, which, therefore, keeps the objects in flux and the network evolving. See: Johanna Burton, “Sculpture: Not-Not-Not (Or, Pretty Air).” *The Uncertainty of Objects and Ideas Recent Sculpture*, 2006: 13- 14.

For Bloom, it is not so much about combing through the obvious similarities but drawing out kooky and pointed links between objects that highlight connections and stories that would have otherwise stayed beneath the surface. For example, in *Confessional*, Bloom uses a stack of plastic chairs beside a collection of images behind a curtain to explore aspects of the sacred and profane, particularly shining light on a hypothetical exchange of sin during a confession (see fig. 3). She creates a space that is rooted in religious tradition while grounding the work in an assumed secular connotation of a stack of mundane plastic chairs. In turn, it becomes both a tribute and parody.



Fig. 3  
Barbara Bloom  
*Confessional*. 2007, 6 C-prints, stack of 5 chairs, velvet curtain and fixtures. Approx: 70 1/2 x 55 x 21 1/2 inches  
[www.tracywilliamsLtd.com/barbara-bloom/barbara-bloom\\_2007.html](http://www.tracywilliamsLtd.com/barbara-bloom/barbara-bloom_2007.html)

In Susan Tallman’s words, “what interested BB was the way in which the object stands in for all these intangibles; the degree to which it becomes, not a thing in space, but a node in a network, a noun in a sentence whose content is carried by all the complex syntax that surrounds it”.<sup>21</sup> Found objects, with all their implications and significances (or lack thereof), feel like anchors compared to the wandering fluidity of the mind.<sup>22</sup>

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<sup>21</sup> Susan Tallman. *The Collections of Barbara Bloom*. Steidl, 2007: 195

<sup>22</sup> I share this things-as-anchors sentiment with Ponge, who writes, “[things] win my trust. For the simple reason that they don’t need it. Their concrete presence and evidence, their density, their three dimensions, their palpable undeniable aspect, their existence- much more certain than my own...”. Later on in the text he explains that writing about objects ends up being a process of self-actualization since the act is essentially an exploration into his own relationships to the things about which he writes. See: Francis Ponge and Beth Archer Brombert. “My Creative Method,” *The Voice of Things*, 1974: 83

## **Transparent Things Through Which the Past Shines / The Present as Membrane**

The idea of an object/imagery network that forms a narrative is central to Nabokov's novella, "Transparent Things," in which the narrator sees the present as a clear coating that covers all things. When one dwells on a thing, either by trying to understand it or by speculating on its history, the transparent coating bursts, transporting the perceiver out of the present moment.

When we concentrate on a material object, whatever its situation, the very act of attention may lead to our involuntarily sinking into the history of that object. Novices must learn to skim over matter if they want matter to stay at the exact level of the moment. Transparent things, through which the past shines!<sup>23</sup>

At various points in the novella, the narrator turns away from the main action of the story to give in-depth histories of the objects that the protagonist, Hugh Person, passively fondles or observes. Presumably, the goal is to break the transparent coating on everyday objects revealing the fact that everything has a story and those stories can inform our own stories if we let them.<sup>24</sup> This method of story telling is relevant to my work in two ways. The first is the fact that Nabokov's description of things creates a network of objects that surrounds the main narrative. This is both tangential and complimentary to an understanding of the novella. In one review of the book, a critic points out that

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<sup>23</sup> Vladimir Nabokov, *Transparent Things*, 1989: 1

<sup>24</sup> The catalogue for the now key New Museum show, *Unmonumental: The Object in the 21<sup>st</sup> Century*, includes a short glossary of contemporary sculptural terms. A section from the entry for 'found objects' feels particularly Nabokovian in this context: [a found object] is a deeply poignant piece of someone's repurposed trash, an unwanted/outmoded object still pregnant with prior use. As opposed to forms of casual recycling, the found object is a form of historical recovery that activates highly charged aspects of the past in the service of the present."

See: Eva Diaz, "A Critical Glossary of Space and Sculpture," *Unmonumental: The Object in the 21<sup>st</sup> Century*, 2011: 207

Details are not the symbols which Nabokov detests, the somethings which stand for something else, but elements within a pattern, somethings which go with something else.

It is not so much that all the elements are related as that they *can* be related. We become increasingly aware of the potential for design everywhere.<sup>25</sup>

All the pieces of the puzzle are given to you to piece together at your own will. In my work, the archive can be viewed as an underlying code over which the transparent coating of the present presides. As the viewers make their way through the exhibition and discover the various objects, images, and their definitions, a network of puzzle pieces will take form revealing a collection of “somethings” that perhaps fit snugly into other “somethings”.

The second way “Transparent Things” is relevant to my work has to do with the fact that Nabokov’s transparent coating of the present has an inside and outside, implying that what is on the inside is protected yet accessible to the curious reader. I have chosen to address this idea by using translucent materials in my sculptural work and thin filmy layers in my paintings (see fig. 8).<sup>26</sup> I like the idea of a fragile coating that both shields and highlights information. When considered sculpturally, the idea feels corporeal. The present moment is like a skin, stretched over the past so as to contain the true potential of a thing. It functions like a membrane, which is a protective coating with life underneath. I am in part borrowing the word membrane from painter Joan Snyder, who has described her accumulative painting style as forming membranes on her canvas.<sup>27</sup> The paint that covers her inclusion of seeds, flocking and lace (among other things) functions similarly to Nabokov’s transparent coatings. Only when viewers can see past

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<sup>25</sup> Michael Rosenblum, “Finding What the Sailor Has Hidden: Narrative as Patternmaking in ‘Transparent Things,’” *Contemporary Literature*, vol. 19, 1978: 23.

<sup>26</sup> The decision to print the archive on blue transparent acrylic was also in homage to “Transparent Things,” however a secondary intention is also at play. Since access to my archive adds a layer of meaning through which to view the work in the show, I thought it would be appropriate to make each tile a functional filter that changes (or colours, if you will) what is on the other side.

<sup>27</sup> See: <https://www.youtube.com/watch?v=oSNGtX6JI6A&t=534s> specifically 8:40- 9:30

the membranes in Snyder's works, can they understand the full meaning and impact of the pieces. For me, using translucent materials as homage to "Transparent Things" references an underlying network/web of potential information, while also alluding to my experience of being in my own body without directly dealing with the figure. Like Snyder, ambiguously corporeal forms reinforce the autobiographical aspect of my work.<sup>28</sup>

### **Order? I Hardly Know Her!**

My interest in ordering systems like the archive, while conceptual and academically driven, is mostly rooted in its potential as the groundwork for comedic or poetic gestures. On the one hand, it is quite sad and beautiful to consider all the little pockets of order within the general chaos of the everyday. On the other hand, disruptions in the presumed order of things are what make life interesting. Essentially what I find most intriguing are the blips in systems or when systems work too well and it's surprising or humorous. In terms of my own archive, which serves a functional purpose but is largely poetic, it is its presumed seriousness and scholarly form that creates the joke. Since archives make claims to the truth, the subversion is comical when things are so utterly subjective. The aesthetic outcomes of working with this type of comedy are projects that embody an earnest desire for visual harmony and joy, interspersed with moments of sarcasm and futility.

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<sup>28</sup> There is also something uncannily somatic about the simple act of putting something inside something else. I am looking at the fabric as a vessel or a skin and the "something else" as a synonym for potentiality. It was brought to my attention that a similar act is present in a Congolese spiritual practice called Nkisi, where certain magical objects are placed in the belly of small statues (Nkisi Nkondi) in order to bring luck to the owner. The type of luck is dependent on what is put in the belly. See: Dr. Shawnya Harris, "Power Figure (Kongo Peoples)." *Khan Academy*, [www.khanacademy.org/humanities/ap-arthistory/africa-ap/a/nkisinkondi](http://www.khanacademy.org/humanities/ap-arthistory/africa-ap/a/nkisinkondi)

A similar motive is expressed in Dina Kelberman’s ongoing blog project, *I’m Google* (fig.4), where she collects photographs with aesthetic similarities, slowly morphing from pictures of one thing to pictures of another in a game of post-photography broken telephone. Art21 sums up this absurd act of organization by saying that *I’m Google* “suggests that everything is a reference to everything else and the reference and reverence of such obsession is our modern appetite for both documentation and endless checking in on others’ documentation. Reference too, is being referenced”. While vague, the hyperbole effectively describes Kelberman’s



Fig. 4 *I’m Google* (2011-present)  
<http://dinakelberman.tumblr.com/>

comically massive task: to organize the Internet.<sup>29</sup> According to Foster, archival art is in pursuit of connecting what cannot, or is usually not, connected. He goes on to say that whether it is a pragmatic or a parodic exercise, archival art “proposes new orders of affective association”.<sup>30</sup> *I’m Google* embodies this parodic exercise wholeheartedly by being both highly disciplined and totally silly.

Kelberman’s work presents an interesting duality. She is the active, driving force in selecting and posting pictures however, there are a number of simultaneous passive forces at play over which she has little to no control. Namely the fact that the work is dictated by what she is able to come across online that

is itself dictated by various algorithms and her learned research methods. The tension between passive and active systems, particularly when it comes to how this tension plays out regarding issues of the body, is something I often explore in my work.

<sup>29</sup> See: Stephanie Barber, “Dina Kelberman's I'm Google.” *Art21 Magazine*, 2014: <http://magazine.art21.org/2014/09/03/dina-kelbermans-im-google/#.XJLVKINKg6g>

<sup>30</sup> Hal Foster, “The Archival Impulse”: 21

I approach the topic of how I feel in my own body by viewing my experience as contentious and contradictory. So much is constantly in flux and out of my control while I almost obsessively strive for a static platonic ideal of an improved future self. A lot of my work pokes fun at the largely futile act of trying to consolidate the person who I am naturally becoming with the person I am trying hard to actively become even though I don't really know who she is yet. The act of becoming ends up being all about self-employing systems for "success" that compete with the various subconscious systems that are the results of biological, social and cultural determinism. Essentially I am interested in what can and cannot be controlled or ordered and how these categories can be toyed with to achieve some sort of comedic end.<sup>31</sup>

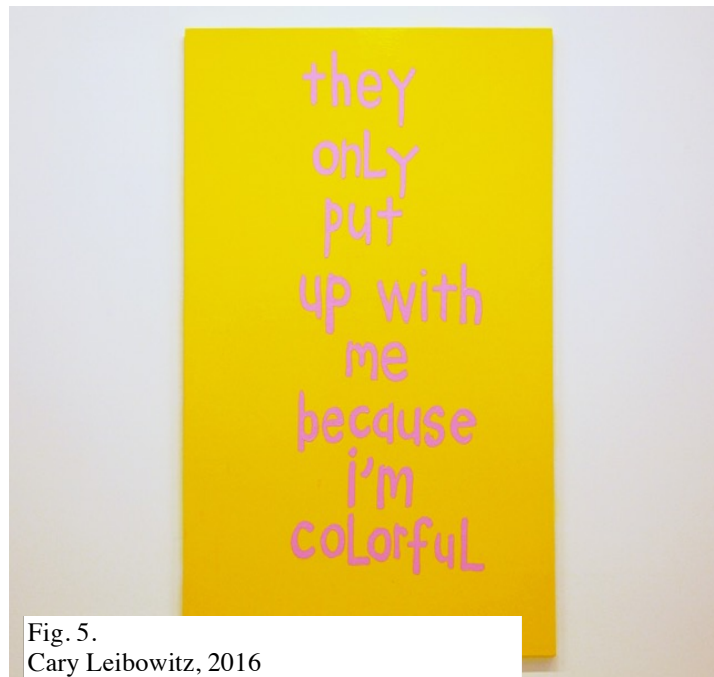


Fig. 5.  
Cary Leibowitz, 2016  
*They Only Put Up With Me Because I'm Colorful*,  
Latex paint on wood panel, 66 x 46  
<http://invisible-exports.com/artists/cary-leibowitz-aka-candy-ass>

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<sup>31</sup> My desire for the genially misplaced and pointlessly ordered has also lead to an interest in depicting rainbows where the colours are drippy or otherwise falling out of place. This imagery feels in synch with my ideas about the body where control and lack of control are juxtaposed in a humorous way.



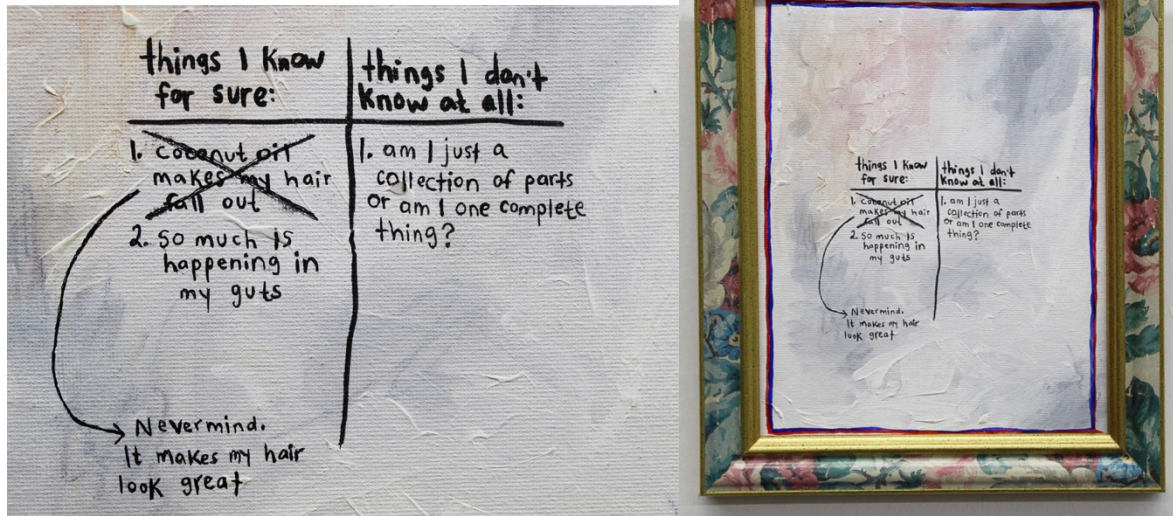


Fig. 6  
 Lauren Prousky, 2018  
 Things I know for sure  
 acrylic and pen on canvas, 8x10



Fig. 7  
 Lauren Prousky, 2018  
 Maybe I'm Dog.  
 Triptych, porcelain clay and acrylic

**On Kitsch and Gertrude Stein / An Aesthetic Analysis of 2D Works / Are All my Paintings  
Snow Globes?**

In her book, *The Artificial Kingdom*, Celeste Olalquiaga describes kitsch aesthetic as,

A spell to which one succumbs willingly, knowing its delicate fabric can disintegrate with the slightest interference, who knows when it can be reconfigured again. An interregnum, kitsch drifts between waking and sleeping hours, half dream and half reality, all memory and desire. It transits the unwieldy space between tangibility and perception... Kitsch is the world as we would like it be, not as it is; capturing in a concrete thing of the most ineffable feelings and tenderest emotions.<sup>32</sup>

While I do not work exclusively in the realm of kitsch, certain aspects of the style are in accordance with my own aesthetic. Specifically, Olalquiaga's classification of kitsch as a style that is tangible yet ineffable or dreamy yet concretely material resonates specifically with how I construct my paintings and drawings. One of the ways I embrace this aesthetic is with the type of backgrounds I use in my paintings. I like to establish a space that is ethereal and ambiguous by overlaying translucent layers of hazy colours that delineate a certain space but also function like filters through which any space could be viewed with the right mindset.

The other function of these backgrounds is to create a contained space in which objects can float, like the space inside a snow globe. Floating is a consistent motif in my 2D work and it is how I organize my painting compositions using the items from my archive.<sup>33</sup>

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<sup>32</sup> Celeste Olalquiaga, "The Artificial Kingdom: On The Kitsch Experience" 2002: 97-98

<sup>33</sup> Another aspect of kitsch that I have unintentionally used is the idea of the souvenir. On the metonymical quality of souvenirs, Olalquiaga writes, "this mode of conveying meaning- representing the whole through one of its parts- invests souvenirs with a large fetishistic potential: souvenirs begin to stand in for events or situations they were contingently associated with or were supposed to represent, gaining a life of their own" (76). An alternative reading of my work could suggest that the way I have positioned the archive within my practice means that everything made using it as a foundation ends up functioning like a souvenir. It could be



Fig. 8  
Lauren Prousky  
Generator room installation. 2017-2018  
mixed media

Olalquiaga describes floating objects in snow globes, glass paperweights, and curiosities in jars as acts of “artificial preservations” of precise moments that have never actually occurred.<sup>34</sup> Getting objects or specimens to float creates a false memory by making something dead act alive. In turn, an in-between space (the aforementioned interregnum) is created. It is a type of purgatory where the floating thing seems to exude a whimsical vitality despite being frozen in time. Magritte explores floating by contrasting the animate and inanimate by way of suspension in *The Castle of Pyrenes*, which features a massive rock above the sea, “deliberately confusing

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said that my only authentic artistic output would be the archive from which all subsequent work is derived, however the archive itself is aesthetically generic and easily reproducible whereas the works are my honest creative responses to feelings and concepts.

<sup>34</sup> Ibid. 74

buoyancy and deadweight”.<sup>35</sup> He injects the painting with a comical stillness through an impossible act of floating in the exact place where something could feasibly float. There is something deeply existential about floating. It is a defiance of all governing forces, as if fully acknowledging death while being wholeheartedly alive.<sup>36</sup> It is this dreamy, anarchic, half-dead-half-alive-yet-fully-aware-of-both-states-of-being type of space that I aim to depict in all my paintings.

Inherent to floating is also a sense of ephemerality and transience since, if the scene were to suddenly become animate, it would follow that the floating things would plummet or get sucked up by some mysterious force. Depictions of floating, then, naturally exist in a type of “prolonged present,” a linguistic style coined by Gertrude Stein in her 1926 lecture, *Composition as Explanation*.<sup>37</sup> The prolonged present, or continuous present as it is sometimes referred to in the text, is a way of writing where the words circle around an image, creating a semantic build up. It positions the thing described as outside of time by suspending it indefinitely in order to examine it from all angles.<sup>38</sup> Maximalism and a kitschy collector’s aesthetic, like that in the work of Nancy Shaver, tonally align with the prolonged present since the accumulation of materials mirrors Stein’s accumulation of text. In either case, the act of accumulation creates a sense that

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<sup>35</sup> James Thrall Soby, “René Magritte” *Doubleday*, 1965: 17

<sup>36</sup> The “liveliness” of floating has been used again and again in painting to show happiness and celebration. Notable examples are Marc Chagall and Florine Stettheimer, whose figures glide over their surroundings without a care in the world. I have spent some time looking for theoretical texts about the use of floating in modernist painting but have come up short. I suppose this means I should press pause on my skepticism and just accept that sometimes floating is simply a way for painters to show unbridled joy.

<sup>37</sup> Stein originally used this term to describe how she wrote “Three Lives” although I believe it applies to all of her work that does not progress chronologically.

See: Gertrude Stein, “Composition as Explanation.” 1926: <https://yaleunion.org/secret/Stein-Composition-as-Explanation.pdf>

<sup>38</sup> In thinking about this concept it has occurred to me that the prolonged present is an oxymoron since the word prolonged means time has passed and we are now in the future (not the present) looking back at the passed time. That being said, I think the phrase works towards cancelling out the past and future by referencing both simultaneously. At first glance, the phrase seems as though it is describing a mythical stoppage of time but actually it is a state of mindfulness that acknowledges past and future without dwelling on it too deeply, much like the way Nabakov describes how to remain in the present moment in *Transparent Things*.

the space or text couldn't possibly have a defined future or past since there is so much in the now.<sup>39</sup> Shaver's installation tactics and her use of clusters was the most significant influence for the setup of JunkDrawerPhantomDressUpSoirée. Most notably, her installation at the 57<sup>th</sup> Venice Biennale, *Standardization, Variation and the Idiosyncratic*, inspired me to feel more comfortable using everything in my studio and to experiment with putting works in dialogue with one another using their proximity or placement in a space (see Fig. 9 and 10).<sup>40</sup> The abundance of shapes, textiles, strategically placed texts and found objects in Shaver's work creates small pockets of playfulness that contribute to an overall sense of world-building that is brought about by all the different references from the vast collection of materials.



Fig. 9 (same caption as fig. 10)

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<sup>39</sup> The prolonged present spins a web around a point in the story, tying it up in buoyant descriptors that allow it to float overhead. Stein connects the prolonged present with the act of “beginning again and again”, which in turn connects with this idea of an animated network weaving around a space. In the case of this exhibition, each time a thing gets noticed, the flow of interpretations further props it up, allowing it to indefinitely exist in a moment of discovery.

<sup>40</sup> I also attribute my thesis advisors, Bojana and Cora, with helping me feel more comfortable using everything I could collect and make to enhance the maximalist tendencies that were evidently present, but unexercised in my art practice at the time. In September 2018 they suggested that I move my entire studio into the student gallery for a week to see what it looked like to have all my work spread out around a cleaner and more contained environment. This experiment ended up giving me a totally new perspective on my work by allowing me to view my practice as a comprehensive and consistent body of work that speaks to my experiences, feelings and interpretations of the things around me, rather than just seeing everything as disjointed and in process failures. That experience has left an indelible mark on my work and growth as an artist and has undoubtedly helped to shape my installation style for the better.



Fig. 10

Nancy Shaver, 2017

*Standardization, Variation and the Idiosyncratic*  
mixed media installation

Andrea Avezzu and Italo Rondinella for <http://contemporaryartgroup.info/view/venice2017/index.php?id=15999>

Laura Hoptman describes a version of the prolonged present, which she terms the “eternal present,” when discussing the sense of atemporality in contemporary painting derived from the boundless information accessible to us via the Internet.<sup>41</sup> She explains that this, “is a temporal state in which, to optimistic prognosticators, the past and the future have been made available simultaneously. Instead of an information superhighway, we can picture the eternal present as an endlessly flat surface with vistas in every direction”<sup>42</sup> While this is decidedly more “grounded” than Stein’s prolonged present (it provokes a sense of roaming around rather than

<sup>41</sup> Laura Hoptman, “The Forever Now: Contemporary Painting in an Atemporal World,” *The Forever Now Contemporary Painting in an Atemporal World*, 2014: 16.

<sup>42</sup> *Ibid.* 16

being made to float above), the effect is essentially the same—to keep viewers or readers suspended in a moment. Using the spirit of the prolonged or eternal present, I intend to create an exhibition that encompasses a similar non-hierarchical gathering of text and image in order to foster an aura that perpetuates roaming, exploring and jumping around in pursuit of bringing fourth eclectic narratives possibilities.

### **Conclusion / Closing The Gap**

At the core of my thesis is a desire to deliberately blur the lines between tangible objects and imagery ideas, using the archive as a tool to bridge that gap. The archive, as a general concept, can be both a physical repository for objects, a general format for how ideas should be understood, or any other combination of materiality and ephemerality. Implicit in these dualities is a striving for a feeling of completeness, or, as Manoff puts it, “in the archive, there lingers an assurance of concreteness, objectivity, recovery and wholeness”<sup>43</sup>. That being said, this assurance doesn’t make up for the fact that an archive can never *really* be complete, just as no recounting of any event could ever be a true and total copy of that event. Nevertheless, we still arrange archives and collections in a way that simulates completeness or, in some cases, in ways that specifically highlight incompleteness to indicate a possible future wholeness. In this thesis I attempt to work toward filling the gaps between the imagined and the real through a reorganization of traditional classifications of materiality and imagery. Ultimately though, it all seems to be a matter of arranging, rearranging, and trying to lessen the space between one thing and another in pursuit of a dynamic and exciting whole.

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An archive is a collection, a collection is a list and a list is a poem.

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<sup>43</sup> Marlene Manoff, *Theories of the Archive from Across the Disciplines*: 17

A poem is an archive, an archive is a body and a body is a network.



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## Appendix 1

The Archive

**Beans:** Usually in a diverse group. Less than 5cm long, smooth outer coating with nice curves. Always dancing

**Hiding:** Covering part or all of the body or an obstructed view or inhabiting a nest away from other bodies. Being close to something larger

**Kettles:** A handle and a round body. Something that can change its insides.

**Cords and Cables:** Limp and smooth. Snakelike but inanimate. Sometimes curly, never taut.

**Brand Labels:** Known and unknown capitalist symbols. Someone else's work.

**Bones:** Hard pieces that make up the insides of things and people. Ikea furniture or a puzzle.

**Zipper:** Interlocking teeth that can be opened or closed or very fast creatures

**Buttons:** Small shapes with at least 1 hole. Sits atop of something else. Never fully integrated into the thing it is placed upon. A minority culture.

**Knots:** Something tied around itself or something else, a small bundle with at least 2 loose ends.

**Meandering Squares:** A four sided shape that floats endlessly.

**Leaks and Oozes:** A slow release of liquid from a container. A spill or a drip. A puddle with a clear origin.

**Toilets:** A hole with water and a glossy finish. A place to sit.

**Shells:** Surprising shapes and textures. Was once attached to something else. Hollow insides.

**Letters and Numbers:** An easy way to communicate.

**Slugs and Other Small Slow Things:** Usually wet and squishy with tiny eyes. Seemingly aimless. Close to the ground.

**Mouth:** A drippy opening containing a mix of hard and soft things. A warm passageway.

**Squishing:** A change of shape from external force. A crowded scene.

**Fluffy People:** Creatures with lots of fur or hair that seem like they'd be very kind if they were real. An inside out pillow.

**Ghosts:** Very pale with only a few discernable body parts. Life of the party. Glides effortlessly.

**Cabinets:** A sturdy hole with a door.

**Puddles and Portals:** A flat, reflective surface that leads somewhere else. Probably.

**Frames:** Lines that fence in an image. Provides emphasis while restricting movement. A straightjacket or a canopy.

**Hand Holding:** A gesture between two hands that signifies tenderness or empathy. Two pulses knocking gently.

**Cars With Flames:** An aesthetic triumph. A realistic dream.

**Birds:** Sharp mouthed creature with legs and feet that look like sticks.

**Tubes:** Something smooth and cylindrical. Sometimes has a hole going down the center. A swift passage.

**Pills:** Similar to beans although beans have better curves. An assexual kernel.

**Blobby Figures:** Everyone and me.

**Eggs:** A round, smooth, edible object. Has a mystery inside.

**Sharp Lefts:** An elbow you weren't expecting.

**Crystals and Regular Rocks:** Clumps from outside.

**Tombstones:** Heavy objects in the grass. Engraved.

**Beautiful Nails:** Brightly coloured fingertips, usually filed to a point. Languid and lurid.

**Detached Feet:** A base with toes and an ankle that leads to nowhere. Stable and fixed.

**Wiggly Shapes:** A shape that looks like it is made of jelly and there is an earthquake happening or it is under clear water with a small ripple.

**Little Lines:** Dashes or marks that do not continue forever.

**Small Explosions:** A displacement of matter where the force of the explosion comes from within. Not dangerous. Common practice.

**Logs:** A stack of wrinkly tubes.

**Swamp Things:** A drippy creature with eyes and fingers.

**Puffs and Pom Poms:** A soft round thing.

**Paths and Walkways:** A place on which one can travel. Does not have walls or sharp corners. Flows gently.

**Snow People and Other Bodies in 3 Parts:** 3 sections precariously attached. Could separate at any moment.

**Clouds:** A translucent shape with many humps and shadows. Can look either light or heavy, depending on the hour.

**Targets:** A shape divided so that each section touches all other sections at the middle point. A goal to work towards.

**Small Vessels:** A solid object that can fit in your hand with a concave section that could hold liquid if you're thirsty.

**U- Shapes:** A single hump with 2 arms and a void.

**Eyes and Other Optical Devices:** An object with a lens that makes the world feel more personal.

**Watery Tints and Water:** A wet surface. A seamless mix.

**Rings:** A shape with no sharp edges and a hole in the middle. Somewhere you could dip your hand.

**Aliens:** A wrinkly creature with big eyes and an unusually shaped head. Has either too many or too few bones.

**Filing Folders:** A brightly coloured flat stack.

**Humps and Bumps:** A raised section because of something underneath.

**Dead Flowers:** A droopy friend.

**Shelves:** A space for the most important things. A step up.

**Bodily Fluids:** A liquid that was once inside and out of sight that can now be seen and touched. Sticky.

**Bunny Ears:** Long pointed ears on a hat or headband that are pink in the middle. Can be worn by anyone anytime.

**Grids:** A repeating shape that feels really sure of herself.

**Doors, Windows and Other Types of Entrances:** A break in a separation. A transformative space through which you could hurl your body.

**Flower Heads:** A human face with flowers instead of skin.

**Things That Look Like Dogs:** A creature that is almost a dog, but sadly is not.

**Stripes (All Directions):** A way to show the breaking up or coming together of things in space. A part of a background. A buzzy noise.

**Made Up Trees:** Something with branches and trunk that you've never seen before.

**Grass and Other Green Things on the Ground:** A deep green that you can put between your fingers. A green that is reaching downwards.

**Hunches:** Good ideas or bad postures.

**Bald Heads and Other Shiny Things:** Something round and warm that you could put both your hands on. A glimmering surface.

**Vulvas:** A squishy landscape with varied textures.

**Long Lines:** Waiting for something.

**Whatever The Sun Does:** A bouncy ball. A hot danger.

**Piles:** A collection of various objects stacked on top of each other. Usually droopy. An in between shape.

**Light bulbs:** A smooth transparent shape that is mostly hollow. Has a metallic bottom and sometimes glows. Wires locked away.

**Legends:** Shapes and words in a frame (see: frame) that help to explain or complicate the big picture. A mouthy repetition (see: mouth).

**Pools:** A large outside vessel that can hold liquids, people and toys.

**Shapes That Vaguely Resemble Fruit:** Something juicy and strange.

**Shadows:** That dark part beside you.

**Self Portraits:** Me, sometimes.

**Knives:** Blades with handles. A flat image.

**Butts:** Something round that can expel another substance with help. Usually hidden, usually cute, sometimes bad for you.

**Coates of Arms:** A collection of symbols arranged so it can be hung on a wall or a pole. Usually with a downward point and a label. Has an air of importance.

**Hats:** Must look good above the eyes (see: small vessels).

**Sandwiches:** A well-ordered pile.

**Things on Fire:** Everyday objects that became dangerous.

**Hallways:** A smooth floor good for rollerblading. Many doors with insides you aren't sure about. Possible corners.

**Rays of Light:** Coloured strings that hang stiffly. Attached to an upper edge. Would slip through your fingers.

**Graphs:** Shapes with directions. Flat areas of colour, outlined. Does not mean anything.

**Shortness of Breath:** An unsatisfying action. An urge to yawn.

**Balloons:** A celebratory sack of air or water.

**Pretend Sea Creatures:** A slippery being with a soft head and too many limbs

**Outlines:** A line that hugs.

**Mazes:** A traveling tube that reminds you of things you've lost along the way.

**Nuts:** Fleshy textured lumps.

**Boots:** Dirty leather, laced.

**Barriers:** A partial hindrance or blockage with instructions to transcend.

**Lava Lamps:** A goop container that points upwards but falls downwards

**Fringe:** Something that feels good between your fingers and toes.

**Nipples:** A large freckle.

**Blank Space:** A hole that's white.

**Big Pink Rooms:** An inside out body. A nostalgic feeling.

**A Space That's Too Blue:** An futile plea for calm.

**Light in The Darkness:** A small burst of colour that is easily ignored.

**Telephones:** At least one round shape and one stick shape attached to each other. Includes Small holes.

**Cubes and boxes:** Stackable and perspectival in an unconvincing way

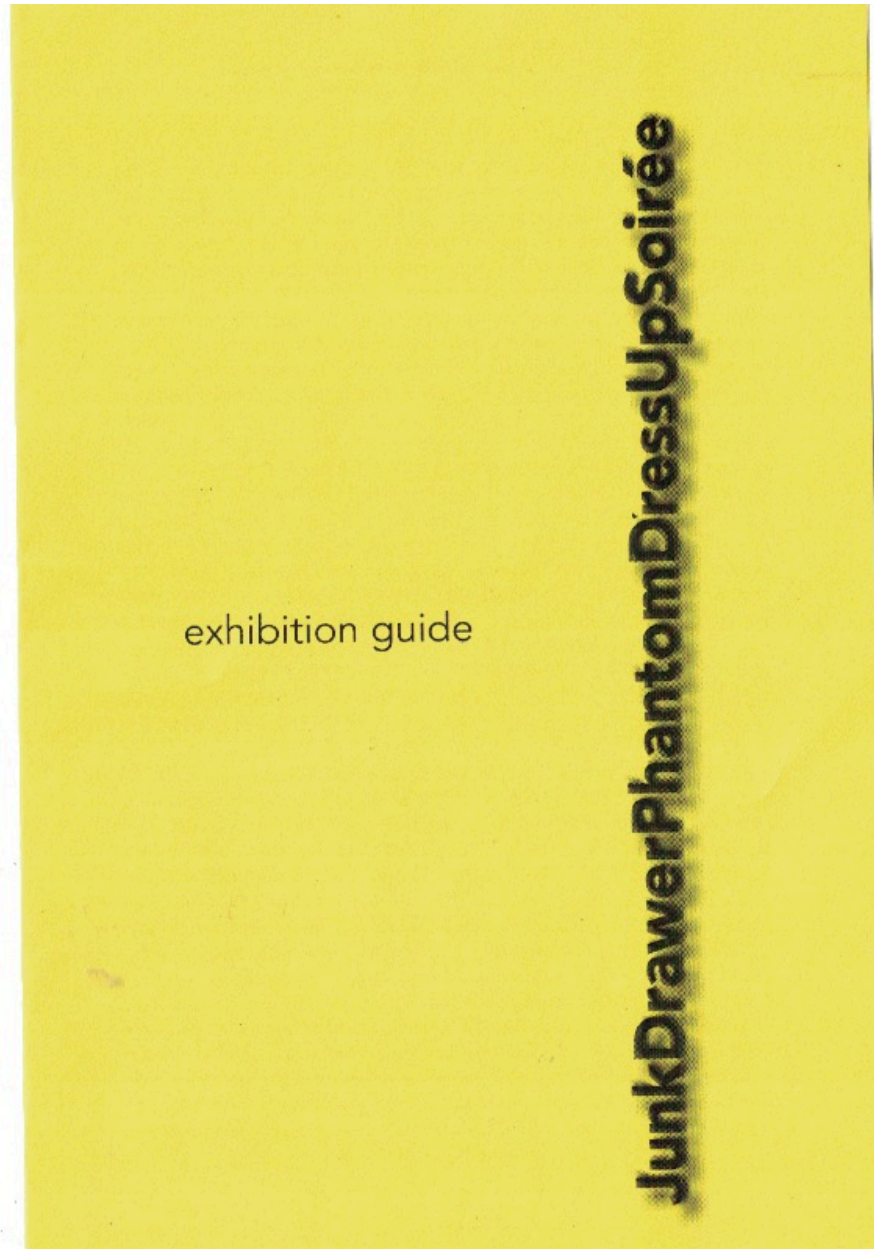
**Babies:** Not the height you'd expect. Big eyes and surprisingly formless.

**Speech bubbles and regular bubbles:** A fragile membrane containing an imaginary world .



Appendix 2

The following is the exhibition guide that is available at the gallery attendant's desk.



generator room • maybe i'm dog • get in there! (slippery) • tell me more about the time you went crowd surfing and someone stole your wallet so it ultimately wasn't worth it • how i might like on vacation (packed) • old flowers • charm bracelet • i can't believe i missed the eclipse • 7:45pm book club meeting, dress code strictly enforced, new members welcome, snacks provided • how i might look in wrapping paper • how i might look in saran wrap • how i might look on vacation (upon arrival) • how to see • a device pulled taut. a prickly hug. a hug. a bedazzled straightjacket for someone with no arms • shapes i feel like in an imminent past: a lumpy idea machine, a loosely wrapped gift basket, junk drawer, whore vacui • button collection, thin veil, information super highway, round shapes to remind you of all the women you've ever loved • bathroom floor • things i know for sure/ things i don't know at all • spooning • picture of my belly • unrelated sauna experiences amounting to a general coming of age feeling • crowded space landscape • boobs • kaleidickscope • ladder • summer storm (emotionally though, not like, outside) • should i go to a psychic? • shapes i'll never be • wind/deep breaths • separation without removal • 4 views of absolutely everything from very far away • a ghost doing very subtle dance moves • swimming, private pool, toys nobody cares about • too many portals means everything gets lost • fancy pigeons • sunset over water and condos • bathtub • the worst timeline • vessels survey (without house plants) • describe yourself • dress rehearsal • stripe collage • spinning around so fucking fast at glow in the dark mini put • sorry things didn't work out how you wanted • trying to be hot forever • two of the times i tried to pretend you were different and i was also different • hair bundle (self portrait) • a picnic without ants, a picnic somewhere else • another world, based on this one • putting everything into 1 big pile • dodgy corner under a bridge/a left turn you never realized was there an • altar to the goddess of putting on a show, my highest and truest self and being contrary because it feels good • leaky refractions • crystal ball grid • to much and not the food (more mouth) • 12 mounds • swooshy rainbow in clouds with pencil windows • 2 portal drawings • last minute overnight trip for business • rainbow stack • car with flames, grid • abstract comp. with funnel • scribbled an itch • rounded corners, goop, squares, another sunset • is "being mercurial" a whole personality or just a phase? • kitchen sink but nothing else • sometimes i worry i go too far • monument to a familiar routine • jell-o as main course • junk drawer dreamscape • junk drawer (the magical fruit)

oil • pencil • canvas • gouache • acrylic • pen • paper • porcelain clay • spray paint • plastic • suitcase • pompoms • found fabric • string • yarn • scarf stuffing • luggage tags • glitter • glitter glue • googly eyes • bingo chips • tassels • beads • rhinestones • plastic canvas • chains • clasps • cup • coffee • patches • flask • sponge • fishing lure • Cheetos bag • rope • chalk pastel • oil pastel • duster • trim • shower curtain hooks • fork • wood • pencil crayon • vellum • telephone • luggage strap • cock ring • safety pin • scissors • lock • plastic toys • vitamin container • key chains • lights • toy animals • ribbons • expanding foam • varnish • buttons • steel • snooker balls • sticker from an orange • miniature ceramic cup • marker • clay • sewing pins • wire • Masonite • acrylic medium • candles • silicone key jackets • Styrofoam • swim caps • sexy crayons • thread spools • ceramic bird • sea shells • fluffy pipe cleaners • toilet paper • collage • origami paper • wrapping paper • photography • hula skirts • cinder blocks • weird yarn • elastics • hair clips • metal pieces • books • anal beads • fake hand • vase • beautiful nails • finger puppets • fake plant • fake food • sand pile • screen print • drawer liner • soup mix • doily • plastic envelope • clipboard • plastic tubing • printer cartridges • toothpaste tube • pouring medium • vitamins • pins • canvas board • video • copper • game pieces • receipt • cans • marbles • glass whale • fake miniature food • soy sauce packet • paint tube • calculator watch • jam packet • plastic bag • boa • vinyl • sculpey

