

YIU KWAN KIT ELLEN

IN MY HAND A
MINIATURE

John Chamberlain, Forrest Myers, David Novros,
Claes Oldenburg, Robert Rauschenburg and Andy
Warhol
The Moon Museum, 1969
1.9x1.3cm
ceramic wafer
Apollo 12 Lunar Module Intrepid, Mare
Cognitum

THESIS



Yiu Kwan Kit Ellen

In my Hand a Miniature

[unfolding to see the world]

2021

THESIS

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PREFACE

My infatuation with miniatures derives itself from my need for portability, convenience and attraction to small overlooked things in life. Mobility as a concept becomes the integral cornerstone for my artistic inquiry, dictating the scale and value.

In the following chapters, I investigate several perspectives of the carrier that illuminates the histories of transformation. The nonlinear path punctuates the connections in evolution, art and history, bridging my love for the Lilliputian, the fluidity of the medium and how it all ties together into one.

INTRODUCTION

I love miniatures.

The soy sauce bottles that accompany your meal. The pocket watches. The matryoshka dolls. A perfectly bound leather book. Pen cartridges and jars that fit a thumbful of jam. The typewriters with enclosed stories and egg yolks waiting to greet the outside world. I love supermarkets that resemble ecosystems and a house that feels like a home.



Venus of Willendorf, c. 24,000-22,000 B.C.E.
limestone
H, 11.1 cm

Naturhistorisches Museum, Vienna
Photo: Steven Zucker, CC BY-NC-SA 2.0



Cuneiform tablet: student exercise tablet, ca. 20th–16th century B.C.
Babylonian
Clay
7.6 x 2.9 cm
The Met Museum, Purchase, 1886

MEASURE WITH MINIATURES

There's a miniature museum on the moon.¹ It measures 19 by 13 millimetres, containing artworks by six artists from the 1960s; you would need a magnifying glass to see the details, let alone travel 384,400km to reach it.

It refers to our infatuation with miniatures, beginning almost as early as when humans began making things. Our ancestors have experimented with scale, reproducing objects in a smaller 'imitation or a model of another thing'.² Ranging from palm sized books such as cuneiform tablets from ancient Mesopotamia (dating back to 2325BC), to figurines such as the Venus of Willendorf (made 25,000 years ago) to temple models found in Mexico, Mesoamerica (200 B.C.-A.D. 500), miniatures permeate an astonishing range of contexts, directing the circulation of objects.³

What is it about miniatures that is so charming? It is a feeling

that by just changing scale, from something larger than life to something we can cradle in our hands, we are immediately in control. Simon Garfield in his book 'In Miniature' says:

*'Their size ensures that the reader takes great care in handling and appreciating them... The smaller they are, the more one looks.'*⁴

The idea of having complete power and ownership is subsumed under the concepts of collection and mobility.

14| While it is a human instinct to collect and contain things, perhaps it is a cathartic experience to see a part of the world reflected in relation to the human body. Like the moon, which shares the root Latin metiri (to measure), miniatures engage in an alternative measure of scale.

Though many everyday objects are made ergonomically, such as the handle of a basket or the standard size of a suitcase, miniatures disseminate in an exaggerated portable form with compacted information, though they are commonly inter-

preted as an imitation or reduced reproduction of the original with the loss of functionality. Despite the fact that many may not offer the same affordances as the original objects, miniatures allude to Protagoras' 'humanity is the measure of all things'. They not only abstract reality but extend purposes that engage with the world in unusual ways. *Do miniatures have the ability to echo and generate meanings that surface from an extreme scale, alluding to our human urge to define and structure the meaning of existence?*

In this thesis, I attempt to make sense of how miniatures and containers shape my artistic practise, from the issues of function and form, to their mutable value and entangled relationship with our lives. I first encountered Marcel Duchamp's *Boite-en-valise (Box-in-a-Suitcase)*, whilst visiting the Peggy Guggenheim Collection in Venice back in 2018. In pursuit of the Valise, my interest in miniatures expanded inexhaustibly, new relations between the roles of miniatures and vessels appear everywhere, even in my own work. Connecting with a work on

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a relatable scale gives me a feeling of wonder, extending possibilities of what can unfold from our palms.

In the first chapter, I will be examining miniatures through the perspective of Duchamp's *Valise* and how changing scale informs his oeuvre. The following chapter investigates vessels, specifically through basketry, which extend concepts of mobility and functionality in its alternative roles. It will then lead to a chapter on Ursula Le Guin's interpretations of the carrier bag in the realm of cyclical narratives and its resemblance to stories disseminated by miniatures, finally ending with an exploration of transposing miniatures and vessels within my artistic practise.

ENDNOTES

1 Andy Warhol et al., "Various Artists, Andy Warhol, Claes Oldenburg, David Novros, Forrest Myers, Robert Rauschenberg, John Chamberlain. *The Moon Museum*. 1969: MoMA," The Museum of Modern Art, 2016, <https://www.moma.org/collection/works/62272>.

2 Lin Foxhall, "Introduction: Miniaturization." *World Archaeology* 47, no. 1, 2015, pp.1-5.

3 Lisa Robinson, "PDF" (California, 2010), 3; Joanna Pillsbury, "Big Ideas behind Small Things," The Met Museum, 2016, [https://www.metmuseum.org/blogs/now-at-the-met/2016/big-ideas-be-](https://www.metmuseum.org/blogs/now-at-the-met/2016/big-ideas-behind-small-things)

[hind-small-things](https://www.metmuseum.org/blogs/now-at-the-met/2016/big-ideas-behind-small-things).

4 Alison Flood, "Why We Are Fascinated by Miniature Books," *The Guardian* (Guardian News and Media, January 3, 2019), <https://www.theguardian.com/books/2019/jan/03/why-we-are-fascinated-by-miniature-books>.

5 Susan Rosenbaum, "Elizabeth Bishop and the Miniature Museum," *Journal of Modern Literature* 28, no. 2 (2005): pp. 61-99, <https://doi.org/10.1353/jml.2005.0030>, 64.

More than half of my life has been packed and unpacked into suitcases. I've spent 13 years away from home — tiny mementos travelling dozens of times around the world. My suitcase opens up to objects from near and far, extending narratives in their changing arrangements.

I often wondered, if my suitcase was ever lost and found by a stranger, would the contents reveal who I am?

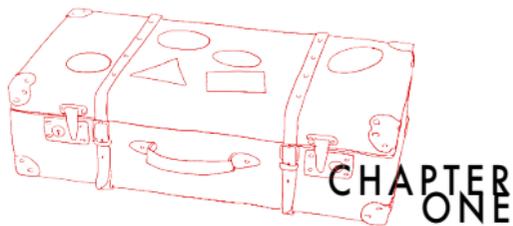
My suitcase exists as a trace, a collection that documents my existence, of who I have become over the years. Suitcases are our commonplace Cabinet of Curiosities, where a combination of objects collated together into a narrative, individual to the collector and the viewer.

I envy those sitting behind X-ray screens at the airport, the plumbers of individual homes, the housecleaners and the piano-tuners; they are the only invited eyes who view the hidden collections of a private space.

UNFOLDING BOITE-EN-VALISE

Among the artists recognised for their works in miniature, Marcel Duchamp is one that is often forgotten. Deriving his artistic inspiration for miniatures through a 3-inch replica of *The Nude Descending the Staircase* he fashioned for one of Carrie Walter Stettheimer's dollhouses (1935), Duchamp went on to replicate the rest of his oeuvre in miniature.

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Encircled

tiny, small, wee, petite, stubby, undersized, baby, nanoscopic, compact, miniature work travels,

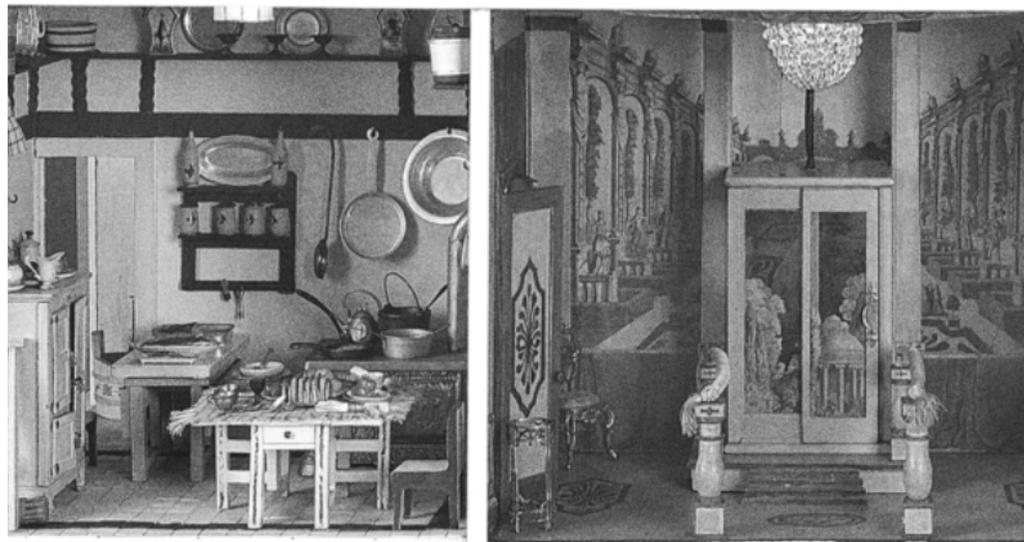
colligate within the inaugurated carrier.

While Stettheimer's dollhouse was the instigator of his miniatures, Duchamp would take it further by adapting his readymades to document his own history. Affected by his brother's passing after having served in the military during World War I, Duchamp did not want his legacy to end with his own death. With a retrospective that he assembled into a box, *Boîte-en-valise*, Duchamp packaged himself as a collector of his own works, as he fled from Paris to New York in the 1940s.⁵ The portable qualities of miniatures enabled

Duchamp to enrich his oeuvre, where they play an essential role in his exploration of culminating form derived from the postwar; facing the prospect of his own mortality.

22| Whilst the *Valise*, that began appearing in 1941, acts as the perfect encapsulation of Duchamp's miniature style and history, it was not the first time he combined his works into a box-like briefcase. *La Boîte Verte* (*The Green Box*) can also be viewed as a precedent, which contains his instructions of *The Large Glass* in the form of loose notes without order. Rather than a catalogue, the *Valise* is interpreted as a gallery of ideology made up of 'metacentos' which addressed problems of 'assemblage, self-reference, containment and scale'.⁶

During the last few decades of his life, Duchamp made nearly 300 of these suitcases (and 300 of *La Boîte Verte*), with 25 of them deluxe versions that contain original pieces of artworks in them. Whilst many of the scaled down reproductions were made years before he decided to assemble them into the *Valises*,



Carrie Walter Stettheimer
Stettheimer Dollhouse, 1916 to 1935
H. 28 x L. 50 x W. 35 in.
Museum of the City of New York. Gift of Miss Ettie
Stettheimer



Marcel Duchamp
Green Box, 1934, Edition: 300
Box with ninety-four collotype reproductions (some with lithograph)
sheet (dimensions vary): from 7 × 7.8 cm to 34.1 × 24.1 cm; overall (closed): 33.2
× 27.9 × 2.5 cm
© 2021 Artists Rights Society (ARS), New York/ ADAGP, Paris / Estate of Marcel Duchamp

none of the boxes are identical; Duchamp's maturing ideas of the portable museum grew with the development of various editions. Consisting of Duchamp's most significant works made between 1910 and 1937, some *Valises* came in the form of a leather suitcase, some as modified boxes with a handle and clasp.⁷ Some contain 69 artworks, some only 65. The reason as to why the boxes were constructed using different materials could potentially be attributed to the German Occupation of Paris in June 1940 and his relocation to New York in 1942; transporting specialised materials for these artworks were difficult under these conditions.

Therefore, in order to collect materials for the *Valise* outside of Paris, Duchamp disguised himself as a cheesemonger, convincingly with papers and travel permits. In *Unpacking Duchamp*, Dalia Judovitz suggested the idea of carrying wares with a 'traveling salesman's briefcase' shifted Duchamp's idea from making an autobiographical book, to making a suitcase.⁸ The book-like suitcases were a sort of portfolio, a travelling one-man show

before its time. He left out the cheese.

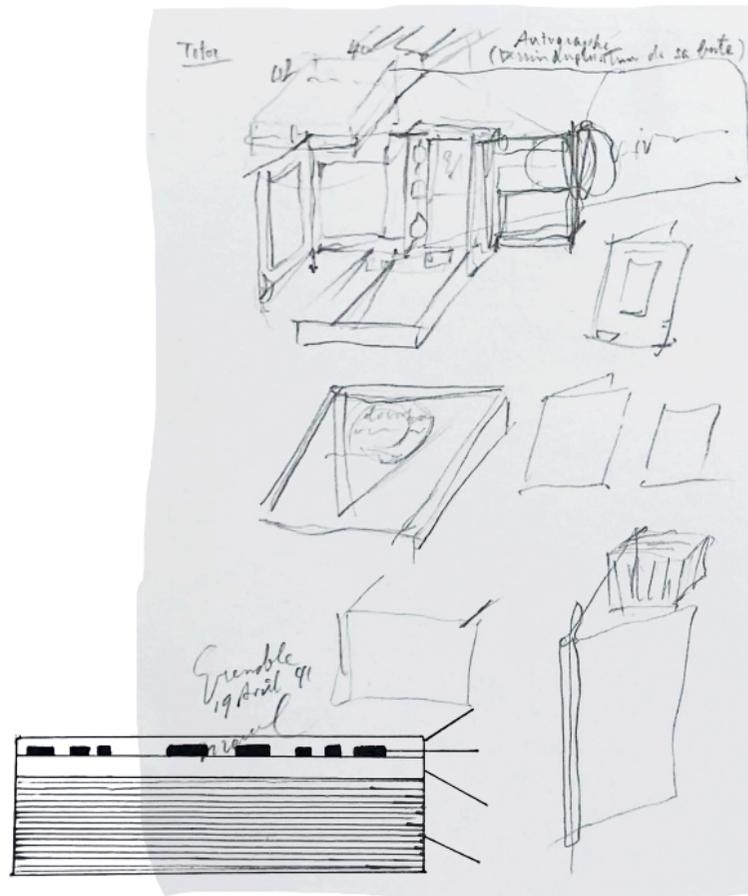
The *Valise* from *The Peggy Guggenheim Collection* is the first of the 'de luxe' edition; a wooden plywood box fitted into a brown hue travelling case that opens up like a reporter's notebook.⁹ The fitted wooden struts are precisely cut, framed like a monogrammed M, directly referencing Marcel himself. Each little copy is carefully stacked, with a prominent drawer-like insert that folds out in the centre, standing upright like an altarpiece. The layered altarpiece opens out polyptych-like on both sides, revealing the translucent celluloid *The Large Glass* (also known as *The Bride Stripped Bare by her Bachelors, Even*). To the left of the *Glass*, there are 3 miniature readymades: *Paris Air 1919*, *Traveller's Folding Item 1916* and *Fountain 1917*, from top to bottom.

These miniatures are deliberately stacked in proximity to the *Glass* 'because they were 'readymade talk' about what was going on in the glass'.¹⁰ The tiny typewriter cover (*Traveller's Folding Item*), a metaphor for the space of the Bride's clothes, divides

Paris Air at the top and *The Fountain* at the bottom, that sits parallel to the bachelor's realm. These additional elements add new layers to *The Large Glass* that was not previously seen when viewing *Glass* on its own. Duchamp became a 'puppeteer of [his] past' by revisiting and reevaluating narratives in his past works.¹¹ The curation of the *Boîte-en-Valise* becomes critical in shifting value away from the 'original objects' and in understanding his artistic strategy, which blurs the conventional concepts of originality, reproduction and authorship.¹²

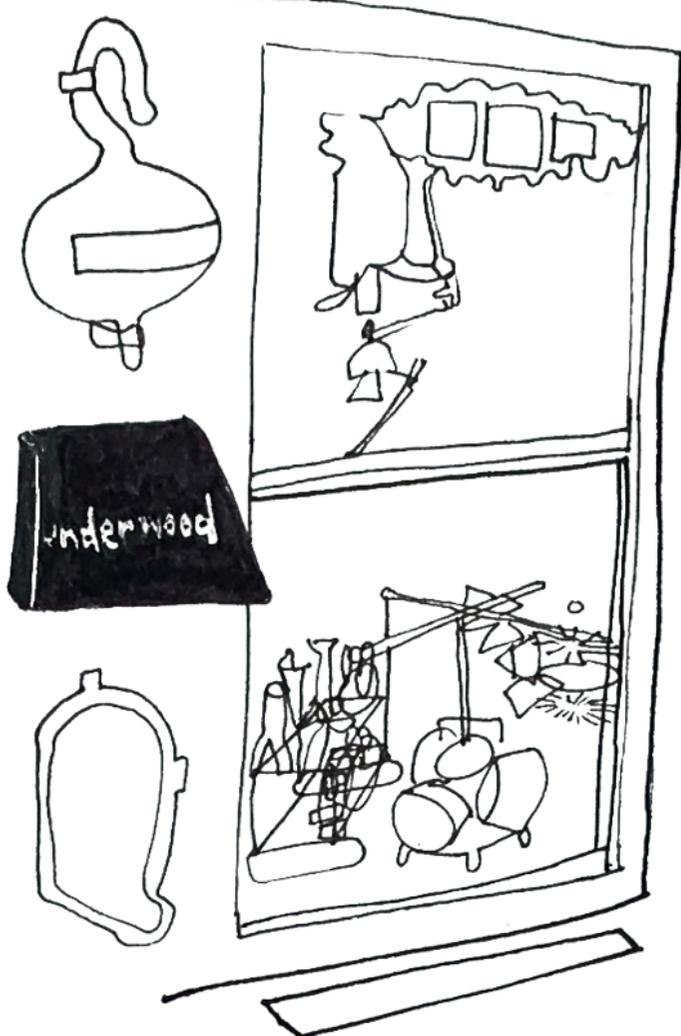
28|

Although many of these elements inside the *Valise* seem deliberately placed, the reproductions are not static. They could simply be rearranged to create something new, or conjure endless narratives; every mounted reproduction has two sides, which adds to more possibilities for assemblage. The form lends itself to exhibition—viewers can see more of its contents at a glance than a codex book form, permitting new juxtapositions freed from the linearity of bound pages. 'Intimacy is enabled and enhanced by the small scale', a fresh arrangement that sparks



Top: Drawing of Marcel Duchamp's study of Boîte-en-valise

Bottom: Drawing of collotype process



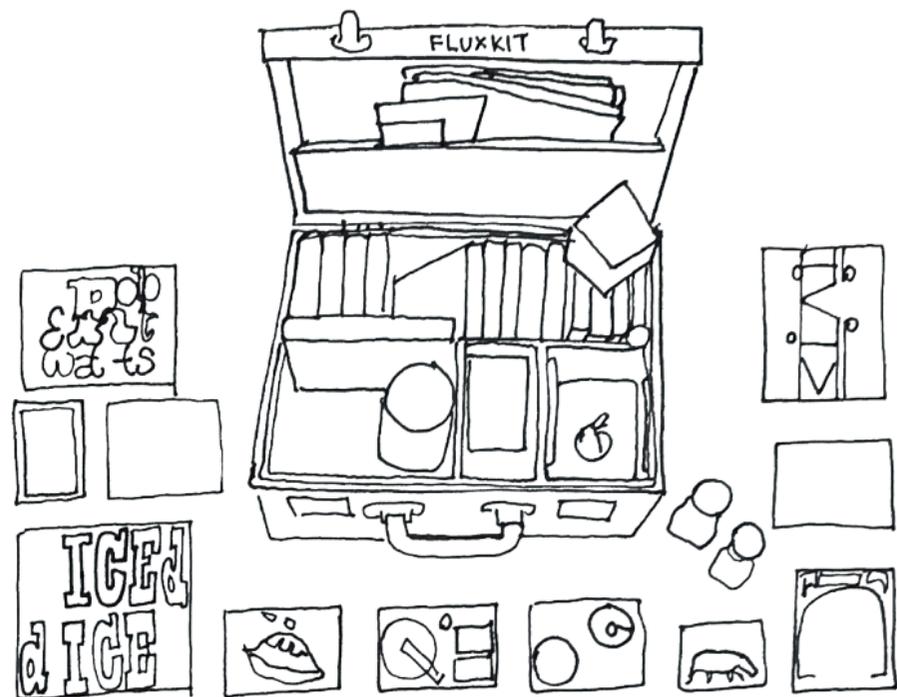
Duchamp's well-known works.¹³ As many of the original works were destroyed or lost over time, 'due to the artists' emphasis on the 'creative act' as opposed to the permanence of the physical object, the autobiographical form of the *Valise* enabled Duchamp to extend his notion of the readymade.¹⁴ Through using miniature replicas as the primary device in the suitcase, Duchamp changed their role in the artworld, from the correlation to wealth and play, like in Stettheimer's dollhouses, to the crucial role in disseminating his life's work in the *Valise*. They are not just miniatures on display but correspond with Duchamp's belief that the 'idea behind the artwork was more important than the actual art object itself.'¹⁵

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The process in which the *Valise* was created resisted the notion of the readymade. *Glass*, which is not a replica per se, was remade using celluloid instead of glass in the later editions, which could withstand the travelling. Not only do the miniatures subvert the concept of originality, the reproductions are mutable, inconsistent across different suitcases. However,

Duchamp claims he 'wanted to reproduce [his] working notes as exactly as possible', with the particular emphasis on the exact recreation of the colours.¹⁶ He employed time-consuming methods despite the readily available commercial printing in the 1930s.¹⁷ He recognised that collotype was the most accurate in replicating colours from the original 'readymades' with the least amount of distortion. While there is an inconsistent number of works in each suitcase, Duchamp applied colouring by hand with stencils (pochoirs) and travelled around countries to make precise colour studies of the 'original readymade', a term that is paradoxical in nature.¹⁸ Duchamp's reproductions of his own works disputed the idea of the aura by minimising the value of the 'unique, original object'.¹⁹

Subsequently, the *Valises* parodied the institutionalisation of the avant garde and recognised commodification of art, blurring reproductions with originals and miniatures. Moreover, Duchamp reconstructed systems within these institutions by self-administering the works himself. Each reproduction is



George Macinunas
Fluxkit, 1964

© George Maciunas, Medien Kust Netz

Musées imaginaires
Maurice Jarnoux
André Malraux
1953



labelled and catalogued with titles, date of production and collection, but decontextualised from any historical context. Folding and unfolding into a time capsule, these nomenclature 'reproductions' respond to the taxonomical nature of art institutions, enhanced through miniatures that actively participate 'in the telling and retelling of his story'.²⁰ By dismantling the concept of the original and scaling down readymades, he subverted the critical language and economy of art institutions.

Duchamp was not alone in his ideas in offering an alternative museum experience. Andre Malraux's *Museum without Walls* (1965) and Walter Benjamin's seminal essay *The Work of Art in the Age of Its Mechanical Reproduction* (1935) contributed to the influence of surrealist exhibitions, as a means to create 'anti-didactic and surrealist-inspired ends'.²¹ Contrary to Benjamin's lament over the loss of aura, Duchamp and Malraux embraced the alternative value of replicas.

Contrary to the *Valise*, Malraux's museum focused on the post-architectural and post-national museum that is not

confined to a physical space. In his imaginary museum, arranging different works allow different voices to connect across time and place. Though Malraux's ideal collection is contrary to that of Duchamp, both forerunners subverted 'retinal' art by putting 'art back in the service of the mind', paving the way for Surrealism.²²

Duchamp's *Valise* is not only a 'vacation in his past life', it persists into the future, from George Macinunas' Flux Kit (1964) which integrated works by Fluxus artists and everyday objects, to Richard Hamilton's *Typo/Topography of Marcel Duchamp's Large Glass* (2003) which combines *Glass* and notes from *The Green Box* in the form of a digital print.²³ Embodying Duchamp's iconoclasm, Macinunas' assimilation of the valise form and Hamilton's homage to Duchamp's work further pushes boundaries within the art world.

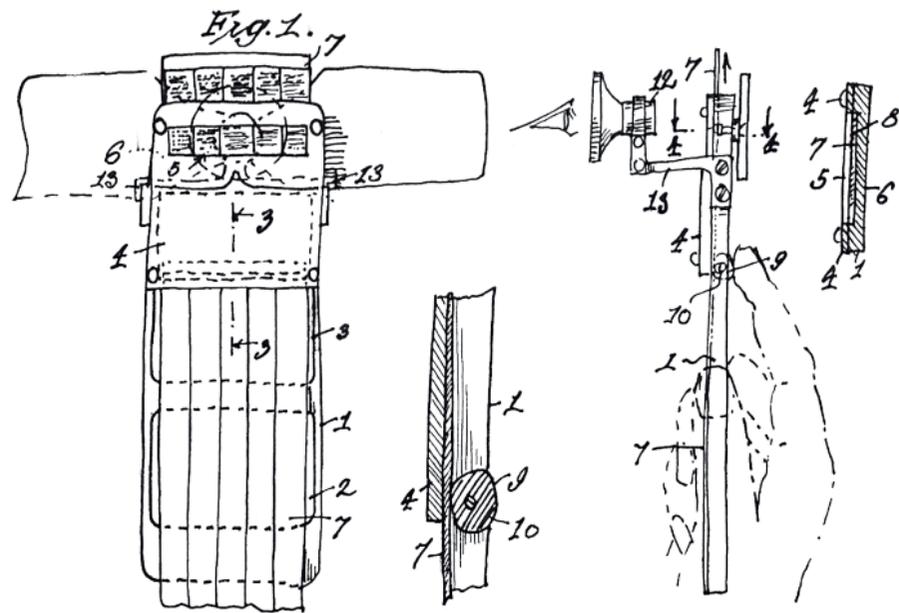
In light of the *Valise*, there are parallel concepts of measure that materialised concurrently. Invented in 1921, Fiske's read-

ing machine miniaturised books into a portable device using photo-engraving techniques. His 'Library in [a] Vest Pocket' boasted the ability to condense a complete novel of 100,000 words, such as H.G. Wells' *War of the Worlds*, onto only 5 cards.²⁴ Similarly, 'Plus Four Wristlet Route Indicator' from 1927 is a miniature scroll fitted onto a wrist-strap that contains navigation instructions for drivers, a manual GPS as so to say.²⁵ True to the concept of Duchamp's 'readymades', the idea of miniaturisation is not separated from ordinary life; there is a certain absurdity and fascination in their imitation of their initial mechanical functionality. In Alfred Gell's words, the miniature 'has the ability to enchant and influence our actions,' creating new alternatives of engaging with human physiology.²⁶

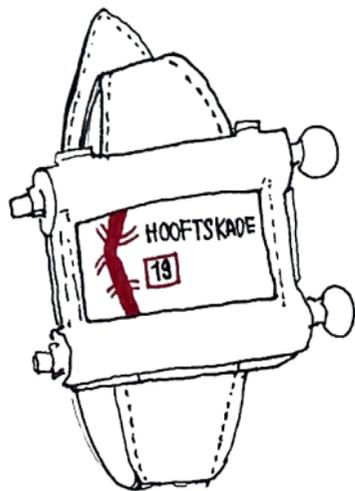
While Duchamp's museum changes the context of how we view art, it is central that these works are presented in reduced scale. The re-representation of Duchamp's readymades adds to the mystical value of the *Boîte-en-Valise*, much like Stettheimer's dollhouses that evoke wonder and visually catalogue

collections of the natural world. It is possible that Duchamp intended to make an ironic amount of miniatures as a stamp of self-validation of his completed works. It's a speculative statement, and contradiction, that his work is complete only when a miniature replica accompanies it.

38| Miniatures, together with the distribution of them, lend us an opportunity to consider different avenues of art, including everything from challenging traditional values, to transcribing new perspectives, to attributing authenticity and how it is presented to the world. In their form and content, these museums engage in their display and effort to curate and exhibit Duchamp's work, redefining our interpretations of the miniature. Through changing scale, the portable devices disseminate the contents of the *Valise*, unfolding a lilliputian perspective within a disassembled visual encyclopaedia.

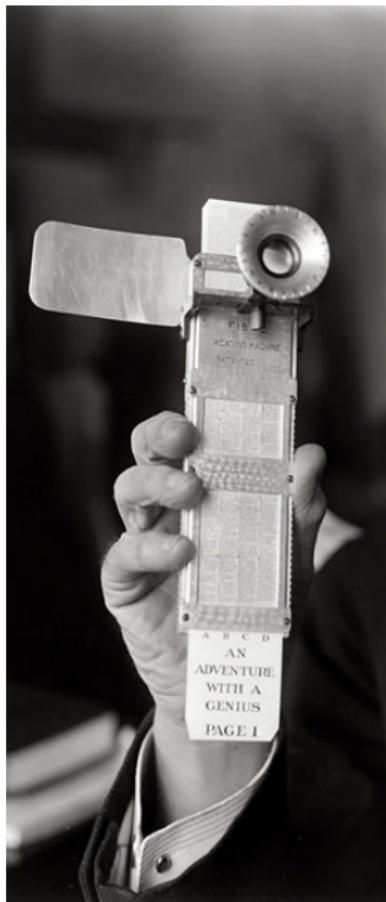


Drawing of Fiske's patent



Top: Drawing of the 1920s wristwatch-style 'satnav'

Left: Fiske's Reading Machine
Photo: Harris & Ewing (circa 1921) / Library of Congress



ENDNOTES

- 6 Saint Amour, *Over Assemblage: "Ulysses" and the 'Boite-en-valise' from above*. *European Joyce Studies*, vol. 15, 2003, 46–47.
- 7 Susan Rosenbaum, "Elizabeth Bishop and the Miniature Museum," *Journal of Modern Literature* 28, no. 2 (2005): pp. 61–99, <https://doi.org/10.1353/jml.2005.0030>, 65.
- 8 Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (Berkeley: University of California Press, 1998), 5.
- 9 Disclaimer: As there are multiple reproductions of these suitcases, specific descriptions are not applicable to all *Boite-en-Valises*. The *Boite-en-Valise* described is from the Peggy Guggenheim Collection in Venice.
- 10 Thierry de Duve and William Camfield, "Marcel Duchamp's Fountain: Aesthetic Object, Icon or Anti-Art?," in *The Definitely Unfinished Marcel Duchamp* (Cambridge, Mass. and London: Massachusetts Institute of Technology, 1991), pp. 133–178, 165.
- 11 Micheal Taylor, "Marcel Duchamp: The Box in a Valise," YouTube (Dartmouth University, May 2, 2012), <https://www.youtube.com/watch?v=jOeXeAy-aDs>, 12:19.
- 12 Adina Kamien-Kazhdan, "Marcel Duchamp in the Galleria Schwarz," Prahlad Bubbar, November 30, 2018, <http://www.prahladbubbar>.

com/research/marcel-duchamp-in-the-galleria-schwarz/.

13 Douglass Bailey, *Prehistoric Figurines Representation and Corporeality in the Neolithic* (Abingdon, Oxon: Taylor and Francis, 2014), 38.

14 Marcel Duchamp and Marc Dachy, *The Creative Act* (Brussels: Sub Rosa, 2000).

42| 15 Taylor, "Marcel Duchamp: The Box in a Valise," 23:22.

16 Marcel Duchamp, *The Essential Writings of Marcel Duchamp: Salt Seller = Marchand Du Sel* (London: Thames and Hudson, 1975), 136.

17 Paul Thirkell, "From the Green Box to Typo/Topog-

raphy: Duchamp and Hamilton's Dialogue in Print – Tate Papers," Tate, 2005, <https://www.tate.org.uk/research/publications/tate-papers/03/from-green-box-to-typo-topography-duchamp-and-hamiltons-dialogue-in-print>.

18 Kamien-Kazhdan, "Marcel Duchamp."

19 Kamien-Kazhdan, "Marcel Duchamp."

20 Thierry de Duve and Craig Adcock, "Duchamp's Way: Twisting Our Memory of the Past 'For the Fun of it,'" in *The Definitively Unfinished Marcel Duchamp* (Cambridge, Mass. and London: Massachusetts Institute of Technology, 1991), pp. 311-334, 332.

21 Rosenbaum, "Elizabeth Bishop", 64.

22 Nan Rosenthal, "Metmuseum.org," [metmuseum.org](https://www.metmuseum.org/toah/hd/duch/hd_duch.htm), October 2004, https://www.metmuseum.org/toah/hd/duch/hd_duch.htm.

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24 Martijn, "Pocket Reading Machine: De Ereader Van 1922," [Mustreads.nl](https://mustreads.nl/pocket-reading-machine-de-ereader-van-1922/), February 24, 2015, <https://mustreads.nl/pocket-reading-machine-de-ereader-van-1922/>.

25 Kurt Kohlstedt, "Analog GPS: Scrolling Wrist & Car-Mounted Maps of the Roaring 20s & 30s," January 1, 1970, <https://99percentinvisible.org/arti->

[cle/analog-gps-scrolling-wrist-car-mounted-maps-roaring-20s-30s/](https://99percentinvisible.org/arti-cle/analog-gps-scrolling-wrist-car-mounted-maps-roaring-20s-30s/).

26 Jack Davy and Charlotte Dixon, *Worlds in Miniature*. London: UCL Press, 2019, 186.

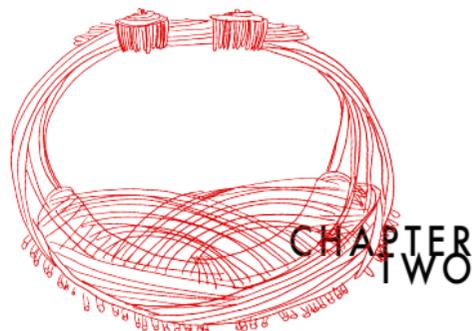
*But my thought will live on this rock,
This stone that carried traces of buried fingers, immortalised
as labyrinthine languages, biblical Ps and Xs and Mayan
hieroglyphs, etched on stone steles.
Did they weave baskets to carry berries, tie knots to count
eclipses?
Or perhaps knit a net to entangle fish, collect cobwebs to heal
wounds?*

*But thoughts can't survive on broken stones,
the rosettas the commandments the megaliths the terracottas
Conjoined weft and warp, the Yin the Yang,
Interlock infinite patterns.
Opposing forces establish standards worthy of imitation,
questioned in our looms, our stories, our histories.*

DISMANTLING THE BASKET

Defining a carrier or a bag is no easy feat. Many of us have a sense of what a bag is in the twenty-first century; shopping bags for carrying groceries, backpack for hiking, cosmetic pouch for toiletries. It is among the first things we encounter as toddlers, whether it is the crib, the milk bottle or the pockets in baby clothes. Like miniatures, they are fluid apparatuses whose form and usage adapt over time under multiple influences: social, technological, and spiritual. These portable carriers resemble Duchamp's *Valise*, they are mutable spaces that resist definition and invites permanent renewal through how they are received.

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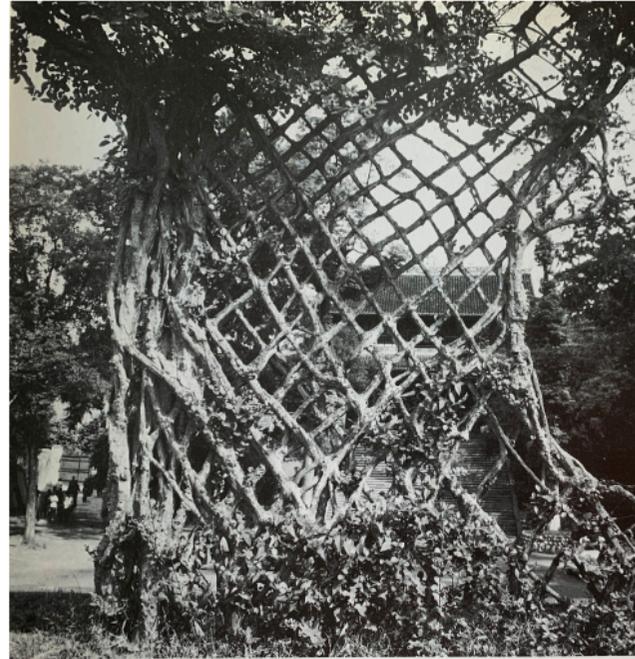


Interweaving routes around the globe,
between coiled, plaited, knotted and the braided cities,
my world is captured and confined within 10^3 .

Baskets are the most common form of a bag, existing in the heritage of every native. Evidence of bags woven from plant fibres have been found dating up to 26,000 years ago.²⁷ While looking for a definition on the container's origins, it seems

instinctual to view basketry as a primal behaviour that extends beyond human constructions. Animals partake in the diversity of basketry, through 'spider webs, bird's nets and beaver dams'.²⁸ Even palm trees contain elements of weaving with 'laminated fibres that resemble fine lace.'²⁹

48| The purpose of baskets vary across continents and cultures. A basket can take form as a sheep waterskin holding water for a traveller, hieroglyphic basket for symbolising eternal life for Egyptians, or even a soft carriage for strapping a small child to the back of a working mother. This concept of variation is true for other cultures as well, the Chinese character for lán 籃 (basket) is made up of different components, zhú 竹 (bamboo) and mǐn 皿 (instrument for drinking or eating, e.g. bowl); a material commonly used for basketry and a shape resembling a basket. In his studies of motif and symbol found in basketry, Jack Larsen points out the gesture of crossing arms or interlacing fingers are a 'quintessentially human' form of interlacing.³⁰ Even the practise of braiding hair exists in cultures throughout



8 |
At the Fulongguan Monastery near Chemgden in China a tree has been plaited into a diamond grill. European gardeners "espalier" rows of branchless saplings into a similar form known as a Belgian fence.
Copyright Huxley 1980.

Photo taken from Wright, Dorothy. 'Complete Book of Basketry', p. 8.

Top: Drawing of the evolution of the Chinese character for lán 籃 (basket), from Jiagu wen 甲骨文 (bone oracle script), xiao zuan 小篆 (lesser seal script), Lishu ti 隸書體 (clerical script) to kaiti 楷體 (regular script)

Bottom left: Drawing of an ancient wall of hieroglyphs with baskets

time and space, a representation of effort towards organising matter.

This early medium, the basket, exists as an ethnic and cultural icon filled with mythology, religion and symbolism. Although it is impossible to interpret the breadth of basketry illustrated in our ancestries, three examples are mentioned below. Myths such as the *Epic of Gilgamesh* describe the origin of earth with the creation of basketry, a reed mat.³¹ The symbolic aspect of the mat is visible through other rituals, assigning to value and status as the ‘seat of Mayan and Aztec rulers’.³² Guayaki people of Eastern Paraguay identify their baskets with women; their harvest baskets are burnt ritually with the body when they pass away.³³ The analysis of ethnographic basketry provides information and stories about transport, storage, cultural, ethnical, regional and communal ‘boundaries’ across time.³⁴

The vocabulary of a bag appears limitless, there is no classification that has consistently perceived the entire overview of techniques in basketry. Even the simplest *plain weave* have multiple

names, including *tabby*, *lattice*, *cloth weave*, *basket weave*, *checker* and *wickerwork*; these terms vary from the jargon of basket-makers, hand-weavers, merchants and anthropologists.³⁵ The disparate methodology extends to basket constructions, from rigid or soft, to carrying dry or liquid goods and filtering grains. Though the simplest baskets can be divided into the three major techniques of plaiting, twining or coiling fibres, fibre can take form in many ways. For example, a sweetgrass fibre can take form in multiple shapes, from the dome-shaped *Shuku blai* from Sierra Leone to the flat-shaped *Fanner Baskets* found in West Africa and South Carolina.³⁶ The stem of a bamboo plant can be transformed through multiple techniques, including harvesting, processing, splitting, dyeing, weaving, bending, knotting. Every type of basket is conditioned by the manufacturing process and material in each cultural environment. Restriction only comes in the form of twining; the basket weaver may ‘twine with a right hand twist or a left-hand twist but he cannot be halfway in between.’³⁷ The chosen material forms the shape of existence for its users

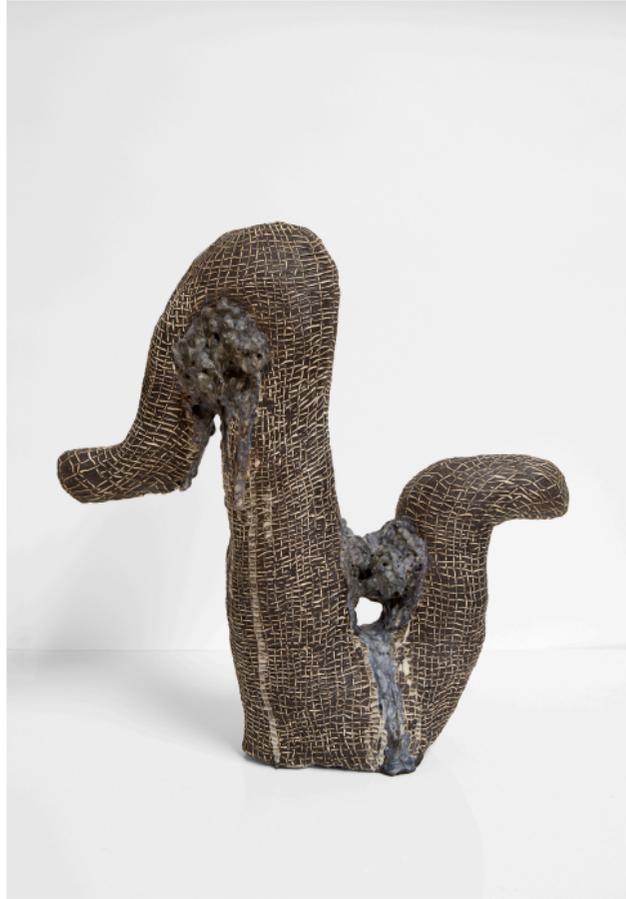


Dorothy Gill Barnes

Spiral Poplar and Pine, 18 x 12 x 12 in.

Photo: ACC Library & Archives

Julia Haft-Candell
Mood Chart with Dark Blue, 2020
Ceramic
21 by 21 ½ by 6 ½ inches
(53.3 by 54.6 by 16.5 cm)
Courtesy of Candice Madey, New York and the Artist



and likely shaped not only how we collect and assemble but also the nature of arranging things, from the construction of the basket to what it carries within.

Basketry and its role has migrated over decades, adapting to the needs of humans and their changing interpretations of life. In *The Ethnoarchaeology of Kalinga Basketry*, Ramon Silvestre wrote that the production of basketry transitioned from a 'past subsistence economy of hunting, foraging' to 'functional categories' that emerged as new craft technology.³⁸ We have used it to carry, cook, harvest and process, but have also used it to display, pray, communicate and organise; there is a basket for most purposes in life, existing in forms we least expect them to be. It also appears to be one of the 'earliest means of artistic expression,' emerging as decorations and motifs on these containers that celebrate the skill of basketry.³⁹ At its core, baskets ask the question as to why we collect and how we do so. They create meaningful relationships with the owner; in the past, to survive; in the present, to 'seek to occupy a position

in the world'.⁴⁰ Although Micheal Fried in 'Art and Objecthood' addresses art and the context of it, his argument relates to the phenomenology of objects. Precisely his argument that minimalist art is only validated by an audience, basketry and miniatures are animated by human touch. Carrying something changes the way we move and position ourselves in spatial contexts. Like clothing, they restrict a certain kind of movement and encourage others. And like art, the definition of baskets evolve through constant recreation.

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Within the categories of basketry, the nature of interlaced objects are often transposed from the functional to the ceremonial; everyday life is interwoven into the metaphysical. Knots in the Inca civilisation record time whereas fortune knot-tying in China symbolises longevity.⁴¹ Such nomenclature is evident even in the Chinese characters jiéhūn 結婚 (translation: knot, marry; definition: to marry) which extends to the English saying, 'tying the knot'; these shared connotations suggest the rootedness of basketry within the psyche. In a common thread,

Surrealists borrowed techniques from psychoanalysts, believing that authentic creativity comes within the subconscious. Surrealism and basketry seem to share the roots in the world of the subliminal mind, visualised in diverging techniques.

Decorative baskets are distinguished from everyday objects in the systemisation of the western world; the empty basket as an art object is saturated with meaning within the walls of public institutes while filled baskets within homes function inconspicuously. The increase of decorative baskets also led to the development of archives to store these vessels. Contemporary baskets have moved from the notion of a 'container' to a structure that defines the language of artists, who holds the shape of the basket together.

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Artists have extended weaving into the contemporary art movement, giving birth to new approaches in basketry. These include Dorothy Gill Barnes' *Spiral Poplar and Pine* harvested from manipulated tree bark, Rosalie Friis-Ross' *Gift from the Sea* netted with sea kelp, Ann Coddington Rast's *Offering Teapot*

made with twined linen, and Joanne Russo's basket covered with porcupine quills. The impact of traditional basketry speaks through the works of these contemporary artists, who not only celebrate the craft, but imbue it with new techniques and materials. Additionally, Le Guin's theory materialises in the *Carrier Bag of Fiction* (2020), an exhibition showing Julia Haft-Candell's clay sculptures with *sgraffito* woven elements. Through a reinvented glossary, Haft-Candell rewrote gendered meanings of language and symbols, in particular, the entry titled 'The Weave' represented the dichotomies of life, through the metaphor of the warp and the weft.⁴² Not only does she 'pay homage to the commonplace material of baskets and bags', she associates the in-between spaces of the fibres with femininity:⁴³

It goes to show that the basket is not a static mausoleum, it is a transportable entity where things are added, removed, preserved or decayed. They are continuously reinvented to become better, including stronger handles, more count, stur-



Joanne Russo
Porcupine, 1999
Black ash, pine needles, porcupine quills
H. 7.75 x W. 5.5 x D. 5.5 in.

Lent by Polly Allen
Rooted, Revived, Reinvented: Basketry in America, a traveling exhibition and catalog, 2017-2020

Ann Coddington Rast
offering teapot, 2010
twined linen



dier bodies, and long-lasting materials. Like Duchamp's miniatures and Le Guin's carrier bag, basketry symbolises a flexible receptacle that stretches and warps in shape and definition. Comparably, they are all loopholes in the institutionalisation of our modern world, interlacing paths of artists and craftsmen. They morph in shape and function; their stories change. They are both the container and the contained; craft and art. In *The Pandemic is a Portal*, novelist Arundhati Roy reminded us that we should 'walk through' the pandemic 'lightly, with little luggage, ready to imagine another world.'⁴⁴ It is a promising vision of a bag, acting as a space to manoeuvre in ecological, social and economical troubles, and promoting the broadening of narrative that encompasses the marginalised stories in our changing world.

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My home is a permeable membrane; expanding, absorbing.

Experiences filter in and out, like a cosmic lung pulsating pockets of winds. Collections of past, of present, of future, converge into boundless dreams and desires, let wild in my elemental archival space.

My works are like vessels that inhabit my home. Integrated fibres brought in like mindless footprints, the displaced sand from a Scheveningen beach, a nomadic feather from a green parakeet, a transient hailstone from a Dutch gietregen.

They tame their ways, moulded into an alternative existence and archived dreams, seeking comfort through exchange.



As much as it is important to deliver a piece of artwork to appease a crowd, many forget the significance in the manner of delivery. The carrier.

A bag: a forgotten space, medium, container and contained.

FLEXIBLE VESSELS

The *Carrier Bag Theory* of human evolution redefined the story of human origin, proposing a rewrite of the earliest tool, the spear or knife. Anthropologist Elizabeth Fisher argued the carrier bag came before the weapon, a metaphor for gatherers before hunters.⁴⁵ This theory was adopted by Ursula K. Le Guin in *The Carrier Bag Theory of Fiction* (1986), who by repositioning society's gendered interpretation of the first cultural device, replaced the weapon with a feminist form of evolution in the form of the bag as an alternative first tool. Though it is a far cry from Duchamp's use of a carrier, they are both used as metaphors for telling stories; a personal autobiography for Duchamp and an all-encompassing life story for Le Guin.

The oldest known carriers go back to the earliest beginnings, through indirect evidence of basket impressions on clay, dating to circa 7000BC.⁴⁶ Contrarily, stone tools, shaped to create

bladed edges, date back to 3.3 millions years ago.⁴⁷ Yet stone tools, as suggested by Le Guin, represent the system of linear storytelling, a symbol of the archetype of the hunter/hero figure that dominates the narrative. When we tell stories, the weapon, as suggested by Le Guin for ‘bashing, sticking, thrusting, killing’, becomes the primary tool in heroism.⁴⁸ Much like the telephone game (Chinese Whispers) where players transfer a message through whispers, the process of storytelling reflects the unreliability of human recollection over time. The true story, Le Guin argued, comes in the form of the original first cultural device, the carrier bag; the weapon is only one of the things held in the container.

Le Guin believed our interpretations of the first tool are warped by the existing remnants of stone tools and stories portrayed in the present day; stone tools at archaeological sites survive more readily than the remains of carriers. Val Plumwood, a ecological feminist philosopher, begins her essay on the *Nature in the Active Voice* with a statement that there is a ‘need

for a thorough rethink’ from public discussions in our society, arguing how cultures have overlooked ecological crisis in our craze for economic growth. In that sense, the stories of hunting and killing encouraged readers to view ourselves as ‘masters of the universe’, fiction is embodied into the categories of ‘triumphant’ and ‘tragic’, resolved with only conflict.⁴⁹

Knives can be used to process fruit or cut fibres as material, functioning alongside the use of the basket. Le Guin’s binary perspective of the heroic weapon as phallus and the carrier bag as a womb shadows Freud’s theories of phallic and yonic symbolism, but visual resemblance is merely one form of interpretation. Human arrogance and centredness cannot only be attributed to the male gender, instead we should recognise our warped perspectives of human condition to rethink our dependencies with nature. However, like Le Guin, Plumwood believed ‘male centredness’ is a ‘good parallel... to human-centredness’ that leads to our failure in understanding our position in the natural world. Rather than desiring to ‘make a weapon

and kill with it', Le Guin wants to tell the 'life story' driven through the process of continual transformation.⁵⁰

In her essay, Le Guin illustrated how the first human beings were mostly vegetarians. They would gather food and have 'fifteen-hour work week[s]', leaving much time for telling stories about the heroes who would spend hours hunting animals.⁵¹ Gatherers would tell stories about hunters in the wild, whose lives were more interesting than the daily chores of gathering seeds, leaves, nuts and grains in their surroundings. Consequently, the hero takes over the story and controls it, reducing the narrative to a resolution that either ends in 'conflict or as harmony'.⁵² Like miniatures, Le Guin's alternative narratives do not dominate, instead they encourage us to look closer, to rethink our past. Carriers imply gathering and collecting, Le Guin wrote:

'From the earliest cultural artefact, to a home, a container and a novel. It is a tool that brings energy into the home, rather

than forcing energy out.'⁵³

The same can be said about miniatures; they are metaphors for a home. Our hands can be seen as the smallest unit of a shelter, a mutable space that protects and holds. Le Guin's carrier bag is not just a container that enables humans to carry things or gather food, it functions as a 'recipient' that symbolises nurture and domesticity.⁵⁴ There is consolation in recognising the importance of the form, the book that holds a story together or the bottle that holds water.

Like Duchamp, Le Guin appropriates an idea, placing the concept of the carrier bag in the field of fiction that changes its quality and value. Both the miniature and the carrier bag are interpreted as symbols of mutable instruments that encourage mobility. Reality is perceived differently when reimaged as a miniature, or through the perspective of Le Guin's carrier bag. They either add or reduce value through communicating a different purpose, detail or material.

Le Guin stretches the metaphor of the bag further, encompassing her vision of stories with unending narrative in her realm of science fiction writing. In her writing guide *Steering the Craft*, she proposed not only ‘moving’, but also change as the ‘universal aspect’ of storytelling, in contrast to the conventional heroic tale.⁵⁵ Le Guin’s interest in Taoism and nature’s course is reflected in the cultural carrier bag, which becomes a kind of flexible container that gathers and releases collections of people and perspective and things. Similarly, Amaranth Borsuk, author of *The Book*, believes the ‘story of the book’s changing form is bound up with that of its changing content’; the form of carrier bag instigates alternative ways of communicating.⁵⁶ Storytelling must have evolved alongside humans; the stories Le Guin recognised as linear narratives are just the some of the great stories unfolded into what they are today; they existed as continuous tales whispered by mothers to children, or held in the hand as a visual miniature, before they were confined within the pages of a book. The end of a novel does not always insinuate the end of a narrative, ‘happily ever

after’ stories can continue in the minds of readers and reinterpreted in other forms of storytelling, like songs, movies, conversation and dreams. Le Guin’s vision of a continuous narrative is like returning to former times, where stories exist like Chinese Whispers, beginning from the exhale of one’s mouth and transforming into the inhale of another’s.

Le Guin described books as carriers of words, and words as carriers of meaning. She used the bag as a tool to bring together decisions of letters, words that tell the narrative of the gatherers without the ‘dualism of gender.’⁵⁷ For Le Guin, the spirit of the bag is a means of gathering content without the influence of a form or medium. But the ‘carrier bag’ is a construction reflecting the taming of the wild; grass growing from soil in nature is manipulated into fabricated structures placed in domesticated spaces. The bag can be a symbol of inclusivity, a vessel that balances humans with the ecosystem of the earth. The conceptual artist Ulises Carrión stretches the definition of the book further, describing it as ‘a sequence of spaces’ and ‘moments’ in

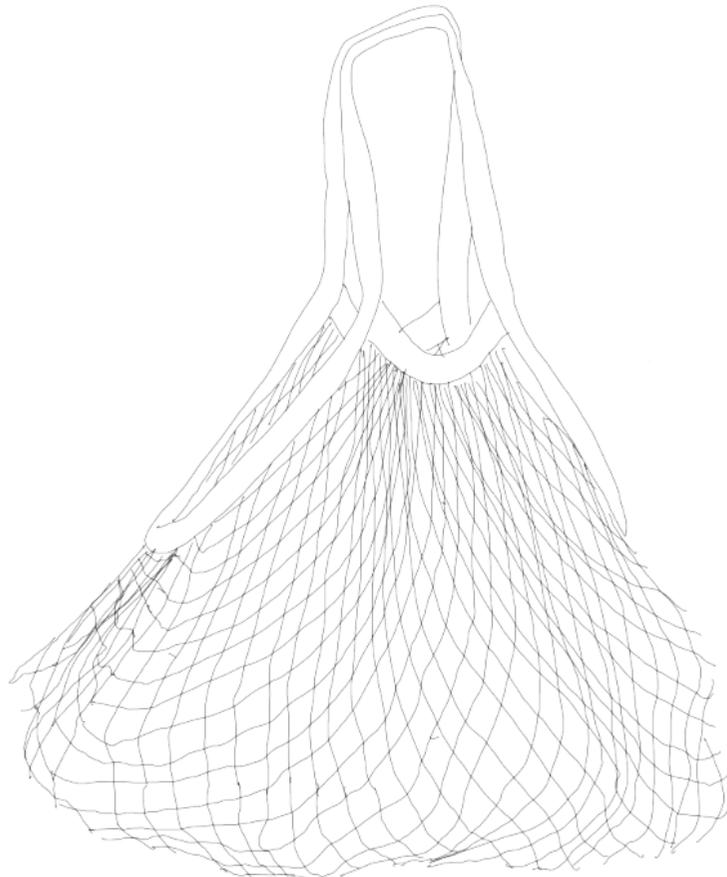
his manifesto on innovating artists' books.⁵⁸ Like Le Guin, he uses the metaphor 'bag of words', a 'container' that carries more than just texts; everything within 'is an element of a structure.'⁵⁹ It seems improbable to view the carrier bag as a metaphor for a story without resolution, it resembles an enclosure that divides the interior from the exterior. An object with a permeable membrane would symbolise balance and integration more convincingly, something like a sieve. A sieve naturally resembles a loosely woven basket, a *sac à main en maille*, an evolution and transformation of the bag. In the manner of Duchamp's method of constructing the *Valise*, the net bag uses minimal materials, an innovative solution to the rationed materials during WWII which later evolved into the common grocery bag.⁶⁰ It mirror's Le Guin's interchanging interpretation of:

*'stories were seen as battles, and within that, the narrative is conceived as a 'carrier bag/belly/box/house/medicine bundle.'*⁶¹

Drawing from Le Guin's words, the bag evolved from a simple

carrier for food to a collective womb, a space that allows for the continuing process of developing an amorphous story. The resemblance to the balance of cycles in Taoism, like the transformation of daily sunrise to sunset, is reflected in her desire to search for stories that lack dominance. The idea of connecting humans to nature has always been innate in us; we put plants inside our homes, we go on holidays to the countryside, we think greenery can calm our anxiety and we wake and sleep to the rhythms of the moon and sun. Perhaps Le Guin's carrier bag allows us to think of the earth not as a force working against us, but instead as a collective carrier bag that is permeable; encompassing worldly changes with a minuscule focus on humans and balancing the cyclical nature of life and death.

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Drawing of a sac à main en maille

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Mei 張西美, Buto buwei 布頭布尾 [Cloth Head Cloth Tail] . Hong Kong, Mingpao weekly, 2013, 82.

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My pocket is like lingerie. It lingers membranelly, habitually; a secret room I keep to myself.

Substituted eyes sift through concealed pleats, touching elements within.

Macerated tissues persist in forgotten laundry washes. Fabergé seeds, the sporadic key.

Conversed stories and arranged series reinterpreted in conglomerated vehicles.

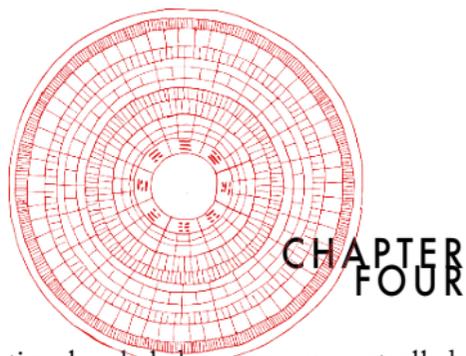
*To reexamine the hybrid the novel the news-
The pocket moved far from archived collections
mirroring reflection, contour suggesting, a trace revealing-*

*Half-baked works entwine in the brine of their mother sauces,
as fruited roots that trace novel history*

I'LL MEET ME BACK HOME

We have now explored different avenues of 'containers', addressing Duchamp's miniatures in his suitcase, Le Guin's carrier bag and the prehistoric and ethnographic origins of basketry. The infinite possibilities make defining the carrier challenging, involving consideration for its use as much as its form. It seems a futile attempt to state the nature of 'carriers' or 'miniatures', given the broad range of contexts and cultures in which we discover these objects. Nevertheless, there are characteristics that they share and together they stimulate the medium and fluid boundaries of their *raison d'être*. Making art is re-imagining the world and the past, much like Le Guin's interpretation of the carrier bag, Duchamp's portable museum and the contemporary roles of basketry. Like the dichotomy of Nick Carraway's position in *The Great Gatsby*, these 'containers' are both 'within and without, simultaneously enchanted and repelled by the inex-

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CHAPTER FOUR

These worlds colliding they shift - time loopholed, measure uncontrolled, where through symbols, cycles, signs in life, my redundant thoughts manifest. existing as modern-day artifacts - an echo of a past long forgotten, appropriating Duchamp's displacement of the museum and pillaging Le Guin's unfinished narratives and finally propagating into my own, Ellen-esque carrier that weaves the vessel and coagulate the archives into existence.

haustible variety of life'.⁶²They are not merely one or the other; they have to be both functional and ornamental, orthodox and non-conformist.

Bringing together concepts of portable archival vessels revises how meaning is inscribed onto collecting, carrying and changing scale. The artist's suitcase used its compressed contents to interrogate the carrier form, as an alternative space to engage and distribute ideals of art and authorship. Conversely, the fictional essay migrated conventional storytelling through a teleological view of the carrier bag. While Duchamp attempted to arrange his world neatly into a box, Le Guin imagined an alternative world without prearranged narratives. They not only recognised the contingent cultural notions of the carrier form, but also the importance of circulation that frames the meaning of compact objects. Through rethinking and redefining, the mutated containers tell us about personal and collective stories that function with change.



Top: Fukuda Miran and Tsuyoshi Ozawa
Nasubi Gallery by Miran Fukuda, 1996
milk box, mixed media
35 x 20 x 13.5 cm

Bottom: Angel Petkov, Vikenti Komitski,
Iskra Blagoeva, Sibin Vassilev
Ogms cabinet in the Ivan Moudov "Solo
Show", 2011
Sariev Gallery, Plovdiv



Marijn van der Leeuw
Tiny Art Gallery, 2020
Dunne Bierkade 1, Den Haag

Both visionaries challenge didactic structures in society through alternative concepts of the notion of ‘museums’ or ‘stories’. Similarly, one can find baskets made by ‘entirely different means grouped together because their structures are the same or very similar’, rather than recorded as a chronological library of art *isms*.⁶³ Examples of self-proclaimed museums that adopt the institutional framework exists everywhere, including Joseph Cornell’s *Musées de Poches* that resulted from assisting Duchamp, *The Collapsible Kunsthalle* (TM)⁶⁴ that functions as a non-collecting art museum, *Nasubi Gallery*⁶⁵ that exists inside a travelling wooden milk box in Japan, *Ogms Gallery in a Drawer*⁶⁶ that developed in Bulgaria as a parasitic cell within the artworld, and *Tiny Art Gallery* that began as a response to Covid-19 in the Hague. Even luxury fashion brands such as Loewe took inspiration directly from Duchamp’s *Valise* with the ‘Show in a Box’, a replacement for the conventional fashion show invite. It allowed viewers to see the ‘elements that helped to construct the collection’.⁶⁷ It goes to show that the ingenuity of Duchamp’s *Boîte-en-valise* endures to this day, transformed

as active recombinant structures.

My recent encounter with Martin La Roche gave me a primary insight to another form of an ongoing miniature museum that functions within its own network. His *Musée Légitime* acts as a portable museum that fits inside a hat on his head. Through multiple performances of retelling stories of the works inside, the stories evolve over time, much like Le Guin's stories that mutate and reinvent in different situations. With a collection of over 200 artworks, La Roche selects an assortment for his hat intuitively each time, drawing upon various forms of collecting information.⁶⁸ The non-fixed presentation of these works resemble the loose replicas in the *Valise*, both stimulating the endless narratives created through new arrangements. Furthermore, his collaborative publication from the Archive of de Appel in Amsterdam uses Le Guin's Carrier Bag as a starting point for inquiry in *The Remote Archivist*, bridging 'both container and component', the vessels and miniatures:⁶⁹

I'LL MEET ME BACK HOME



Martin La Roche
Musée Légitime, 2019
Rocío Chávez Museum Galerie (Panama hat) Tongoy, Chile

Bottom: Loewe show in a box
Men's Spring / Summer 2021 collection



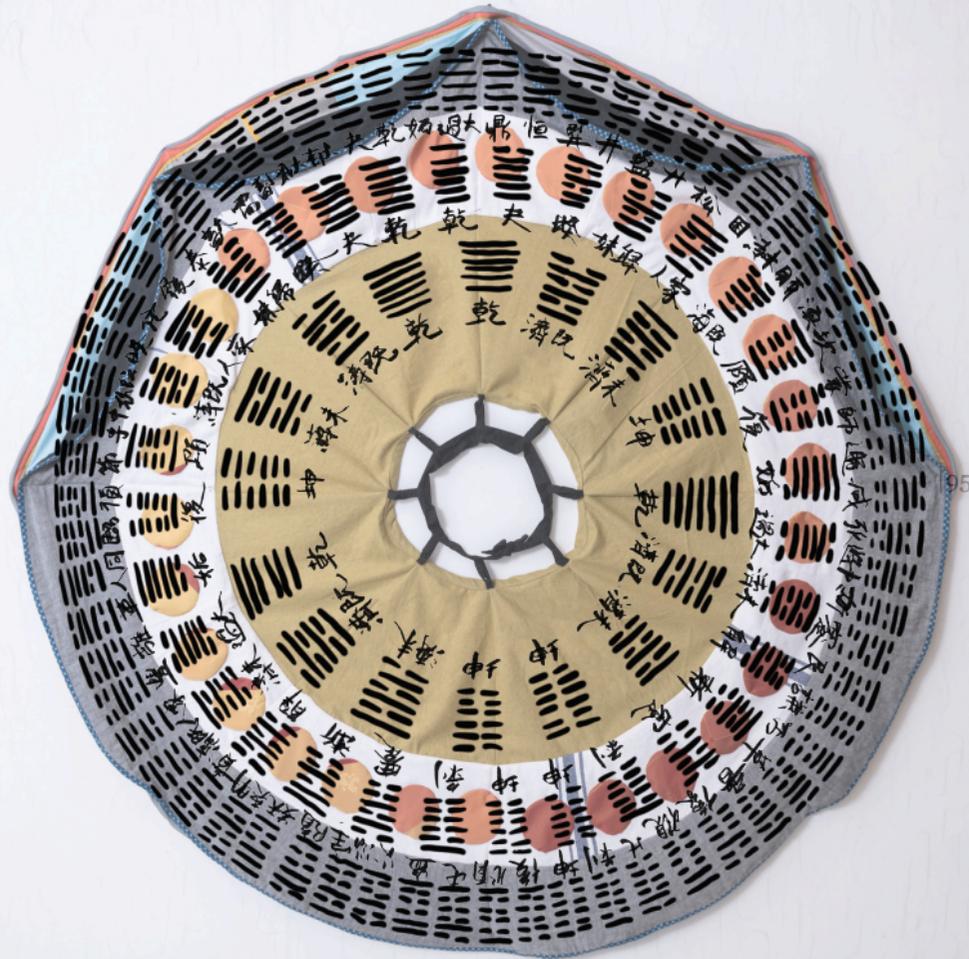
*'The content is a message both inside and outside of the bottle, it belongs to none and to both.'*⁷⁰

Stimulated by these examples and driven by my desire to contain things, I transposed these ideas into making a circular quilt that would represent not only the cycles of life and change (as inspired by Le Guin's carrier bag), but also a vessel that carries the miniature versions of my works (induced by Duchamp's portable suitcase). While a quilt is a distinct departure from the kinds of carriers previously encountered, it is woven to the history of the bag's changing forms by materiality; a quilt is traditionally composed of a variety of salvaged materials. These two concepts are brought together in this quilt with embroidered symbols of I-Ching, an ancient form of Chinese divination, and the hundreds of individual pockets that are embedded within the quilt, using up-cycled textiles. Though unintentional, the quilt grew to the exact dimensions of my height, exactly 160cm. I came to realise how the work relates directly to my body without deliberate consciousness, charac-

teristic of how miniatures fit to our palms. Like our hands, the quilt gestures towards the fluidity of home and portable stories.

It has always been conflicting for me to define my work as either art, design or textile, as they are none and all of it, and I am equally drawn to all. I have never felt comfortable presenting works on a pedestal or on a white wall; to me they are works that cannot be viewed only as 'retinal' art. As the objects that I make are often tactile, they require a sort of touch and circulation to breathe life; positioned in a passive room seem lost in space as they are so small. However, the delicacy of the materials contradicts its necessity for touch as the patina of viewers often lead to more damage, like an acid-based book exposed to too much light. The quilt is an attempt to unfold an alternative form of presentation, compacting a functional and decorative lacuna at the same time.

Like a book or a suitcase, the quilt transforms through folding,



Ellen Yiu
Drawing of I-Ching hexagram on top of image of
my quilt, with top layer removed.
Assorted cotton, synthetic gauze, organic dye
on meisen silk, upcycled garments
160 x 160 cm
A Finger In Every Pie pre-graduation exhibition
2020

with straps attached. It not only encourage transportation, but it converts into garments that can be worn, the base as a skirt and the central component as a jacket. Each pocket is hand-sewn; the process a reminder of the interlaced baskets made by so many before me. With connotation to small size and their portable nature (eg. pocket-handkerchief, pocket-money, pocket-knife), they are the epitome of a bag that is functional and ornamental, relating to the history of pockets, including ancient Roman chatelaines worn as a separate garment, 13th century fitchets cut into tunics, decorative reticules carried over the arm and removable checklist pockets in spacesuits.⁷¹ Like a Cabinet of Curiosities, the pockets act as instigators for collecting histories. It is not only a sign of evolution in material culture but also represents the development of belongings and the individual.

Moreover, I replicated the quilt and other works in miniature, complete with details that mirror the original material, in the dimension of my palms. The miniature quilt becomes a meta-carrier; it is a quilt within a quilt. Though a quilt is

98| already portable, a scaled-down version takes it to the extreme; a pocket-quilt. Changing dimensionality and working with diminutive sizes require an alternative form of attention and craftsmanship; substituting hand-stitched applique with digital machine embroidery. Extending the definitions of miniatures and carriers frame my thinking, it helps me look differently at the meditativensness of revisiting my own work through making replicas. Miniatures are not just objects, they invite alternative ways of doing things by translating through the past and through our memories; these aspects are central to what I do in my work, intuitively.

We have seen how suitcases and boxes contain art, miniatures propagate stories and carrier bags create a sense of belonging. Through engaging at a extreme measure of scale, these moveable devices reflect the world through our egos. As opposed to a conclusion that ends like a fable, a book that terminates on the last page, I take heed of Ursula Le Guin's structureless stories, extending this thesis beyond words, unfolding with the



Ellen Yiu
Miniature quilt
2021
13 x 13 x 1 cm



future. Like miniatures and vessels that expand established uses through engaging alternative roles, we should think outside of: enclosing a finished work in a vitrine, archiving stories in books, distinguishing copies from originals or validating art from non-art. Miniatures and their mobility have the ability to go beyond definition, widening our understanding about what it is to be human. It is not just about the container that holds it together, rather it is through transposing new meaning onto old things that stretches new translations of what we have previously arranged. Humanness reflects our compulsion to contain and collect, the importance lies in the symbolism of the carrier and what is resonated within. Seeing the world through miniatures and multiple lenses of containers, it is the feeling that we can hold entire worlds in the palms of our hands: that's one small step towards making a miniature that will reach, not Mars, but activate ceaseless memory into the past.

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ENDNOTES

62 F. Scott Fitzgerald, *The Great Gatsby* (S.I.: New Directions, 2021), 35.

63 Jack Lenor. Larsen, *Interlacing: the Elemental Fabric* (Tokyo, Japan: Kodansha International, 1986), 36.

102| 64 Mark Staff Brandl, "The Collapsible Kunsthalle TM," *The collapsible kunsthalle*, 2003, http://www.markstaffbrandl.com/collapsible_kunsthalle/collapsible_kunsthalle_1_text.html.

65 Davis Museum, "Nasubi Gallery," *Issuu*, 2011, https://issuu.com/davismuseum/docs/nasubi_gallery.

66 Vladiya Mihaylova and

Ivan Moudov, eds., "0GMS, Gallery in a Drawer, 2009 - 2013, Catalog," *Issuu* (ciela, 2014), <https://issuu.com/svetlanamirchevastudio/docs/0gms-catalog-110x160mm>.

67 Mario Abad, "How Loewe Brought Its 'Show-in-a-Box' Concept to Life," July 13, 2020, <https://www.papermag.com/loewe-show-in-a-box-2646399806.html?rebelltitem=9>.

68 Royal Academy of Art Pre-graduation show 2020, "Artist Conversation between Ellen Kwan Kit Yiu and Martín La Roche Contreras," *A Finger in Every Pie - Redio*, 2020, <https://www.afingerineverypie.nl/cherries/talk-ellen>.

69 Arefeh Riahi, Maartije

Fliervoet, and Martin La Roche Contreras, "The Remote Archivist, De Appel Amsterdam," 2021.

70 Riahi, Fliervoet, and La Roche Contreras, "The Remote Archivist, 2021.

71 Victoria and Albert Museum. "A history of pockets." Accessed January 29, 2021. <http://www.vam.ac.uk/content/articles/a/history-of-pockets/>.

We have come full circle to the commodification of the carrier object, even the form of this thesis is a volumetric object, a reconstructed Komebukuro (rice bag) that carry words, a mutable device that is a book, a bag, a miniature; a copy, a carrier, a collector; all in one.

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