



Imaginary Order

A collaboration exploring waste, value and abjection in relation to materiality and aesthetics

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Keywords: Waste, value, abjection, corporeality collaboration

Introduction

This paper discusses the collaborative practice-led research project initiated by Gayle Matthias and Rachel Darbourne in 2023 and the resulting joint creative identity that emerged. Both are unconventional craft practitioners, kiln formed glass and jewellery practice are respective specialisms. The reappropriation and assemblage of waste objects and materials was a common shared methodology and situated their creative practice on the boundaries between craft and fine art and for the purposes of the paper they refer to themselves as 'the artists'.

They draw on a rich heritage of recycling and make do and mend, which has historical and cultural associations with thrift craft practice and the use of upcycled and reappropriated materials in the form of readymades and poor aesthetics which have close associations with contemporary conceptual art practices including; Dada, Arte Povera, and Process Art.

Central discussions included in this paper are:

- i) The project intentions and collaborative creative methodologies, and the dissecting of dual artistic authorship documented by Charles Green. He identified three forms of artistic collaborations, those who had distinct visual identities such as Warhol and Basquiat, merged collaborators like the Chapman Brothers and the historical role of fabricators who facilitated artists' visions.
- ii) The identification of four significant aspects/qualities of waste materials and objects that they wished to focus on in their collaboration, waste in relation to *Materiality*, the *Places* where this waste was acquired, the artist's *Relationships with Waste* materials and objects and the *Metaphorical* associations imbued in such materials that were exploited through the resulting hybrid assemblages.
- iii) Theoretical frameworks with a focus on waste/discard theory that relate to material hierarchies, value and time, mortality and wider societal responses to waste. Drawing on the writing of Mary Douglas, William Viney and John Scanlan.
- iv) The analysis of the collaborative outcomes and the impact of the collaborative work on individual and continued joint practice.

Besides the commonality of the reappropriation of waste materials and objects, Matthias and Darbourne have a keen interest in uncanny corporeal anatomical symbolism that encapsulates abjection; dysfunction; internal spaces and margins, and objects of longing and want that may reside in these spaces, as discussed by Sigmund Freud, Jacques Lacan and Julia Kristeva. Both balance this conceptual weight by incorporating irony, humour and innuendo.

Matthias's practice-led research is grounded in autoethnographic memories and lived experiences of growing up in The Potteries (Stoke-on-Trent); home of the heavy industries of ceramic, steel and coal and working class values. In particular the environmental and cultural contrast between her father's car body repair garage, an ultra masculine domain, and her mother's pristine life of domesticity. The garage housed grime, pungent fumes, and intriguing car innards and these objects are staples of Matthias's creative practice.

Matthias's most recent collection, *Clean-up Workers (Deluxe Series)* 2020 to date (Fig. 1.), unite worn domestic cleaning equipment with car body parts; waste by products and reappropriated work; alongside cast, blown and sheet glass to create dysfunctional anatomical vacuum cleaners. The artist's hybrid work draws on Lacan's psychological theories of the rim and the 'objet petit a', which represents all objects that temporarily satisfy emotional longing and are illustrated through the plugging of objects into marginal spaces, apertures/portals.

Darbourne's jewellery practice explores how creative input can impact and subvert two value systems: the emotional hierarchy that exists within object ownership and the values that are ascribed to materials. The series, *Lovingly Murdered* (Fig. 1), refers to the object relations theories of paediatrician and psychoanalyst, D. W. Winnicott, in particular the theories discussing the first 'not me' possession (Winnicott, 2005, p.2) and their impact on psychological development. The transitional object is chosen by the infant but 'Its fate is to be gradually allowed to be deattached, so that in the course of years it becomes not so much forgotten as relegated to limbo. It is not forgotten and it is not mourned.' (ibid p.7). It is this place of limbo where Darbourne's interest is focused, the residual adult memory and perhaps sentimentality, and how this impacts on the fate of the non-chosen transitional objects. These soft toys are purchased then deconstructed and used to explore ideas around transgression, taboo and humour. The work is sited on the body, this intimacy with the worn item adding to the concepts and narratives that the artist is researching.

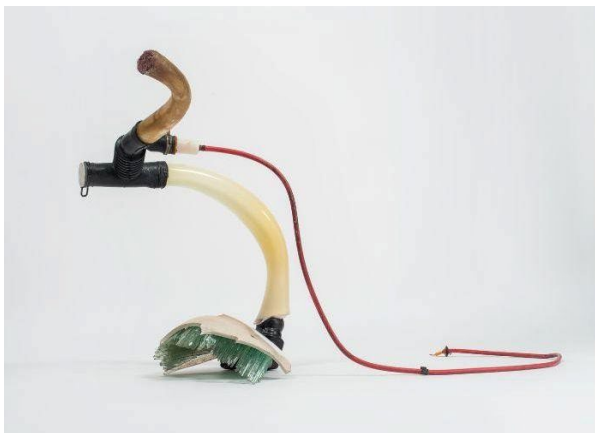


Fig 1a. Matthias, G. (2021) *Clean Up Workers III (Deluxe Series)*.



Fig 1b. Darbourne, R. (2020) *Lovingly Murdered: Rhino*

This paper, through the nature of the collaboration and approach to creative practice, can be seen to enrich and broaden the critical debate within the fields of contemporary glass and jewellery. It builds on research contributions by: Helen Pailing's 'Recrafting Waste...', 2019; Professor Jivan Astfalck et al, 'Beyond Junk:

The Complex Art of Value Hacking', 2017; Julia Manheim's subject specific book 'Sustainable Jewellery', 2009; and Veronica Sekules: The Art and Heritage of Waste, 2023 with an accompanying exhibition at Groundworks, amongst others.

Waste Theory

'Removal is a crucial aspect of the organization of the object world inasmuch as garbage is equated with externality both in material and psychological terms. It disappears outside into a different 'space' - a space that is beyond self perception and out of sight' (Scanlan, 2005, p.135).

Waste management, according to Scanlan, epitomises the advancements in western societies and reveals an aspect of human denial. Waste disposal jobs are designated to low status individuals, the reality of 'the death of an object', which could be understood as representative of human death, is therefore rarely confronted by the majority and dissolves individual responsibility. Within her influential book, 'Powers of Horror', Julia Kristeva also references corporeal waste expulsion and ultimately death. 'The corpse seen without God and outside of science, is the utmost of abjection. It is death infecting life'. (1982, p.4).

Writer and researcher William Viney also considered waste from a societal perspective and states that: 'Objects called 'waste' have a peculiarly telescopic effect on our imaginations. They are things that seem to disclose ways of living, permit certain ways of seeing and give access to wider actions, collectives and environments'. (2015, p.1).

In his efforts to categorise objects in their life-span time-line and in relation to waste, Viney describes objects as possessing a 'use time' and a 'waste time'. These two terms became particularly important when the artists considered the inexhaustible potential of the waste and its rejuvenation through reappropriation.

Within this paper the artists have used the term 'waste', to encapsulate: waste objects, waste materials and the waste by-products of their practice.

Collaborative Methodology

This collaborative research project provided a lens through which Matthias and Darbourne could explore their existing practices and collaborative opportunities.

At the commencement of the project, they laid out their waste to create a physical audit (Fig. 2). Consequently, they decided to define their understanding of waste in order to exploit its potential in the collaboration, by categorising waste under the headings of: *Materiality; Place; Relationships; and Metaphors*.

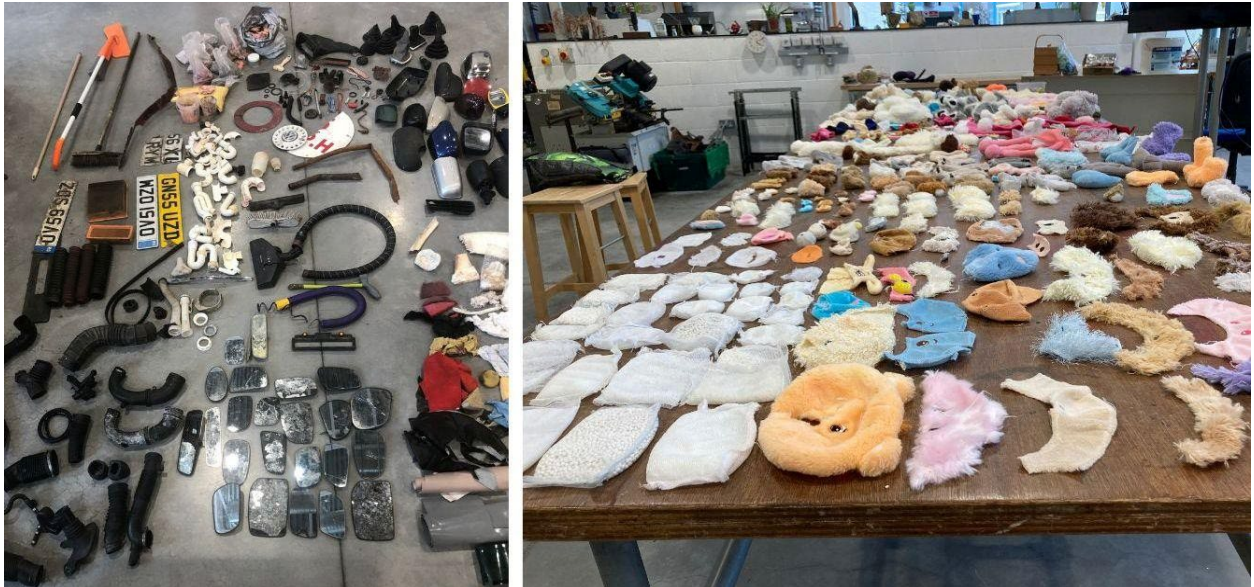


Fig. 2 Matthias, G. & Darbourne, R. (2024) *Waste Audits*

Materiality

The artists identified the differentiation and definition of waste materials and objects and the relationships to their established material libraries. Anthropologist, Mary Douglas categorises the different stages of degeneration of waste materials; the stage of objects/materials becoming disorderly. She states that, 'This is the stage at which they are dangerous: their half-identity still clings to them and the clarity of the scene in which they obtrude is impaired by their presence' (2002, p.197). Scanlan connects Douglas's theory with Freud's definition of the uncanny when he states, 'it is also our ignorance of ruin, decay, and so on, that renders garbage uncanny, unfamiliar or unhomey' (2005 p.167). Both artists regularly utilise the 'partial identity of things' as a disquieting aesthetic, resulting in work that is both familiar yet unfamiliar.

Matthias's aesthetics and material choices are epitomised by mass produced injection moulded plastic items found under the car bonnet; combined with plaster, wax and metal components. Glass in all its forms provides a contrast, mimesis and transparency. The approach to all objects was non hierarchical. These found objects have layers of grime that can be repulsive and non tactile, surfaces are hard, colours are muted.

Darbourne's aesthetics and material choices revolve around soft toys made from synthetic fabrics that are mass produced, cheap, garish in colour and usually badly made. Once purchased the toys are washed, removing the stains of previous lives, resulting in materials that smell of fabric conditioner.

Place

The artists identified and defined the significance of the non-places where waste could be found such as the verge, alleyway and breakers yards (Matthias) and sites of guilt free disposal such as the charity shop (Darbourne) where objects that may still be of value, get a last chance.

Augé describes non-places as transitory sites of supermodernity that are the real measure of our time.

'Place and non-place are rather like opposed polarities: the first is never completely erased and the second never totally completed; they are like palimpsests on which the scrambled game of identity and relations is ceaselessly rewritten'. (Augé, 1982, pg.64)

The alleyway is an allocated place for rubbish bins, but as a non-place it is an abused public space of accidental spillages and wilful discarding, a site of 'half identity'. Douglas describes dirt as 'matter out of place', however, the waste in alleyways is in keeping with societal expectations. Once the waste escapes the bin it belongs to no one and everyone.

Relationships

This related to how the artists approached and employed waste commonalities and differences. Their shared methodology of storing and repurposing the by-products of their creative material practices to inform an economy of visual language.

Waste is translated through: assemblage, moulding and casting (Matthias); deconstruction and reconfiguration (Darbourne).

Matthias's storage of waste is haphazard; kept in numerous carrier bags, there is no clear catalogue system. Collections of master moulds, wax copies, blown glass components accompany the waste items. Some indiscriminate by-products of making, such as excess plaster pours, are bagged and labelled.

Darbourne is methodical, all soft toys are washed then stored in containers to keep the materials clean. All clothing is removed, any leftovers, synthetic fur, plastic pellets/beads, and stuffing are catalogued and kept.

By collecting object objects from 'transit points' of repulsion that have negative historical, societal and cultural associations with disposal and expulsion, both artists recognised that through the process of salvage and recuperation objects shift in value as the 'use time' is extended. Stuart Haygarth follows similar principles of amassing waste items and states that 'work is as much about the process of collecting and collating materials as the elevation of these materials to objects of value or beauty' as evident in *Mirror Ball*, 2009, made from over 300 smashed car wing mirrors presented as a dystopian disco mirror ball (2009).

Metaphors

The associated narrative(s) of waste item(s) and their connections with time, value and the corporeal were already evident in the work of both artists. And there were a number of interwoven theoretical ideas running throughout the collaboration which allowed for a smooth transition to a joint creative identity that could explore and expand the metaphorical visual language.

Merleau Ponty describes the phenomenological human experience of the material world, 'to look at an object is to inhabit it and from this habitation to grasp all things in terms of the aspect which present to it' (2010, p.79) and 'Thus every object is the mirror of all others'

(ibid).

The reading of encounters of the material world as defined by Ponty in combination with Douglas's theories of half identity are fundamental to the artists' creative practices particularly when considering the waste objects. This understanding can be expanded to include displaced identity, reconfigured identity, and doubling of objects that are associated with Freud's understanding of the uncanny. 'It may be that the uncanny [the unhomely] is something familiar that has been repressed and then reappears, and that everything uncanny satisfies this condition'. (Freud 2003, p.152).

Time and narrative is evident in the inherent wear and tear of chosen found-objects; they are bruised and battered items that show the effects of labour or love such as old vacuum cleaners filled with debris, or food stained toys.

The value and status of waste could be elevated through: a change of context, location, associations with other materials, and the care and consideration of the assemblage. The moment the waste is removed from the site of disposal and placed in a different context, on a workshop table, its identity starts to shift from discarded to rare item. Its 'use time' is recalibrated. Artist Gavin Turk replicates abhorrent discarded objects, such as bin bags full of rubbish, in bronze and meticulously paints them to become hyperreal simulacrum. Turk said, 'There is a provocation around value in presenting people with something they instinctively think has little or no value, and in inviting them to look again to find meaning, importance, and relevance. To re-attribute value is to redefine how value is generated.' (2022)

Corporeal dislocation and anatomical references are features of both artists' work. In the hands of Matthias, sacs and tubes from vacuum cleaners have associations with intestines and lungs; for Darbourne, parts of soft toys are reconfigured, becoming subversively suggestive of anuses or reproductive organs.

Project Intentions

The artists wanted to share and experience one another's creative methodologies and individual visual languages. The collaboration was an opportunity to challenge existing norms and to expand technical, material and conceptual knowledge to create 'a third artistic identity superimposed over and exceeding the individual artist' (Green, 2001, p.179).

There were questions about whether individual authorial signatures would be retained, or whether visual conflict would be created, or one artistic identity would prevail, or whether both identities would become subsumed and a new identity emerge through the collaboration.

The artists approached the entirety of the project with curiosity, keen to gain insight into the modus operandi of the collaboration itself by analysing both individual and collaborative methodologies. Collaborative working was familiar to both via prior management and technical research projects, but neither had worked on such a personal collaborative project. 'One expects new understandings of artistic authorship to appear in artist collaborations, understandings that may or may not be consistent with the artists' solo productions before they take up collaboration projects.' (Green, 2001, p.x)

Due to the nature of the research time, making was sporadic. During these intensive periods the artists had to reacquaint themselves with multiple unfinished pieces and piles of waste, this gave the appearance of mess. However, the methodology was, in fact, more orderly and circular in nature.

In her book discussing play artist Elly Thomas described Palozzi's studio and creative process, 'It was the mess - the open relationship between the items - that was so important to their usefulness. The mass of material was continuously on the move within the artist studio. Paolozzi himself described how this shifting landscape was the generative source from which all his work sprang. (2021, p.8). This fluid approach resonated with Matthias and Darbourne.

The artists required flexible ways of recording their research activities. They used video, photographs and a roll of lining paper, rather than a sketchbook, this allowed them to move through time filling in gaps and recording alternative solutions.

Construction and Composition

From the collections of waste the artists chose the broken car wing mirrors (Matthias), onto which they built a framing device of legs, ears and arms from soft toys (Darbourne), in an arrangement inspired by traditional gilded frames. They responded to the cracks in the mirrors wanting to extend them beyond the frame; the cracks provided a rhythm, a texture and mimicked the fur.

It was important that construction methods were integral to the creative identity of the outcomes and provided innovative solutions. Drawing on prior experience with mixed media assemblages was advantageous, however the combined material libraries presented the challenge of new construction methods. Latex was used as a transitional material, hiding and softening junction points between planes. This approach developed into a series of iterations of mirrors and framing devices.

Additionally, concrete was explored as a way to add weight and counterbalance to capture and solidify negative spaces. Seams, stitches and the textures of the interior fabric of the dismembered soft toys became mummified, the outcomes uncanny and abject. This process combined Matthias's knowledge of model and mould making with Darbourne's understanding of pattern cutting. Kristeva's theories about the causes of abjection inform understanding of the work. She states that 'It is thus not a lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite'. (1982, p.4)

The artists recognised that this collaborative work was/is situated on the boundaries of craft practice, if craft is commonly defined as the pursuit of technical skills/excellence and the acquisition of tacit knowledge. Matthias and Darbourne have a repertoire of specialist technical skills and material understanding, but their motivation was to explore concepts. Skills were a means to an end as Sennett highlighted in his seminal book, *The Craftsman*, 'As skill progresses it becomes more problem attuned, at its higher reaches, technique is no longer a mechanical activity; people can feel fully and think deeply what they are doing once they do it well' (2009, p.20). Both found the resource of waste liberating, it was unconfined by technical etiquette.

In contrast to the perceived 'sloppy craft' nature of the disparate and tricky material assemblages the artists recognised that the fixtures and fittings, to mount or stabilise the compositions, needed to be precise, integral and functional. Unlike Gavin Turk's nonchalant display of *Cracked Transit Mirror*, [2022](#), a shattered wing mirror stuck on a gallery wall. The artists outsourced the metalwork to a metalworker whose skills were instrumental in realising their ambitions; resulting in a traditional hierarchical relationship between artist and fabricator.

Results

In this section of the paper the artists will discuss some of the outcomes of the collaborative research to date, with a focus on outputs that exemplify the research trajectory. A series of five 'Imaginary Order' wall pieces were produced alongside three plinth based sculptures entitled: 'Abject Bear: Glitzy Mirror', 'Vanity Mirror' and 'Currently Untitled'.

The title 'Imaginary Order' derives from psychoanalytic theories of Jacques Lacan that describe 'The fundamental narcissism by which the human subject creates fantasy images of both himself and his ideal object of desire,' (Felluga, 2015) it closely ties with Lacan's theorization of the mirror stage of an infant's development when they first experience the self as a unified whole by looking in the mirror (ibid). His work re-conceptualized Freud's theories of the unconscious and the primary narcissism of a child's psychological development.

By using shattered wing mirrors, the image of wholeness that constitutes the ego became shattered or distorted or challenged or redefined. The artists wondered if the metaphor of the broken mirror and resulting visual complexities were a reflection of the complexities of the collaboration. They related the doubling aspect of their collaboration with the use of mirrors that symbolised, in some respects, the threshold between oneself and the other. They were also trying to order the waste to find a way for their two egos to create a third entity of imagined order.

The Imaginary Order series is suggestive of collisions, omens of bad luck. The car is a protective shell, offering freedom, upward mobility and status. Soft toys are sometimes displayed on parcel shelves, feminising the masculine veneer. Within the work, the child-like materiality of soft things provided a counterpoint to the repellent, dangerous surfaces.

Imaginary Order #I (Fig. 3) differs in construction and personality from the rest of the series; it is a sandwiched/double rearview mirror which is defensive, mollusc-like in nature protecting a soft centre. This piece creates multiple images of itself and the viewer. The fur is enclosed and fills cavities in the broken mirror rather than lining an aperture. The work has an internal landscape. The other 'Imaginary Order' pieces are formulaic in construction, made using wing mirrors and are comparatively extroverts, the toy limbs expanding the mirror borders.

Imaginary Order #II and #III (Fig. 3) have similar compositions with furry limbs positioned as asymmetrical framing devices. Time was spent deciding on the 'correct' proportions and compositions through photographing multiple permutations.



Fig 3. Matthias, G. & Darbourne, R. (2024) *Imaginary Order #I, #II and #III*

Imaginary Order #IV, (Fig. 4) captures and exaggerates the journey of the crack, almost as a form of semaphore or expanded pulse, as a minimalist composition.

Imaginary Order #V (Fig. 4) is fleshy and plump. It has a clear front and back duality, the brown fur referencing bodily functions and waste expulsion. The toy is protective of the mirror that it is framing. The piece is absurd, resembling a road kill splat.

As the series evolved the synthetic materials became more garish in colour; this defined the personality of each piece, the outcomes more flamboyant and kitsch. Each mirror had a metal bracket, the wall plate was a reduced shadow/silhouette, creating a double in the distance. This was an aesthetic decision unifying the front and back of the piece.



Fig 4. Matthias, G. & Darbourne, R. (2024) *Imaginary Order #V and #IV*

'Abject Bear, Glitzy Mirror' (Fig. 5) represented a collision of creative identities; the impact or imposition of aesthetics on one another. It provoked conflicting emotional responses. It has a zoomorphic quality that is endearing but also abhorrent. There are some uncanny aspects, the toy is dead, and is now the antithesis of a transitional object.

Matthias: I embalmed one of Darbourne's teddy bears by filling it with concrete, creating bulk and deformity, unpleasant to the touch.

Darbourne: I took one of Matthias's dirty, smashed wing mirrors and gave it a veneer of cheap glamour with the addition of the clean brown fur and some padding, becoming 'all fur coat and no knickers'.

Matthias: For me it goes against some of my aesthetic sensibilities which makes me want to reject the piece, however, I can allow it because it is ours.



Fig 5. Matthias, G. & Darbourne, R. (2024) *Currently Untitled* and *Abject Bear: Glitzy Mirror*

'Currently Untitled' (Fig. 5) is the permanent name for a piece that is suggestive of a state of flux, the components could be re-presented in a different format. It comprised two precariously stacked ceramic sink pedestals that house a ridiculously small embalmed furry plug, an 'objet petit a'. From the side view this plug is penetrating the pedestal void, from the front it is a furry, fleshy object suggestive of the labia minora filled with concrete. The bone-like ceramics are elevated, the normally unseen interiors are now on display revealing their full grubby horror. The metal rod extends the ceramic form in a linear way, as an antennae, weighted with concrete it precariously puts the stack under tension. The assemblage underwent a variety of compositional arrangements and became the largest piece to date, occupying over two meters in length. It was the last piece to be completed and illustrates future collaborative directions.

Discussion

The Collaboration

'There was me, there was you, there was my waste and there was your waste and this created a vocabulary that we worked with'. Matthias and Darborne

Their catalogues of waste were extensions of their lived experiences and they found a shared narrative that encapsulated the nostalgic, the corporeal, the uncanny, and the abject.

The artists questioned if they had successfully 'created an authorial character exceeding the identity of two collaborating artists' (Green, 2001, p.179). There was a merging of materials, concepts and visual languages that would not exist without the collaboration, and ultimately an authentic third creative identity was established. As identified by silversmith, David Clarke and fine artist/bookbinder Tracey Rowledge when discussing their fifteen year collaboration; "We make together what we are not able to do individually, and the collaborative process allows us to discover new materials, form, scale and subject matter." (2024).

There were the usual creative wrestlings with materials, objects, visual relationships and multitudinous possibilities, as the artists responded to one another's 'what if scenarios'. The playful exchanges were non-combative but the creative process was, at times, a battle. The resulting hybrid artefacts combine opposing aesthetics and hallmarks of the waste materials and subvert material hierarchies and value structures, waste was repositioned, transitioning from non places to a gallery setting, extending its 'use time'.

The creative process generated waste in the form of material offcuts, by-products, all of which were kept and expanded the evolving material libraries. The collaboration was not explicitly exploring the issues around sustainability, however these concerns were evident within the project and could be discussed in the future.

The collaboration is ultimately built on trust and respect, which facilitated the use of one another's materials without fear of plagiarism or transgression of creative identities.

Exhibitions

Imaginary Order: There was me, there was you, there was my waste and there was your waste... was exhibited in Project Space One (PS1), at Arts University Plymouth (AUP) as part of the Making Futures Conference on the 17th-19th October, 2024 and remained in situ until the 23rd October 2024. The exhibition was listed in the Plymouth Art Weekender event. The audience comprised conference attendees, AUP staff, students and the general public.

Prior to this exhibition, Imaginary Order #I and #II, were exhibited at Polyphonous 2024: Whispers and Cries, Darbourne's ongoing exhibitions project with Professor Jivan Astfalck, at Studio Gabi Green, during Munich Jewellery Week, March 2024. The audience comprised international jewellery artists, students, collectors and academics.

In both instances audiences expressed pleasure in seeing such unorthodox material combinations and waste aesthetics. The absurdity and playful sexual innuendo within the work were commented on with humour and intrigue.

The collaboration is still in its infancy and the artists are keen to work on a larger scale. Imaginary Order has the potential to become a commercial limited edition series, if displayed in quantity, the artists could exploit the relationships and negative spaces between the pieces.

Personal Impact

As part of this PS1 exhibition the artists also presented personal work that had evolved during the collaboration.

Matthias included two new pieces, Clean-Up-Workers XIII (Deluxe Series), an extension of an ongoing series, and an entirely new assemblage entitled 'Dual Shift Boot Retainer'. Both pieces built on existing narratives of combined mechanical and corporeal associations that expressed dis-ease. The main impact of the collaboration on Matthias's artistic identity was the expansion of her material and technical library with the introduction of soft fabrics and toy remnants. 'Dual Shift Boot Retainer' (Fig.6) was inspired by the convoluted intestinal forms revealed through the dismantling and reconfiguring of a Pink Panther soft toy from Darbourne's collection. This presented numerous structural challenges, trying to combine blown or cast glass with flexible materials, and was resolved with internal armatures. Other contemporary practitioners such as Zac Weinberg and Anna Mlasowsky combine a broad range of materials, but the use of fabric plays a secondary role rather than a structural element. Matthias has no devotion to materials and continues to treat them all with equal value, which goes against the impetus of the contemporary art glass arena.

For Darbourne there were a number of positive impacts on her practice, the most significant being the opportunity to work on a larger scale and focus on work that was not sited on the body. Darbourne made one suspended piece for the show using a piece of broken sink from Matthias' archive which was lined with gold leaf and rimmed with brown fur, expanding the visual associations with orifices and reproductive organs. Structurally it was reminiscent of a large necklace. At the commencement of the collaboration, both artists agreed to keep all material by-products; this resulted in a completely new series of jewellery using leftover bits of string, cotton and coloured latex (Fig. 6). This work sits within the field of Art Jewellery and has proven to be commercially successful.



Fig 6a. Matthias, G. (2024) *Dual Shift Boot Retainer* Fig 6b. Darbourne, R. 2024. *Colour and Latex*

Conclusion

The collaboration is still in its infancy with both artists keen to continue to explore its nature and potential outcomes and opportunities. The writing and delivery of the conference presentation and co-authoring of this paper were extensions of the creative methodology, a process of shared input and editing until an outcome was reached. Agreement was achieved when both parties were 'satisfied'. However, it is difficult to pinpoint precisely how this happened and requires further analysis in order to understand the full impact of doubling to achieve a third creative identity.

The whole process was challenging but also supportive. Both artists have extended their theoretical knowledge, there are incomplete pieces to finish, potential to expand the scale of the work; and new exhibition opportunities.

By defining waste comprehension and usage under the categories of Materiality; Place; Relationships; and Metaphors the artists recognised that they created a method of compartmentalisation that became restrictive. The artificial separation of strands of research was effective for the generation of original thinking but when it came to unpacking these ideas the artists found that the theories and creative responses were much more intertwined and complex than these headings allowed for.

Art Historian, Kim Grant encapsulated the key components of creative process, 'Instead of viewing art as a cognate for an object, process extends the concept of art to include the object as one point in a complex web of intersecting activities, comprising the artist's process of creation, the object, and the multitude of responses to that object' (2017, pp.11-12).

To conclude, there were the artists, the waste, the making, the myriad of responses, the relationships of waste to place, the process of doubling, and the experiential learning of collaboration.

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