

DAMIAN MOPPETT

After the Fall

Diana Nemiroff

Archival and embodied memory

In her book *The Archive and the Repertoire*, Diana Taylor distinguishes between two kinds of memory. The first is archival: memory anchored in enduring materials such as written documents, photographs, and buildings. The second is the ephemeral repertoire of embodied memory: performances, gestures, spoken language, and ritual. With archival memory, the source of knowledge may be separate in time or space from the knower. Its contents are stable, although over time the value and meaning of the archive may change. The repertoire, on the other hand, [...] requires presence: people participate in the production and reproduction of knowledge by 'being there', being a part of the transmission. As opposed to the supposedly stable objects in the archive, the actions that are the repertoire do not remain the same. The repertoire both keeps and transforms choreographies of meaning.¹

Taylor is writing from the perspective of performance studies; her interest is the role that performance plays in the transmission of cultural knowledge. She sees performance as a "system of learning, storing, and transmitting knowledge," for example, through the repertoire of embodied expression.² Taylor is concerned chiefly with social knowledge and identity, but I think her theories can be fruitfully applied to the circulation of other kinds of cultural information more specifically related to the art world and artistic practice, such as one finds in the work of Damian Moppett.

Several constants run through Moppett's practice as an artist. One is an eclectic personal catalogue of references: to specific artists and artworks of the past and present; to the works in progress in his studio; to popular culture phenomena and cultural practices on the fringes of the art world, such as the Sasquatch legend, garage bands, do-it-yourself architecture found on the Gulf Islands off the west coast of Canada; and autobiographical

references to his own history. Not surprisingly, Moppett refers to his growing body of drawings and watercolours, seventy-five of which were exhibited in *The Fall of the Damned*, as “maps.”³ The use of photography is another constant, although photographs *per se* do not appear in this exhibition. While Moppett has made large, luscious colour prints in the contemporary idiom associated with the Vancouver School, the photograph in his hands is primarily a documentary tool, a record of his own ephemeral creations or of art or art-like things he wishes to remember. In this sense, his photographic practice cites the way photography was used by an earlier generation of conceptual artists, and is linked to the overarching system of references that informs his work. Finally, he has adopted a mode of presentation — assemblage — that simultaneously references the early-twentieth-century avant-garde, and situates his art within a contemporary relational aesthetic associated with “the radical upheaval of the aesthetic, cultural and political goals introduced by modern art,” to quote Nicolas Bourriaud.⁴ Putting these constants together, then, we can arrive at a provisional description of Damian Moppett’s art: it is self-reflexive, hyper-aware of its social and historical contexts, process-based, mediated by photography (and, by inference, texts and stories, although they do not appear in his work as such) but — and this is important — handmade, and inherently fragmentary, lending itself to reiteration and reconfiguration.

Looking at the sculpture and the drawings and watercolours in *The Fall of the Damned* through Diana Taylor’s lens reveals characteristics of both the archive and the repertoire. Collecting and documenting his source references according to a set of subjective, but systematically applied criteria is Moppett’s first step; the assembled documents (which may or may not be exhibited) then constitute an expandable archive of references. Performance is the bridge between the archive and the repertoire, actualized in the act of copying and reinterpreting the source image.

Although it is not immediately obvious, the drawings and watercolours are not sketches done before the motif in the traditional fashion, but are virtually always based on photographs. The mediating images may be reproductions from books, such as the watercolour after Medardo Rosso’s *Bambino Malato* (p. 23), images found on the Internet, or photographs taken by the artist, such as the works grouped into ‘autobiographical’ and ‘rural island’ clusters in the exhibition. Moppett’s works on paper, moreover, frequently embody characteristically photographic ways of seeing, such as details, close-ups, or composite views pieced together into a whole in the manner of David Hockney, as we see in the uneven contours of the watercolour *Tugboat in Comox Harbour* (2006, p. 13), or in the slight break in the line of the studio window in *Studio in Basement (Combine)* (2005, p. 49), where the two



Tugboat in Comox Harbour Remorqueur au port de Comox 2006

sides of the studio join to create a compressed view of the whole. Perhaps the most immediate sign of the photographic sources of Moppett's vision is the pairing of tonal and chromatic renderings, where black and white drawings and watercolours are juxtaposed within the groupings in the exhibition. Copying the photographs in pencil or watercolour — with all the attendant acts of selection and shifts in emphasis that such translation implies — is a way of digesting the information they contain and refiguring it through embodied gestures.⁵ This motivation is confirmed by the artist's own description of the process:

*The rendering of each image acts as a final form of digesting the image's relevance in relation to my practice. The style of illustration is intentionally straightforward and focussed on depicting the subject clearly. I see the act of illustration in this case as parallel to the relationship the camera has to its subject; I am recording, or, rather, re-recording, my interests and inspirations with the goal of creating an image bank which elaborates on my practice's origin and direction.*⁶

Copying is, in other words, the means by which the archive is embodied in memory and is transformed into a repertoire.

Copying has traditionally been a key tool of artistic training in the academy. In a study on Peter Paul Rubens's copies of Hans Holbein's *Dance of Death* (1538), Michael Kwakkelstein introduces us to the practice of copying as an aspect of artistic training in the Renaissance:

*... pupils copied in order to learn the arts of drawing and imitation, to acquire a desirable drawing style and to commit as many forms as possible to memory. Mature artists also copied to learn, but more importantly they did so to build up a supply of themes, motifs, figures, compositional schemes, and so forth, on which they could build their own inventions.*⁷

Kwakkelstein's reference to building up a "supply" of themes and motifs is not dissimilar, I think, to Taylor's description of performance as a "system of learning, storing, and transmitting knowledge" through a repertoire of embodied expression. If prints were copied, it was because they, like plaster casts, were the multiples of their day, as photographs are today. In a second essay in the same publication, Kristin Lohse Belkin addresses the issues of authorship and originality that inevitably arise in the post-Romantic period:

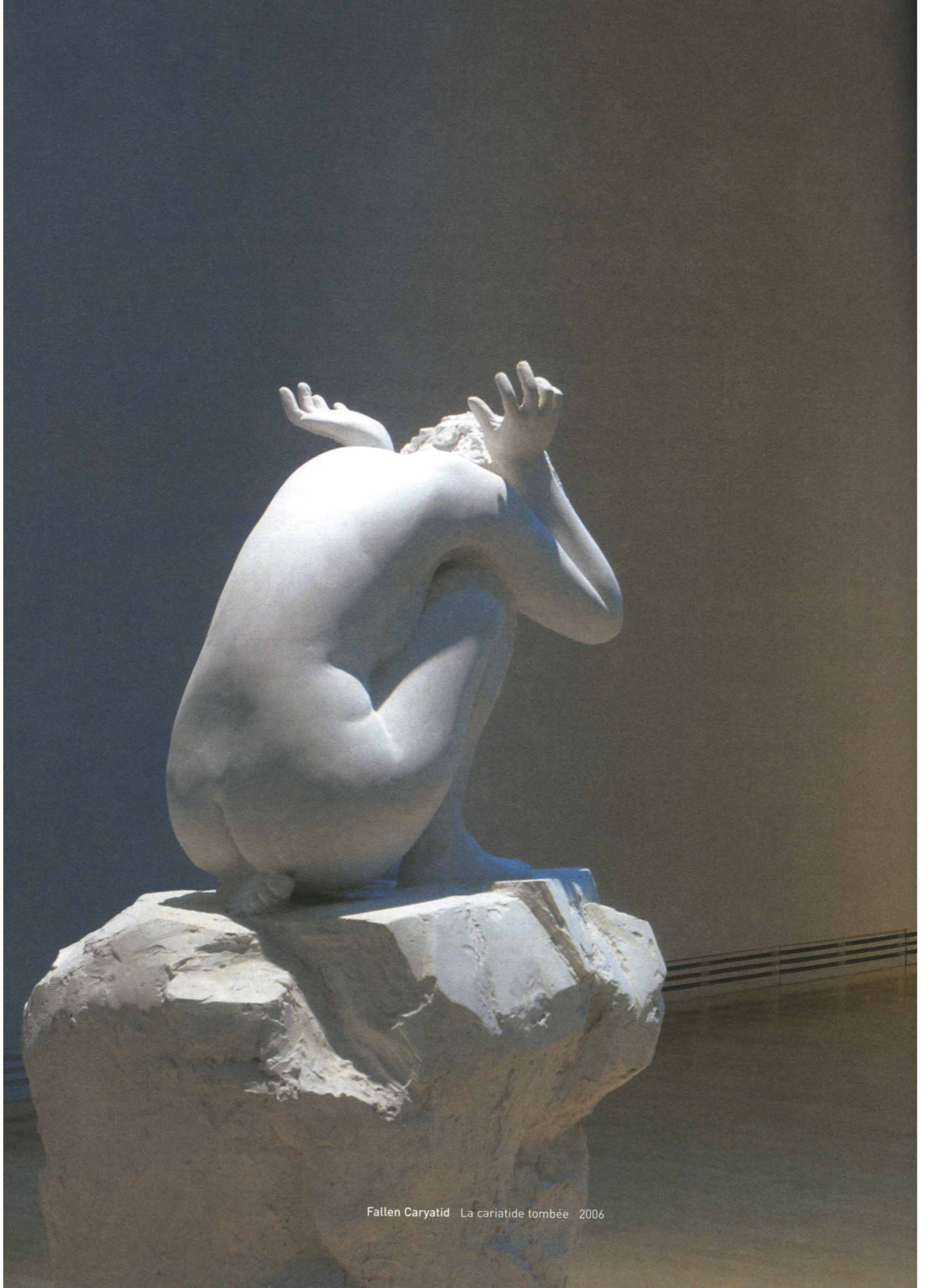
*To copy and to create seem contradictory terms; yet it is precisely those artists whom we credit with the greatest originality who concerned themselves most intensely with the art of the past: Leonardo da Vinci, Dürer, Michelangelo, Rembrandt, Watteau, Delacroix, Degas, Cézanne, Picasso — and, of course, Rubens, who copied more and more diversely than anyone.*⁸

Rosalind Krauss takes up the subject of the putative contradiction between copy and original in her well-known essay "The Originality of the Avant-Garde," in which she explores the issues raised by posthumous casts made of Auguste Rodin's (1840–1917) sculptures and his attitude toward authenticity, understood in the sense of a unique original. Rodin, she argues, was immersed in an "ethos of reproduction"⁹ with which his contemporaries lived quite easily, without feeling the need to question "the myth of Rodin as the prodigious form giver," already current in his lifetime.¹⁰ I shall return to Moppett's relationship to Rodin when I discuss his adaptation of Rodin's sculpture *Fallen Caryatid Carrying her Stone* (1881, p. 36). For the moment, what seems most important to me in relation to Damian Moppett's work is Krauss's observation that while originality is the founding discourse of the avant-garde, the notion emerges "from a ground of repetition and recurrence."¹¹ Moppett's work foregrounds this notion of recurrence. By situating himself in a wide-ranging field of cultural practices, past and present, high and low, through the creation of a repertoire of themes and subjects that clearly reference other artists and craftsmen, Moppett rejects, not originality *per se*, but the idea of a ground zero of creation. Instead, he maps a network of affiliation, what Diana Taylor would call a repertoire of embodied memory.

Lieux and milieux

As it was installed at the Carleton University Art Gallery, *The Fall of the Damned* was governed by a sharp separation between *Fallen Caryatid* (2006, pp. 16–17 and 41), the lone sculptural element, and a small cluster of related drawings in the high-ceilinged entrance gallery, and the proliferation of drawings and watercolours hung in thematic groups in the long, low main gallery. The separation was emphasized by the bright, bluish gallery lighting the artist chose for *Fallen Caryatid*, a life-size sculpture of a crouching female nude, her arms uplifted as if to support some unseen weight, which contrasted with the warm, lower lighting on the drawings. It was as if the works were distributed between two parts of the brain, the one a frontal lobe occupied with the lofty ideals represented by the pure, white, almost classical forms of the sculpture, the other a centre of drives and urges, nourished by an array of conscious and unconscious associations.

However, this opposition is not as clean as it might appear. In the first place, as signalled by the title, the sculpture has its own associations, to Auguste Rodin's *Fallen Caryatid Carrying her Stone*. Pinned between her stone and the base, Rodin's crumpled figure supports no more than a fragment of a fallen edifice. Although Rodin conceived the sculpture



Fallen Caryatid - La cariatide tombée 2006



Group 8 (caryatid) Huitième groupe (la cariatide)



Figure Study in Clay Étude de figure en argile 2006



Rodin's "Triton and Nereid" « Triton et Nereide sur un dauphin » de Rodin 2006



Auguste Rodin *The Gates of Hell* *La porte de l'enfer* 1880–1917

Bronze, 635 x 400 x 85 cm, Musée Rodin, Paris [S 1304]

as one element of his complex iconographical assemblage for *The Gates of Hell* (1880–1917, p. 20), the lengthy history of sculpture as architectural ornament to which the *Gates* and the *Caryatid* refer was on the point of collapse when he made it. The project of a museum of decorative arts for which the *Gates* were commissioned was never realized, and during his lifetime they remained disassembled, apart from a single exhibition of the plaster version in 1900. Still, Moppett's *Fallen Caryatid* is by no means a simple reprise of Rodin's. For one, the pose of his plaster nude is ambiguous: her head is bowed, but she holds nothing, and she could be rising rather than falling. Furthermore, the sculpture was installed so that it faced several drawings and watercolours in which his studio workspace, related figures and the unfinished *Caryatid* herself all appear, confronting her finished form with the place and history of its shaping, both conceptual and material. As John Welchman has observed, "Damian's domain is the very opposite of Plato's transcendent world of ideal forms — it deals with process, not product; with corrupted concepts, not perfect ideas; with vernacular imprecision, not divine exactitude."¹²

If the uninitiated greeted *Fallen Caryatid* as a familiar example of sculpture as statuary, her figure may have provoked a slight *frisson* of transgression in those familiar with the trajectory of modern sculpture as a series of falls: out of the niche, down from the base, and away from history, no longer a repository of cultural memory but a thing in and of itself, void of external references. In returning to the late nineteenth century and to Rodin, whose work occupies a seminal position in this sequence, Moppett is revisiting one of those *lieux de mémoire* (sites of memory) in the history of sculptural practice with particular meaning for him: not just Rodin but Rodin's working process.

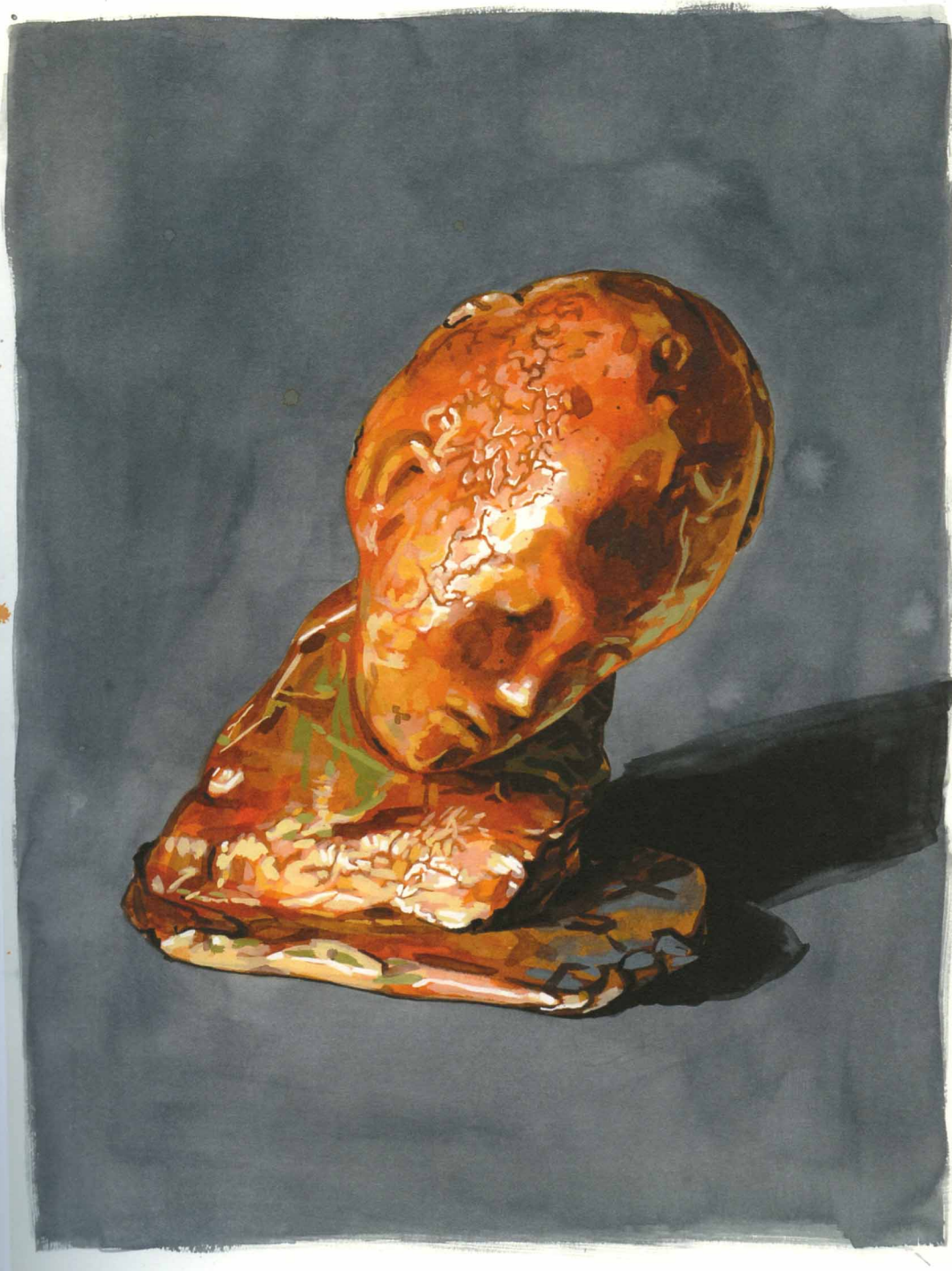
The concept of *lieux de mémoire* — a place "where memory crystallizes and secretes itself" — is elaborated by the French historian Pierre Nora in opposition to what he calls *milieux de mémoire*, or "real environments of memory." Nora argues¹³ that with the "acceleration of history," *lieux de mémoire* have replaced *milieux de mémoire*; their appearance is the sign that the self-evident bond between history and memory has been broken. The *lieux de mémoire* are associated with "the appearance of the trace, of mediation, of distance." They are the product of the siege of history upon living memory, "moments of history torn away from the movement of history," and are thus voluntary and deliberate, whereas "true memory" lies "in gestures and habits, in skills passed down by unspoken traditions, in the body's inherent self-knowledge." Nora's arguments suggest a way of understanding Moppett's mediated representations of the art-historical past, enabling us to make a necessary distinction between the copying of the past, when artistic skills and

traditions were passed down in an unbroken chain of affiliation, and Moppett's own practice, which is based on a process of deliberate and individualistic self-affiliation that can be read, simultaneously, as a gesture of rupture, distancing himself from the immediate past represented, for example, by the Vancouver School.

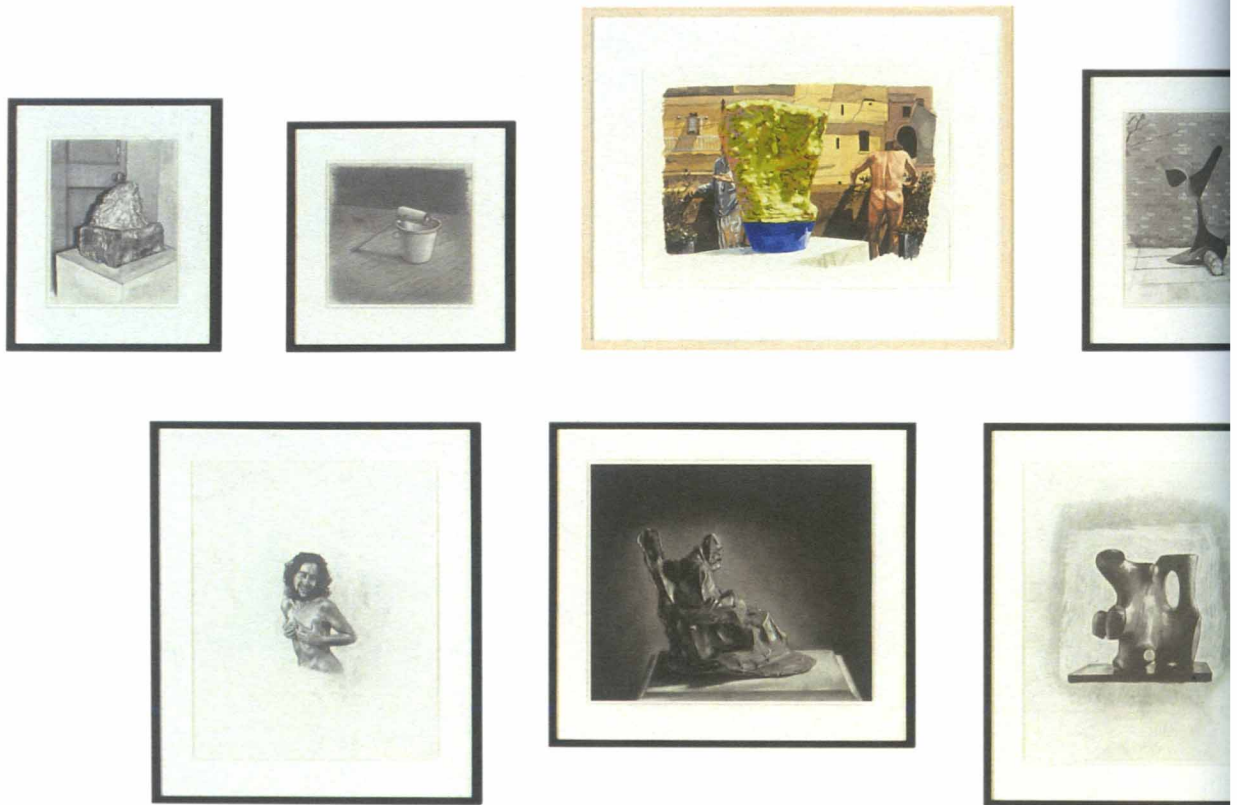
The historical Rodin has resonance for Moppett not only for the iconographical significance of his female figure, but because of the emphasis on process in his working methods.¹⁴ Rodin's primary medium was clay; his bronzes and marbles were the result of intermediary processes of casting in plaster and then in bronze, or the work of technicians who translated his ideas into marble. Traces of this process can be seen in corrections he made in pencil or pen to photographs of his works in progress. Indeed, Rodin was one of the first artists to integrate photography into his working methods, using photographers to record changes as a work evolved, and staging his sculptures for their cameras as he composed and re-composed potential groupings. As a site of memory, Rodin's work for *The Gates of Hell* is a touchstone for the repetition and recurrence that typifies the modern era, at the same time that it exemplifies, through his work in clay, the drawing of form out of formless mass. Choosing plaster as his sculptural medium, Moppett embeds himself in the mid-point of the contradictions that Rodin's work embodies, for a maximum of possible readings.

Turning to Moppett's drawings and watercolours, we find similar themes mapped out through a variety of different reference points. Even more than Rodin, for example, his younger contemporary Medardo Rosso (1858–1928), represented in the exhibition by Moppett's watercolour faithfully transcribing a catalogue reproduction of his *Bambino Malato* (1893; 2005, p. 23) and an untitled drawing of *Après la visite* (1889; 2004, p. 26), was known for his obsessive repetitions; for the last twenty years of his life he produced only new casts of old works. If, as Sharon Hecker observes, "repetition was a mode of self-reflection"¹⁵ for Rosso, a way "to build up the self while refusing to be categorized, objectified, or contained,"¹⁶ then, as she argues, photography gave him "a space to reflect on and amplify his material processes."¹⁷ For Moppett, Rosso's habit of cutting and painting his negatives creates an intersection between sculpture, painting and photography that finds an echo in his own practice.¹⁸

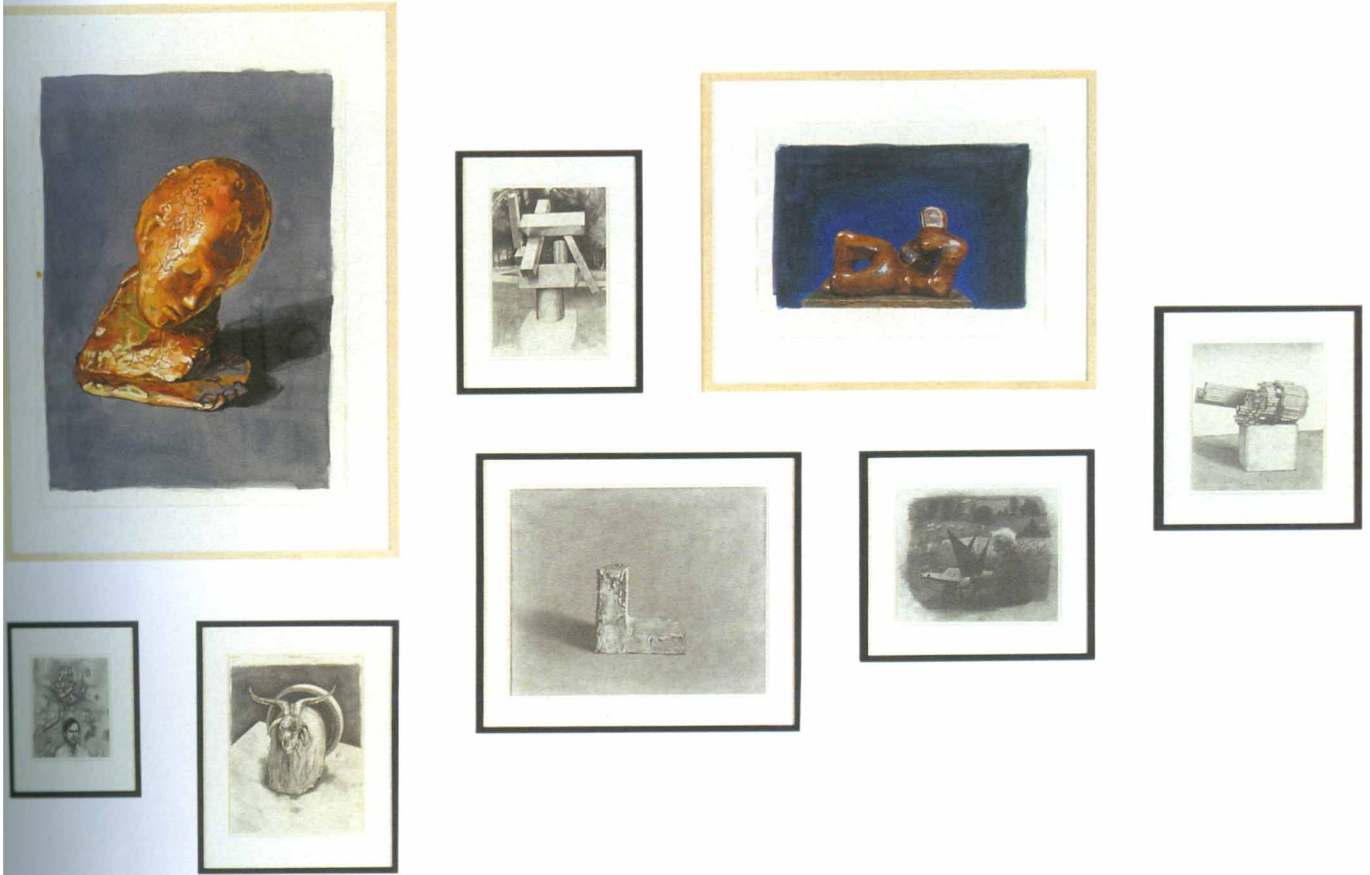
Rosso is a bridge to a recurrent aspect of contemporary artistic practice with which Moppett feels an affinity: its preoccupation with the abject and the formless. Perhaps most clearly expressed in his early monster paintings (p. 44) (not included in *The Fall of the Damned*), loosely based on Basil Wolverton's drawings for the occasional issue of *Mad* magazine during the 1970s, which he paired with drawings after François Boucher's *The Four Seasons* (c. 1755; 1998), this interest draws together an eclectic archive of references,

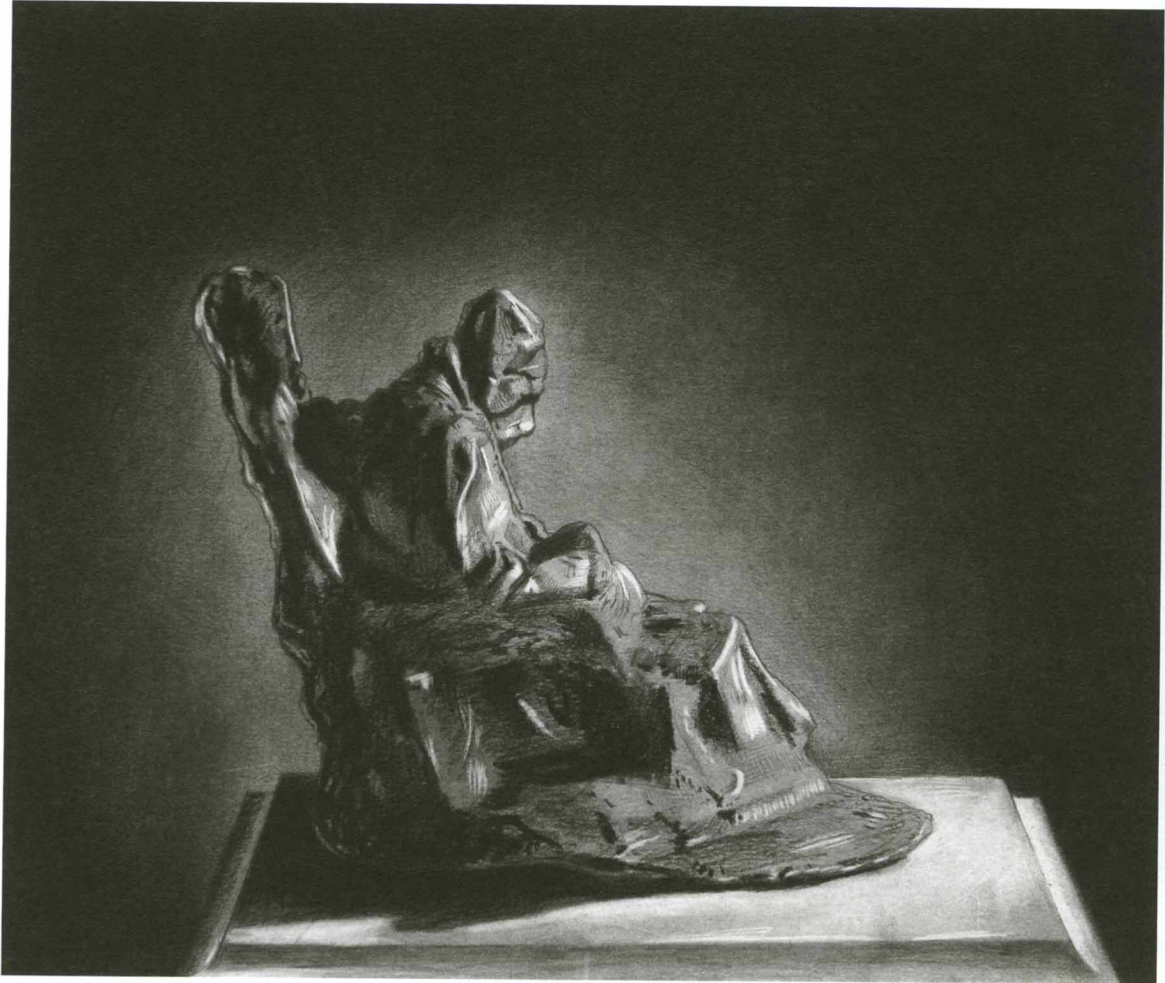


Medardo Rosso's "Bambino Malato" in Wax over Plaster
« Enfant malade » en cire sur plâtre de Medardo Rosso 2005



Group 1 (art references) Premier groupe (références artistiques)

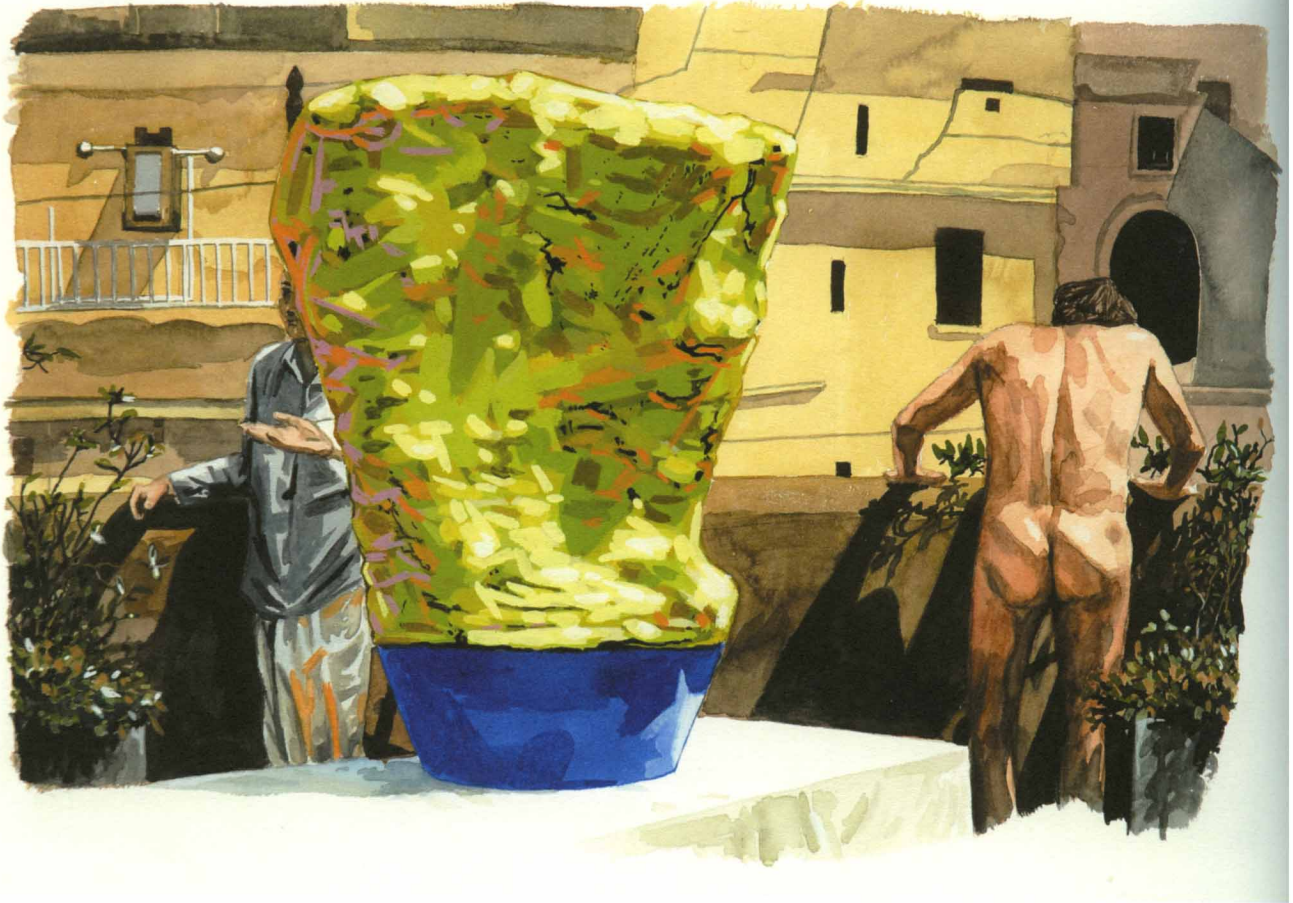




Medardo Rosso's "Après la visite" «Après la visite» de Medardo Rosso 2004



Henry Moore's "Reclining Figure" in Elmwood « Figure couché » en orme de Henry Moore 2005



Franz West's "Adaptive" c. 1974 «Adaptive» v. 1974 de Franz West 2005

including, in this exhibition, a watercolour of Franz West's *Adaptive* (c. 1974) (2005, p. 28), and drawings of an untitled sculpture by Cy Twombly (2003 and 2004) and an *Artforum* magazine cover featuring Mike Kelley's *Foul Perfection: Thoughts on Caricature* (2004) in this exhibition. But the "ooze" factor easily seeps between the typological categories¹⁹ into which the drawings and watercolours have been grouped, disturbing their high art versus vernacular logic and complicating the implicit hierarchies behind them, exactly as Moppett intended. It links together his drawings of science-fiction and fantasy artist Michael Whelan's *Arise*, featured on an album cover for the Brazilian metal band Sepultura, a rock and concrete house with odd, eye-like protuberances and an entrance resembling a muzzle, based on an image that Moppett found on the Internet (*Rock House*, 2004, p. 45), or the shovel-nosed wildebeest he had seen and photographed in the Museum of Natural History in New York (*Natural History*, 2004, and loops back to a drawing of his own lumpy wax and plaster sculpture, vaguely recalling some prehistoric creature (p. 74).

These references to the unformed or deformed, from the lump of clay on the potter's wheel to the wildly eccentric formal profusion of the Outsider draughtsman or builder, are like undercurrents running alongside the mainstream of modern art, as we find it represented in Moppett's drawings and watercolours cataloguing the considered formal abstractions of David Smith, Karl Hartung, or Henry Moore (*Henry Moore's "Reclining Figure" in Elmwood*, 2005, p. 27). They give expression to the unconscious urges behind the artists' oft-repeated desire to return to something more primal, more essential, which lies at the origin of modernism. Moppett's repertoire embraces high and low; the attention he pays to exuberant forms that exceed the boundaries of taste and his unorthodox pairings are a way of idiosyncratically — and sometimes transgressively — re-ordering the *lieux de mémoire* of modern art, of slipping back and forth from history to personal *milieux* of embodied memory.

The Studio and the Gallery

Of the motifs that appear in Moppett's drawings and watercolours, one of the most cohesive and largest groupings is that of the studio. For the most part, the studios depicted are Moppett's own, but at least one drawing shows the sculptor Constantin Brancusi in his studio (p. 62), and another alludes to the painter Philip Guston (p. 61). Both artists were famous for the role the studio played in their practice, not only as the place where they made art, but also as a motif, integrated into Guston's paintings, and, as the preferred environment for Brancusi's sculptures, the subject of many of his photographs. Moppett,

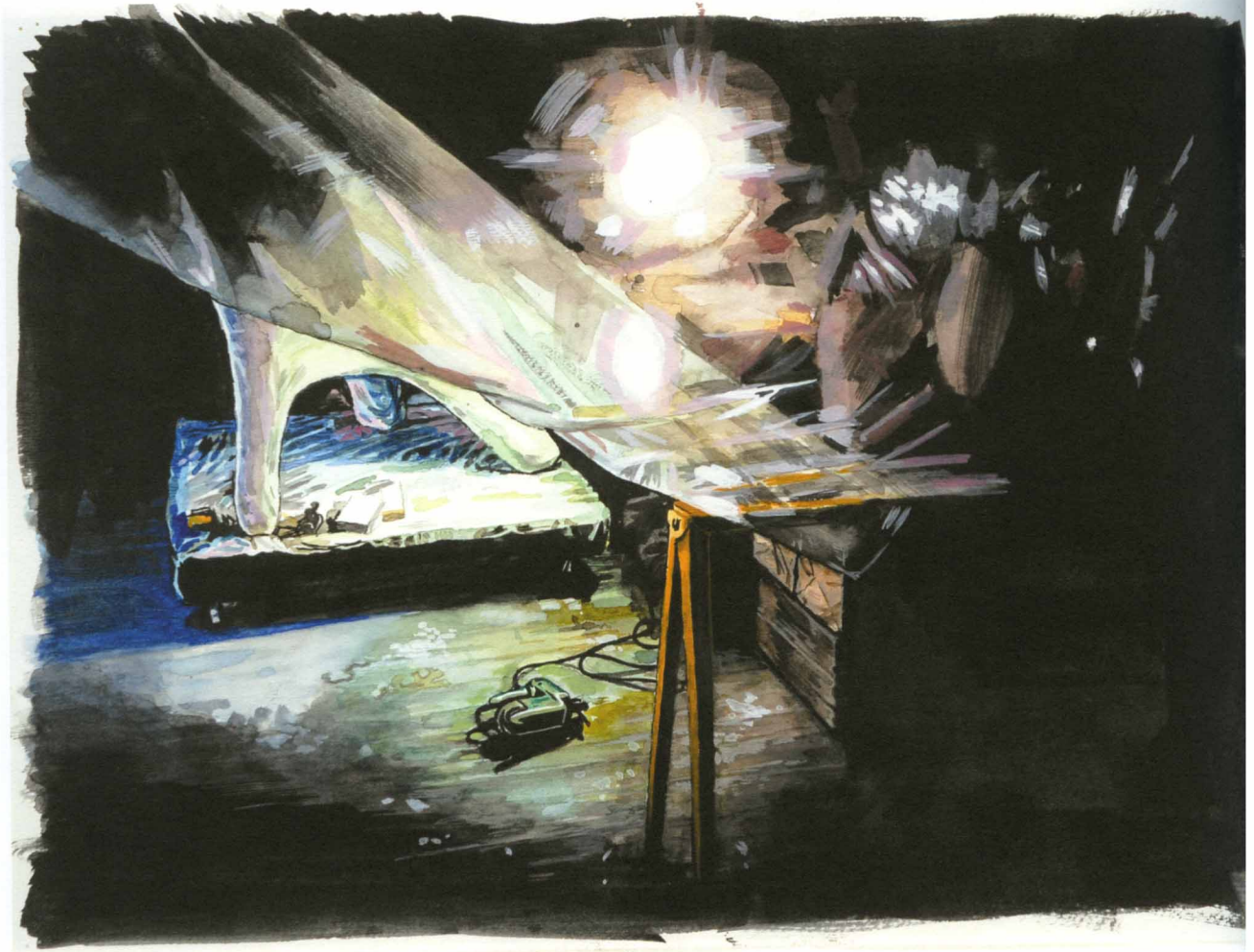
too, photographs his own workspace repeatedly, subsequently reinterpreting the images in drawings or watercolours and, recently, oil paintings. Unlike Rodin, Rosso or Brancusi, however, his photographs do not necessarily trace the progress of an individual work or feature groups of sculptures in various states of completion. He is as likely to photograph (and later paint) a work in progress wrapped in black plastic to keep the clay or plaster moist, such as *Fallen Caryatid* (a somewhat eerie and grotesque presence in the night light of the studio) in the watercolour *Figure under Plastic* (2006, p. 4), as he is to show its early formal development. An interesting exception, although so far it has not yet been made into a drawing, is the photograph of the *Caryatid* at a fairly advanced stage, with photographs of the model pinned to the studio wall showing that Moppett had initially imagined her holding something (p. 47). What the studio paintings do expose is his working environment in all its clutter and complexity, and in this sense his practice is closer to that of a painter like Guston than to the late nineteenth and early twentieth century sculptors he frequently cites.

Nor is this provisional universe only the prerogative of the studio. Whereas the studio is a common motif in twentieth-century art, exemplifying both the self-reflexive aspect of modern art and the studio as a place that escapes the usual strictures of bourgeois society,²⁰ it is relatively rare for an artist to depict the gallery in which his works are displayed, although the gallery as a space has been the subject of many artistic operations, from El Lissitzky's *Proun Room* (1923) to Michael Asher's empty *Clocktower Gallery*, stripped of its windows and frames (1976). In the smaller of two studio groups in *The Fall of the Damned*, Moppett has included a watercolour of his mobile being installed at the *Catriona Jeffries Gallery* in Vancouver, a large ladder in the foreground (*Mobile Installation at Catriona Jeffries Gallery*, 2005), and for a subsequent exhibition there in which *Fallen Caryatid* was displayed, he showed an oil painting of the sculpture at the *Carleton University Art Gallery*, surrounded by the paraphernalia of installation (*Caryatid at Carleton*, 2006, p. 55). This continuity from studio to gallery underlines the emphasis on process that is one of the hallmarks of Moppett's practice; here it becomes a motif of its own.

A striking element of Moppett's studio drawings and watercolours is their emphasis on the source of light. Work after work features a bare ceiling light bulb or a desk lamp that illuminates the scene. The dramatically lit forms carved out of the cavernous night studio, picked out selectively by the bright but focussed light of the work lamp, make up a kind of theatre of transformation. On one level, Moppett's studio pictures show us that, in contrast to, say, senior Vancouver artist Ian Wallace, who represents his workspace with photographs



Table Lamps in Studio in the Dark Lames de table dans l'atelier de nuit 2006



Studio under Plastic L'atelier sous plastique 2006

of his writing desk and books, he is a maker of things. But the recurrence of lights — both a Romantic and popular culture symbol of inspiration and creative process — draws our attention to the conceptual processes that also inform his work. The lamps are like the lights on a miner's helmet, symbolically illuminating the ore to be mined in the artist's imaginary.

The studio paintings, like the sculpture, are a meditation on and an interrogation of authorship, his own and that of the artists and craftsmen whose work he cites. In Moppett's idiom, which relies so extensively on processes of copying and citation, motifs are largely found or inherited, and authorship is shared and unheroic, in contrast to the Romantic traditions of the genius and the original, to which modernism is heir. His returns to the past of art history and his forays into lowly realms of formal invention slyly articulate a position that foregrounds aesthetic recuperation and the transformation of the cultural field. At first, this *absence* of originality seems to contradict the logic of the avant-garde, although, as we have seen Rosalind Krauss argue, this logic is at best ambiguous. His strategy brings to mind the insistence of French sociologist Pierre Bourdieu that it is *struggle* that characterizes the history of the field of cultural production. He writes,

*On the one side are the dominant figures, who want continuity, identity, reproduction; on the other, the newcomers, who seek discontinuity, rupture, difference, revolution. To 'make one's name' [faire date] means making one's mark, achieving recognition (in both senses) of one's difference from other producers, especially the most consecrated of them; at the same time, it means creating a new position beyond the positions presently occupied ...*²¹

Bourdieu argues that each new position in the artistic field displaces a series of previous positions, even while it can be said to contain them; this series is marked by uniqueness and irreversibility, although an aesthetic act at one point in the series may ostensibly repeat or recall an earlier moment in the series. According to Bourdieu, *returns* to past styles, such as Moppett's reprise of Rodin and others, "are always *apparent* returns, since they are separated from what they rediscover by a negative reference to something which was itself the negation ... of what they rediscover."²²

Thus, the position in the field of contemporary production that Moppett maps out operates through a complex system of affirmations and implicit negations, some of which will only be legible to viewers who are thoroughly complicit with his strategies. For instance, his "rediscovery" of traditions of craftsmanship and invention from the past and in the excluded present is mediated by his photographic archive, while his use of photography, the dominant medium of the consecrated avant-garde today, is in turn mediated by his

realistic drawing style, which “contains” the photographic realism of the Vancouver school, yet displaces it by virtue of his emphasis on the hand-crafted.

Authorship is the ultimate subject of the studio, which is the artist’s symbolic milieu, even if, as Wallace’s thematically similar works suggest, he is not primarily a maker of objects. For Moppett it is the place where archive becomes repertoire, or, to put it differently, the place where the *lieux de mémoire* of history are recalled and reconstellated into the *milieux de mémoire* of his own embodied practice. But, as Bourdieu reminds us, “never ... has the irreducibility of the work of cultural production to the artist’s own labour appeared so clearly.”²³ The intellectual work introduced metonymically by the light bulb in the studio is consolidated in the gallery through Moppett’s highly structured ensembles of two- and three-dimensional works. It is here, in the public arena of the gallery, where the process of self-contextualization that lies at the heart of his work — begun in the studio — is further transformed into a narrative of artistic practice, both personal and impersonal, and played out before a knowing public, to be read and re-read in the light of the fall of the academy and the modernists alike.

NOTES

¹ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC, and London: Duke University Press, 2003), p. 20. ² *Ibid.*, p. 16. ³ Damian Moppett in conversation with the author, 23 February 2006. ⁴ Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods (Paris: Les presses du réel, 2002), p. 14. ⁵ One of the most famous instances of such translation in the history of modern art is Francis Bacon’s use of photographs. He compulsively collected magazine photographs, reproductions of works of art, and photographic portraits of friends to use in his paintings, but deliberately obscured the process of transition from photograph to painting. Only after his death did scholars gain access to his vast archive of photographic fragments and begin to discover the evidence of this process, in crude drawings that eliminated the photographic element while keeping a pose, or a grotesque gesture, or a startling detail. Moppett shares with Bacon, and with other artists who use photography in relation to another, primary medium, the desire to return and reconfigure the motif, as can be seen in the oil paintings on paper he exhibited recently at Catriona Jeffries Gallery, which take up the subject of the studio and, in particular, details from his earlier water-colours, broadening the brushwork and intensifying the dramatic contrasts of light and shadow in dramatic, large format paintings. ⁶ Damian Moppett, email to the author, 24 August 2006. ⁷ Michael Kwakkelstein, “Copying Prints as an Aspect of Artistic Training in the Renaissance,” in Kristin Lohse Belkin and Carl Depauw, *Images of Death: Rubens Copies Holbein* (Antwerp: Snœck-Ducaju and Zoon, Rubenhuis Antwerpen, 2000), p. 41 (my emphasis). Rubens lived from 1577 to 1640; Hans Holbein the Younger from 1497 to 1543. ⁸ Kristin Lohse Belkin, “Rubens’s Copies after German and Netherlandish

Prints," *ibid.*, p. 65. ⁹ Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA, and London: The MIT Press, 1985), p. 153. ¹⁰ *Ibid.*, p. 155. ¹¹ *Ibid.*, pp. 157–8. ¹² John Welchman, "Damian's Domain," in Jenifer Pappararo et al., *Damian Moppett: The Visible Work* (Vancouver: Contemporary Art Gallery, 2005), p. 15. ¹³ The substance of Nora's argument is laid out in "Between Memory and History: *Les Lieux de Mémoire*," *Representations*, Vol. 26, Spring 1989, pp. 7–24. All references are to this article. ¹⁴ There are other points of contact as well. One of the more intriguing is the fact that Rodin, unable to gain access to the *École des beaux-arts*, worked initially as a decorative artist in the employ of other artists, making architectural reliefs, ornamental designs, and *objets d'art* before he was able to gain independent commissions. This stage of his career exemplifies a confusion between high and low art, a complication that has fascinated Moppett, for example, in his juxtaposition of modernist sculptures after Alexander Calder and hand-thrown ceramic vessels in his exhibition at the Contemporary Art Gallery. ¹⁵ Sharon Hecker, "Reflections on Repetition in Rosso's Art," in Harry Cooper & Sharon Hecker, *Medardo Rosso: Second Impressions* (New Haven, CT, and London: Yale University Press and Harvard University Art Museums, 2003), p. 57. ¹⁶ *Ibid.*, p. 56. ¹⁷ *Ibid.*, p. 62. ¹⁸ Damian Moppett in conversation with the author, 8 September 2006. ¹⁹ The groupings included art references, the artist's studio, the Sasquatch legend, autobiography, a rural island group, and the caryatid theme. ²⁰ Both aspects are present in Picasso's etchings of the Sculptor's Studio, one of the sub-groups that make up the *Suite Vollard*, in which the sculptor is seen contemplating his work and frolicking with his muse and model. ²¹ Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993), p. 106. ²² *Ibid.*, p. 109. ²³ *Idem.*