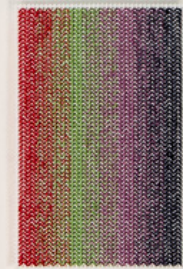
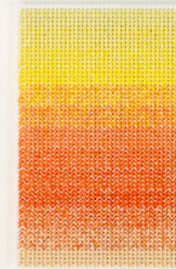
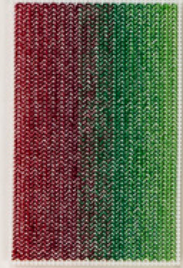
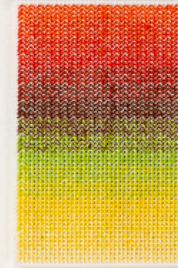


onespace

CATALOGUE OF WORKS

Lyndall Phelps - *The Secret Life of Objects*

4 February - 3 March 2023



Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

ABOUT THE EXHIBITION

- **Exhibition Dates:** 4 February - 3 March 2023
- **Opening Event:** 5 - 7pm, Saturday 4 February 2023
- Exhibition Essay Text by Kelly Gellatly
- **Onespace Gallery Hours:** Tuesday to Friday 10am – 6pm and Saturday 11am – 5pm
- **Gallery Contact:** (07) 3846 0642 or info@onespace.com.au

Onespace is pleased to invite you to experience *The Secret Life of Objects* by Northern Rivers-based artist Lyndall Phelps.

This exhibition showcases a selection of Phelps' recent work from her 'Re-collect' series, and a condensed survey of pieces created by the artist during residencies in British museums and institutions between 2008 and 2018. *The Secret Life of Objects* includes work in a range of media, including works on paper, photography, textiles, sculpture, multiples, and ephemera.

Collecting and natural history are recurring themes in Phelps' art practice. Her archival derivations and alterations unearth a synergy between the material object and the immateriality of research. By meticulously adorning 'historical pieces', the artist methodically transforms each item into an object of curiosity and wonderment. As catalogue essayist Kelly Gellatly suggests, "By knowingly drawing on the specificities (and occasional eccentricities) of museum systems and display, Phelps' work creates a space of possibilities and 'what ifs'; a place where we hear whispers not declarations, and where the information we receive is a starting point, but not everything."

The Secret Life of Objects is the first solo exhibition of Lyndall Phelps' work in Brisbane. It urges us to appreciate the role of objects in scientific and cultural pursuits, and their centrality to the way we try to understand ourselves and our world.

[ARTWORK STATEMENTS FOUND HERE](#)

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Image courtesy of the artist.

The gathering of large amounts of information, images and objects through intensive research is a core methodology within Lyndall Phelps' art practice. So too is the investigation of collections, both historical and contemporary, in archives and museums. Collaboration is another key element; she regularly engages with diverse specialists who are either professionals in their field or enthusiastic amateurs. These processes have resulted in much of her work being site or context specific, in museums, heritage locations and public spaces.

Phelps aims to unearth less visible material from the past, and re-present it through narrative driven installations. The social history of an object and how it connects to humanity, and the endeavors of individuals are of particular interest, especially when the narrative surrounding them conveys fragility and vulnerability, or alternatively healing and protection. Many works are meticulously hand-made over a considerable period, often requiring the repetition of a single action. Material choices are highly considered, and the media used in each project is influenced by the research. Her art is quiet and contemplative, it invites curiosity and intrigue.

Phelps has exhibited widely throughout Australia and the UK, solo exhibitions include *Re-collect*, Grafton Regional Gallery (2022); *Flutter*, St Albans Museum + Gallery (2018); *Covariance*, Institute of Physics, London (2013); *Softkill*, University of Hertfordshire Galleries (2011); *The Pigeon Archive*, Lismore Regional Gallery (2011) and Milton Keynes Gallery (2009); *Touch*, Leamington Spa Art Gallery and Museum (2010) and *Knit one purl one*, Canary Wharf, London (2009).

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

ESSAY

I am an enthusiast of many things, with an inquiring mind and a working methodology similar to an amateur Victorian collector

— Lyndall Phelps¹

As our twenty-first-century, screen-based obsessions and increasingly short attention span robs us of an ability to really look and wonder outside of this addictive realm, the significant role played by the vast array of objects stored in our archives, museums, historic houses and historical societies is potentially in peril. Without the minds of curious audiences to activate their physical presence, bringing them into dialogue with contemporary life, what use do they serve? This is the space in which the work of Lyndall Phelps resides. The practice and process of research is central to her art, yet the outcomes are in no way dull or didactic. In Phelps' hands, immersion in various collections result in imaginative, whimsical and occasionally surreal works that represent history and science in ways that are both tangible and distinctly human. She often invites communities to share their stories and participate in the journey and joys of research and making, and creation of the work itself often employs skills more associated with the hobbyist than contemporary artist. At every stage, the work feels of and part of our everyday, and this remains fundamental to both its nuance and charm. In creating work that includes and embraces its audiences, dissolving the distance between the present and the past, Phelps is the type of artist that every curator, historian or scientist working with an historic collection—be it of archival documents, botanical specimens, Lepidoptera, militaria or ornithology—wishes they had on their side.

The Secret Life of Objects brings together a selection of Phelps' recent art and a condensed survey of work created by the artist between 2008 and 2018, when she lived and practiced in the United Kingdom. What becomes immediately apparent in showing this work together is that the length of time it takes Phelps to research different series is often matched (or indeed, exceeded) by the labour-intensive, repetitive processes that are central to the creation of her work. Deliberately recalling the derogatory categorisation and historical disregard of "women's work", the actual making of Phelps' art demands a level of dedication, commitment and, at times,

sheer fortitude, as she knits, crochets, embroiders and embellishes, employing cheap and readily accessible materials in order to transform her "historical pieces" into hand-crafted, jewel-like objects.² Aptly describing Phelps' practice as "archaeological digging in a scrapbook of fragmented lives", Michael Stanley has also noted the quiet subversion of her work:

It is an act of accumulation and continual investment. It is an evolving document that bears witness to a practice that is often solitary, refined and possessing a modesty that belies the profundity of its engagement with the very heart of human experience.³

This subversion is a form of resistance that sharpens our attention, demanding that we reconsider and reassess conventional histories and what we think we know of our past.

Phelps' recent exploration of the important contribution of women in the advancement of knowledge of Australian botanical species overturns the well-known and somewhat tired expression "History is written by the victors";⁴ highlighting instead the role that networks and community most usually play in any major achievement. While Victoria's first government botanist, Ferdinand von Mueller (1825–1896), is heralded as the force behind the establishment of the National Herbarium of Victoria in 1853, the vast number of specimens he gathered were in fact due to the large network of collectors he helped establish across the country. Von Mueller's volunteers, including the 225 women since identified by Sara Maroske and Alison Vaughan,⁵ were often early settlers based in isolated areas across the colony. The artist's new work in this exhibition focuses on the fifty-one women who collected type specimens⁶ throughout Australia, along with the fifty women who specifically collected in New South Wales. Phelps pays tribute to these largely unacknowledged amateur botanists through specimens of her own devising, organised by quasi-cataloguing systems that mimic traditional museological practices. In this way, she introduces both the personal and the feminine through hand-made decorative elements that would normally sit incongruously with records of scientific observation

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

and classification. The ghosting of these women across the centuries is also echoed by the whiteness of Phelps' works. The outline of plant specimens in works such as *Re-collect* (2022) are painstakingly created with white pen, caught, and seemingly held down by tape before they float off. The sensibility of the body of drawings, embroideries, photographs, and botanical specimens comprising this series is one of heightened delicacy, achieved by a combination of patience, accumulated knowledge and close observation that is true to both the study of specimens and the creation of traditional women's crafts. Phelps seems to be telling us here that if we don't take notice, these things will simply disappear.

By knowingly drawing on the specificities (and occasional eccentricities) of museum systems and display, Phelps' work creates a space of possibilities and "what ifs"—a place where we hear whispers not declarations, and where the information we receive is a starting point, but not everything. In her unique way, she is a champion of the unseen and largely unrecognised realm of collecting and collections; through her work, she encourages us to appreciate the role of objects in our scientific and cultural pursuits and the way they help us better understand ourselves and our world.

Kelly Gellatly

Kelly Gellatly is a curator, writer and arts advocate and the founding director of Agency Untitled. She has over 25 years' arts leadership, curatorial, and collection development experience in national, state and university-based art museums.

-
1. Lyndall Phelps, artist statement, <https://www.lyndallphelps.com/about/>, accessed 12 January 2023.
 2. For example, the artist's ongoing work *Rope* (2001—) is a series of hand-knitted monochrome ropes, each 100 metres in length. When combined, on completion, they will measure a kilometre. Comprising thousands of stitches created over many hundreds of hours, the first five ropes—which are red, blue, yellow, orange and green—are complete; the sixth, a purple rope, is fast approaching 100 metres.
 3. Michael Stanley, "One and One and One and One", *Enigma*, <https://www.lyndallphelps.com/wp-content/uploads/2016/04/One-and-One-and-One-and-One-Essay.pdf>, accessed 12 January 2023.
 4. This quote is often attributed to Winston Churchill; however, its origin is unknown. Sara Maroske and Alison Vaughan, "Ferdinand Mueller's Female Plant Collectors: A Biographical Register", *Muelleria* 32 (2014): 92–172. Thanks to Lyndall Phelps for sharing this reference.
 5. The specimens selected to serve as a reference point when a plant species is first named.

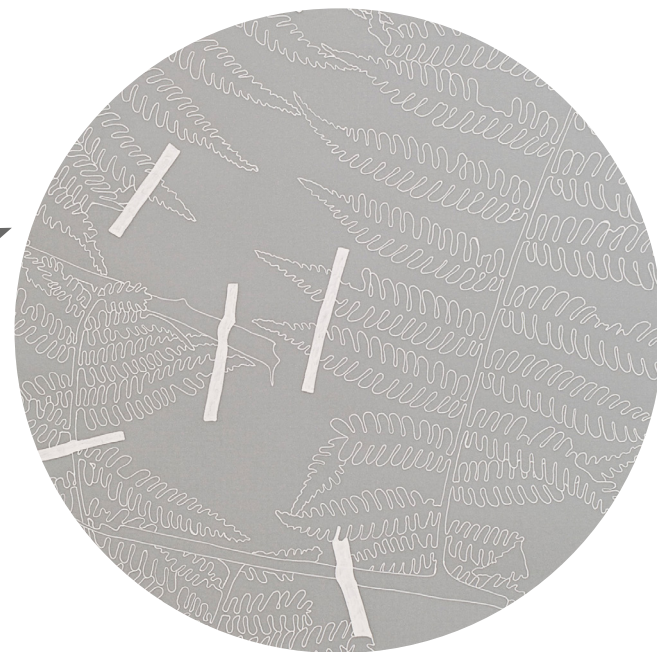


Image: *Birds of Bedford 4 - 7*, 2013, Ceramic bird figurine, feathers, Dimensions variable.
Photography: Peter Mennim. Image courtesy of the artist.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps
Re-collect 1- 12, 2022
Pen, tracing paper
42cm x 59.4cm each, 4 works from the
Re-collect series of 12
\$1300 each

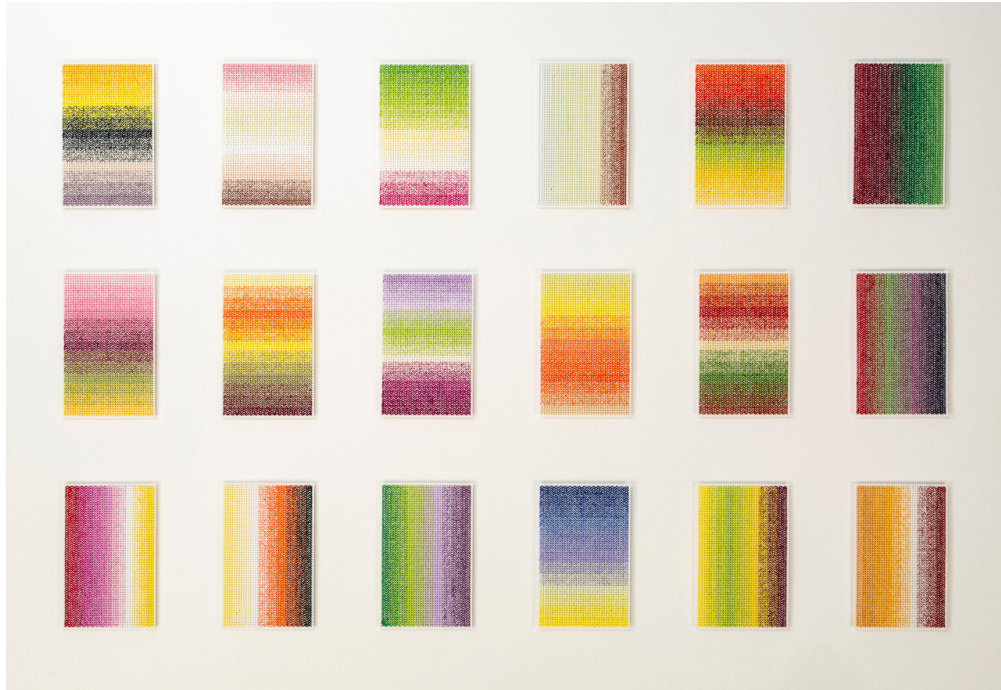
Photo: Jaka Adamic. Image courtesy of the artist and Onespace Gallery.

Enquire below for larger scale images & individual artwork titles:
alicia@onespace.com.au

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps

Re-collect 1- 69, 2022 - 2023

Perforated card, embroidery thread, herbarium card, lead pencil, polyester thread,
7.1cm x 11.1cm each, series of 69 (ongoing)

\$730 each

Photo: Jaka Adamic. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

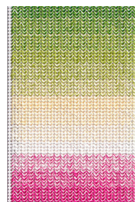
4 February - 3 March 2023



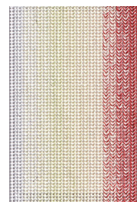
1



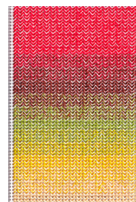
2



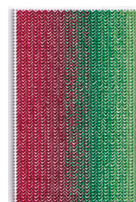
3



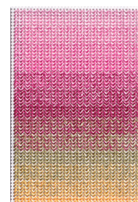
4



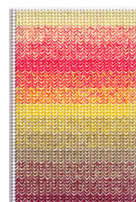
5



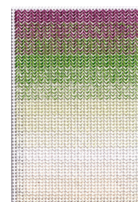
6



7



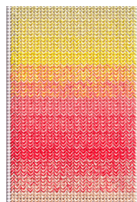
8



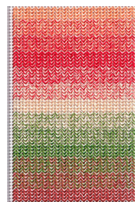
9



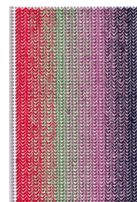
10



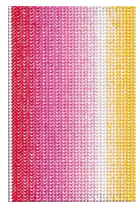
11



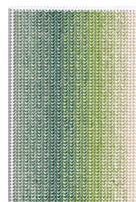
12



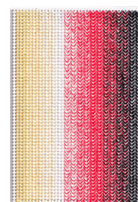
13



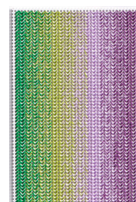
14



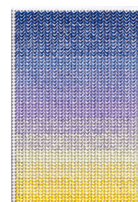
15



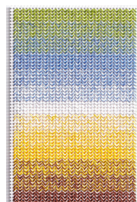
16



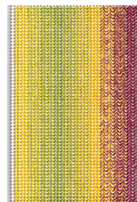
17



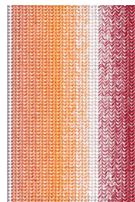
18



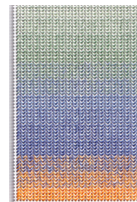
19



20



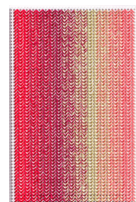
21



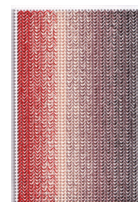
22



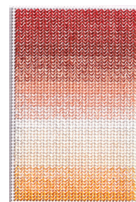
23



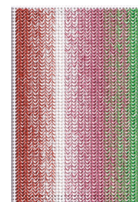
24



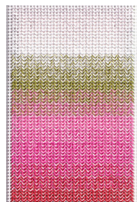
25



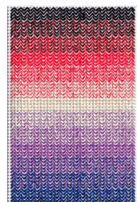
26



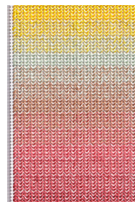
27



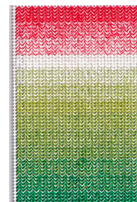
28



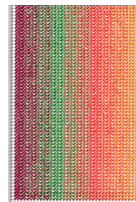
29



30



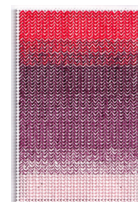
31



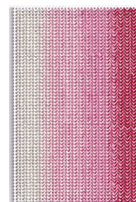
32



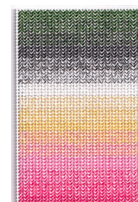
33



34



35



36

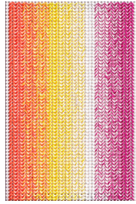
Lyndall Phelps

The Secret Life of Objects

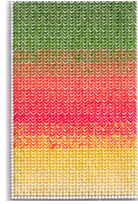
4 February - 3 March 2023



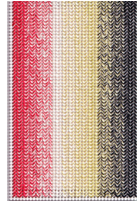
37



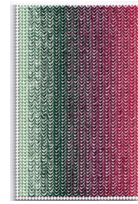
38



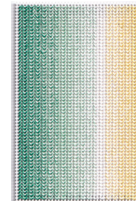
39



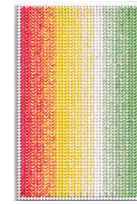
40



41



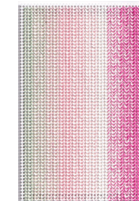
42



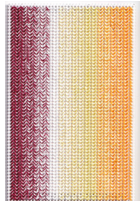
43



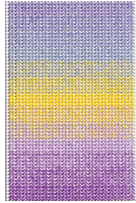
44



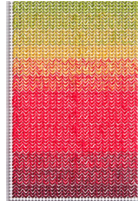
45



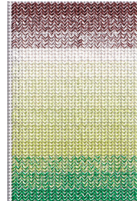
46



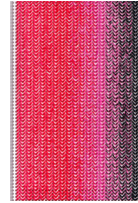
47



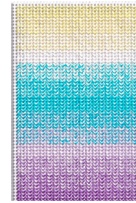
48



49



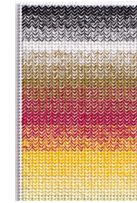
50



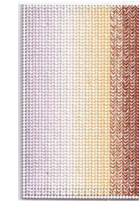
51



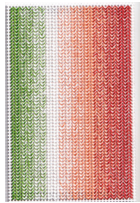
52



53



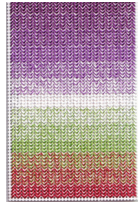
54



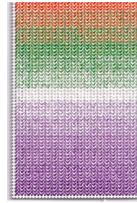
55



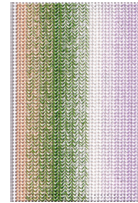
56



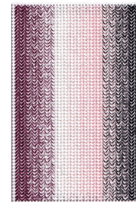
57



58



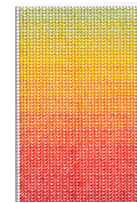
59



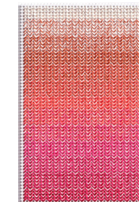
60



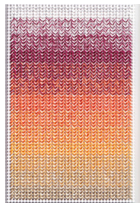
61



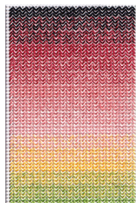
62



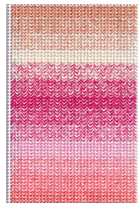
63



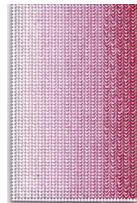
64



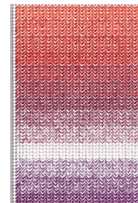
65



66



67



68



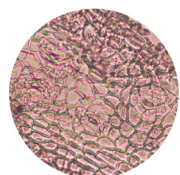
69

Enquire below for larger scale
images & individual artwork titles:
alicia@onespace.com.au

Lyndall Phelps

The Secret Life of Objects

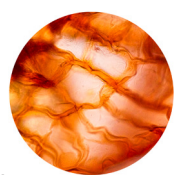
4 February - 3 March 2023



1



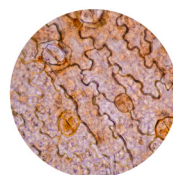
2



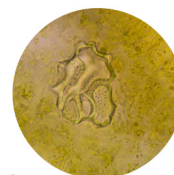
3



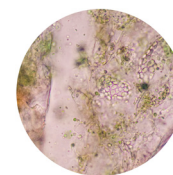
4



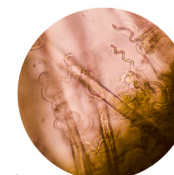
5



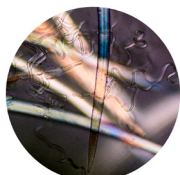
6



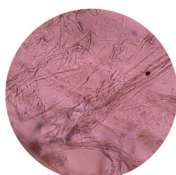
7



8



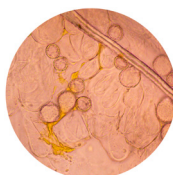
9



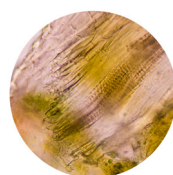
10



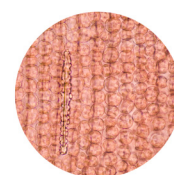
11



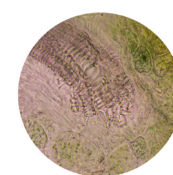
12



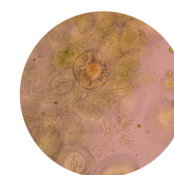
13



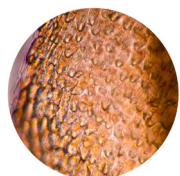
14



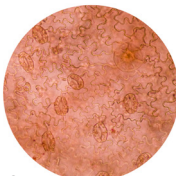
15



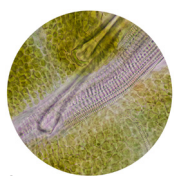
16



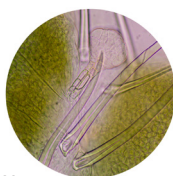
17



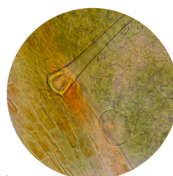
18



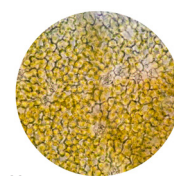
19



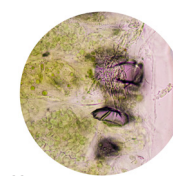
20



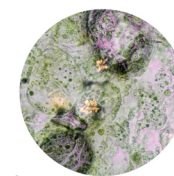
21



22



23



24

Lyndall Phelps

Re-collect 1- 24, 2022

Digital photographic print on organic cotton fibre, plywood, 0.3cm x 20cm x 20cm, 4 works from the Re-collect series of 24, unique-state print.

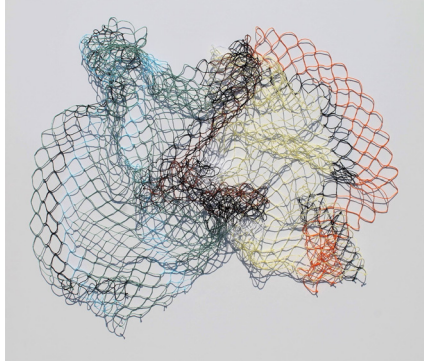
\$500 each

Photo: Heidi Lunn and Lyndall Phelps. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

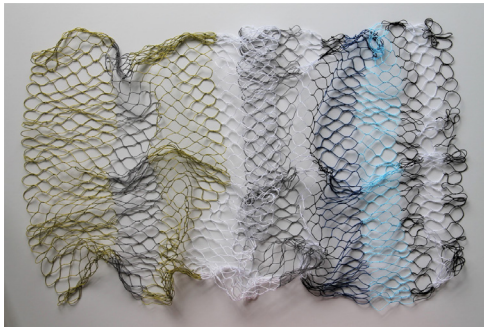


Lyndall Phelps

Re-present Pitta versicolor 2020 - 2022

Embroidery thread, 45 x 65cm, series of 10 (ongoing)

\$1300



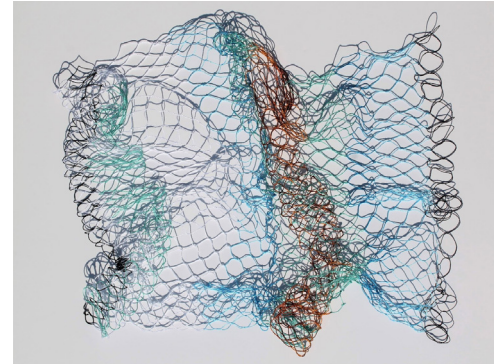
Lyndall Phelps

Re-present Entomyza cyanotis, 2020 - 2022

Embroidery thread, 65 x 68cm, series of 10 (ongoing)

\$1300

HIGHER RESOLUTION IMAGES COMING SOON

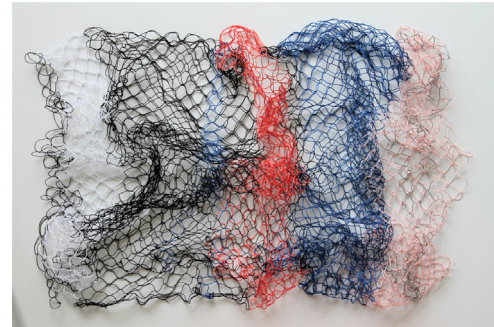


Lyndall Phelps

Re-present Halcyon pyrrhopygia, 2020 - 2022

Embroidery thread, 47 x 61cm, series of 10 (ongoing)

\$1300



Lyndall Phelps

Re-present Porphyrio melanotus, 2020 - 2022

Embroidery thread, 74 x 112.4cm, series of 10 (ongoing)

\$1300

Lyndall Phelps

The Secret Life of Objects

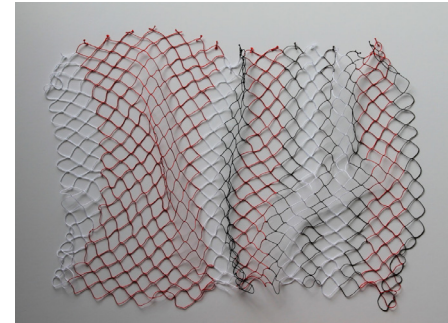
4 February - 3 March 2023

HIGHER RESOLUTION IMAGES COMING SOON



Lyndall Phelps
Re-present Cladorhynchus pectoralis 2020 - 2022
Embroidery thread, 45 x 65cm, series of 10 (ongoing)

\$1300



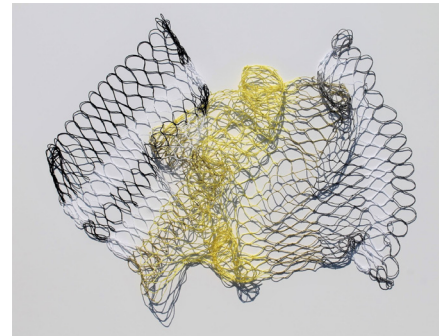
Lyndall Phelps
Re-present Epthianura tricolor, 2020 - 2022
Embroidery thread, 47 x 61cm, series of 10 (ongoing)

\$1300



Lyndall Phelps
Re-present Falco longipennis, 2020 - 2022
Embroidery thread, 65 x 68cm, series of 10 (ongoing)

\$1300



Lyndall Phelps
Re-present Falcunculus frontatus, 2020 - 2022
Embroidery thread, 74 x 112.4cm, series of 10 (ongoing)

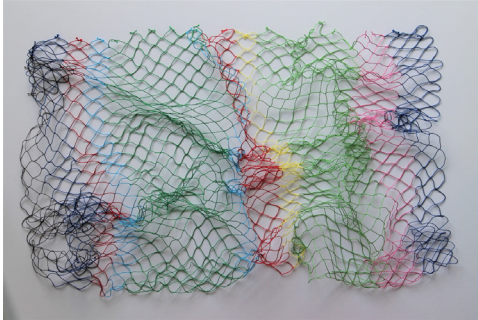
\$1300

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

HIGHER RESOLUTION IMAGES COMING SOON

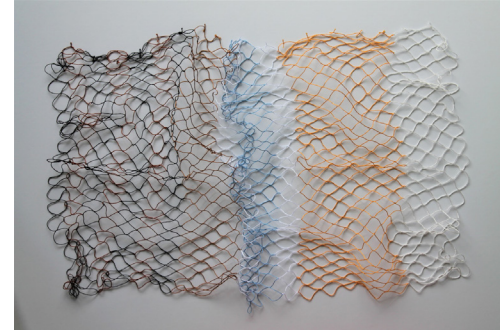


Lyndall Phelps

Re-present Lathamus discolor 2020 - 2022

Embroidery thread, 45 x 65cm, series of 10 (ongoing)

\$1300



Lyndall Phelps

Re-present Stipiturus malachurus, 2020 - 2022

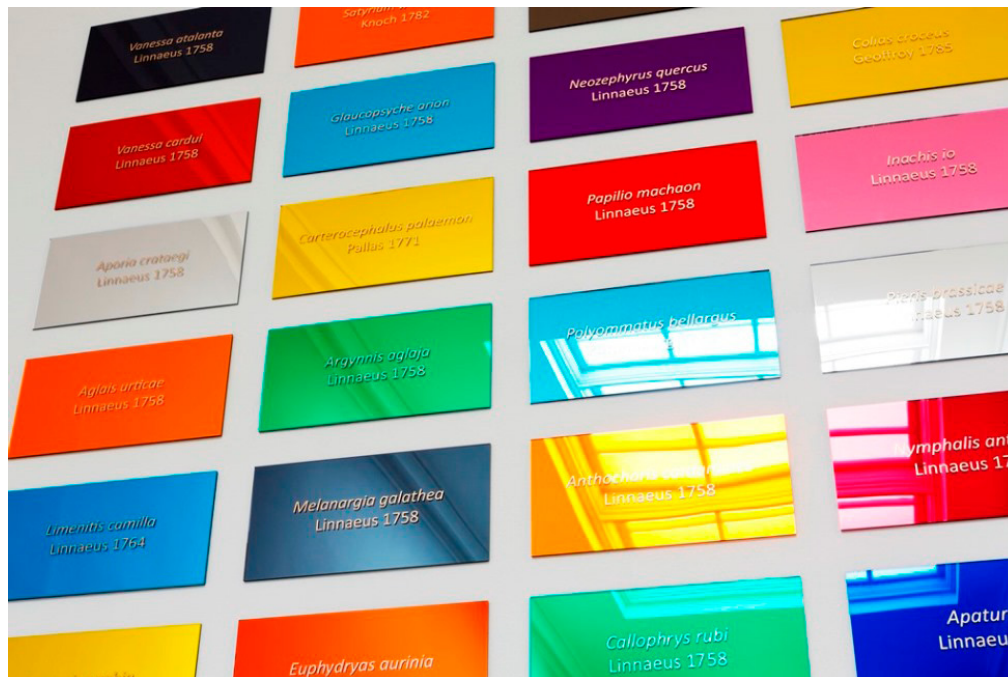
Embroidery thread, 65 x 68cm, series of 10 (ongoing)

\$1300

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps
Flutter, 2018

Acrylic mirror, vinyl lettering, 0.3cm x 15cm x 30cm each (24 pieces)

\$2500

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

HIGHER RESOLUTION IMAGES COMING SOON



9207 BULLFINCH
Grand spikes of lovely velvety crimson-carmine.
Flowers of fine form; habit vigorous and healthy.

Lyndall Phelps
Abundance Bullfinch, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750



9208 BLUE TIT
An exquisite clear violet, shaded lightly with white.
The best blue yet sent out.

Lyndall Phelps
Abundance Blue Tit, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750



9209 CHAFFINCH
Beautiful lilac, with a slightly lighter shading enhanced
by a beautiful yellow-sulphur throat.

Lyndall Phelps
Abundance Chaffinch, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750



9213 KINGFISHER
A blazing brilliant orange-scarlet.
Flowers slightly frilled giving a most effective spike of glorious flowers.

Lyndall Phelps
Abundance Kingfisher, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023

HIGHER RESOLUTION IMAGES COMING SOON



Lyndall Phelps
Abundance Lovebird, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750



Lyndall Phelps
Abundance Yellow Bird, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750



Lyndall Phelps
Abundance Robin Redbreast, 2015

Found ceramic birds, acrylic paint, printed acrylic, birds = 6-7cm, series of 7

\$750

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps *Birds of Bedford, 2013*

Found ceramic bird figurine, feathers, Dimensions variable, 1-7 *Birds of Bedford* series (ongoing)

\$1100 each (numbers 1-3) | \$850 each (numbers 4-7)

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps

Entrap, conceal 2011

Glazed antique mahogany entomology drawer, brass
plaque, embroidery thread, glass beads

45.7cm x 45.7cm x 58cm

\$2200

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps
The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps
Bellicus Lepidoptera, 2012
Entomology specimen box, card, pen, taxidermy pins
8.5cm x 28cm x 33cm (closed)
\$2000

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps

Softkill Pica pica, 2011

Taxidermy specimen, plywood, Perspex, aluminium,
Dimensions variable

\$2000

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.



Lyndall Phelps

Softkill Coloeus monedula, 2011

Taxidermy specimens, plywood, Perspex, aluminium,
Dimensions variable

\$2500

Photo: Peter Mennim. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps

The Pigeon Archive 1, 2009

C-type colour print, mounted on aluminium,
35.4cm x 51cm, 2AP + Edition of 10

\$1300

Photo: Richard Davies. Image courtesy of the artist and Onespace Gallery.



Lyndall Phelps

The Pigeon Archive 2, 2009

C-type colour print, mounted on aluminium, 51cm x 71cm,
2AP + Edition of 10

\$1600

Photo: Richard Davies. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps

The Pigeon Archive 3, 2009

C-type colour print, mounted on aluminium, 51cm x 71cm

2AP + Edition of 10

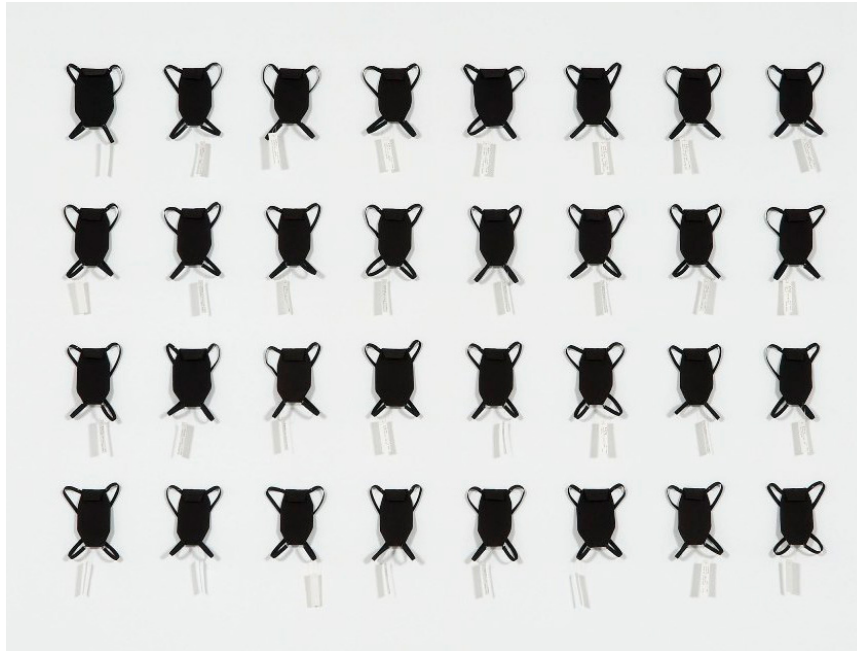
\$1600

Photo: Richard Davies. Image courtesy of the artist and Onespace Gallery.

Lyndall Phelps

The Secret Life of Objects

4 February - 3 March 2023



Lyndall Phelps
The Pigeon Archive, 2009

Oil skin fabric, elastic, metal hooks, paper, cotton thread, pen, 15 x 9cm (each, 32 total)

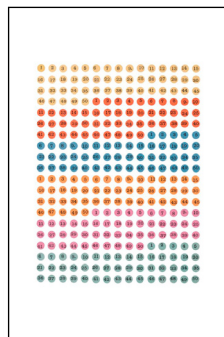
\$750 each | \$20,000 (whole collection)

Photo: Andy Keate. Image courtesy of the artist and Onespace Gallery.

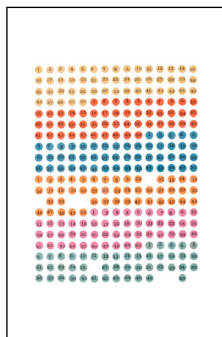
Lyndall Phelps

The Secret Life of Objects

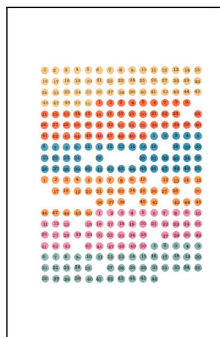
4 February - 3 March 2023



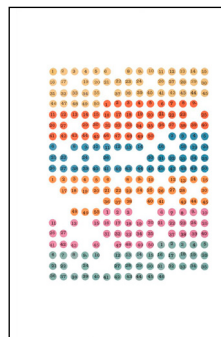
1



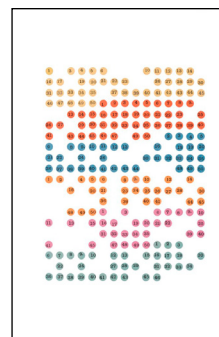
4



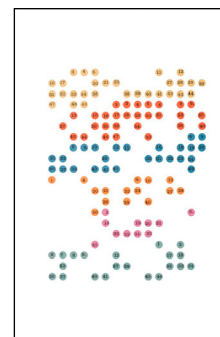
10



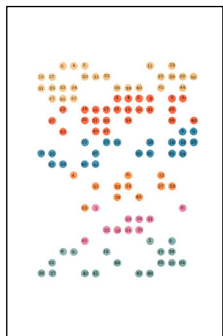
13



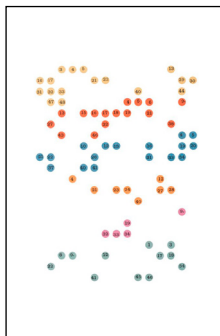
15



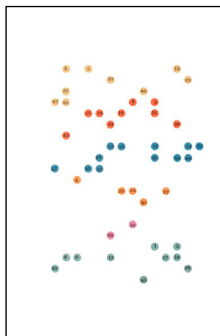
19



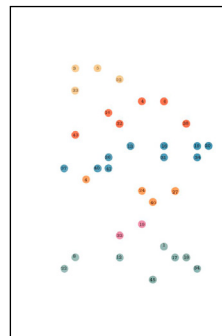
20



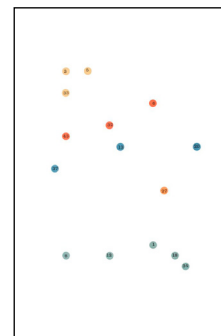
22



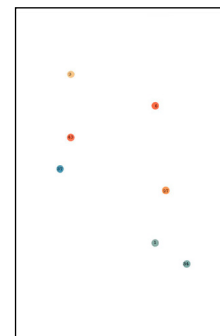
24



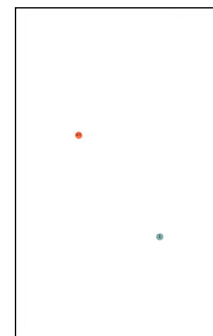
25



29



31



34

Lyndall Phelps *Coded Ornithology, 2008*

Paper, ink, 3cm x 44cm x 52.5cm (framed), 1 - 34 from the Coded Ornithology series.

\$1400 each (framed - as above) | **\$990 each** (unframed - remaining numbers in series of 34)

Photo: Richard Davies. Image courtesy of the artist and Onespace Gallery.

onespace

contemporary artists | valuable ideas

onespace.com.au

4/349 Montague Road, West End QLD 4101, Australia

+61 7 3846 0642

Tues to Fri: 10am – 6pm, Sat: 11am – 5pm

Director, John Stafford: john@onespace.com.au

Director, Jodie Cox: jodie@onespace.com.au

Manager, Alicia Hollier: alicia@onespace.com.au

Communications, Taylor Hall: taylor@onespace.com.au

Kindly supported by

