Room After Woolf:

A practice-based investigation into creative production and domestic space.

Juliette Blightman

Royal College of Art

School of Arts and Humanities

Doctor of Philosophy

PhD by Practice

2023/24

Declaration

"This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted."

Signed:

JULIETTE BLIGHTMAN

Abstract

This practice-based research juxtaposes my own artistic practice with ten other artists in different rooms in the home. It examines the different approaches to making work, considering what materialises when art is made in a domestic environment, where other factors filter in. My method of juxtaposition provides a new feminist lens with which to examine artworks and demonstrates that one can make a significant contribution to knowledge when making artworks in this way.

The artists were selected for the ways in which their practices resonated with mine; and because I saw in each a working through of significant moments in feminist art history, often at times of political and social upheaval. In each chapter I juxtapose two artists and align them with a medium (journal writing, durational film, artist book/publication, painting and assemblage), and a creative strategy. Further still I situate them in a specific room of a home, in order to unpack how the different processes and activities of each room facilitates art production. The artists I discuss are Anne Truitt, Frances Stark, Chantal Akerman, Andy Warhol, Laura Owens, Dorothy Iannone, Lee Lozano, Florine Stettheimer, Julie Becker and Sadie Benning. The research re-examines and juxtaposes numerous feminist readings in writing and making, drawing on the work of Virginia Woolf, Lucy Lippard, Helen Molesworth, Catherine Grant and Sara Ahmed, to name a few. I re-evaluate artworks made from the early twentieth century to the present day.

In my own artworks, made throughout the period of research, I selected the media most appropriate at the time to examine the contradictions of my own circumstances and domestic responsibilities, this has also been influenced by my readings of the artists within this thesis. Juxtaposition is a consistent and important method in my own work. I am always conscious of the previous image, sound, silence or edit and how it can live alongside the next and I view these works through a feminist framing which allows different life experiences to coexist next to each other. It is often hard

to respond immediately to the moment one lives through, but with my method of juxtaposition: my own practice, with that of the other artists and the different strategies for each chapter, it is possible to examine the depth of an artistic practice that is situated in a domestic environment.

I demonstrate with this research that domesticity remains an important area of interest for creative production: this is a critical sphere that should continue to be considered as such, as each generation faces different obstacles that continue to redefine creative production. This research gives a voice to art production in a domestic environment and can be used as a tool for other artists to include different experiences, both personal and professional, and for them to think seriously about the work they make in the home. The strategies offer alternative systems, outside of the commercial art world, that fit around duties of care, whilst also enabling artists who might face financial struggles and cannot afford a separate studio or a room of their own.

Acknowledgements

This thesis would have been impossible without the belief and guidance from my first supervisor Rebecca Fortnum. I am indebted to her knowledge and experience as an artist, mother and educator. In the last five years Rebecca's support has been beyond the call of duty. Thank you, RF. I would also like to acknowledge and thank my second supervisor, Emily LaBarge for all our discussions and her intellect, also Ray Martin for her support and humour that kept me going. I would like to thank all the institutions, museums and galleries that have supported my work and given me the opportunity to exhibit and share my research, as well as my family and chosen family, you know who you are, and of course Evie, who was eight when I started this research and is now 14, thank you for your patience.

Dedication

This thesis is dedicated to my daughter, for all the hours I was not mentally or physically in the room with her.

For Evie

Contents

n.b. All translations from German are my own unless otherwise noted.

0.0. The Floorplan: Room After Woolf

Fig.1

My practice-based research sets out to examine different approaches to making work, considering what materialises when art is made in a domestic environment, where other factors filter in and asks whether the juxtapositioning of art production and domestic activity can provide a new feminist lens with which to examine artworks? Framed by this, my thesis emerges from my own artistic practice and aims to establish insights into creative production, the methods I employ and those of other artists with whom the work shares a rapport (Fig.1).

After the birth of my daughter, I began to think more seriously about how my methods of production were changing, how they needed to fit around my domestic responsibilities of mothering, to do this I started making work in the home. I became interested in the processes aligned with domestic activity and how this might be reflected in different artistic mediums. At this time, I re-read Virginia Woolf's *A Room of One's Own* and saw myself with a pushchair locked out of a famous library, like Woolf I felt I was directed by a man back onto a path where a woman and her child are 'allowed' to walk. I also recognised myself as locked in, retreating to a place of privacy, away from judgment, where it was possible to draw on my experiences and make my work.

Many artists struggle to find the money for a room, as well as the time to work in it. What I propose in 'Room After Woolf' is not a space that is separate from the rest of the home, domestic chores and care duties, but a room that juxtaposes art production alongside all the different modes of existence, both personal and professional, so all exists simultaneously at the same time. I do this whilst reflecting on the different strategies artists have created in order to produce artworks within their own set of boundaries and circumstance, even if the artist has attempted to separate them. The thesis title 'Room After Woolf' offers an idea of space and time beyond the circumstances and boundaries Woolf wrote about in 1929.

As an artist mother, I note that everyday motherhood is still rarely represented in art and, taking a cue from the domestic theme of early feminist art, I challenge this by deliberately juxtaposing my home life into my work. Rather than being constrained by domestic responsibilities, I devise forms and approaches that allow my circumstances to facilitate my creativity. Thus, the home becomes a space of productivity, and the events and relations happening within the domestic space are co-opted into my practice. Simultaneously digital space has helped to remove some of the boundaries artists of earlier generations faced, as can be seen in some of the works I make and the other contemporary artists' practices I discuss.

The artworks produced through this research encompass film, drawing, painting, photography, performance, installation and text and is rooted in an investigation of my everyday life, continuously documenting my own existence. The work manifests in exhibitions, artist books, screenings and performances, sometimes all four simultaneously. I think of the works I created as portraits; these can be of someone's living space, bathroom, the faces of friends, or my own daughter. In my video works I employ the method of montage which enables me to juxtapose images as moving image that together depict my life. I frame this method of working as feminist, as I deliberately incorporate

various mediums, in a cross disciplinary practice, whilst adopting alternative strategies to continue to make my work due to my own circumstances and domestic responsibilities.

Woolf began her extended essay *A Room of One's Own* in 1928 after researching for a lecture series she was to give at Newnham and Girton, the women's colleges at Cambridge University. The essay is an account of both Woolf's research into the history of women's creativity and her own experience as a woman writer. As her title suggests, Woolf developed the theme of the room as both metaphor and reality: it is the ambiguity of the term 'room' that provides the context for my research, an exploration of ten artists' life, work and processes and their emerging relation to what I am beginning to speculate as creative feminist methodologies of art production. The thesis questions, through my own and others' practice, whether 'a room of one's own' is still a prerequisite for creative production and how an emphasis on access to this personal space might be ambivalent, or even counterproductive. As Woolf hints throughout the essay, a room not only facilitates art but can also restrict and isolate an artist.

Early in her notes for the lecture, originally titled 'Women and Fiction', Woolf adopts the metaphor of being a prisoner of her own gender. In the original transcript of Woolf's notes the first line reads; 'The words hang like a collar round my neck. It is not only that to write of women & fiction would require many volumes; one can see, even from a distance, that the subject is dangerous. Iron bars' (Woolf, 1992: 3). Her essay begins at Cambridge: whilst sitting on the banks of the river Cam, Woolf is struck by a thought: 'a woman must have money and a room of her own' (Woolf, 1949: 6). With this thought she jumps up and crosses the lawn towards a gate, beyond which lies an open field; this creates an image of space and freedom, not only for her thought but also for her physical body. Before she reaches the gate and escapes into the field and freedom, she is intercepted by a university official, a beadle, who stops her walking across the lawn, directing her back to the gravel path. Woolf is not allowed to walk on the grass, it is 'only the Fellows and Scholars of Trinity or Kings

or whichever has the right to walk on the turf' (Woolf, 1992: 6). As a woman, she must stick to the path. The beadle stops her from moving in the direction she wants to go: these restrictions apply to her not only physically, but also intellectually and creatively — because of her gender she is a prisoner, unable to inhabit the space away from the 'path' of patriarchal culture.

Later in the essay, Woolf is again denied access, this time to the library, as another man stands in her way and says, 'Ladies are only admitted to the library if accompanied by a Fellow of the college or provided with a note of introduction' (Woolf, 1992: 8). In the face of these restrictions Woolf proposes a room in the home where women might write, alone and unrestricted. Woolf's *room* also allows the writer self to be free from domestic responsibilities in order to write. It is important to note that for Woolf, domestic work meant not actual physical labour but liaising with the domestic help. As Woolf writes in her diary from 1917, 'This morning ruined by tears & plaints of Lottie, who thinks her work too hard, & finally demanded higher wages' (Woolf, 1979: 91).

Throughout this thesis I argue that these obstacles; domestic responsibilities, relationships, financial circumstances, can be drawn into the work, that the artist's home is juxtaposed alongside their professional practice, in order to create the artwork. This challenges Woolf's notion that to create there needs to be no obstacles in the artist's mind, 'no foreign matter' (Woolf, 1949:85). Throughout this research I have incorporated my own domestic conditions into my own art production and hope this thesis grants permission for other artists to adopt the method of juxtaposition.

Although my own circumstances and responsibilities are different to Woolf's, the way in which she moves from the real physical boundaries she encounters as a woman to the social and historical exclusion of women from cultural agency resonated with me as an artist. Not only does my work often employ elements from my domestic situation to speak about both personal and social conditions, these elements (pot plants, toilets, trampolines, goldfish) take on metaphorical

significance whilst maintaining their banal ubiquity. As an artist I recognised, with Woolf, that there is also an underside to this desired spatial freedom, noting that the difficulty of being outside looking in is mirrored, even amplified, by being inside looking out. As she states, 'I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be locked in' (Woolf, 1949: 37).

It is worth noting that two years of this research took place during the global pandemic, which the World Health Organisation declared on 11th March 2020. The virus, Covid-19, locked us in our homes, those fortunate to have them, in order to protect healthcare systems and hospitals from becoming overwhelmed with people needing urgent medical care; movement and travel were also restricted across the world. The idea of being 'locked in' took on an entirely different meaning. I had experienced another feeling of isolation, although by choice, and to a much lesser degree, in 2009, upon moving to Berlin as a new mother and experiencing a freezing winter of sub-zero temperatures that made it hard to go outside. It was during this time that I re-read 'A Room of One's Own' and I began to question how Woolf's experience might be relevant to the present, a few years short of a hundred years later.

Methodology

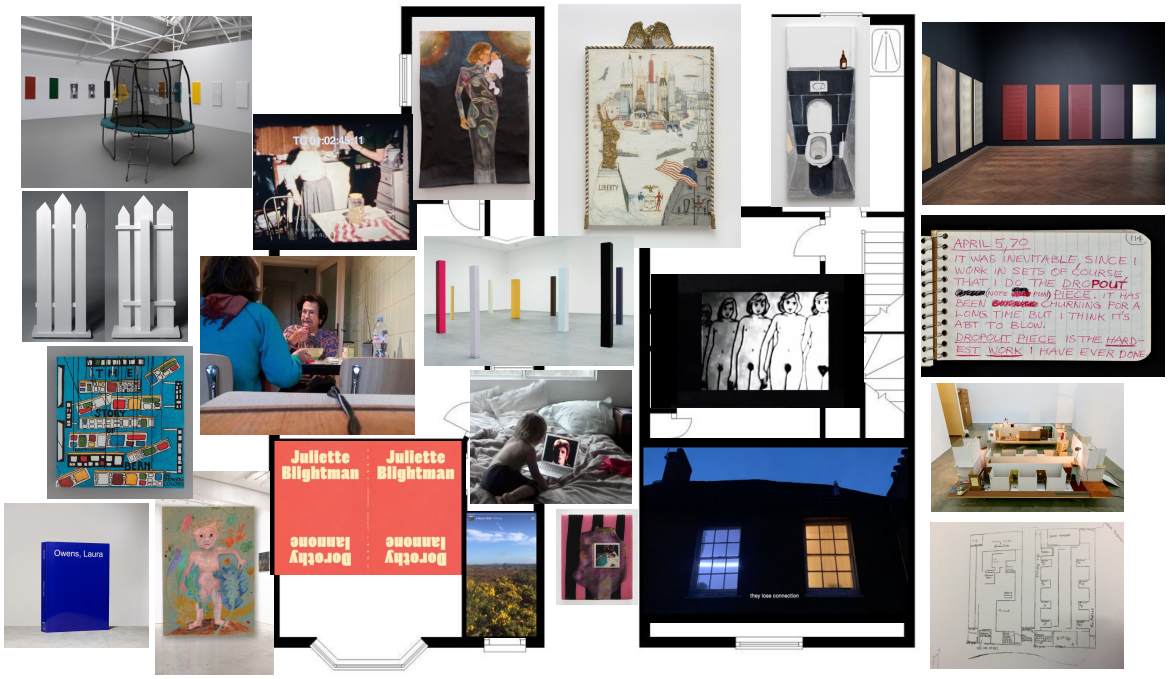


Fig.2

Within this thesis my research examines what happens when domestic space becomes a fluid place of productivity, and when artworks, art forms and processes are viewed through the filter of domestic activity. In order to find focus within such a vast and ambitious task, I developed a method of juxtaposition, where my practice is placed in relation to ten specific artistic practices dating from the early twentieth century to the present day (Fig.2). Each chapter situates two of these artists in a specific room and juxtaposes it with a body of work produced throughout the research, in relation to the artists, both generated and inspired by them. Each room within a home holds different activities and responsibilities which I align to different modes of artistic production. In doing so, the thesis explores these artists' works in a new light by bringing them into a series of relations; with the space, with the process, with each other and with my own work.

Juxtaposition is a method long-embedded in my making process, for example in my use of ready mades or montage within my filmmaking, which has become an important critical strategy for me. In the written research it operates in a similar way as it does in my artistic practice bringing disparate

elements into a focussed relation, allowing the audience (or reader) to forge their connections and inferences. In the way they inflect on each other. The process of juxtaposition is applied to both the writing and to my practice and creates a unique flow between words and images, bringing to light qualities that might otherwise be kept apart. This can also be taken into consideration when an artwork is filtered through another artwork, when an image is filtered through another image. Juxtaposition is a fundamental tool in visual art, often used to highlight contrasting or opposing elements. It is also a method often used by writers, as Jennifer Higgie notes in *The Mirror and the Palette* 'the most bizarre juxtapositions can, conversely, be the most accurate way of communicating a sense of dislocation' (Higgie, 2021:111). This sense of disturbance allows a re-evaluation of existing notions and structures, around both the artist's histories, and domestic space as a professional context for making work. By offering a new understanding of the practices I examine, I also explore how 'a room of one's own' might look like after Woolf.

An important aspect of the use of juxtaposition is the way it maintains the integrity of the images, practices or biographies it places. In this it works against the fragmentation, even violent intervention, often associated with traditional modes of critical analysis. I propose that this method, respectful of art works and approaches, thus creates a feminist lens that allows me to articulate the different creative strategies, developed out of the characteristics of the domestic space in which I locate each practitioner, whilst bringing in writers and theorists who have also challenged the gendered construct of creative methods/production. These juxtapositions create space for reimagining the art practices discussed in this thesis, bringing together artists from different generations, juxtaposing histories with my own practice to transform the present. As a collaborator I have learnt to work with other artists (an example in this research is my work with Dorothy Iannone) in a way that respectfully responds to the other artist's voice and time they belong too, and I believe that this approach is embedded in the exploration of juxtaposition.

By mapping artists' mediums and methodologies onto domestic spaces, the research moves through the home, questioning and subverting dominant expectations of gender roles to articulate the different feminist and creative strategies these artists developed for their art practices. Each chapter has its own unique enquiry through the artists I discuss, the feminist methods they use, and the room I situate them in: If feminism is a process rather than an attribute, and thus operates like the maintaining of a home, I start to ask how might the different mediums discussed (journal writing, durational film, artist book/publication, painting and assemblage) contribute new knowledge. What happens to the artwork when the private space of making, or elements of the artist's lives, are exposed and juxtaposed alongside professional practice? How do the relationships and social networks that surround the artist and are present within the home (or not) generate and influence the work? I also consider the ambiguity of domestic space, does the home as a studio exclude an artist from a community, and therefore deprive the artist of 'success'? Or might it allow an artist more freedom?

In this written thesis I have used the floorplan as a way to think through and juxtapose methods, atmospheres and productions. The hall acts as an entrance to creative life and journal writing, whereas the kitchen is the hub of domestic activity, and the living room is opened up as a space for visitors, for others to come into – somewhere where you stay a while and exchange ideas. The bathroom is a solitary space, often the only room where privacy is possible in a family home, and the bedroom acts as the conclusion of thoughts, a place where one can explore one's identity, and which, in the case of this research, is particularly associated with young adulthood.

A Room Of One's Own is a key reference, not only for its subject matter, but also as a model for writing. I am interested in the way it blends everyday poetics and the study of the position of women artists and writers, as Woolf explains, 'I want to use all the liberties of fiction, drawing scenes, telling stories, making up dialogues, to visualise the circumstance and surroundings' (Woolf:1992:4).

I think of walking through the thesis as one might through the rooms of a home: as one door shuts, another door opens – there are moments of stillness and the breath of everyday life, the reader moving through the artworks I cite, as if they are encountering them in each room. For me it reads as a procession through the home, pausing in different spaces, the characteristics of different domestic spaces reflecting different aspects of production. Many of the artists I discuss explore more than one medium, and I am interested in framing this move away from 'signature' work as a potentially feminist method of working. In her essay 'Talking and Listening from Women's Standpoint' (1990), sociologist Marjorie DeVault suggests that feminist methodologies do 'not prescribe a single model or formula' (DeVault, 1990: 96). DeVault goes on to say that feminist methodology is a balancing act which breaks down multi-disciplinary practices, and indeed language itself, which 'reflects male experiences'. Through her approach, it is possible to give feminism 'distinctive ways of extending the methods' (ibid.) beyond tradition and I incorporate DeVault's line of thought and apply it to the strategies I propose in each chapter.

Each of the five chapters explores a strategy or way of working which is aligned with a room's typical function, pair of artists and a body of own work. The artwork that I juxtapose with each chapter came about in different ways; as I wrote Chapters 1, 3 and 5, ideas emerged about the work I wanted to make, but for Chapters 2 and 4, the work inspired the chapter.[1]

The trampoline piece, *A Room of One's Own* (2020) begins this thesis – the cage-like sculpture designed for play becomes a cell in which the child is imprisoned. The accompanying film documents my daughter inhabiting this space, which is neither quite inside nor completely outside the home. For

[1] All the works have been shown in group or solo exhibitions or events open to the public during the period of research. These include *Femme Maison*, FELIX GAUDLITZ Galerie, Vienna (2019); *A Carpet For Your Somersaults*, Fons Welters Galerie, Amsterdam (2020); *Another Map to Nevada*, The Performance Agency, Berlin (2020); *Live at FF*, Fridericianum, Kassel (2020); *The Botanical Revolution*, Centraal Museum, Utrecht (2021-22); *(Ta)Rot Tarot*, made in conjunction with the exhibitions with Dorothy Iannone at Arcadia Missa, London, Kölnischer Kunstervein, Vleeshal Centre for Contemporary Art, Middelburg (2020-21), and *Upstairs in Cookie's Room*, The Performance Agency, Copenhagen and Paris (2022).

me, the trampoline is a key object that acts as a visual metaphor in my work, simultaneously inside and outside, a room that isn't really a room. It offers a temporary haven and holds various activities, conjuring play and imagination, like a studio or a room to write in, and it is all those things at once. Over the course of the research, I have come to be aware how well this piece represents many of the thoughts that I began the thesis with, because of this the work has had several iterations over research period.

0.1. *A Room Of One's Own*

Fig.3

It was both the installation, *A Room of One's Own* in the solo exhibition *A Carpet for Your Somersaults* at Fons Welters Galerie in Amsterdam, it was also included in the group show, *The Botanical Revolution* at Centraal Museum Utrecht (Fig.3). Shown alongside the trampoline was the film *A Carpet for your Somersaults*. The film documents the work in situ in my front garden, moving through the seasons with scenes of the trampoline in use and also not, often due to the weather (Fig.4). The film also documents when it is being occupied for another task: a place for watching YouTube on an iPad, or a place for sleeping. I include this work in the introduction, as I feel it a key work representing notions of activity and space in the domestic environment. My daughter's trampoline was in our front garden, and so, for me, this chimes with the work as an introduction into the thesis/home.

Fig.3

0.2. ***A Carpet For Your Somersaults***

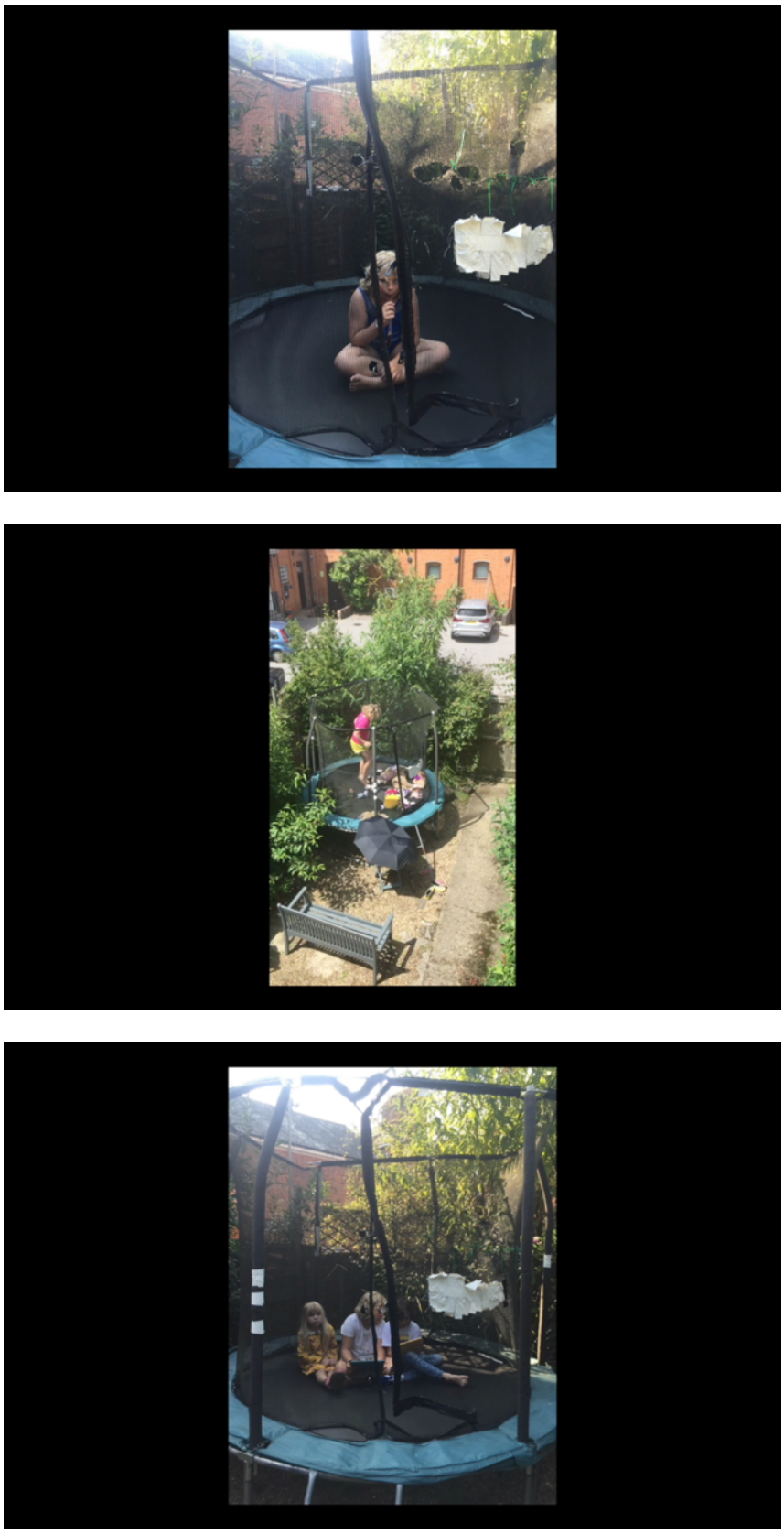


Fig.4

Fig.4

A Carpet For Your Somersaults
2020
Film
music by Anthony Silvester
7 mins 45 secs
https://vimeo.com/manage/videos/707769846
Password: Blightman2021

The trampoline also became the basis of two performance works both titled *BOUNDARIES (for your dance),* where I further examined the boundaries between inside and outside, freedom and confinement. The first performance took place in Berlin (as part of a performative boat ride) in 2020 (Fig.5). 'The Performance Agency' curated the boat ride, orchestrated by a number of contemporary artists. The boat trip weaved through the canals and rivers of Berlin, the audience remained on the boat and the performances happened along the riverbeds and the bridges. The title of the evening was *Another Trip to Nevada* taken from performance artist Robert Delford Brown's core idea of creating new rituals and methodologies to accommodate new ways of living, it was about altering the possibilities of perspectives by opening up ephemeral spaces of imagination within the social body. Long term collaborator, musician Anthony Silvester recorded a soundtrack which was played from the boat, the music started as the boat approached the bank where the trampoline was in situ, lasting the duration it took for the boat to pass before another performance began. It was restaged three months later in Kassel as part of the FF – Live at the Fridericianum performance events. Having realised the piece in Berlin allowed the performance in Kassel to develop, this time it was in a museum, the audience were static, the trampoline was larger, there was the possibility of working with three dancers from the local dance academy, we devised the performance together, along with Silvester's soundtrack, which this time, due to Covid travel restrictions being lifted, was played live (Fig.6).

0.3. ***Boundaries (for your dance)***

Fig.5

Fig.6

Chapter 1 is situated in the hallway, and I align this liminal space with the role of the journal and other diaristic forms of writing. I explore this kind of writing as an artistic practice and the way it can act as an entrance or exit into creative life, as well as a particular type of self-narration. I discuss this through the work of the artists Anne Truitt (1921–2004) and Frances Stark (b.1967). Specifically, Truitt's published journals and Stark's *The Architect and the Housewife*, a novella written in 1999, which describes her methodology in relation to creative production, Woolf's *A Room of One's Own*, the architecture of the home, and the public versus the private.

Truitt's journal exposes the internal challenges she had with both her domestic responsibilities and her ability to make work: 'It is the artist who hurries the mother through the house cleaning after the departure and then forgets her as coolly as she waved farewell to the children, returning to her work, solitary, engaged' (Truitt, 1982:183). In contrast to Truitt, Stark's artistic practice and writing configures the domestic as part of the art. Stark's essay *The Architect and the Housewife* (1999) describes how she separates her home and work area only by a couch, as she lives and works whilst bringing up her son. I employ a similar method in my artworks, juxtaposing both the private and professional. Stark's writing, along with her practice, might be read as a form of diary entry which includes private musings and anecdotes, as well as elements of biography and autobiography. In this chapter the journal is viewed as a space in which to make: like the hallway, it combines contradictory forces simultaneously – private musings with public implications, the personal and confessional.

The film work, titled: *2017 –2022*, I created and juxtaposed with Chapter 1, it is made up from screen recordings of Instagram stories. For me the work represents the characteristics of the hallway, as transitory space that is both an entrance and an exit to my professional and personal life. It is also over three hours long. I made my first story in 2017, shortly after I began my research. *2017 – 2022* is like a series of diary entries, as Instagram archives the time and date of everything I posted – which in turn tracks every exhibition I participated in, places I visited, my daughter's birthdays and all of the

experiences I chose to make public throughout the period of research. This juxtaposes my life; exhibitions, performances, lectures, alongside historic moments in the news and trips to the playground. The viewer has a glimpse into my everyday, almost like when you are invited to wait in someone's hallway. As each Instagram story only lasts seconds it leaves the viewer lingering both inside and outside of my life.

In Chapter 2, I explore the 'mothering' lens of durational film and situate it in the kitchen, the kitchen is often thought of as a space of high-paced domestic activity: it is often in a constant state of flux, the movement of coming and going, meals being prepared and cleared away, the room in constant process. I suggest the durational shot has potential as a feminist strategy, aligning it with the 'mothering' gaze and use it to unpick some of the contradictions of motherhood, that is both attentively nurturing and controlling. I discuss Andy Warhol's *Chelsea Girls* (1966) and Chantal Akerman's *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975): both artists identified as queer, and neither had children, thus expanding the definition of 'mothering' beyond a biological definition.

Whilst researching Chapter 2, I was looking at images online of celebrity mothers, particularly artists and writers who had children. In many of the photographs I recognised a similarity in the positioning of the mother's hands, and how, at times, the mother appears to be holding tenaciously onto the child, rather than the child holding onto them. Some of the mothers I chose had expressed tense or difficult relationships with their children, for others it appeared to problematise their career paths. At the time of making these works my own relationship with my mother was under strain, as I had found it hard to navigate our relationship since moving back from Berlin, having lived overseas for nearly ten years. I was also bringing up my own daughter alone. These paintings accompany the chapter on Akerman and Warhol, who also had complex and intense relationships with their mothers. The works I selected for exploration were situated in the kitchen, for me they align the

constantly changing dynamics between a mother and child with the never-ending processes of domestic responsibility and care associated with that room.

Both Akerman and Warhol's films reject and expand traditional narrative forms of film, concentrating on gender politics and domestic life rather than, as Feminist theorist Laura Mulvey (1941) wrote in *Visual Pleasure and Narrative Cinema* in 1973, 'demonstrating the way the unconscious of patriarchal society has structured film form' (Mulvey, 1989:14). Scenes are played out in real-time and occupy the space of the kitchen. In this chapter I consider the relation of process to feminism, reflected in the space of the kitchen and the never-ending domestic responsibilities that take place in it. The work created for Chapter 2 became the exhibition *Femme Maison* at FELIX GAUDLITZ in Vienna. In the paintings, and photographic works, I leave space, not filling the paper/canvas, so it represents a process, or appears unfinished. This also allows the viewer to consider the time painting can arrest, and the story it holds, as well as what is left out.

In a contrary movement to the kitchen's constant state of flux, Chapter 3 is situated in the living room and follows the notion of staying and sharing. I discuss the idea of inviting others into a private experience, specifically through the 'artist book'. Chapter 3 focuses on the contradictions inherent in the opening up of privacy in the 'living room.' Unlike the hallway, and to some extent the kitchen, the living room is a place into which you might invite others in, to stay a while. In this chapter I aim to relate this activity to a reading of an artist's book, which, for example, maybe a longer and more engaged experience than looking at a work in an exhibition. The artist's book can follow a traditional narrative or each page can be independent of the next, both forms can juxtapose images and text.

The artist's book I created with Dorothy Iannone for Chapter 3, was published in 2021. In 2020 I invited Iannone to collaborate on a series of exhibitions, after meeting her in 2014, when we were in a group show together. This exchange was triggered by my encounter with Iannone's rare

publication, *The Story of Bern (or) Showing Colours* (also discussed in Chapter 3), which narrates the censorship of her work from the 1969 group exhibition "*Freunde*" (Friends) at the Kunsthalle Bern in Switzerland and was self-published immediately after this series of events. We devised the exhibitions around her *(Ta)Rot Cards* (1968 -1969), the works that were censored in the exhibition at the Kunsthalle Bern. The exhibitions took place between September 2020 – September 2021 in London, Cologne and Middelburg, I also include installation images in this chapter.[2] The book creates a dialogue between Iannone and I, which I compare to a friendship, and align with the conversational space of the living room, where friends meet and talk. The publication also archives our exhibitions in a way that can be physically revisited from the comfort of the home. As with Iannone, the works I made, a series of paintings, drawings and photographs consisting of 28 tarot cards, were drawn from my personal experience, exploring how my domestic responsibilities and the pandemic boundaried my ability to create. The pandemic forced me to re-evaluate my working methods through domestic space, similar to when I first became a mother, this allowed each card I made to explore the different rhythms and atmospheres a room has, juxtaposed with moving images of life outside the home.
The artist's book is often a space where one can dwell and go freely back and forth in time, it is neither static (like painting), nor always in the present (like cinema), and it is this temporally extended and communal dynamic that I wish to explore in this chapter. I discuss Dorothy Iannone's *The Story of Bern (or) Showing Colours* (1970), as mentioned above, and Laura Owens's *Owens, Laura* (2017). I frame both as a feminist strategy, which is one of self-archiving, making women's contribution visible, but also a tool for making the private public and the personal political. Both the artists I discuss have made a number of publications that are an important part of their practice, indeed, in the case of Iannone they are a crucial element in understanding her contribution to twentieth-century art practice.

[2] The first exhibition was in London at Arcadia Missa gallery; the show then travelled to the Kölnischer Kunstverein, Cologne, and the third part opened at the Vleeshal Centre for Contemporary Art in Middelburg in June 2021.

In Chapter 4 I discuss the bathroom as a withdrawal space, which I relate to the act of painting. The bathroom is a space in which you are usually alone and often one of the only rooms in a family home that you can lock yourself in or lock others out. In this chapter I focus on the artists Lee Lozano (1930-1999) and Florine Stettheimer (1871-1944), who both withdrew from the New York art world. Lozano took this one step further and refused to engage with women completely (except for her mother) and made a number of works she called *Language Pieces* in response to this decision, and others. Although Lozano's exclusion was self-initiated, it echoes in some ways Woolf's sense of being 'locked out' and the sense of community that an artist needs in order to make work.

Independently wealthy, Stettheimer only had one solo exhibition in her lifetime, and mainly exhibited her work at invitation only viewings in her apartment in New York. Her paintings were autobiographical portraying her friends, family and acquaintances. Until relatively recently she had been, like Lozano, left out of feminist conversations and even art history more generally, her first retrospective exhibition took place in Europe in 2014.

For Chapter 4 I made the *Withdrawal* series; paintings and drawings of toilets, along with abstract paintings, which were juxtaposed with the trampoline sculpture, *A Room Of One's Own* in the exhibition *A Carpet For your Somersaults* (2020). I positioned these paintings and drawings like windows around the room, alongside the cell like architecture of the trampoline, enveloping the environment of the room. Following the birth of my daughter in 2009, I had moved to Berlin, withdrawing from my previous life in London. Significant events, both public and personal, inside and outside the home, can destabilise creative production, indeed any form of production, and it was in my Berlin apartment that I began drawing toilets. I set myself the task of making a drawing each day with whatever paper and pencils were available in the home. I created a private moment with myself, I was also testing the parameters in which I could continue to create, I needed a space to with-draw in to. Inside our apartment, I hung bedsheets over the windows to diffuse the light in

order for my daughter (and me at times), to sleep for as long as possible and closing down the view outside. Withdrawn from the outside world with no means for a studio or childcare at this time, I drew the toilets in friends' apartments and houses, and other toilets in places I had spent time, I titled them to reflect the person or the place, this way I felt I spent time with the people it was not possible to be with.

Taking its cue from Lozano and Stettheimer this chapter will discuss the complex, even contradictory, notion that withdrawal might be a feminist strategy for production. Of course, withdrawal can lead to erasure, and little public recognition but the chapter explores how by rejecting certain forms of community these two artists continued to work productively alone, only letting a very small amount of people into their life/home. Although I am examining what I propose as feminist strategies, some of the artists I discuss, like Lozano, rejected the term and refused to associate themselves with a collective feminist identity, or indeed women in general (Fig.7). My method is to think of these approaches as contingent propositions, in order to test their usefulness for feminism within a particular context, rather than assign them as defined and discrete strategies.

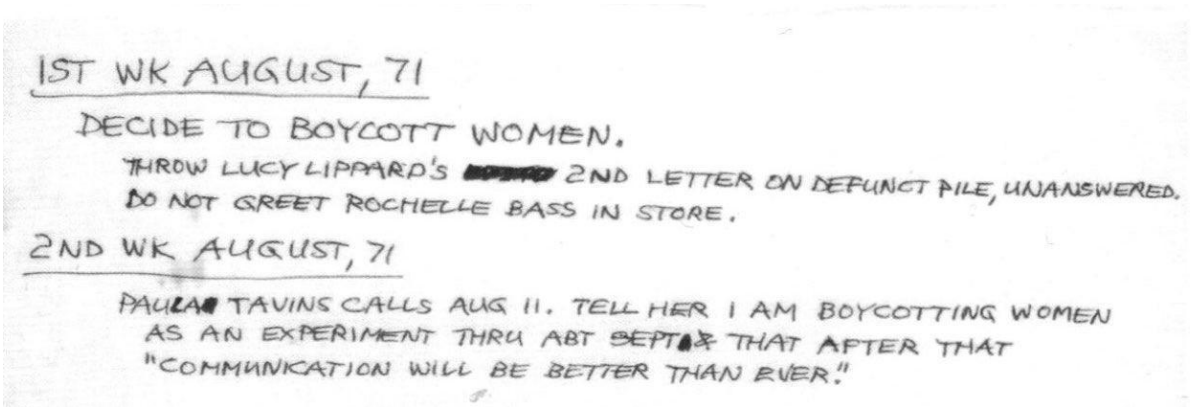


Fig.7

To accompany Chapter 5, I made a sound piece, *Upstairs in Cookie's Room,* which relates to the film works of Sadie Benning (b.1973) and Julie Becker (1972–2016), but significantly, my work included my perspective as the mother of an adolescent, locked away in their bedroom, rather than from the adolescent's perspective. As I sat in her bedroom at night after she had gone to sleep, I would think

about the experiences she might be having as she forms her identity as a teenage girl. The text is made up of a reflection of the pandemic and relationship between my own daughter and I, as we navigated the space in our home; but more importantly, as my nearly teenage daughter began to separate herself from the rest of the house and each day spent more and more time in her bedroom listening to music and making TikTok videos.

In Chapter 5 the bedroom acts as the conclusion of thoughts, a place to explore identity, and which, in the case of this research, is particularly associated with young adulthood. The creative strategy in Chapter 5 is situated within assemblage, as a way of collecting and gathering different experiences to create a work of art that tells a new narrative, and is closely related to the method of juxtaposition. In this chapter I position this method as retreat into a fantasy world, rather than the withdrawal from the art world presented in the previous chapter. Here I examine the work of Benning and Becker: and discuss early film works by these artists, made whilst they were still teenagers. Unlike the pairing of very different artists in previous chapters, Benning and Becker were born within a year of each other and were both from low-income families. Both use 'girl bedroom culture' as a productive creative form, deploying the bedroom as a counter point to the privileged space of the studio. Both use an inclusive form of assemblage to articulate the real experience of girls and young women, and the process of forming a gender identity.

It could be argued that the method of assemblage I explore in the final chapter can be applied, in some form, to many of the strategies throughout the thesis, particularly sharing characteristics with juxtaposition. Assemblage is similar, the artist brings together unrelated objects and images, creating a narrative between these elements that did not exist before to create a new meaning, a new work of art. Again, I suggest that by exploring these strategies as feminist approaches, we can reframe the artworks. For example, most domestic spaces can be seen as forms of assemblages and much of the 'home making' work of women centres on the assembling of disparate items, into a whole home. In

this sense juxtaposition and assemblage create new meaning whilst the elements maintain their integrity. This method of working can also be a deliberate refusal to work in a separate space to the home, and in turn can become politicised. When this additive work is refused and withdrawal and ultimately inaction are evoked, they too become methods. The inaction is still a strategy: as the feminist theorist Sara Ahmed says, 'If feminist will is will that is wanting, feminist will is also will that is unwilling. When we are not willing to participate in sexist culture, we are willful' (Ahmed, 2017: 83).

Most of these creative strategies are not singularly associated with feminism, but within a certain context and set of conditions, within which I position them, they become feminist because they are deployed to valorise marginalised experience and validate it in relation to traditional forms of knowledge.

Of course, as a strategy fundamental to this research and art practice I employ a methodology of juxtaposition in various forms. I place the work of the artists I evoke against each other, alongside my own artwork, ways of making and domestic spaces. This constellation of relation allows the reader to rethink what making work within a domestic space, alongside domestic responsibilities might look like today. I see this work as urgent, especially in the U.K. Not only in light of the pandemic, when access to spaces outside the home became limited, nor only for parents with young children, but for all artists affected by the continuing cost-of-living crisis, increasing rents and unaffordable early years day-care, along with rapidly decreasing funding for the arts.

I define a creative feminist strategy as a method of working, producing, that has been adopted for various reasons: these strategies allow a certain re-evaluation/re-presentation of the work to its audience, valorising its contribution and enabling the work to speak more confidently. To clarify what I mean by a creative feminist strategy I draw again from Ahmed's *Living a Feminist Life,* in which she

explains: 'A creative feminist strategy is to give alternative ideas of happiness (not subscribing to pre-conceived notions of happiness) and generating new horizons (new ways of doing things) (Ahmed, 2017: 7). Ahmed's notion of 'Feminist housework', as she explains, 'does not simply clean and maintain a house. Ahmed's 'Feminist housework' aims to transform the house, to rebuild the master's residence' (Ahmed, 2017: 7).

This thesis and the work it contains will contribute to current reappraisals of the feminist strategies of art historians and critics such as Linda Nochlin and Lucy Lippard, by later theorists and curators such as Helen Molesworth, Sara Ahmed, Kathy Battista and Catherine Grant, amongst others.[3] To clarify how I am defining the term feminist, I modify curator Helen Molesworth's definition of *feminism*, paraphrased from scholar Peggy Phelan's survey essay in the volume *Art and Feminism* in 2001.

> It [Feminism] is a challenge to the persistent organization of the world through the category of gender that consistently privileges men. The second [definition] is that feminism privileges self-criticality (as opposed to self-expression, per se) in political, aesthetic, and intellectual practice (Butler & Mark, 2007: 429).

Phelan's definition differs as she defines Feminism as 'the conviction that gender has been, and continues to be, a fundamental category for the organization of culture. Moreover, the pattern of that organization favours men over women' (Butler & Mark, 2007: 15). Influenced by Ahmed's notion of 'Feminist housework', and transforming the home, as well as Phelan's and Molesworth's definitions, my research configures feminism as a methodology that enables not only women, but other marginalised groups to rebuild the home, form new ways of organising creative production and future behaviour of how and where it can be made, founded on gender equality; it is also a mode of

[3] *How to Install Art as a Feminist (2010), Women, Art, And Power And Other Essays (1989), From The Centre: Feminist Essays (1976), Living a Feminist Life (2017),* and *The Promise of Happiness* (2010), *New York New Wave, The Legacy of Feminist Art in Emerging Practice* (2019) and *Fandom as Methodology* (2019).

thinking that shakes up and rethinks complex systems and formulas, architectures and institutions that are still dominated by patriarchy. Writer Kathy Battista in *New York New Wave*: *The Legacy of Feminist Art in Emerging Practice* (2019) states that 'if the feminine is something enacted by social codes rather than biological determinism, then feminist art can be created by any gender or material configuration' (Battista, 2019:141).

In *Gender On Ice* (1993) feminist art historian, Lisa E. Bloom rethought the (masculine) social construction of polar histories and the claiming of space in the Antarctica and Arctic regions, which had excluded women. Bloom suggests that late nineteenth and early twentieth century polar exploration narratives 'symbolically enacted the men's own battle to become men' (Bloom, 1993:6). In contrast to the home the 'blank white space' in the polar regions offered men the 'ideal mythic site' to project their masculine fantasies, she continues 'such claims were hardly likely to accrue to women living within the bounded spaces of everyday life, marriage and the workplace' (Bloom, 1993:6).

In *Originals: American Women Artists* (1979), art critic Eleanor Munro states that in the 1950s there was still a taboo that prevented women artists from accessing and spending time in *male* spaces outside the home. Echoing the exclusion Woolf felt at Cambridge in 1928, Munro calls these spaces 'male bonding places': they include not only institutional buildings but also: 'bars, bistros, studios, artists' clubs, even whorehouses' (Munro, 1979: 28). Munro suggests that it was in such 'rooms' that male Abstract Expressionist artists, as well as critics and art dealers, developed a persuasive language to define their art practice, 'where a lot of night-long libated conversations [took] place out of which new ideas come' (Munro, 1979: 27). Many male artists also adopted 'a single "trademark" image', as Munro puts it, the 'effective male modus operandi' (Munro, 1979: 28). Munro claims that 'excluded from these forums, women did not become practiced in the craft of self-definition' (Munro, 1979: 27). However, my project proposes that in the long run there may have been advantages to this

exclusion. Because women artists were still being denied access to such places and conversations, my contention is that they were less bound to a particular way of thinking and working, and less afraid of taking risks. Because there was no predetermined career path for women and other marginalised artists, the ones discussed in each chapter developed new creative strategies to make work that was often radical, in spite of, or even in response to, their exclusions. Because of this I suggest that their work has a particular freedom and originality. Often with little interest from the art market, these artists were also capable of challenging institutional modes of 'success', as they had less to lose than artists embraced by the system. Indeed, in 1988, Guerrilla Girls, a collective of anonymous female artists committed to challenging sexism and racism in the art world, made a portfolio edition of a poster titled *The Advantages of Being a Woman Artist*: the first point listed on the poster is 'Working without the pressure of success' and this may perhaps be less ironic than at first glance. Women artists were perhaps less occupied with selling their work to the market, thus avoiding having to put 'their ideas about what they were doing into packageable metaphors and slogans' (Munro, 1979: 27). In conversation with Munro, abstract expressionist painter Lee Krasner describes the way this disadvantage could offer a kind of freedom, saying: 'all the doors are open. One can't stand still' (Munro, 1979: 119). That is not to say that the barriers and the critical neglect that women artists suffered did not cause real hardship, and even damage; Krasner continues: 'It takes enormous energy to keep growing and it is painful, the constant state of change' (ibid.).[4]

However, in many ways my own artistic practice owes a lot to later work from the 1970s, which explicitly linked the home and feminist artistic practice. Even though the actual projects may have been unknown to me at the time the work evolved, their siting of feminist art within the domestic has provided a wide sphere of influence, absorbed into a cultural approach I align myself with. In

[4] Krasner was married to the Abstract Expressionist artist Jackson Pollock. In 1945 they moved from New York to Springs, Long Island: the barn was converted into Pollock's studio, whilst she used the spare bedroom. Interestingly, when it got too cold for Pollock to work in the barn, she gave up her studio in the home, so that he could work in it.

1971 the artists Judy Chicago and Miriam Schapiro, co-directors of the Feminist Art Program at the California Institute of the Arts (CalArts), founded Womanhouse, a large-scale collaborative environment and installation project. During this period, in the West, second-wave feminism was prompting a re-evaluation of the domestic, and women's work within the home was beginning to be more widely recognised. *Womanhouse* opened in January 1972 and featured the work of female students and local female artists. The aim was to address and overcome what Chicago and Schapiro describe as 'a lack of familiarity with tools and artmaking processes' (Chicago, 1971), as well as 'an inability to see themselves [women artists] as working people; and a general lack of assertiveness and ambition' (ibid.). Together Schapiro and Chicago found a dilapidated house in central Los Angeles that they and other members of the Feminist Art Program set to work renovating and rebuilding it, creating an environment where the social roles of women and women artists' disadvantages could be discussed and readdressed in an academic setting. It was one of the first all-women exhibitions in the United States to gain national recognition. In her essay 'Household Images in Art', published in *From The Centre: Feminist Essays* (1976), critic and writer Lucy Lippard states that before this exhibition the very few women artists who were gaining attention in the art world 'were rarely housewives', and if they were they would be careful to hide this fact (Lippard, 1976: 57). Lippard suggests that this was 'because women were considered "part-time artists," if they worked for a living outside of art, or were married, or had a child' (Lippard, 1976: 57). By contrast, *Womanhouse* set out to embrace the domestic as a site of creativity and indeed challenge the 'inherently institutionalized and overdetermined space of the gallery' (Kokoli, 2016: 103), as art historian and theorist Alexandra M. Kokoli observes in *The Feminist Uncanny* 'thanks to its [*Womanhouse's*] rule-breaking experimentation with university education and its hierarchical structures' (Kokoli, 2016: 103), *Womanhouse* can also be seen as a precursor to institutional critique.

In the UK, the use of empty residential property by artists was also growing during this period. In 1972, Sigi Krauss had opened Gallery House in London. It was located in an abandoned mansion in

Kensington, next to the German Embassy (now the Goethe Institute). It closed abruptly after only 16 months in 1973. Art historian Tom Holert observed in 2007 that 'Quite symptomatically however, nearly all the artists exhibited were white men' (Holert, 2007: 16). The last show exhibited works by Susan Hiller, Carla Liss and Barbara Schwartz: according to feminist art historians Rozsika Parker and Griselda Pollock, the three artists 'persuaded Gallery House to show their work' (Parker & Pollock, 1987: 13). Carolee Schneeman had also been part of a film programme there. Holert goes on to say that during the early 1970s it was 'unusual to occupy vacant buildings in a semi-official manner' (ibid.). These exhibitions took place at a time when the squatters' movement was emerging, in which a group inhabited abandoned buildings that were awaiting redevelopment or demolition, as an act of protest against the housing conditions people were facing.

In 1974, the London-based feminist art group *S.L.A.G.* (South London Art Group) transformed a house in Lambeth and created a large-scale installation there, titling it *A Woman's Place*. Although this decade heralded a widespread rise of artists developing their own spaces to exhibit work, often where they lived, as stated by Parker and Pollock in 'Fifty Years of Feminist Action: From Practical Strategies to Strategic Practices'(Parker & Pollock, 1987), vacant buildings were particularly sought after by feminist artists, as they were interested in attracting members of the public who were not normally gallery visitors. Not least because 'professional' spaces were unavailable to them, many of the all-women exhibitions of this time were installed within a *home* environment. Parker and Pollock state that by doing this they were emphasising that 'domestic art was worthy of serious consideration', and there was a belief that women artists also needed a 'different form of exhibition' (Parker & Pollock, 1987: 13), one that better reflected the work being shown.[5] For most of the artists I write about, their own hardships are evident in their work and creative strategies.

[5] There have been several *waves* of feminist thought since, which have included prominent institutional survey exhibitions, such as the 'London Bad Girls' exhibition (1993-4) and 'WACK! Art and the Feminist Revolution in America' (2007), to name only two.

Each generation reflects differently on the time and circumstances they live through, to position my work through domestic space, and in a feminist context, allows both to remain fluid yet charged, as well as relational. Much like a relationship, both domestic space and feminism have the capacity to keep evolving as personal circumstances change (the child grows up and moves out, one loses their job, an elderly parent needs care and moves in). It is these contradictions that I am interested in incorporating into my own work, through the method of juxtaposition.

By aligning my thesis to Woolf's *A Room Of One's Own* I place it in context to more recent evaluations of the text, for example Catherine Grant's *A Time Of One's Own* from 2022. Grant explains she returns to Woolf in order to join the list of writers 'to move her [Woolf's] ideas into their own contemporary moment' (Grant, 2022: 135). I also join the 'communities of writers, artists, and academics striving to keep a space and time open for feminist possibilities that do not simply replicate the structures of capitalism and patriarchy' (ibid: 136).

By choosing to exhibit my works in exhibition spaces and galleries predominantly situated in domestic apartments further challenges these structures, it also allows a conversation to continue once the works are in situ, viewing artworks in a domestic space, in comparison to a museum or institution, allows the dialogue of the space to also be incorporated into the work, as well as the highly subjective and emotionally charged nature of an artwork made within a home. It opens up the possibilities of new histories, energies and atmospheres of the exhibition space, separate to my own personal circumstances. I set out to explore the energy that becomes incorporated into the work when making work within the home. The late artist Phyllida Barlow in a documentary from 2020, refers to domestic space as interior space, she states that she sees this space as 'being quite folded' compared to exterior space which is more expansive. Barlow (who had five children) states that 'domestic space is quite enclosed quite charged in many ways, potentially highly emotional in terms of what domestic space contains. Everything from great love, family and closeness and yet there is

also the opposite, enormous frustrations and maybe feeling boxed in and imprisoned' (Barlow, 2020).

The work of the group of artists I critically engage with in this thesis for the most part demonstrates a precarity that stems from their own personal circumstances. In the case of Anne Truitt, Frances Stark and Laura Owens, they have responsibility for bringing up their children; Andy Warhol, Chantal Akerman and Florine Stettheimer took care of their mothers in their older age; Lee Lozano, Sadie Benning and Julie Becker all struggled financially, and were from low-income families; Dorothy Iannone, too, consistently experienced financial worries and cared for her mother prior to her death. Indeed, for many of these artists the distinctive quality of their work is porosity: everything seeps in and informs the work, including the domestic environment.[6] I examine how *production* (making, earning), and *reproduction* (here I apply the word 'reproduction' not only to bringing up children, but also to the role of carer, and the endless repetitiveness of the tasks involved in this), seamlessly coexist. As the artist Frances Stark describes: 'One day when my studio was still in my living room, about four steps away from the kitchen, I was in the kitchen, but I was working, although drifting, mentally and physically' (Stark, 1999: 4).

Of course, I could have chosen a completely different range of artistic practices to explore, but I have selected work that resonates with me as an artist, and which explores questions of gender and the boundaries of physical, mental and domestic space and their effect on artistic production. It will become apparent that they form a very particular constellation around my own practice and the territory and strategies I am mapping. For me, these artists and their eclectic range of practices resonate with a contemporary discussion of domestic space through the different methods they

[6] In writer Kirsty Bell's publication, *The Artist's House* (2013), she examines what happens when the 'place of work and dwelling rejoin' (Bell, 2013: 10). She arranges the chapters into 'fixed, symbolic elements' of the home such as 'The Outside Walls' or 'The Kitchen Table' and explores how 'details of the home seep into the work of each of these artists'(ibid.,11), such as Alice Neel and Marc Camille Chaimowicz.

employ. Each chapter is juxtaposed with a body of my own work, made in relation to the issues emerging from the chapter, yet not constrained by them.

I wish to acknowledge that my case studies are all Western, white artists. As a white British artist, I did not feel I could juxtapose my own narrative with the experiences of women of colour in a meaningful way. Whilst I considered artists Betye Saar, Martin Syms, Hannah Black and Suzanne Jackson, I felt that the complexities of their intersectional identities required focussed attention. However, I hope the methods I have reflected upon, where artists develop strategies and methodologies to reflect their own experience, might also prove relevant to exploring the ways in which women of colour make work in adversity.

When finding the form for my project I started, unconsciously, with a shadowy image of home, that has figured somewhere at the back of my mind and throughout the thesis this falls in and out of view. The home I imagined when I was writing was essentially a conflation of almost every home I have lived or spent time in or imagined from descriptions in books or seen depicted in films. It is not quite Virginia Woolf's house, or what I imagine her home to look like in Bloomsbury Square, as described in *Mrs Dalloway*. Sometimes it is like a London townhouse, but I do not live in such a house, so it has become an amalgam of literary, cultural and filmic references.

As an artist and as a researcher, I keep these constructs or visions at the heart of the evolving practice, facilitating the method of juxtaposition I deploy which allows for alignment between my own and other practices, slightly more importantly between life and art which become interdependent. Together, the artworks and the writing form are an attempt to reflect on how I, along with a selection of other artists, navigate domestic space and activity in the pursuit of creativity.

1.0. Chapter 1: The Journal and the Hallway: Anne Truitt and Frances Stark

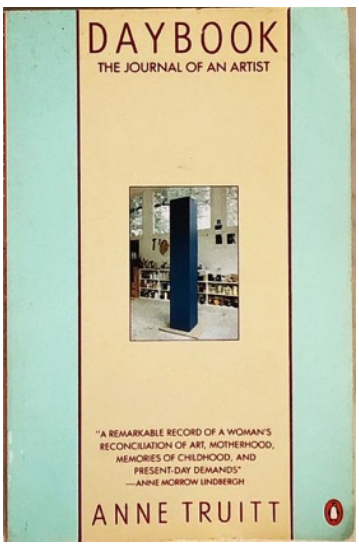


Fig.8

Entrances and Exits into Creative Work

Chapter 1 is situated in the hallway: I align this liminal space with the journal and other diaristic forms of writing. I explore this form of production as an artistic practice and the way it can act as an entrance or exit into creative life. Like the hall, a journal is often where you enter as you retreat from the outside world, or it is the last place you experience before stepping outside into the world, beyond domesticity and interiority. The hallway and journal both contain contradictions: the hallway is both a room and not a room, the journal is a piece of writing that is often not considered a legitimate literary form. Thus, the status of both is unstable. The journal has long been associated with feminine forms of writing, as it is often kept hidden within a domestic environment and the hallway can also be seen as the conduit between private and public, inside and outside.

Framed by Virginia Woolf's *A Room of One's Own,* I discuss the lives and work of artists Anne Truitt (1921–2004) and Frances Stark (b.1967), in particular the role that journal writing plays in both their creative practices. Like the marginal space of the hallway, Truitt uses her journal as a preamble to her work, a means to express her life outside of her studio practice and domestic responsibilities, a way

to jettison her thoughts and feelings to create a space for making her work while bringing up her children. For example, one entry states:

> Last night I didn't take off my work clothes until bedtime, hoping to get back into the studio, but was in the end too tired to go. It just doesn't work well for me to push like that. And dinner is no fun for the children and me if I am on the wing (Truitt, 1984: 131-2).

Here Truitt is using the journal to expose the internal challenges she experienced with her domestic responsibilities and her desire to make work, as well as the liminal space she exists in, as both mother and artist.

Stark's writing, along with her practice, might be read as a form of diary entry. Taking on the characteristics of nineteenth- and early twentieth-century journal writing, her practice includes private musings and anecdotes, as well as elements of biography and autobiography. My consideration of Stark's writing, in contrast to Truitt's, explores the way she configures the domestic as part of, rather than apart from, her creative work. I employ a similar method in my artworks, juxtaposing both the private and professional. I discuss Stark's film works (Fig.9), along with her 1999 novella *The Architect and the Housewife*, which asserts an academic authority through reference to critical thought, but at the same time includes other reflections that one might assume would be kept private. In this chapter the journal is viewed as a space in which to make: like the hallway, it combines contradictory forces simultaneously – private musings with public implications, the personal and confessional and traditional literary forms.

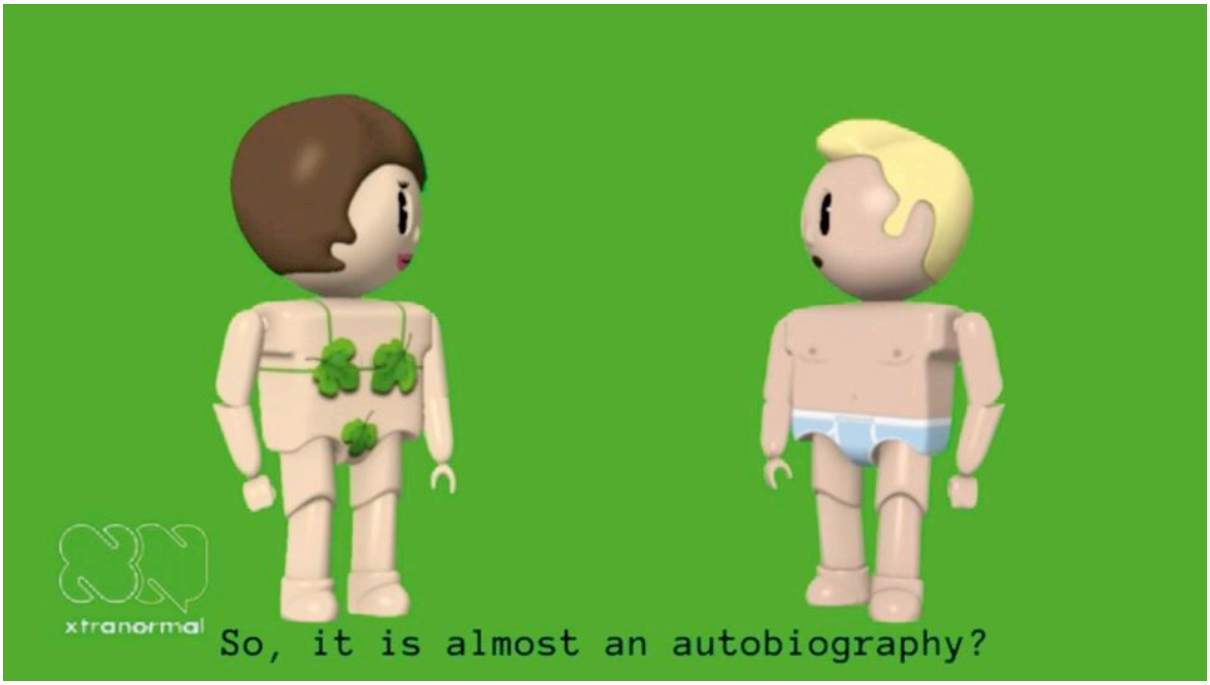


Fig.9

The personal, yet politicised challenges Truitt and Stark face as artists and mothers are juxtaposed in their journals and artworks. Although from different generations, both artists locate themselves predominately in the home, with their children. In *A Companion to Feminist Art* (2019), Hilary Robinson writes feminist art 'is the space and place – the site – where feminist politics and the domain of art-making intersect' (Buszek and Robinson, 2019:1). Truitt's diary openly acknowledges the fragility of the relation between home and artistic production in the metaphor she develops in her journal: 'I make a home for myself in my work, yet when I enter that home, I know how flimsy a shelter I have wrought for my spirit' (Truitt, 1987: 18).[7]

My artwork accompanying this Chapter incorporates the everyday of being an artist and a mother. The film *2017 – 2022*, consists of all the Instagram stories that I uploaded throughout this period of research (2017 – 2022), and is a screen recording of my Instagram archive. It juxtaposes social and political information from the world outside with the world inside my home. Much like the liminal

[7] This quotation is dated 12 October 1982, which is the day the first volume of Truitt's journals, *Daybook: The Journal of an Artist* was published in the US. It is possible she may have been feeling vulnerable, fragile and exposed. She then writes that each of her adult children call and tell her to keep writing.

space of the hallway and journal, by making my film on Instagram, I turn it into an art-form, although it is a social media app ultimately designed for commerce. When I started this research, I was not aware that I would make this piece, but it developed whilst writing Chapter 1, growing from my understanding of Stark's film practice of digital tracking as a form of diary entry. This film has not yet been publicly exhibited.

Catherine Grant observes in her 2022 publication *A Time of One's Own*, that Woolf's text 'has been used by generations of feminists as a model to resist, remake, and reimagine the possibilities that creativity, writing, and learning mean within feminism' (Grant, 2022: 8). There is a 'continued possibility contained within the book's title, its argument, and the method of its presentation through personal experience, fantasy, and research' (ibid: 11) that many writers have absorbed, myself included. By juxtaposing my own story alongside Woolf's, I create a direct comparison to the struggles Woolf faced as a female writer in 1929 to the circumstances I face nearly 100 years later, but this time as an artist and mother.

Feminist scholar Jane Marcus draws on Woolf's interest in retelling history through the lens of the obscure and the marginalised, which she explores through autobiography, described as 'liquid literature', in contrast with more solid 'higher forms' (Benstock, 1988: 118), that made up the patriarchal canon. Woolf also kept a diary which seems important to her identity, yet she appears to disavow its literary value when she writes: 'I note however that this diary writing does not count as writing' (Woolf, 1979: 233): it is more likely that she was allowing herself the freedom to write 'outside' of the literary canon. I use Instagram in a similar way.

There are many different types of private writings – notebooks, diaries, journals and memoirs – and these take varied and often overlapping forms. In her essay 'On Keeping a Notebook/Slouching Towards. Bethlehem' (1968) Joan Didion argues that this activity is different from keeping a diary. According to Didion, 'the point of keeping a notebook has never been, nor is it now, to have an actual

factual record of what I have been doing or thinking (Didion, 1968: 22). She says, 'At no point have I ever been able successfully to keep a diary' (ibid.), as she loses interest when trying to record the details of the who and what and when. Her perception of a diary, then, was as a record of factual information. She also says she cannot always distinguish between what had happened, and what she thought had happened. Didion instead kept notebooks, as she felt compelled to write things down, these could be overheard conversations, or ideas and stories that she made up. As writers, both Didion and Woolf acknowledge that they revisit their notebooks and diaries, using them in the writing process.

Following Woolf, one might suggest that if one is interested in examining history beyond its traditional boundaries, the journal is intrinsic to this exploration. As Marcus says, 'women could write in this genre without threatening male hegemony or offering claims of competition' (ibid: 120) and thus autobiographical modes such as the journal offer freedom for women to write her-story.

In *A Time Of One's Own* Grant also explores 'that, for many artists and writers influenced by feminism, the present moment can be understood only through an intense, embodied engagement with history' (Grant, 2022: 4). By juxtaposing my own narrative and experiences alongside Woolf, Truitt and Stark, each from a different generation, I do what Grant also sets out to do, and produce work and 'write alongside' these women/diaries/art practices, I attempt to make my own original 'sense of feminism's disruptive, looping temporalities and my place within them' (ibid).

My film *2017 – 2022* accompanying this chapter, allowed me to process my own experience and frustrations (much like Truitt and Stark) whilst juxtaposing significant personal events with political moments in history. The film makes these contrasts explicit as Instagram creates less time for reflection and thought, it's as if the work makes itself without me having to intervene. Making all the Instagram stories into an artwork represents an intimate form of diary whilst playing with a public

platform, the audience is there already yet the stories only last 24hrs, disappearing afterwards. Like Truitt's journal, I use Instagram to bridge the gap between my professional life and my life at home (Fig.11).

1.1. *2017 – 2022*

Fig.11

2017–2022
2022
Film
140 mins
https://vimeo.com/manage/videos/745205156
Password: Blightman2022

In 2021 I realised all my Instagram stories had been archived and saved, the first story I made was in December 2017 – three months into my research. I use Instagram like a diary, I used it to track everything I choose to post rather than writing down in a journal when and where something happened. Often in my film works, I employ the method of montage, which enables me to juxtapose portraits across moving image, text, photograph, painting or drawing that, together, depict aspects of my life and the time that has passed whilst undertaking this research, including significant political

moments in history, such as the withdrawal of the U.K. from the European Union. These works allow different life experiences to coexist next to each other in ways narrative film cannot facilitate. Juxtaposition is a consistent and important method in my own work and I am always conscious of how the previous image, sound, silence or edit lives alongside the next. This method, and a fluid approach to portraiture, continues my interest in exploring the thresholds of private experience and what I choose to make public in my work. Film allows a deliberate orchestration of time that a static work might not; the rhythms and atmospheres created through editing and sound draw different life experiences into coexistence. My artworks aim to immerse the viewer in my daily life, amidst the backdrop of broader events.

The film *2017 – 2022* exposes my distance from the London artworld, the deliberate decision to live and bring up my daughter outside of London creates a boundary to my own involvement with the public artworld, predominately situated in the city. Much like I discuss in this chapter in relation to Truitt, the boundaries of location come into play here. Not being able, or willing, to be present at every opening and art event in the city, I use Instagram as a tool of being present. The way the stories appear one after the other, sequences different and disparate life experiences. It documents my every day as an artist and a single mother, it deliberately does not focus one aspect of my life more than the other, activities like cooking and housework, are juxtaposed alongside exhibition openings and symposiums. It focusses on all experiences, both private and professional, juxtaposing them in a way that brings them into a relationship. It combines all the different activities and processes I experience as an artist and as person, but it does not assign a hierarchy, each element exists simultaneously, making my work, making my work public, bringing up my daughter as well as being a daughter, sister, peer and friend. The viewer has a glimpse into my every day, similar to when you are invited to wait in someone's hallway. As each Instagram story only lasts seconds it leaves the viewer lingering, in a liminal space, both inside and outside of my life. The viewer experiences framed moments of my life, as they might through the doorway whilst waiting, they see and hear movement

from one room to the next but without enough information to know what is really happening. The ratio/proportions of the iPhone screen almost replicate that of a doorway, the Instagram stories are gone almost as soon as they arrive, into the other unseen rooms of the home, they come and go. The result is a film that is paradoxically intimate yet distanced. It is a record of the 33 exhibitions and the many collaborations with other artists, gallerists, choreographers, performers I have undertaken during the period of research, as well as the minutiae of my life as a parent and with my friends and family. It offers a lot of information, but no way for the viewer to discriminate between the inconsequential and that which is key to the practice. Within the film showing my artwork is a regular punctuation, alongside other personal milestones. The soundtrack blasts into life every now and again, anchoring the viewer in the moment, in what would be a long, durational experience if watched whole, and much like reading someone's unedited diary, some moments are excruciatingly intimate.

Daybook: Journal of an Artist

In 1974 Anne Truitt set herself the task of writing every morning when she woke up: she would write for as long as she wanted, or had time for, around her responsibilities. Truitt divorced her husband James in 1969 and became the primary parent of three children whose ages at that time were 14, 11 and 9. She started journaling as a year-long project because she felt there was little integration between herself as an artist and herself as a mother. Truitt hyphenates the word "her-self" in the journal, referring to the self that is responsible for the domestic chores, maintaining a household as a mother, and her other 'self', 'her-self as an artist'. Truitt also found that as her sculptures began to gain recognition, 'It slowly dawned on me that the more visible my work became, the less visible I grew to myself' (Truitt, 1984: 4). Truitt's journal appears to create a space to bridge these contradictory identities: as one becomes active the other recedes – the identities battle within her every day, but not in her sculptures: both are present in the journal. Truitt considers this paradox and observes that 'although I had been scrupulous in trying to integrate the other areas of my life, I had

avoided confrontation with the artist' (ibid.). Upon realising this she continues: 'the only limitation I set [in the journal] was to let the artist speak' (Truitt, 1984: 4), and concludes: 'as I wrote, my life continued in its ordinary round. I took care of my three children […] I tried to be patient with the rhythmical unfolding of my writing, never to second-think it' (ibid: 5).

Truitt is best known for her Minimal sculptures, which stand like pillars in vast institutional and gallery spaces; the paint is applied in many layers, often in different shades of the same colour, in reference to the colour-field paintings of the time.[8] The finish of the paint is immaculate. In 1968, a feature on Truitt by the critic Clement Greenberg in *Vogue* magazine is accompanied by an image of Truitt wearing a jacket covered in paint – the clothes she has chosen to wear for the photograph, are evidence of her own internal conflicts. Here the messiness and contradictions of her daily life and working process, which produces her minimal sculpture, is clear. Later in her career, Truitt again exposes these contradictions by publishing her journal: the unconscious messiness of her thoughts are there for all to read. For Truitt, the journal is a space of transit, like the liminal space of the hallway, one moves through it to get somewhere else, allowing her to jettison her domestic life and professional doubts, purifying her art production.

One of Truitt's early works, *First* (1961) – made when she was still married – is a Minimal sculpture: three pure white pickets, held together with a cross piece to form part of a white picket fence (Fig.12). According to Greenberg, Truitt assembled the work herself, which was not common practice for Minimalist sculptors at that time: most (male) artists would 'send their drawings of "blueprints" out to be translated into three dimensions by other people' (Greenberg, 1968: 284). *First* looks hand made – there are irregular spaces between the posts which are made of different sizes unevenly joined together, hinting at Truitt's feelings of domestic confinement and frustration. Truitt's situation in 1961 was that of a 'housewife' in Georgetown, Washington – she said herself that 'It was a very

[8] Clement Greenberg was responsible for the term 'color field' (US usage) in relation to the style of painting that emerged in the 1950s. He used the term to describe a group of artists (painters, mainly men) making work at that time, which included Barnett Newman, Mark Rothko and Ad Reinhardt.

different time when James and I got married, it was about being a wife and a mother' (Berman, 2009).[9] The iconic white picket fence in the American consciousness represents the American dream of suburban living, it is also a representation of traditional heteronormative family life, but for Truitt it represented 'locking in' the housewife to domesticity, as well as locking her out of a professional world.[10] Art historian Anne Wagner observes that with *First*, Truitt could not have 'imagined a more economical evocation of the decorous social and spatial boundaries that governed small-town American life' (Wagner, 2010: 153).

[9] James Truitt was a journalist for the *Washington Post* and they belonged to a circle of high-profile friends, including John F Kennedy (during the time he was president), and Central Intelligence Agent Cord Meyer and his wife, the painter Mary Pinochet Meyer. Mary Meyer and Truitt became good friends; they were both artists and well educated and shared a studio, close to where they both lived.

[10] It has also been used as a motif in Hollywood films to represent the dark side of suburbia by male directors such as David Lynch in his 1986 film *Blue Velvet*, Peter Weir's *The Truman Show* from 1998, and a number of Douglas Sirk films from the 1950s and '60s. *No Room for the Groom* (1952) is about a newly married couple – before they consummate their marriage the bride contracts chicken pox and they have to isolate from one another. Here the groom is shut out of the room, albeit because the bride is ill. I see the title as the opposite of Woolf's *A Room of One's Own* – in this case the man has been denied space and left outside.

Fig.12

The distance from New York and her family responsibilities, however, did seem to affect her visibility as an artist – as Greenberg said, 'if any one artist started or anticipated Minimal Art, it was she [Truitt]' (Greenberg, 1968: 284). He goes on to ask: 'how could a housewife, with three small children, living in Washington belong [to the New York art world]? How could such a person fit the role of pioneer of far-out art?' (ibid.).[11] In *Generations and Geographies in Visual Arts*, Young-Paik Chun's chapter 'Mother's anger and mother's desires' situates post-structuralist feminist theory being based on the idea 'that it is only in language that social reality can have any meaning. In other words, meaning is obtained through a range of [patriarchal] discursive systems which support power structures' (Chun in Pollock, 1996:180). This is useful here in 'its implication that certain experiences are at risk of not being articulated or legitimised' and can be seen to reflect Greenberg's gendered understanding of where an 'pioneer of far out art' *should* live, but also in relation to any artist that is

[11] The male Minimalist artists such as Donald Judd, Dan Flavin and Carl Andre, all of whom used industrial materials to create large Minimalist sculptures, were all based in New York in the 1960s.

situated, for any reason, outside of a major city.

In 2009, the journalist Mark Berman published an article reflecting on Truitt's life in Washington as a 'dutiful wife', Truitt however says she stayed in Washington because of 'the light, which she found so perfect' (Berman, 2009). In the 1968 *Vogue* feature Greenberg also mentions that the success of Truitt's later sculptures 'depended on how its various silhouettes and surfaces, and chronic divisions of surface interacted' (Greenberg, 1968: 284). These silhouettes and surfaces, depending on the light source, could create more space in the sculptures that changed with the light throughout the day. This interplay and division, with light hitting different parts of the sculptures in different ways, can also be seen as reminiscent of her journal and the divisions of 'her-self', each day bringing different thoughts and feelings. It is also perhaps characteristic of the values of an artist-mother; the creation of 'room', that is time and space, within tight limitations or boundaries. Indeed, with my film *2017 – 2022* each day, sometimes each hour, brought different thoughts and feelings, also with the distance to London and reduced life the countryside had to offer, especially through a pandemic.

Truitt knew the importance of recording and documenting the struggles she was experiencing as a woman and an artist and had a sound understanding of how this type of writing juxtaposes the personal and political. For Truitt an earlier experience of navigating journal publishing may have been formative to her understanding of how this type of writing enmeshes the personal and political. in 1964, whilst Truitt was living with her family in Japan, her friend the artist Mary Pinochet Meyer was murdered. Meyer had had an affair with John F Kennedy, who was assassinated in 1963. According to Ben Bradlee's autobiography, *A Good Life* (1995), he and his wife received a phone call from Truitt on the night of the murder, advising them of the existence of Mary Meyer's diary, and urging them to keep it secret from the authorities, as it contained details about Meyer's affair. Amongst her reflections on the past in her published diaries, there is no mention of this, however, she was clearly aware of the power of diaristic writing as evidence for witnessing events.

Truitt decided to write a journal in 1974, four years after Carol Hanisch's essay 'The Personal is Political' had been taken up by the Women's Movement, opening up a space for the political validity of personal experience. Where Truitt's sculptures are monumental and erect, with a flawless finish, her journal is insecure, ambiguous, intimate, a reflection of Truitt's interiority. Truitt mentions in the introduction to *Daybook: The Journal of an Artist* that the sculptures, and her process of making them, were a way to contain her own intensities; she often had the sense that the intensities, and feelings she thought she had rid herself of in the work, actually came back when she looked at them. It is therefore interesting that Truitt also felt 'the work had deprived me [Truitt] of myself' (Truitt, 1984: 4) as Minimalism's rhetoric of power was that it was emotionless, devoid of any feeling, whereas in her journal Truitt claims that her Minimalist sculptures hold all her internalised intense feelings. This is explicit in *First*, which directly refers to her domestic situation but through a Minimalist language.

In *Minimalism and the Rhetoric of Power* (1990), art historian Anna Chave discusses the authority inherent in the industrial materials of Minimalist sculpture, as well as the cultural authority from which the male Minimalist artists were profiting. She also observes that these components were 'crucial to Minimalism's associative values from the outset' (Chave, 1990: 44). Chave quotes art critic Eugene Goossen's definition of Minimalism as 'minus symbolism, minus messages and minus personal exhibitionism' (ibid.) with the implication that Minimalist works stood against narrative interpretations, yet in *First* Truitt somehow expanded this restricted language of Minimalism. By using the materials as she did, she 'feminised' the rhetoric of power by drawing out a 'narrative', and one that had potentially subversive political content.

Truitt's work *First* (1961) anticipated some of the basic tenets of second-wave feminism and the Women's Movement that were to happen later in that decade. Here she dealt with domesticity in a very subtle manner. A decade later, a much more explicitly feminist art exhibition, *Womanhouse* (1972), initiated by Judy Chicago and Miriam Schapiro, used domestic and non-traditional art

materials to draw a relation between women and the home (for example, the kitchen was covered with fried eggs that turned into breasts and the bathroom had a bin overflowing with used tampons and sanitary towels in it). Artist and writer Mira Schor observes in her publication 'WET: On Painting, Feminism and Arts Culture' that the exhibition and artworks 'hardly idealised the notion of the home, yet its rooms resonated with a sense of visual *fullness* in full opposition to the prison like sensory deprivation given so much credence in the art world' (Schor, 1997:196).

In 1961, Truitt had already begun to use domestic materials that carried with them a narrative of women's place within the home, prefiguring this move. Truitt was emerging as an artist at the same time as Lee Lozano and Dorothy Iannone, both of whom I return to in later chapters. These women (except Iannone, who studied literature) had all been to art school in the 1950s before the emergence of second-wave feminism, and they would have encountered very few, if any, women teachers.

The journal allowed Truitt to address her thoughts and feelings, giving space to the woman who she felt she had to put aside in order to be an artist: she writes: 'it was as if the artist in me had ravished the rest of me and got away scot-free' (Truitt, 1984: 4). Yet it is possible to see this strategy of journal writing embedded in her process of making work, in remark: 'how naturally and inevitably I had become an artist' (ibid.). Truitt's 'artist-self' would not let her be just a mother, yet she felt that motherhood had something to offer her practice, which would seem to prefigure the way Stark works. Truitt recognised that the experience of being a mother, living in Washington, made it impossible for her to be at the forefront of the New York Minimalist movement, and therefore different from her male peers. Her conflict is not only social, it is also personal– she has to work

differently, and as a result there is a tension, a productive tension that can be seen not only in her journal but also in her work.[12]

Truitt's journal creates a metaphysical space in which she explores the boundaries her circumstances have imposed on her. Here she builds worlds and examines thoughts and ideas in an immediate way. She creates space and time where there is none, unlike her sculptures, which adhere to strict principles, are immaculate and time consuming and appear to be separate from her everyday life. In moments of the journal she scolds the artist part of herself for being a fragmented and fugitive self, a part she cannot always access or must ignore in order to attend to her duties as a mother – 'and here it occurs to me that the artist is giving the mother short shrift in a way that strikes me at this moment as rude' (Truitt, 1984: 183). Truitt began *Daybook: The Journal of an Artist* in 1974, forty-five years after Woolf wrote about the conditions women needed in order to create in *A Room of One's Own*, where creative production must be cut off from the rest of life. Truitt reflects on her attempt to compartmentalise her frustrations, by juxtaposing her experiences as both artist and mother in her private journal, before running through the hallway to her studio to create her work. As she records in her journal:

> It is the artist who hurries the mother through the house cleaning after the departure and then forgets her as coolly as she waved farewell to the children, returning to her work, solitary, engaged (Truitt, 1984: 183).

Blurring the boundaries

While sharing similar concerns to those of Truitt and Woolf, contemporary artist Frances Stark takes a different approach. For her the domestic and the conflicts of being an artist and a mother, becomes incorporated into her art practice. Rather than try and separate them, or hold them in tension as

[12] Not only in her work *First* (1961) but also in *White, One* (1962), and again in *Signature*, shaped like a crucifix.

Woolf and Truitt do, she blurs the boundaries of studio life and home life by deliberately entangling one with the other. In doing this Stark is drawing on feminist methods that were first articulated in the art world in the 1960s and early 1970s, when women artists began to understand that personal subject matter may have relevance beyond the individual. Emerging as an artist in the 1990s and with the feminist movement of the 1960s and 1970s behind her, Stark was able to address some of these issues, drawing directly on her own experience as a woman and a mother.

In 1999 Stark published a novella, *The Architect and the Housewife*. It describes her own methodology in relation to creative production, and amongst other things explores Woolf's idea of the room in relation to the architecture of the home. She recognises the enjoyment of her experience as a 'housewife' whilst shopping for cushions with a friend, the artist Laura Owens, at Pottery Barn, an upmarket homeware chain store in the United States, yet this causes some internal conflict as she is not in her studio 'pushing through a difficult piece of work' (Stark, 1999: 10).[13] At the time of the expedition Stark's studio was in her home, a space she had created by separating it from the kitchen with a sofa. Stark's studio is not an 'ivory tower' but rather a fluid space at the centre of her family life. Stark makes references to the anxiety of 'working alone in a domestic environment' (ibid.), which she associates with the work of a 'housewife'. She compares this to a 'masculine' approach that involves making large-scale work, where there may be assistants, often realised in an outdoor space or studio, which she associates with that of an 'architect'. During Owens' and Stark's visit to the homeware shop they discuss their internal conflicts as artists, as women and as mothers.[14] After their conversation they develop their own method for categorising works of art, suggesting that the architect makes works that are 'involved in some kind of environment or activity that accommodate more people' (Stark, 1999: 10), and the housewife makes work that requires some form of intimacy 'and physical proximity to the viewer' (ibid.). Stark

[13] Whose publication *Owens, Laura* (2017), I discuss in Chapter 3.
[14] At the time of writing *The Architect and the Housewife,* Stark did have a studio. In the novella she discloses how much rent she pays for the studio and for her home. In *A Room of One's Own* Woolf also considers and indicates the cost for women of having a room in which to create.

continues by explaining that the architect relies 'on a public setting or large quantities of institutional commerce' (Stark, 1999: 11) which is dependent on the intrinsic structure of the art world. However, the housewife's artworks have a certain portability, and are 'capable of producing meaning within [a] limited frame' (Stark, 1999: 12). She directly references *A Room of One's Own* to question whether women really do need privacy to be able to create. For Stark, an idea of the work's audience infringes on the private space of production. However, for both Stark and Woolf a critical and creative investigation has limitless possibilities yet is subject to social and physical constraints.

At the same time as publishing *The Architect and the Housewife* Stark made a series of videos shot inside her home, entitled *Cat Videos* (1999 – present). Each film was named after a different artist – musician, visual artist or writer – such as *W_Joan Didion Interview on Public Radio, Stephen Prina's The Achiever,* and *W_Velvet Underground From a Flexidisk Circa 1966*. Each track supplies the sound for the film, a song, or spoken word.[15] The majority of these films feature two cats. *This is Not Exactly a Cat Video: w/ David Bowie's 'Star Man; etc'* (2007) is a nine-and-a-half-minute film of Stark's son and his friend (Fig.13). The video, which is one continuous shot of two children in a bedroom, presumably Stark's, makes the viewer aware that the children are conscious of her presence, but are ignoring the camera. The viewer is observing these children, in a home, in a bedroom, through Stark's eyes. What emerges here is that Stark's *room* of production (in the Woolfian sense) is where she sleeps, but it is also where the boys watch YouTube videos and dance. There appears to be little or no separation between the place she inhabits and the artwork she is making.

[15] Stark sometimes reveals other information about the videos in the titles: *At Home 1999/1980?,79? w/Black Flag's "Jealous Again*".

Fig.13

In this sense her work is diaristic and the space of her studio is fluid. At one point the camera pans out, revealing palm trees viewed through a window and giving a clue as to where they are. As the viewer becomes aware of their positioning within her private space, her home, studio, bedroom, the subject's interiority is emphasised and exposed. Interestingly, like the hallway, the window allows you to see out as well as to see in, and often features in Stark's film works, her use of green screens and digital platforms often act like windows into an online world.

Stark's film works move through the different types of mass-produced technology that are available to her at each moment in time. *What Goes On* (2014) is made up from her Instagram account and turned into a digital slideshow with a soundtrack by the Velvet Underground, reminiscent of her *Cat Videos*. The work is composed of montages, photographs, paintings, and text: there are 59 images in total, using the format of an existing pop song as the timeframe of the video. Instagram here acts like a diary, tracking and documenting her everyday life without distinguishing between personal and professional activities. In *Dear World: Contemporary Uses of the Diary* (2014) writer Kylie Cardell

points out in her exploration of the journal as a cultural practice, that online social media platforms can be positioned as contemporary journals, usually recording the time and date of each entry. She observes that the diary 'has moved from an assumed condition of largely private and marginal practice to a highly visible and central genre of popular culture' (Cardell, 2014: 8); Stark's practice draws on this more public framing of the personal. Cardell also discusses the use of these new technologies through the lens of war journalism – she says, 'the Internet, with its capacity for live streaming or real- time discourse, both responds to and fosters a desire for immediate, grounded, and urgent narrative forms that are producing new variants of diary' (Cardell, 2014: 8).

What Goes On starts with an image of Stark looking at a photo of the back of her own head.[16] Another image is of her son Arlo sticking out his tongue – next to him is Stark's partner at the time, Bobby Jesus. It looks as if they are standing by a window in a room of a house; however, this image has been edited. Stark has digitally erased the room behind her son, creating an empty space. Most of Stark's work seems unedited, yet this image is a reminder that she is controlling what she wants the viewer to see of her private space, like the editorial omissions and decisions of journal writing.

Stark's well-known film works *My Best Thing* (2011) (Fig.9) and *Osservate leggete con me* (2012), both originate from intimate conversations with an anonymous person in an online chat room and can also be seen as diaristic. A digital platform constantly logs the dates and times of every message sent. During the editing of *My Best Thing* the software was automatically updated and the font that she was using for the subtitles was no longer available, along with some of the graphics. Stark chose to leave them as they were originally, as a reflection of how fast software changes, and to mark time. The images with her son also mark time as he grows up, as does the different technology she uses to record with, something I employ in my own practice. These digital spaces reflect how intimacy have

[16] The second image is of a sign that reads 'Please do not take all of the fruit I will be watching'. The third image is of Bobby Jesus, her muse and partner, and Arlo, her son. Bobby Jesus wears a creamy facial mask. He is reading *The Pivotal Battle TIME 100 That Changed*, and Arlo is behind him pulling a face.

evolved virtually: the relation of Stark's online room to domesticity is very different from Woolf's and Truitt's relation with a physical room.

Stark incorporates the domestic into her practice, deliberately exposing the banal and liminal spaces that make up the temporalities of her everyday life, which are recorded to become the work. Rather than locking herself in a room to create the works, or separating herself from her life in the home, Stark moves between these modes with fluidity, holding the contradictions of artist and mother in her art production. Truitt, an artist from an earlier generation, works with a 'genderless' formal language and, apart from *First*, mentioned above, in which the home leaks out, the appearance of many of Truitt's sculptures is not directly associated with domesticity. For Truitt her journal becomes the repository for this part of her life. Stark's use of the digital suggests the possibility that this form of space might challenge ideas of gendered architecture with something more hybrid, reflecting the real lived experience of women artists.

By blurring the boundaries of the studio and domestic space, Stark challenges traditional binaries and allows a more contemporary approach to living as both an artist and a mother. She writes: 'One day when my studio was still in my living room, about four steps away from the kitchen, I was in the kitchen, but I was working, although drifting, mentally and physically (Stark, 1999: 4).[17] This is prefigured by earlier, physical ways of interacting with domestic space, for example the rooms in Chantal Akerman's film *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels* (1975) which I examine in Chapter 2. In *Jeanne Dielman* the rooms of the central apartment are multifunctional, but here this creates an oppressive, anxious atmosphere. For Dielman the dining room is her son's bedroom, and the dining room table is where he does his homework. Dielman's bedroom is where she works as a prostitute, and this breakdown of demarcated space prefigures the trauma which is to come.

[17] This is not unlike the method Maggie Nelson adopts when introducing the different personas, allowing women to be more than one singular person, which changes the course of her writing and the situation she is in, in her fragmented autobiography *The Argonauts* (2015).

Truitt and Stark create a room, mental, physical and virtual, in which to produce their work. The forms this room takes are often deliberately unstable and challenge rigid notions of genre. For both, the diaristic form of the journal became a strategy to approach their practice, operating at different times as both entrance to, and exit from, creative life. In their very different ways both Truitt and Stark incorporated the conflict between their identities as mothers and as artists into their own work. Indeed, a productive tension exists that keeps pushing them on to make work, with a sense that one might not exist without the other. Although this is immediately apparent in Stark's work it can also be found in Truitt's, which may appear devoid of all personal feeling, but is actually full of feeling and even fraught. Truitt, working before the emergence of the Women's Movement, demonstrates that she is not completely subject to the masculine rhetoric of Minimalism, by making emotionally intense Minimalist sculptures. Interestingly, in both Truitt's journal and Stark's practice there is a sense of continuous production, development or growth that takes place in front of their audiences. This transitional quality can be read as a feminist form of production, a refusal to adopt accepted and predetermined forms and a muddying of 'high' and 'low' modes. Like the contradictions implicit in the liminal space of the hallway, artist and mother exist simultaneously. These artists' journals allows then a space for their situations, which, to differing degrees, reappear in their work. I juxtapose my own narrative, one that is 'constantly shaped and remodelled in relation to the living process of women's struggles' (Pollock, 1996:xii), alongside Truitt's and Stark's histories.

The hallway is central to the house and leads to its other rooms. In my vision the hallway is a dark corridor from which one might enter brighter rooms. In the shadows of this liminal space, life and its struggles are left lingering in the hallway before transitioning into the activities associated with each room.

2.0. Chapter 2: Real-Time in the Kitchen: Chantal Akerman and Andy Warhol

Fig.14

This chapter, which is situated in the kitchen, considers how real-time cinema can be used as a feminist strategy for revealing and concealing the processes of domestic labour and the conflicting experiences of motherhood. In this chapter I consider how the sense of being 'in process' relates to feminist reflections on the never-ending domestic responsibilities that take place in the kitchen, that, in the words of Simone de Beauvoir 'simply perpetuates the present' (de Beauvoir, 1997: 506). I am particularly interested in the role of the mother as the kitchen's protagonist and how the durational shot is able to reveal the contradictions and ambiguities of her role. The kitchen is often thought of as a space of high-paced domestic activity: it is often in a constant state of flux, the movement of coming and going, meals being prepared and cleared away, the room in constant process. It is also clear from social policies and planning that by the late 1960s the kitchen was a socially and politically contested site, as I discuss in this chapter.

I explore the durational shot as a challenge to the prevailing narrative structures of mainstream cinema, suggesting that real-time cinema is a form that is particularly appropriate for the questioning of stereotypes of motherhood and female work in the home, particularly in the late 1960s and '70s. I discuss filmmaker Chantal Akerman's work, principally her 1975 film *Jeanne Dielman, 23 Quai du*

Commerce, 1080 Bruxelles, which is set in Dielman's apartment. The kitchen scenes are predominately in real time – the viewer watches Dielman undertake mundane chores, like peeling potatoes. I relate this to artist Andy Warhol's *The Chelsea Girls,* from 1966 – specifically, a scene that involves the actress and singer Nico and her son, titled 'Nico in Kitchen' where again the viewer watches familiar day-to-day scenes. Akerman and Warhol are artists who both juxtapose the social and political within the context of the kitchen.

As with all chapters, my strategy has been to examine the selected pair of artists' work through the filter of a domestic room and its use, which is then aligned to artistic medium or process. Positioning Akerman and Warhol in the kitchen allows me to explore the unfolding, the relational dynamic durational shot manifests and the depiction of 'character'. It juxtaposes, in real-time, the role of a 'mother' alongside who she might be without the never-ending domestic chores she undertakes. As well as the particular kind of watchfulness suggested by the 'eye' of the camera lens, that I associate with motherhood. Following de Beauvoir's suggestion of the housewife always being in the present, I also draw from Kokoli's *The Feminist Uncanny* and how she describes 'the unacknowledged drudgery of housework', as corroding 'the housewife's 'sense of self'. Woman is wholly consumed by her designation and service as 'homemaker': she morphs into the 'home' (Kokoli, 2016: 101). This appears explicit in *Jeanne Dielman*, where the character rarely leaves the apartment.

The artworks I created for Chapter 2 became the exhibition *Femme Maison* at FELIX GAUDLITZ GALERIE in Vienna in October 2019. The show was named after Louise Bourgeoise's painting series *Femme Maison*, which were all made in the mansard roof of the family home she lived in from 1941 – 1962, with her husband, the art historian Robert Goldwater, whilst bringing up their three children. Bourgeoise's paintings depict a standing female figure with a house on her head. The figure's stance is ambiguous — it is hard to know if the house has consumed her, or if she is consuming the house. When in 1973, Bourgeois' husband died and her children were all over 30, she ripped out the kitchen

and replaced the stove with two hotplates, an act that could be seen to present a resignation from her duty as housewife.

Femme Maison consisted of three large-scale paintings and seven photographic prints of female celebrity mothers, such as singers Whitney Houston and Courtney Love, along with their children. Around the gallery were also small abstract explosions contained on square canvases (Fig.15). My paintings, as shown throughout this thesis, are often juxtaposed alongside and in relation to photographic works, and film. In my exhibition *Femme Maison*, the paintings and photographs were all shown alongside the film *I Will Always Love You* (2019) (Fig.16), the title of one of Whitney Houston's most successful songs. The film exposes the messiness and process of living, much like the kitchen does and this assemblage of artworks also helps to reveal contradictions in motherhood.

2.1. ***Femme Maison***

Fig.15

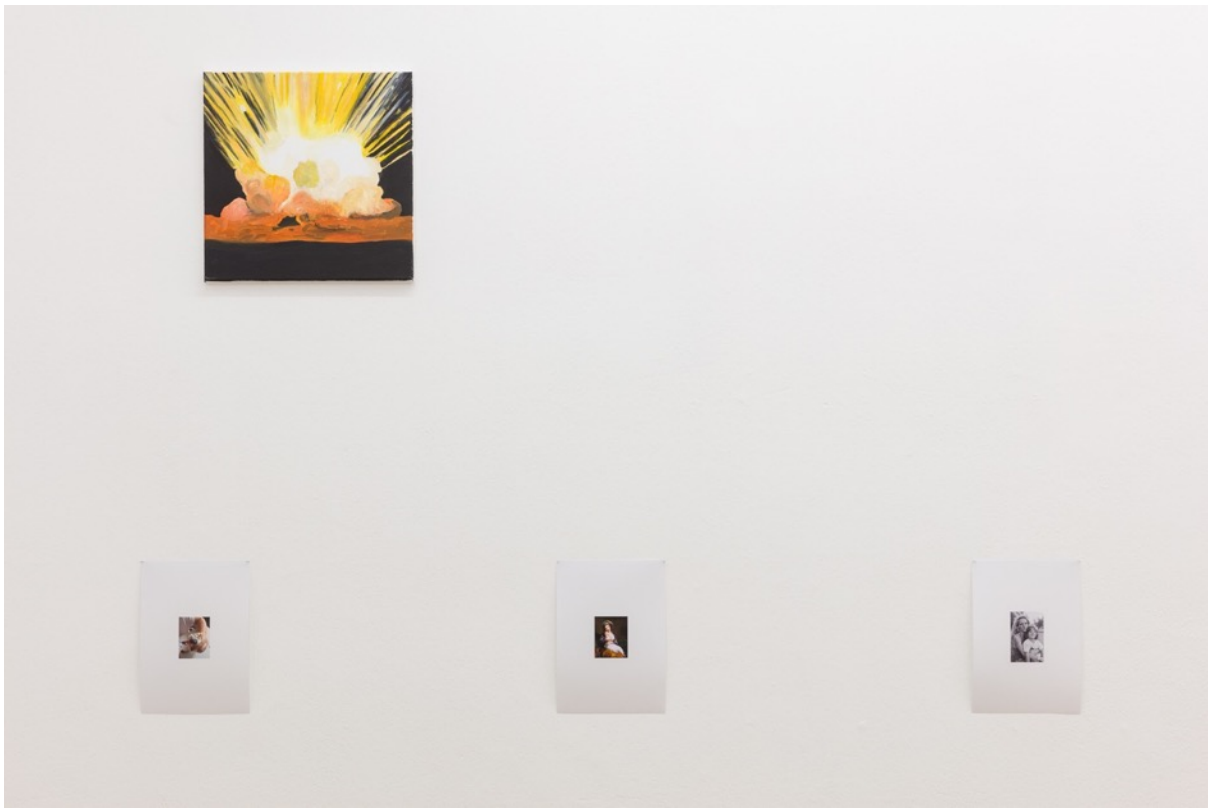


Fig.15

Fig.16

The film documents the emotional back and forth of relocating from Berlin to Farnham with my daughter, as well as images of explosions (Fig.16). With this film I was constantly thinking of the bond between mother and child, the fragility of this relationship, like with the paintings and photographs and the hands of the mothers holding onto the child – who needs who, more? It is composed through juxtaposition of both 'homes' as we try to transition to life in England, as our modes of existence run parallel to the life we had in Berlin. It also created a soundtrack for the exhibition *Femme Maison* as the sound is carried throughout the rooms.

I WILL ALWAYS LOVE YOU
2019
Film
8:37 mins
https://vimeo.com/manage/videos/743722459
Password: Blightman2022

Following Kokoli's definition of the housewife losing sense of self and morphing into the home, my use of sound and explosion paintings in *Femme Maison* attempt to challenge stereotypical notions of motherhood operating within the home, disrupting heteronormative ideas of domesticity and appearing somewhat disparate to the other works, many of which appear incomplete. I wanted the time inherent in domestic labour to be present, the idea of the works still being in process.

Intentionally reflecting this disruption and adopting a strategy of do-it-yourself aesthetic, the low-resolution pixelated photographs are cheap print outs, the canvases are standard size and pre primed, bought from a local art supply/hobby craft shop. None of the works are fabricated or highly produced, they are made up from the materials available in my small town where it is possible to buy materials on a domestic scale. These works were made in and around my other professional and personal responsibilities. At the time of making the *Femme Maison* works my own relationship with my mother was complicated, as I had found it hard to navigate our relationship since moving back from Berlin, having lived overseas for nearly ten years. Later in 2019, my mother became unwell, which also threw into question the role I had established as her daughter. This type of familial dynamic is apparent in the work and lives of Akerman and Warhol, who both had complex and intense relationships with their mothers, and use the durational shot to expose, through its 'realness' or imperfections, the ambivalence of a mother/child relationship.

For *Femme Maison*, I was interested in internet sourced images depicting the relationship between celebrity mothers and their children, especially when performed in public. On reviewing my source material, I started to recognise a similarity in the positioning of the mother's hands, and how the mother appears to be holding tenaciously onto the child, rather than the child holding onto them (Fig.17). Some of the mothers I chose are known to have had difficult or strained relationships with motherhood, indeed according to *The Guardian*, Courtney Love lost legal guardianship of her daughter in 2009 (Michaels, 2009). Others have vocalised the contradictions of being a mother and their professional career.

Fig.17

Fig.18a

Fig.18b

The photographic works in *Femme Maison* deliberately used large white borders surrounding the image (Fig.18). Not only does this create space around the intimate image depicted, it also attempts to portray the distant ambiguity of the mother/child relationship and my discursive feminist strategies used to produce the work. The mothers in the photographs are heroes of mine that have influenced my own thinking and practice, writers and artists such as Joan Didion, Chantal Akerman, Elizabeth Vigeé Le Brun and Alice Neel.

In the paintings, *Courtney*, *Kirsten* (Fig.19) and *The Bodyguard* (2019), I leave space, not filling the canvas, so it appears unfinished, or 'in process'. This allows the viewer to consider duration in the painting, the time painting can arrest, the story it holds, as well as what might be left out, the ultimate durational shot. The use of white creates space in both the paintings, and the photographs, for potential activity, leaving room for unforeseen events. By leaving areas uncovered, it is not only possible to see the material of the canvas, but also a literal empty space surrounding the mother and child: this creates movement and, much like life, or a set for a film or theatre play, there is space and time for the characters in the paintings to move into, which keeps the process of living active, and the painting constantly in the present.

This space (time) challenge's traditional narrative structure, it also allows the subjects of these works to exit the image, move into the empty space and out of the frame to where the viewer is. Alice Neel in her later portraits also left areas of the canvas exposed, Hilton Als suggests her 'casual surfaces feel like a wall that she wants her subjects' souls to walk through to meet ours' (Als, 2021). The space I leave in the paintings can also be a pause, a breath, a moment of silence. For me this chimes with real-time cinema, where nothing appears to happen, for example, frequently in *Jeanne Dielman*, the character stops and puts down what it is she is endlessly doing, and just stares out to the audience.

Fig.19

The only exception to this empty space is in *The Bodyguard* a much larger life-size painting of Whitney Houston holding her daughter, Bobbi Kristina Brown, who must be less than a year old (Fig 20). Bobbi is holding the microphone, Whitney is holding onto her tightly, you can see this in the hands. Whitney is wearing a dark velvet dress with gold thread. Bobbi is in a baby pink cardigan, white tights and pink baby boots, Whitney has her eyes closed and is kissing her daughter on the lips, Bobbi looks at her mother. There are spotlights in each corner of the painting, highlighting the relationship but also that this intimate moment – a mother holding her child and kissing them – is being watched and recorded by an audience.

Fig.20

'Mothering' Lens – Living in Front of an Audience

For most of their careers, with a few exceptions, both Akerman and Warhol used the method of the extended shot to expose the processes of being, allowing a character to 'live' in front of the audience. Akerman describes the making of *Jeanne Dielman* as:

> looking with a great deal of attention and the attention wasn't distanced […] For me, the way I looked at what was going on was a look of love and respect […] I let her [Dielman] live her life in the middle of the frame […] I let her be in her space (Bergstrom, 2015).

Both artists play with real-time duration, which allows the audience's own experiential viewing to become integral to the film. Both the films I discuss by Akerman and Warhol are over three hours long, meaning that they require time, attention and care from the audience, too. As writer Lieve Spaas says in relation to Akerman, 'The viewer has the feeling of watching a presentation of real life, not a representation of life' (Spaas, 2000: 29).

The films I discuss were also the artists' first critically acclaimed commercial cinematic successes, as author Stephen Monteiro observes in his essay on *The Chelsea Girls*: 'Hailed as *The Sound of Music* of the underground for its monumentality and box office returns, *The Chelsea Girls* became Warhol's first widely released commercial title' (Monteiro, 2012: 33). He goes on to say that not only was it a breakthrough for Warhol, but it also 'established fringe cinema as a genre for the mainstream marketplace, an important step in the rise of American independent film' (ibid.). Just under ten years later, in 1975, Akerman 'entered the world of cinema in a memorable way: she brought out a 200-minute film, *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles,* which was to shock the film world' (Spaas, 2000: 27). Not only did Akerman do this, but her 'masterpiece' also attracted significant attention during its première at Cannes Film Festival, including a review in the French

newspaper *Le Monde*, in which critic Louis Marcorelles 'referred to the film as "Undoubtedly the first masterpiece in the feminine in the history of cinema"' (ibid.).

In this chapter, I expand the idea of mothering beyond biological identification. Although Akerman and Warhol were never mothers, bringing the idea of mothering to their work can help to reveal some hidden aspects of their practice. 'Real-time' film, with its sense of close attention to the subject, develops a relation of intense care and control between film-maker, character and audience. This dynamic can be aligned with notions of mothering. Both Akerman and Warhol achieve this by staying with a character throughout, demonstrating a lens that is both caring controlling. This is apparent in the scenes between Jeanne Dielman and her son Sylvain: each activity Dielman carries out is an act of both care and control — for example, undoing his napkin and handing it to him, but also denying the only request he makes throughout the film, which is to not go out for their evening walk. In these gestures, and others, it is clear that Dielman's teenage son is almost like a prisoner in her home: she leaves him little or no room to develop his own way of doing things. In contrast, Akerman then portrays Dielman in a detached manner: when looking after the neighbour's child, she barely attends to it. For Akerman, motherhood clearly contains very strong emotional drives that are often in conflict.

It is interesting to see that during the period in which the works under discussion were made, a number of non-idealised representations of mothering challenged dominant ideologies and the sentimentalisation of motherhood. For example, in films by John Cassavetes and Rainer Werner Fassbinder, the mother is a complex and conflicted central character. In Cassavetes' *A Woman Under the Influence* (1974), the only time Mabel, an emotionally volatile housewife/mother, is seen in the kitchen, she is preparing food for her husband and the labourers who have just worked through the night. There is a sense in this that she is performing an act of mothering for her husband, and the

male workers, as a way of gaining their approval and giving them pleasure. From her children she demands a different form of validation, asking them directly whether she is a 'good mother'.

The figure of the mother thus encompasses a range of approaches and behaviours, from altruistic facilitator to manipulative destroyer, and everything in between. I suggest that both Akerman's and Warhol's position as directors, and their use of cinematic 'real time', specifically in these films, adopts a 'mothering' lens. By 'mothering' I am referring to the characteristics that are associated with mothering and can be applied to Akerman and Warhol and their style of filmmaking.

Care lens/Control lens

In Akerman's and Warhol's work, there is an emerging sense that as artists they identify as 'mothers'. The verb 'mothering' is useful here, in relation to the connotations of both the care and control a mother might offer to the child. Writer and activist Judith Stadtman Tucker suggests that motherhood should be thought of as a relationship rather than a biological fact or 'a system of social reproduction, or a duty, or a vocation' (Stadtman Tucker, 2005).[18] Tucker goes on to say that it is possible to reject 'pre-packaged narratives of motherhood' that 'are contrived to conceal, rather than reveal the social and emotional significance of motherhood and mothering' (ibid.). For Tucker, it is more useful to explore and locate 'mothering in the context of a relationship' in which love, work, desire, and obligation are entangled. Warhol's and Akerman's relationships with their subjects in their films thus take on the characteristics of mothering, including the notion of care and control facilitated by the durational shot, as I will explore later. As Tucker concludes, 'after all, interpersonal relationships do give rise to the impulse and obligation *to care*' (ibid.). Akerman herself

[18] Stadtman Tucker is the founder and editor of *The Mothers Movement Online* In her 2005 article 'The New Future of Motherhood,' she reflects upon Jessie Bernard's 1974 publication *The Future of Motherhood.* In this article, Stadtman Tucker claims that her therapist has always insisted that motherhood is a relationship.

insisted that her own identity refused labels, such as 'lesbian' or 'feminist,' and opted 'instead for the more precise, vague, relational term "daughter"' (Akerman, 2019: 1).

Akerman and Warhol both had intense relationships with their own biological mothers, Natalia Akerman and Julia Warhola respectively regularly appear in the artists' work. Both artists identified as queer, neither had children, and their complex relationships with their mothers seem to inform their representations of 'mothers'. It is clear from documentaries and other evidence that there was a tension between each artist and his or her mother regarding their sexuality, yet it could also be said that both artists overidentified with their mothers. Warhol did this more explicitly and from a young age, as Wayne Koestenbaum notes in his biography of Warhol: as a child 'Andy wanted to skip school and stay home with Julia' (Koestenbaum, 2001: 20). Early on in his work, Warhol makes use of his mother's handwriting, which is also associated with identity, both artists adopt methods of coding and veiling in relation to sexuality and identity. Curator and writer Jon Davies points out that in the 1960s one could live publicly as a homosexual in New York, 'but […] the closet engendered a means of communicating beneath surface appearances: non-normative identifications or desires were often expressed subtly, in code and under cover'. Davies goes on to say that 'Warhol's "second-hand" use of his mother's handwriting is arguably haunted by the closet' (Davies, 2020: 369). Warhol, who illustrated children's books during the 1950s, collaborated with his mother on a book titled *25 Cats Name Sam and One Blue Pussy.* Due to his mother's broken English, he deliberately leaves in the mistakes, that read as innuendos, offering other meanings that, as Davies notes, 'queer readers would have picked up on at the time.'

In *The George Hamilton Story/Mrs Warhol* (1965), (which I discuss in more detail later) Warhol also casts his male partner as his mother's lover. Critic and painter Ara Osterweil states in her essay 'Sons, Mothers, and Lovers':

> By casting his own boyfriend as his mother's new lover, Warhol subtly parodies his own semi-closeted living arrangement. Julia never acknowledged that her son was gay, and her presence in the various apartments they shared beginning in the early '50s had prevented Warhol from being intimate with lovers in his own home' (Osterweil, 2017).

In *My Mother Laughs,* a book of unpublished conversations and writings by Akerman, translator Daniella Shreir observes that 'as a queer, Jewish translator, I have heard the voice of my grandmother planning the next evening's meal while translating the voice of Chantal's [Akerman] own mother.' Shreir suggests that this enabled her 'to generate a vocabulary for the thinly veiled way in which those around Akerman talk about her queerness' (Shreir in Akerman, 2019: 208). By excluding partners and sexuality it also keeps the mother and child relationship intact and continuous: the mother remains a mother and the child remains a child, rather than adults with adult relationships.

Akerman also explicitly codes and veils sexuality in *Jeanne Dielman*: the only sexual intimacy Dielman experiences is through her hidden work as a prostitute. Whilst nothing is addressed directly through the narrative in the film, each of Dielman's interactions with her clients, as well as the durational repetition, embeds the viewer in Dielman's everyday life and raises the question of the survival strategies she has adopted as a woman, specifically, in this case, as a single mother. In a letter from her sister in Canada that she reads out loud to her son, we learn her husband (and son's father) has been dead for six years. According to the sister's letter, Dielman has chosen not to remarry and to bring up her son alone. Akerman also places Dielman in a relatively isolated environment: the viewer observes the actions that are coded and veiled to Dielman's family, which I interpret as a similar position in which Akerman felt herself in relation to her own sexuality and the lack of acceptance she received from her own family in identifying as queer.

In The George Hamilton Story/Mrs Warhol (1965), it is suggested that the character played by Warhol's mother has had several previous husbands and murdered some of them (Akerman also characterises the mother figure, Jeanne Dielman, with murderous impulses, which, in her case, are acted upon when she kills her client after having sex with him). It is noted that Akerman often 'frequented [the] Anthology Film Archives' in New York, where she first came across 'Andy Warhol's long-duration films' (Margulies, 2009). There are similarities in The Richard Hamilton Story: as Mrs Warhola irons her on-screen husband's shirt, he then asks her to teach him: she also makes him an omelette in real-time. I would suggest Akerman was influenced by the way Mrs Warhol absorbs this duration to highlight how long and arduous domestic chores are. Julia Warhola's on-screen lover is in fact Warhol's (the actor Richard Rheem) at the time of making the film, thus blurring the boundaries between the artist and his mother. As Osterweil points out, 'Warhol manages to unite himself, his mother, and his lover in a scene of patricidal queer intimacy that lauds the death of the heteronormative family' (Osterweil, 2017). I suggest that it can also be seen to 'critique domesticity thematically' and chimes with Kokoli's example of the art practices of Judy Chicago and Miriam Schapiro and how their processes 'rely on more or less loosely formed collectives that cut across nuclear family structures and suggest alternative living arrangements' ones that 'debunk domestic ideals' (Kokoli, 2016: 100).

Durational lens and the maternal gaze, maternal ambivalence

By using a 'real-time' film technique, both Akerman and Warhol employ the durational camera shot to create a specific type of attention, which in some ways can be seen as a non-interventional documentary technique, almost a precursor of surveillance. However, because the viewer is unused to filmic representations in real time, the sensation that is created is a slowing down of time. It is film that unfolds before the audience, suggesting a certain type of objective viewpoint. This expanded sense of time creates a form of attention that allows the viewer to be 'with' the character over an extended period. This in turn builds an intimate relationship with the characters depicted, in which the viewer 'embeds' themselves in the

on-screen life, allowing boredom itself to seep in, which in turn becomes interesting, as the viewer becomes seduced by the rhythm and repetition of the character's 'life', therefore heightening the emotional response. In this sense, both Warhol and Akerman force their audience into a form of attentiveness that suggests a caring, if overbearing, presence. Therefore, in these instances, 'real-time' film creates a highly ambivalent form of what I term 'maternal attention'. The mother must watch over her child with a caring gaze to protect it, but at the same time she exercises a mode of control which cannot be separated from her own desires and needs. As the writer Alina Luna suggests, 'existence within the womb blocks the mother's realisation of the child as an other. Its survival becomes completely conditional upon the well-being and desires of the mother' (Luna, 2004: 41). Like the maternal gaze, the durational shot that both Akerman and Warhol employ is watchful yet controlling.

As seen in Luna's writing, a feminist reading of 'mothering' must also at its centre challenge ideas of the perfect benevolent or sacrificial mother to encompass a complex range of positions, from vicious acts of control to acts of care and facilitation. Jessie Bernard's *The Future of Motherhood*, published in 1974, the year before Akerman made *Jeanne Dielman*, suggests that second-wave feminism went 'against the very way we institutionalize motherhood' (Bernard, 1974: 14), and that '[mothers] are daring to say that although they love children, they hate [the idea of] motherhood' (ibid.). 'Real-time' film's quality of amplifying attention, particularly in the domestic sphere, positions it as a useful feminist strategy with which to reflect upon the complexities of motherhood.

Ivone Margulies, author and Professor of Film and Media Studies at Hunter College, New York, suggests that *Jeanne Dielman* was hailed by feminist critics at the time because it also offered an alternative narrative to 'conventional political documentaries' (Margulies, 2009). It directly exposed many issues that women and the European women's movement were debating and fighting for at

this time and 'the film's rigorous alignment of sexual/gender politics with a formal economy – showing cooking and hiding sex – was hailed by feminist critics' (Margulies, 2009).[19]

Whilst 'real time' film slows the viewer down to dwell in the domestic, and to notice where a mother's labour takes place, this kind of cinematic focus also makes the viewer aware of the character's acting and the slippage between actor, character, and person. This allows the viewer to reflect on the idea of the performance of motherhood in general. By suggesting that motherhood is not innate but instead something that is enacted, I am aligning it with Simone de Beauvoir's assertion in *The Second Sex* that: 'One is not born, but rather becomes, a woman' (de Beauvoir, 1997: 301). With this reasoning, there is the possibility for anyone to 'become' a mother, whether they've given birth or not. The way the characters of mothers in these films are portrayed complicates the cliché of the beatific mother who is all-loving and all-forgiving. Through this lens, acting cannot be sustained as there is increasing slippage between being and performing. Warhol captures this slippage when filming Nico in *The Chelsea Girls*.[20]

The film starts with the representation of Nico and a child, referencing the Christian iconography of the Madonna and Child. Nico is positioned in a radiant white light: she is seated, as the Madonna often is, with glowing white hair, and the child at her feet. Yet the real familial relation is complex, as the scene and the often-inaudible dialogue reveals. Throughout the scene, shot in monochrome in a clean white kitchen, Nico trims her blond/white fringe in a hand-held mirror. Her son, Ari Boulogne, comes in and out of the shot. Eric Emerson, real-life partner of Nico, also appears. He boils the kettle, talks to Nico, engages with Ari: this specific scene was described as 'the most genuine scene in the film' (Huxley &

[19] Second-wave feminism began in the early 1960s, (just before the release of Warhol's *The Chelsea Girls* 1966). The first wave in the 1910s women were fighting for emancipation, the right to vote, and social and gender equality. Second-wave feminism addressed sexuality, reproductive rights, family/ domestic labour and the workplace, and it also drew attention to domestic violence and marital rape – the desperate confinement and unhappiness of the housewife subject to patriarchal modes of motherhood.

[20] Christa Päffgen adopted her professional name, 'Nico', at the age of 18 (other sources say 16). She was a German model, actress and singer/songwriter, and was independently well known before the release of *The Chelsea Girls*. She was associated not only with Warhol and the Factory but was also as a singer with the band the Velvet Underground (to whom Warhol had introduced her).

Pierce, 2018: 212) and portrays a domestic ideal – a beautiful young middle-class family at home. Nico did not live or raise her son due to heroin addiction. Ari lived in France with his grandmother, the mother of his alleged father, French actor Alain Delon (b.1935), who refused any association with Ari or Nico, and continuously denied that Ari was his son. During the filming of *The Chelsea Girls*, Ari was in New York visiting his mother: they had only just been reunited. Nico sits in the kitchen, looking at herself for an extended amount of time, whilst her son comes in and out. The audio is mainly inaudible, and the image is composed of a revealing and interesting juxtaposition: the moving image in the other half of the split screen is of Pope Ondine, with a woman called Ingrid, who wears sunglasses. Pope Ondine questions her about her sexual experiences, in a pitch-black room where the features of their faces are only just discernible. The almost perfect heavenly white domestic scene contradicts the tragic and desperate reality of Nico's motherhood. She and Ari are over-exposed, the half hour scene in which Nico fixates on her own image, rather than that of her son, is hauntingly reminiscent of their 'real-life' circumstances. A year after the release of the film in 1967, in an interview with Pat Paterson, Nico expressed her disgust: 'I'm ashamed of it. I would never have the idea of cutting my bangs for a half hour' (Huxley & Pierce, 2018: 212). The audience watches Nico as herself, but also as a seasoned performer pretending to be a mother of a child of whom she is the biological mother, but not the main carer.

The script for this opening scene with Nico helps to decipher much of the dialogue that is inaudible.[21] It reveals her frustration with the role she is playing, 'I'd really like to be able to do something' (Huxley & Pierson, 2018: 35) she says at one point, before tickling her son with her feet. From the transcripts it is clear that Nico is drunk, and the male character (her then boyfriend, but not the child's father) questions her about her drinking; it is he who placates her son. The slippages between actor,

[21] In conjunction with The Andy Warhol Museum, the publication *The Chelsea Girls*, edited by Geralyn Huxley and Greg Pierson, includes the transcript for each scene in the film. The museum digitised all Warhol's films after being granted the copyright in 1997.

character, person, mother, are most obvious when Nico stares directly into the camera, her gaze addressing the viewer. In these shots, her context falls away and one becomes aware of her primarily as a performer.

In *Jeanne Dielman*, moments of the protagonist's inactivity break the narrative and encourage the viewer to discover the real person behind the character depicted. These tensions between filmic roles and the person playing them are contextualised within the domestic sphere: for both Akerman and Warhol, the kitchen as a location is central to their examination of the relation between real-life and fiction. The scene of *Nico in the Kitchen* is filmed in the Chelsea Hotel, New York, which was hired for the purposes of filming, but was well known for the artists and writers who lived there in the 1960s and 1970s.[22]

The Chelsea Girls is a three-and-a-half-hour film made up of a split screen showing different domestic situations within the Chelsea Hotel, starring all of Warhol's Factory regulars.[23] Each scene takes place in a different room of the hotel. As with the Factory, having a static, site-specific building in which to make the film allowed life to come and go; there was the interiority of shooting within a specific building but also the creation of a scene or hub, a place in which life continues regardless of whether it is being recorded. The characters live in the rooms of a hotel, removing the notion of labour, and yet it still exists.

As such, it is both a real kitchen and a stage set, allowing the surroundings to mimic the slippages between character and person. As the film-maker and theorist Peter Gidal notes, the audience begins to question

[22] It is still a hotel today, although it no longer accepts new long-term residents. (I stayed there in 2006 in Room 119 and made a short film there). Nico had lived there but was not there when *The Chelsea Girls*, was filmed: at time only one of the actors was living in the hotel. The lyrics of Nico's famous song *The Chelsea Girls* (also the album title) which Lou Reed and Sterling Morrison wrote for her, begins with the lyrics, 'Here's room five four six/It's enough to make you sick'. The album was recorded in 1967 and the song *The Chelsea Girls* is a reference to Warhol's film.

[23] The original film was over six hours long, before Paul Morrissey, who shot and directed the film with Warhol, had the idea of splitting the screen. The Velvet Underground were going to write the original soundtrack, Lou Reed had begun to write a song for each vignette, titled after the room number.

whether it is an 'imaginary space recreated for the film, [or] whether that be an actual kitchen or a kitchen set' (Gidal, 1989: 84). Like Warhol, Akerman shoots in a functional kitchen, in an apartment reminiscent of her childhood home, in a typical residential block in Brussels. The kitchen provides the backdrop for the longest static shots in the film, positioning the viewer with Jeanne Dielman in her cooking tasks.

For both Warhol and Akerman, the sustained shot suggests a director's intense control over actors and their surroundings. The director's presence is strongly registered but they remain unseen behind the lens, the orchestrators of events. This aligns with the notion of the mother as facilitating from a distance, watchfully controlling, yet creating the impression for the child that they are experiencing freedom. Luna expands on the idea of the mother's control, suggesting that even after her death the mother remains in a position of ownership: she is 'present though not necessarily seen' (Luna, 2004: 32). Both Warhol and Akerman's approach to directing is seemingly non-interventionist: rather than directing their actors, in a conventional sense, instead they appear to facilitate them, which could be read as a 'mothering' approach.

The Alternative Family

Fig.21

In 1964 Warhol created a space for his own alternative family, and set up the Factory, first situated at 231 East 47th Street in New York, which was where most of his art production took place.[24] By creating a social network Warhol expanded the idea of the 'mother' and the concept of 'family', living this relation beyond his artmaking, and essentially positioning himself as the 'mother'. The Factory was a hub of activity, a place where people assembled, performers coming and going, the production process exposed and often filmed and documented in real time. Warhol was central to this surveillance, obsessively juxtaposing and documenting his peers. Author Victor Bockris comments on of Warhol's particular form of voyeurism. In his biography, he describes Warhol 'just standing there in the middle of it watching the whole thing happening' (Bockris, 1989:203). This aligns with the notion of the watchful 'mother' observing the child from a distance, but not intervening with what it might be

[24] The Factory had three different locations throughout the time it was active: East 47th Street, from 1964, moving to 33 Union Square in 1968 and then 860 Broadway in 1973 (Gingeras, 2020 :38).

doing. Filmmaker and poet Gerard Malanga worked with Warhol closely during the 1960s (and starred in *The Chelsea Girls*), playing a range of different characters.[25] Malanga is quoted as saying, 'Andy's desire for power was initially realised through the voyeuristic tendency of distancing himself from what he was watching with the use of a movie camera' (Bockris, 1989: 203). Bockris and Malanga use the term 'voyeurism' to describe the relation between Warhol and his subjects. However, my configuration relates more to a watchful parent who dutifully cares but is reluctant to intervene momentarily in the child's own world, in order for the child to be themselves without thinking the mother is present. Therefore, the camera's lens can be seen in relation to the distance the mother has to members of the 'family'. The mother becomes a voyeur with a desire to watch her child without the child knowing, seeing who the child might be when they are away from her.

Warhol was often described as being shy and awkward, as if the camera or his tape recorder acted as a mechanism between him and the world, a way to exist. By the late 1950s, Warhol had surrounded himself with a chosen coterie of celebrities, icons, musicians, actors and artists — what curator Alison Gingeras described as 'a queer beehive of art and life' (Gingeras, 2020: 38), with Warhol himself as the 'queen bee'. He believed the Factory was a place 'where you could let your problems show, and nobody would hate you for it' (Huxley & Pierce, 2018: 14). The Factory challenged notions of the traditional American family and 'scrambled all available gender codes' (ibid.) of the prevailing identities in the 1960s.

However, it has been observed that the Factory was, in fact, divided by gender. Women provided the labour, organisation and day-to-day running of the place, and the men carried out most of the 'management duties in the office, drumming up business as well as assisting with production in the studio' (Gingeras, 2020: 37). Bockris states that 'the Factory was undoubtedly a man's world and a

[25] One scene is even named *The Gerard Malanga Story* (Huxley & Pierce, 2018: 199).

gay man's world at that' (Bockris, 1989: 195). Gingeras points to revisions of Warhol's work through 'present-day gender politics' (Gingeras, 2020: 37), which have begun to question whether his 'society portraits – with their garish, painted maquillage and misogynist beauty standards – were reductive' (ibid.). Beautifully made up 'women' appeared in front of the camera, whilst the men worked behind it. Whilst Warhol 'enabled his actors to express themselves', he also 'manipulated them at the same time' (Huxley & Pierce, 2018: 14) in unethical and exploitative ways. This can be applied to the idea of care/control I referred to above: does the mother want the best for the child, or are they manipulating the child to be something they want it to be, for their own desires and needs. As Bockris notes:

> In his manipulation of people, Andy was being a lot like his mother, who had kept her three sons in such constant competition for her affection that in their fifties the Warhol brothers were still each insisting that he was her favourite (Bockris, 1989: 204).

This idea of manipulation, under the guise of care or control, can be applied to the notion of mothering as it plays out in the internal conflicts of the mother/director. At its most benign, this ambivalence is protective: in each scenario the mother/director chooses whether to intervene, often allowing characters who do not fit societal norms to be themselves without constriction. However, at its most hostile, this can manifest in intense desperation, an overwhelming urge to control the child's world/artwork. This desire for control is highly ambivalent: on the one hand, it aims to remove the child/'star' from the chaos of the outside world; but on the other, it aims to avoid external judgment by the mother/director. Writer Rachel Cusk comments on the difficulties in the brokering of the relationship between the child and the world. For the mother, 'the prospect of protecting her [daughter] and the adult world from each other grows dark and unappealing' (Cusk, 2001: 143). Warhol's form of mothering is to create an alternative environment, a limited utopia. One could argue this was of limited use in the lives of its inhabitants. The mother/director's own confinement

to the home circumscribes the freedoms they can offer to others. The home, therefore, in this instance becomes a space of liberation that simultaneously represents an expulsion from the world.[26] Here it is possible to recall Woolf's problematising of society's exclusions: 'I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be locked in' (Woolf, 1949: 37). For Cusk, the room becomes representative of retreat and relief as she describes her experience of mothering a young child: 'I become confined to one room, a development that represents a surrender, a battle lost' (Cusk, 2001: 143).

Heart of the Home/Hell's Kitchen

This chapter positions the kitchen as the heart of the home, the place that provides a natural backdrop for family drama. The Factory was designed with the intention of being a social space, much like the kitchen of a family home. Until the Factory was established, Warhol was known in the art world as a painter and had moved into the Factory on 47th Street with the intention of using it as a painting and silk-screening studio. He already had a number of people working for him and the size of this group now increased. It became a place of production, ultimately becoming a film studio, a constant stage set for the stars to 'act' in, and by the summer of 1964 Andy Warhol had become, according to Jonas Mekas, 'an orchestra conductor of extreme possibilities' (Bockris, 1989: 204). Rainer Crone sees this orchestration as a collaboration, stating that 'any description of Warhol's production would be incomplete if it did not take collective work into account' (ibid.). *The Chelsea Girls* was shot and released two years after the Factory opened, drawing on this evolving familiar relation between Warhol and his coterie. By 1969 the Factory was well known with many people working there. Warhol decided he wanted to set up and run a magazine, called *Interview*. With this venture, it was noted by Warhol's friend and biographer Pat Hackett that he 'seemed to regard the

[26] Only if the home is a safe space. I am aware this would not be the case for victims of domestic violence.

employees of *Interview* as stepchildren, different from those who worked directly with him, who were "family" (Hackett, 1989: xiii). The conflicts that emerge from working with people are perhaps deepened and amplified within the family model. Desires for autonomy and self-realisation by 'family' members are both supported and thwarted by the mother figure.

Like Warhol, Akerman's family background contains traumatic events and memories that colour the relationship between artist and mother. Both artists' mothers were immigrants, displaced by events beyond their control, living in different cultures from those they were born into. Gabriella Beckles-Raymond's essay 'Revisiting the Home as a Site of Freedom and Resistance' (2019), discusses a cultural understanding of the 'home'. For her, 'mothering' remains central to the interpretation of 'home' across cultures, stating that 'part of the importance of home, for women of Caribbean heritage in Britain, comes from it being where mothering most substantively occurs' (Emejulu & Sobande (Eds.), 2019: 99). In this sense, the home can be made to resemble the country one has left, and juxtaposed with the place one now lives, through the language spoken inside it, the food that is eaten and the way it is decorated to reflect one's 'home' culture.[27] In such circumstances the child can become the bridge to the outside world: it is embedded in the new environment, learning the language and participating in the world outside of the home. The child is often part of another 'family' at school, separating it from the mother, bringing it into a new sphere of influence, thereby giving it agency and independence. The mother's desire to control her children, and the environment of the home, can thus emerge from an extreme feeling of alienation. This discomfort can turn into maternal dominance, under the guise of care, but could also be seen as a co-dependency, a relationship that forms between two people, one often adopting the role of 'giver' and the other the role of 'taker,' where little can happen outside of this dynamic. In Akerman and Warhol's directorial approaches it may be possible to detect aspects of this familial co-dependency. The relationship between the film-maker and their subject is intense. At different times, each adopts the roles of giver and

[27] Food is usually prepared in the kitchen. With food also comes strong associations with identity. Warhol's mother makes coffee and scrambled eggs, associated with a Western American diet; Dielman makes veal in breadcrumbs, associated with a European diet.

taker, and this is amplified by the durational shot that also draws the audience into this power relation. This is most apparent in scenes in Warhol's *Mrs Warhol* and Akerman's *No Home Movie*, in which the directors are both behind the camera, but can be heard directing.

In relation to both Akerman and Warhol, there is the possibility that their own mothers displaced their happiness onto them in their adult life. Feminist writer Sara Ahmed explores notions of 'the logic of deferral' in *The Promise of Happiness* (Ahmed, 2010: 59). She suggests that the mother's (or indeed the father's) desired future for the child means that parents defer their own happiness onto the child, creating rigid expectations to live a life that the parent did not have the tools to. Ahmed explains that a reason for this displacement could be that it offered a way for the parent 'to avoid giving up on the idea of happiness as a response to [their own] disappointment' (ibid.).
In contrast to Warhol's social space of the Factory and the 'family' of stars, Akerman's character Jeanne Dielman is alone. Indeed, in the majority of Akerman's films, the characters (sometimes Akerman herself) are in domestic isolation.[28] Dielman rarely leaves the apartment or interacts socially with other adults, other than to go to the butchers, the grocery store, or to buy yarn; and each evening Dielman and her son go for a walk around the block together.

In the documentary *No Home Movie*, Akerman again films domestic confinement: the director herself stays and cares for her sick elderly mother. The film's pace echoes the everyday behaviour depicted in *Jeanne Dielman*, as Akerman's mother walks slowly around the apartment, turning the lights on and off.[29]

[28] In *Saute la vie* (1968) she locks herself into the kitchen, taping the gaps in the windows or doors to avoid letting fresh air in, in order to blow herself up by turning the gas stove on inside the kitchen.
[29] Alain Resnais's 1963 film *Muriel, or the Time of Return* also stars Delphine Seyrig (the actress playing Jeanne Dielman), as Hélène. Made almost 10 years earlier, the similarities in the style of filming are worth noting. Seyrig plays a stepmother who lives in an apartment in Boulogne, France and sells antique furniture from her home. Her stepson has returned from serving in the Algerian war. His father, her husband, is dead. An old friend/lover of hers comes to stay with his much younger girlfriend, whom he says is his 'niece'. The stepson and the girlfriend go out, Hélène is addicted to gambling and goes out. The lover, now alone in the apartment, walks around turning lights on and off as he enters and leaves each room. Seyrig made a conscious decision to actively seek out directors such as Akerman and Marguerite Duras, for her roles.

Interestingly, the action of switching lights on and off appears in other Akerman films, as a way of marking time and emphasising the domestic boundaries. With both Dielman and Natalia, the viewer is also left alone in the darkness. Here it is interesting to think of it as a void, there is no image or sound to juxtapose alongside another, the viewer is left in the dark, in the present. The conversations in the kitchen are shot in real time, framing the mother and daughter: the angle and duration gives the viewer the feeling that the camera has been put down and left, almost as if Akerman has forgotten it is still on.

Fig.22

As they talk to each other they prepare food and eat it: the task at hand breaks down the intensity of the conversation they are having — about Akerman's mother, a Polish Jewish woman, surviving the Holocaust — shifting the focus away from the trauma being discussed.[30] In a podcast from the series *Bow Down: Women in Art'*, by Jennifer Higgie, Laura Mulvey explains: 'Akerman's maternal grandparents had died in Auschwitz. Akerman grew up very close to her mother and this relationship runs through most of her films' (Mulvey, 2020). These interactions are significantly different from those Dielman has with her

[30] Akerman's film *News From Home* (1976) consists of a soundtrack of Akerman reading letters from her mother over film footage of New York when she moved there.

teenage son: barely a few words come out his mouth when she asks him questions about homework and school.

Writer Rachel Donadio observes the importance of the kitchen as a 'recurring motif' in Akerman's films:

> kitchens — as much as bedrooms — can confine women but also provide intimate spaces for connection and conversation and serve as a backdrop to the drama and trauma of daily life (Donadio, 2016).

Whilst Warhol's portrayal of the kitchen is a socially fluid space, in which people are continually coming and going, Akerman's kitchen is more static: it is both a room for intense one-on-one social interaction and a stage to which an audience is invited. It is a theatre where Dielman confronts herself and her circumstances. Whether one is alone or with others, for both these directors the kitchen is a place for emotional exchange and display.

Falling Out of Sync/The Breakdown

Not only is the kitchen the site of maternal ambivalence around care and control, it is also the backdrop to the mother's unravelling, where the impact of her inability to manage her domestic tasks properly have a direct consequence on herself and her family. The way that both Warhol and Akerman dwell on filmic detail allows the viewer to understand the nuances of the mother's state of mind. From the start of *Jeanne Dielman*, Akerman builds up an intense relationship between the viewer and protagonist. By positioning the camera straight on, in a way that stages the action neutrally, she allows the viewer to choose their own focus; and the use of 'real time' embeds the viewer in Dielman's day – she takes a bath, has lunch and performs other banal tasks. The viewer gains a sense of Dielman's routine and the never-ending tasks of a single mother's work, even when the child is at school all day. This strategy of acclimatising the viewer to the

main character's daily life allows a pivotal moment to occur. On the second day, when the son returns home from school, Dielman isn't there to greet him at the door and take his coat, as she was the day before, and this causes him some disquiet. He calls out 'Mother?' and looks for her in different rooms. He finds her in the kitchen and comments that her hair is a mess — the viewer understands that she hasn't brushed it after receiving her client. Dielman, it is revealed, is a prostitute and works whilst her son is at school. The son, unheard until this point, understands that Dielman is no longer able to keep up her routines; his observation signals the strangeness of the situation. Sylvain's role is of great significance in the film: not only does his presence amplify Dielman's isolation, but also his monosyllabism guides the viewer to the subtle ways in which Dielman's coping mechanisms begin to break down. His character develops over the course of the film to reverse the maternal gaze and the watchful eye of the mother (associated with Dielman the day before), thus anticipating Akerman's role in *No Home Movie* in which the child becomes the watchful carer.[31] Eventually Dielman's routine collapses and this results in the murder of one of her clients. The murder is committed in her bedroom with a pair of scissors and is undertaken rather like any of the other chores she has been doing throughout the day. Indeed, the earlier scene of her coldly pounding the raw meat comes to mind.

In *The Chelsea Girls,* Nico's 'mothering' is under scrutiny; her lack of mothering instinct is depicted through her sense of self, as she engages with her own image in a mirror as she cuts her hair. Further, she creates a chaotic environment for the child in the kitchen by bouncing a ball, ostensibly to play with her son, but in fact putting him in harm's way in his proximity to the stove and other kitchen implements that might injure him. By contrast, Jeanne Dielman appears to make daily sacrifices for her child, which are contained within a series of controlled chores in and around the house. However, she is unable to sustain her routines, which eventually explode into violence. For Dielman, who appears to have been forced into prostitution to provide

[31] 'My mess doesn't seem to bother her anymore. She doesn't seem to notice it. She accepts it. She accepts me as I am' (Akerman, 2019: 2). Akerman writing about her own mother in *My Mother Laughs*.

for her family, the situation becomes untenable and her diligent and banal home routines give way to extreme brutality enacted upon the patriarchal body.

In *Sexual Politics* (1970) feminist writer Kate Millett argues that 'force itself is restricted to the male who alone is psychologically and technically equipped to perpetrate physical violence' (Millett, 2016: 44). She continues, 'Where differences in physical strength have become immaterial through the use of arms,' (scissors in Dielman's case), 'the female is rendered innocuous by her socialization. Before assault she is almost universally defenceless both by her physical and emotional training' (ibid.). Dielman's murderous act, one of complete desperation, reverses this. Akerman's narrative thus refuses sexual stereotyping at a historical moment when awareness of domestic violence against women was increasing, leading to its exploration in cultural forms such as artist and feminist Martha Rosler's well-known *Semiotics of the Kitchen* (1975), made in the same year as Akerman's film. Situated in the kitchen, Rosler takes on the character of a frustrated housewife as she moves through the alphabet assigning kitchen utensils, such as a knife or rolling pin, to each letter of the alphabet. As with Dielman's scissors, a tool or utensil becomes a weapon through Rosler's aggressive delivery. In an interview about the work, Rosler explains:

> The expression of anger is a step toward resistance and change, and, as the women's liberation movement discovered, it's a step that can't be bypassed. Until you face your own anger, you can't get rid of it or channel it constructively (Rosler, 1981: 86).

Rosler continues, in 'the end she shrugs; she minimizes the degree of power and aggression she has displayed. Resistance is still there, and I've seen this tape function in a liberating way for audiences of women. They laugh, and they recognize the logic of an aggression which is unfocussed and undirected' (Rosler, 1981: 86).

Like Akerman and Warhol, Rosler uses the kitchen to test the boundaries between narrative film and performativity, giving an audience the space to consider the gendering of roles. These artists darkly subvert domestic tools into weapons, although Rosler's and Warhol's approach is also playfully satirical.

Of course, the solution that Akerman proposes in the character of Jeanne Dielman does not really address the issue of women's domestic subservience, although Woolf's response to what she advocates as a way to ensure women's creative fulfilment in 'Killing the Angel in the House' seems relevant here: 'My excuse, if I were to be had up in a court of law, would be that I acted in self-defence' (Woolf, 1995: 4).[32] Dielman's narrative does demonstrate the subtle, and not so subtle, violence sustained by a mother in her familial and social obligations, which are then made explicit by her own murderous response. However, it is also clear from critical writing of the time that the social position of women was (and is) an extremely complex issue, and that full 'liberation' required an approach that was accountable to all women, not just the privileged. Audre Lorde's 'The Master's Tools Will Never Dismantle the Master's House', first read by Lorde at a conference in 1979 (and later published in a collection of essays by Lorde), argues that any feminist theory also needs to examine the differences between women, 'poor women, Black and Third World women, and lesbians' (Lorde, 1993: 16). Lorde states that 'only within patriarchal structures is maternity the only social power open to women' (ibid.), explaining that many of the white women present at the conference were only there because poor women and women of colour were taking care of their homes and children. Lorde's exact words were: 'then how do you deal with the fact that the women who clean your houses and tend your children while you attend conferences on feminist theory are, for the most part, poor women and women of color?' (Lorde, 1993: 19). The problematising of delegating domestic labour to others continues to be discussed today. As Sara Ahmed explains in 'Living a Feminist Life', the solution to women's labour isn't as simple as passing it on to

[32] Woolf's describes the host/wife/angel eating the chicken leg so that her guests can eat the succulent breast meat, and sitting uncomfortably in the draught so her guests do not feel the cold, in response to societal pressure on women/mothers, maintaining a role as a martyr or an isolated angel of care to others. As Woolf says, 'in short she was so constituted that she never had a mind or a wish of her own' (Woolf, 1995: 3).

someone else because 'if the freeing up of time and energy depends on other people's labour, we are simply passing our exhaustion on to others' (Ahmed, 2017: 86). With this exhaustion also comes the isolation of that domestic labour. In 2010 Laura Mulvey and Griselda Pollock discussed similar issues during a conversation around the maternal. They posed questions such as, 'how is it possible to challenge the isolation of domestic space and the isolation of domestic labour?' And how could this 'involve women working collectively together?' (Mulvey & Pollock, 2010: 2). Mulvey defined 'motherhood [as] one of the first issues around which women organised themselves', and the importance of the question of motherhood in the 'early days of the growth of women's political consciousness in the Women's Movement.' Mulvey continued by setting this idea in the context of 'the status of the mother in patriarchal society', and how 'women's oppression was experienced in everyday life' (Pollock and Mulvey, 2010).

Kitchen Debates

As mentioned in at the beginning of this chapter, Akerman and Warhol are artists who both juxtapose the social and political within the context of the kitchen. By the late 1960s, due to social policies and planning, the kitchen was a politically contested site. In a 2016 interview with Cati Bestrad, architect Anna Puigjaner comments that 'the kitchen was understood during the twentieth century as a strategic target that allowed political and productive systems to access the domestic sphere and, thereby, daily life' (Bestard, 2016) and noted that in cities like New York at the beginning of the twentieth century many of the apartment blocks were built without kitchens. In place of the kitchen, the apartments were furnished with 'collective housekeeping services' (Bestard, 2016). Interestingly, during the 1920s and 1930s, the Soviet Union adopted this kitchen-less model and politicised it, and

'suddenly a collective kitchen was associated with communism' (ibid.) – and thus subsequently the model was abolished in the United States.[33]

In 1959, during the Cold War, the kitchen was at the heart of politics. The USSR and the United States staged the 'Kitchen Debates' in Moscow and New York. The debates were led by Russian President Nikita Khrushchev and American Vice President Richard Nixon and were instigated to discuss the pros and cons of 'American-style capitalist consumerism and Soviet-style communism' (Roache, 2019). The debates took place inside a model kitchen in national exhibitions in both cities. Both countries had agreed to host each other in an attempt to create a new emphasis on cultural exchange. This backfired somewhat, as the leaders heatedly discussed capitalism and communism, but never came to an agreement. One of the key areas discussed was the US idea of liberating women by designing tools for the home, 'kitchen and labour-saving appliances' (Roache, 2019). Khrushchev did not agree with their emancipatory potential. In 1959 the Soviet writer and activist Marietta Shaginian explained this position in a newspaper article: 'the [American] ideal kitchen was nothing more than a gilded cage' (ibid.), and these appliances were 'not designed to help the working woman achieve self-realization but to compensate the middle-class "professional housewife" for her lack of a place in the public arena' (ibid.).

Over a decade later, in 1972, apparently still threatened by the idea of a communist approach to domestic labour and childcare the US senate, led by the then President, Nixon vetoed a Comprehensive Child Development Bill that would provide affordable childcare for everyone. According to political scientist Andrew Karch, the concern amongst the bill's opponents was that if childcare was provided outside the home it would weaken the structures of the traditional American

[33] The dates are taken from Dolores Hayden's 1978 article 'Two Utopian Feminists and their Campaigns for Kitchenless Houses' (Hayden, 1978).

family.[34] The Republicans 'denounced the measure in strong terms, bemoaning its implications for American family life' (Karch, 2013: 74). With this as the context, it is perhaps unsurprising that Warhol and Akerman, two artists invested in ideas that ran contrary to social norms, should set an important element of their films within the kitchen. It should also be noted that *The Chelsea Girls* and *Jeanne Dielman* were Warhol's and Akerman's first artistic success with wider audiences. One might surmise that they found favour with a strong and growing resistance that was emerging with the Women's Movement and underground queer activity, which was finding its way into the mainstream. The use of the durational shot in the kitchen in their films reveals the tensions that were often concealed in Hollywood and other mainstream representations of domesticity. Indeed, both filmmakers evolved strategies of representation that signalled to an audience that what is portrayed on screen belies a deeper and more complex situation. By unpacking the construction of motherhood and mothering, Warhol and Akerman call into question the whole social structure at the heart of Western culture, their use of the durational shot calls attention to what Kokoli describes as 'a critique of domesticity as a lived reality for women and a menace to the patriarchal ideal of domesticity' (Kokoli, 2016: 106). Throughout the twentieth century, the kitchen was a place of contradictions, embodying old and new ideologies, the politics of the family, and the outside world, keeping mothers, and anyone who did not fit the traditional family model, hidden and silenced under patriarchy, forced into adopting different methods of survival.

[34] The Comprehensive Child Development Bill was associated with the Women's Movement: its main intention was to give 'all women, not just the poor, a genuine choice between childcare and work outside the home'. (Karch, 2013: 74). Since the Second World War, the US labour force had been significantly transformed, mainly due to women's increasing involvement in the workforce, including those who had small children — childcare would thus be run by the people who use it. The Bill proposed 24-hour childcare, for everyone, which was one of the reasons it was closely linked to the Women's Movement, as this was one of their objectives. It came under attack from those who opposed this idea, one of the major concerns being that it would apparently 'weaken the mother-child bond' and 'most women "find spiritual and emotional satisfaction in being the hand that, though rocking the cradle […] comes to rule the world' (Karch, 2013: 74).

3.0. Chapter 3: The Public Living Room: Dorothy Iannone, Laura Owens and the Artist's Book

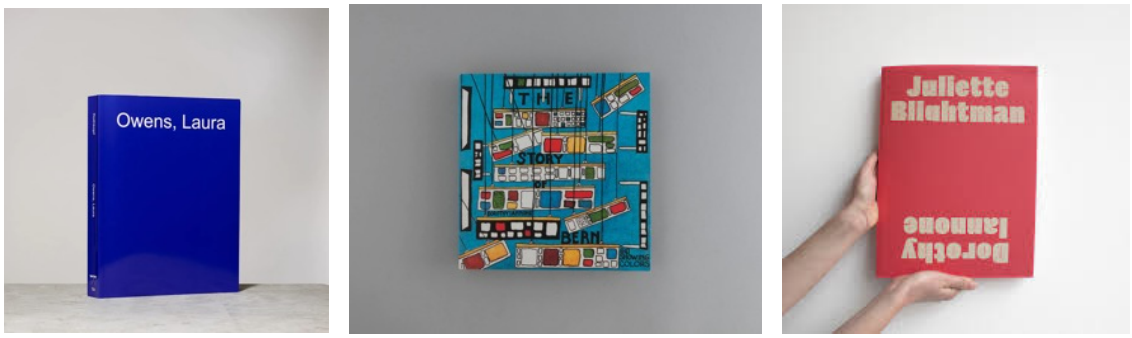


Fig.23

Chapter 3 focuses on the contradictions inherent in the opening up of domestic privacy, using the alignment of the artist's book and the 'living room'. Unlike the hallway, in which you might wait, or the kitchen in which you cook, the living room is the place into which you might invite others to stay for a while. For me this relates to the activity of reading an (artist's) book. Unlike the kitchen, which is always unfolding and in process, the living room is a place to dwell. For this reason, I align engagement with a book with the invitation to others into a personal space, where the host (author/artist) has staged a presentation of how they want to be seen, what they want to show publicly. In this sense, the living room mediates between a person and others, an experience in the privacy of the home but with the possibility of a shared experience. Often, with an artist's book, one can go freely back and forth: it is neither still (like painting), nor always in the present (like cinema), and it is this conversational dynamic that I wish to explore in this chapter. The artist's book can follow a traditional narrative or each page can be independent of the next, both forms can juxtapose images and text.

In *The Century of Artists' Books* (2004) author Johanna Drucker explores the 'desire to make a voice heard or a vision available' (Drucker, 2004: 7). For Drucker artist's books 'are conceived of as agents of political persuasion and vehicles to advocate a change in consciousness or policy' (Drucker, 2004: 287). They do this 'by revealing or commenting upon an existing situation in a way which offers a critical reading. These works are often narrative, descriptive, and embedded in personal experiences

of individuals' (ibid.). As I am exploring it, the artist's book offers an intimate engagement (it can be experienced anywhere) and an openness to interpretation, and in this it has potential for a feminist re-evaluation of the domestic. Within this kind of publication, there is a point where the personal becomes political.

The artists' books I discuss here are by artists Dorothy Iannone (1933-2022) and Laura Owens (1970), *The Story of Bern (Or) Showing Colors* (1970) and *Owens, Laura* (2017), respectively. Iannone's and Owens's modes of communication through their books often result in playful accounts of significant experiences and events that are juxtaposed to offer insight and intimacy to their readers. Their publications evoke Beatriz Colomina's account of the relationship between women and domestic architecture, and the juxtaposition of the interior and exterior, she suggests that for women 'inside and outside cannot simply be separated' (Colomina, 1992: 86). The strategies Iannone and Owens adopt expose not only their personal lives, but also the workings of the public art world in which they exist. For me, Iannone and Owens' publications are like walking down a residential street at night, catching the innermost glimpses of life through the lit-up windows of the inhabitants' living rooms. There is a sense of being imaginatively, suggestively, invited in, to dwell for a while within a home.

3.1. ***Dorothy Iannone & Juliette Blightman (Ta)Rot Tarot*****, Artist's Book, 2021**

Fig.24

(Ta)Rot Tarot Dorothy Iannone Juliette Blightman (2021) is the artist book produced to accompany Chapter 3 and was published in 2021, after a series of exhibitions with artist Dorothy Iannone and I, taking place between September 2020 – September 2021 (Fig.24). The first exhibition was in London at Arcadia Missa gallery; the show then travelled to the Kölnischer Kunstverein, Cologne, and the third part opened at the Vleeshal Centre for Contemporary Art in Middelburg in 2021. All three exhibitions had a different assemblage of artworks by Iannone and I, and similar to the cards of a tarot reading, the artworks changed depending on the time and the place of each exhibition (Fig.30, 31 & 32). It was through the exhibitions that the possibility of Iannone and I making an artist's book emerged. The idea for the book was triggered from hearing about Iannone's rare publication, *The Story of Bern (or) Showing Colours*, when we were in a group show together in 2014. Here, she narrates the censorship of her *(Ta)Rot Cards* (1968 -1969) from the 1969 group exhibition "Freunde" (Friends) at the Kunsthalle Bern in Switzerland, the cards depict her everyday relationship with artist

Dieter Roth (which I discuss in detail later in the chapter), and it was self-published immediately after this series of events.

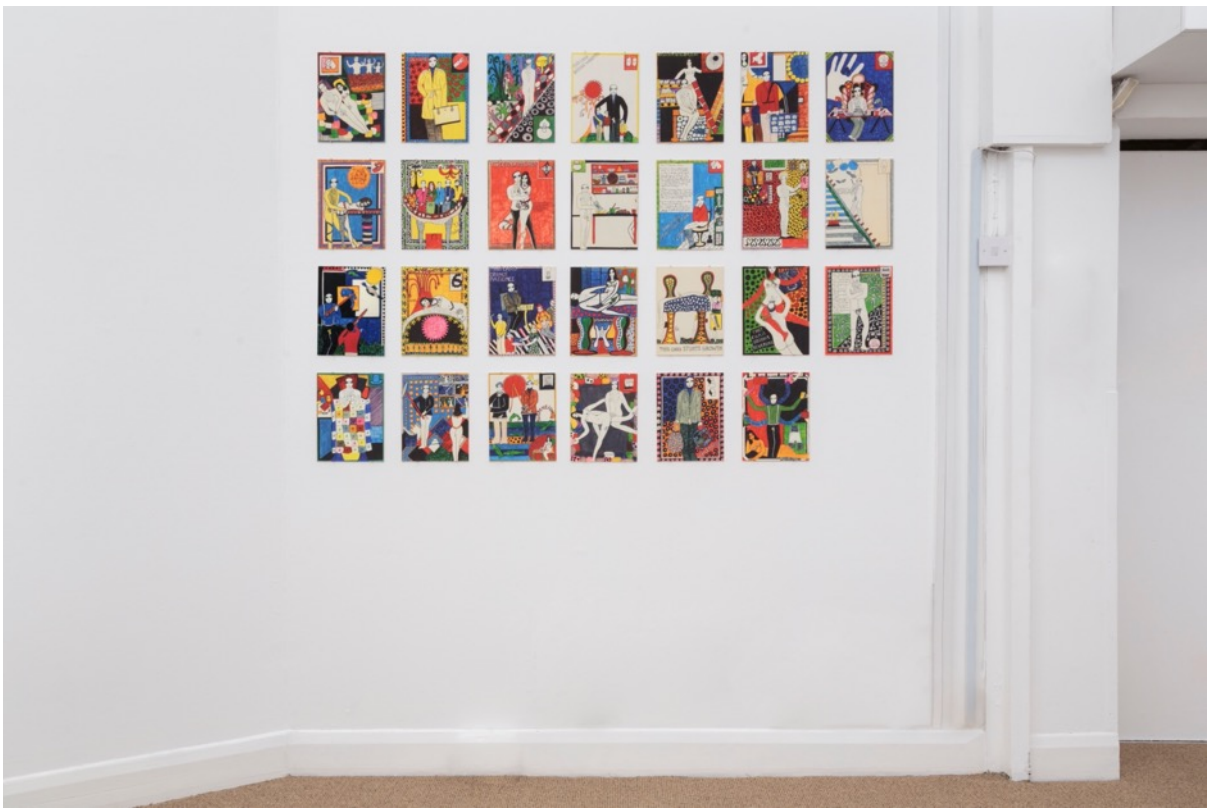


Fig.25

Continuing my interest in juxtaposing everyday life and relationships with professional practice, during the initial Covid19 lockdown in March 2020, whilst home-schooling my daughter, I started work on a series of small drawings and paintings all made in my home. I also continued to document our day to day through photography. Having initiated the conversation between Iannone and I just before the world locked down, it was not clear if the physical exhibitions would be able to take place, so the idea of making an artist book felt all the more urgent. A book was not dependent on an institution being able to open, lateral flow results, or having to travel anywhere to install it.

The pandemic forced me to re-evaluate my working methods through domestic space, similar to when I first became a mother, this allowed each card I made to explore the different rhythms and atmospheres a room has, juxtaposed with images of life outside the home. Initially I had thought I

would replicate Iannone's cards (Fig 25), yet instead I began to position my works with the original Tarot cards, from the deck I had in my home, Tarot of Marseilles (c.1500). When read in relation to each other, each juxtaposition of Tarot cards can change the meaning of the card next to it. I titled each one of my individual works after one of the major arcana, using different motifs that reoccur in my own work, like a toilet, for instance, to represent the throne. My artworks became the grid piece *Stages of Seed Development* (2020), but also a set of Tarot cards (Fig.26).

Fig.26

By making the book I was interested in creating potentially portable artworks that could be easily reproduced and editioned, but also handled, like the cards might be. Tarot cards have been used like playing cards for centuries, 'they have also been used for fortune telling and card-reading since the Enlightenment in the 18th Century' (Dietrich & Gortzak, 2021: [66]). I realised Iannone's censored Tarot works had never been printed in a book in their entirety, and so we arrived at the idea to make the book up entirely of her cards, as well as my own.

Working with the book designers we devised the idea of printing all of Iannone's cards one way round and mine the other so that the reader can start at either end but has to physically flip the book when they reach the middle, if they wish to continue reading. My first card of a tree expands this idea further and is placed upside-down so the reader questions if they have flipped the book over correctly (Fig.27).

Fig.27

This allows an interesting juxtaposition of both my cards and Iannone's, they are in dialogue but also remain separate, whilst retaining the playful nature of the cards (Fig.28 &29). According to art historian Michael Glasmeier, who wrote the catalogue essay on Iannone's work in our publication *(Ta)Rot Tarot Dorothy Iannone Juliette Blightman* (2021), 'tarot was initially practiced in court, then eventually became a more widespread parlour game with the development of printing inks' (Dietrich & Gortzak, 2021: [65]. Here the editioning of the cards is interesting, as it led to its increased popularity and wider audience, much like an artist book does.

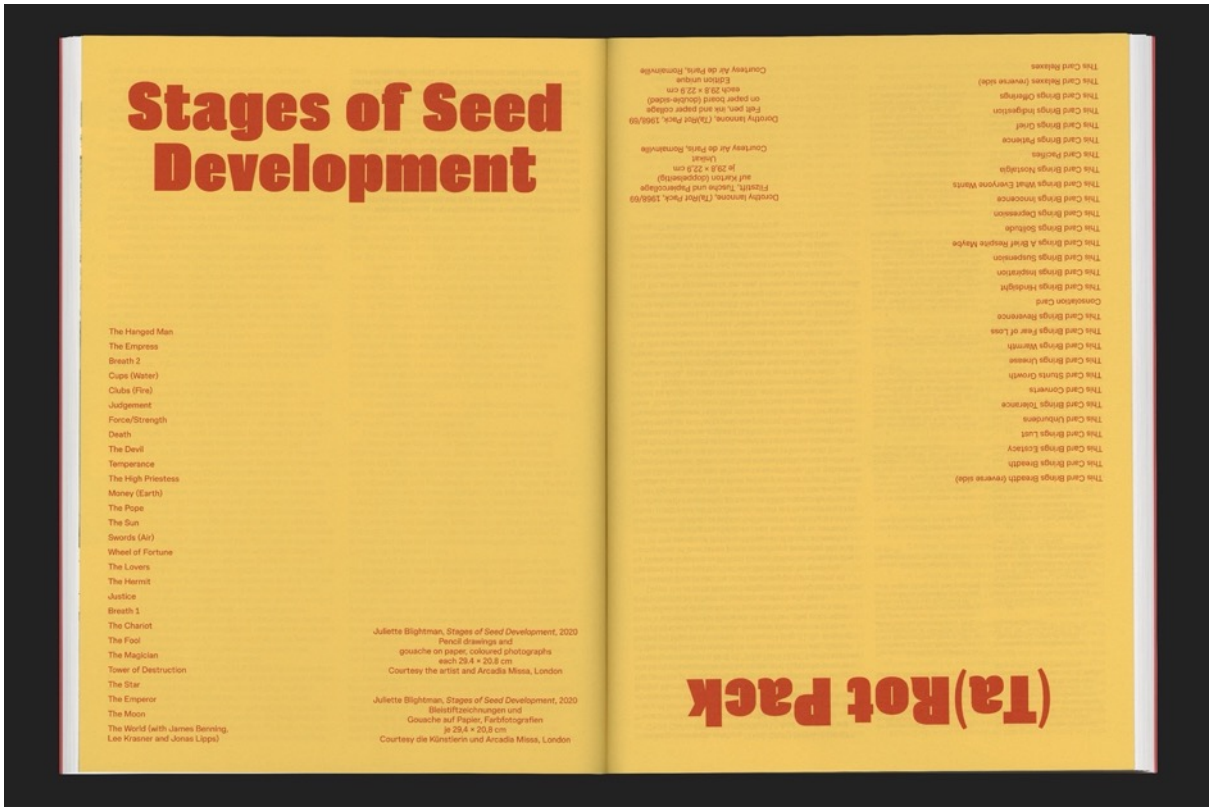


Fig.27

(Ta)Rot Tarot Dorothy Iannone Juliette Blightman
2021
Digital film of publication
https://vimeo.com/manage/videos/743728410
Password: Blightman2022

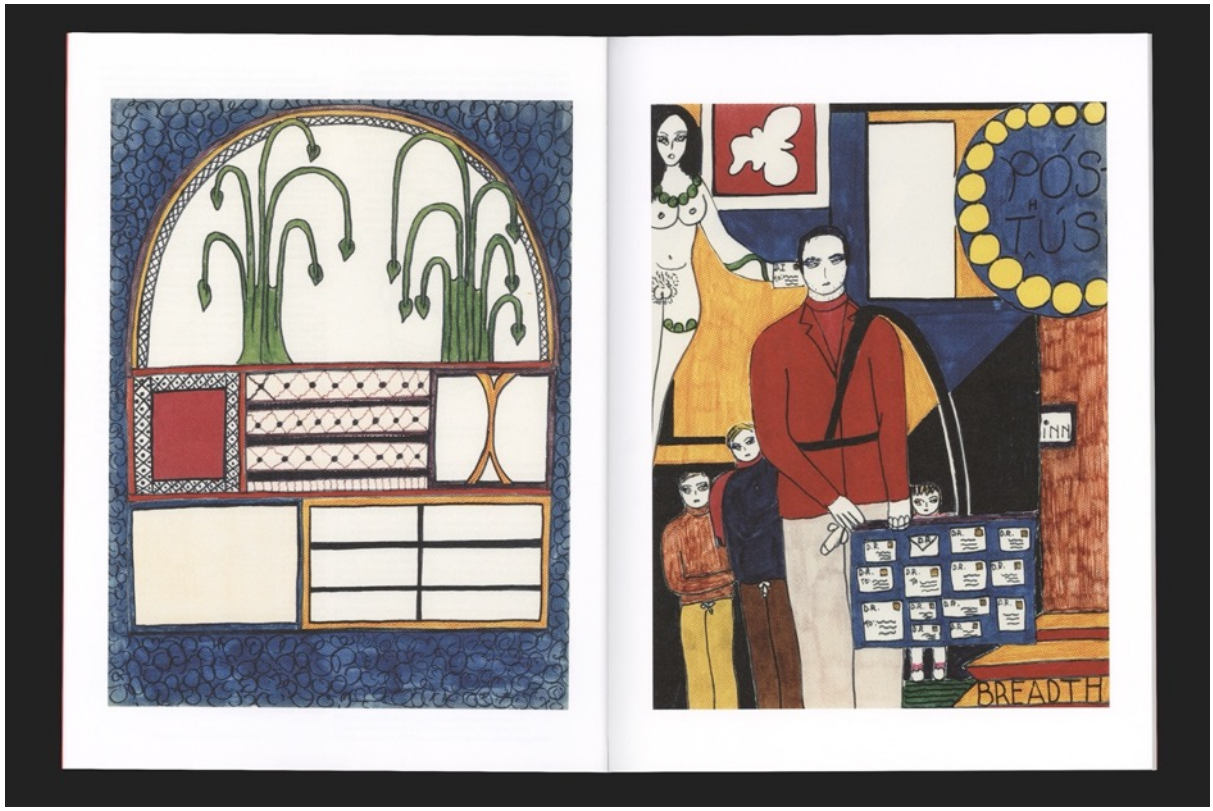


Fig.28

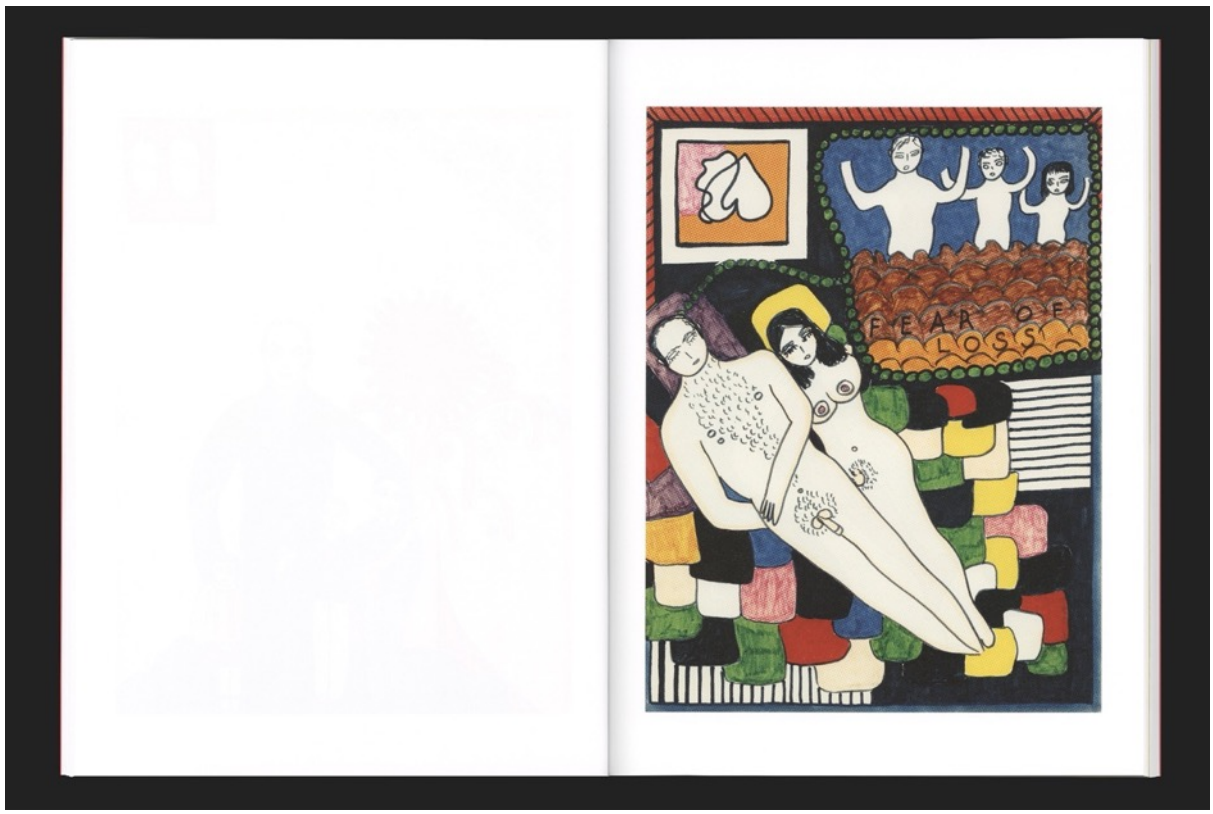


Fig.28

Fig.29

Fig.29

Although there are nearly five decades separating us in age, the Tarot cards remained central to the dialogue between myself and Iannone. Whilst both sets of cards are interested in subverting notions around public and private, intimate moments within the home and in relationships, our approaches can be reflective of the different generational challenges both Iannone and I have faced. Iannone celebrates sexual liberation and female desire – inherent to the feminist movement in the late 60s and early 70s. In comparison I, however, expose transient moments of an everyday life removed from social engagement, the drawing of the man taking a selfie in his underwear hints towards the distant intimacies during the height of the pandemic. Both sets of cards, however, depict elements of care and the continuous role within in the home, everyday scenes that require constant attention, tending too.

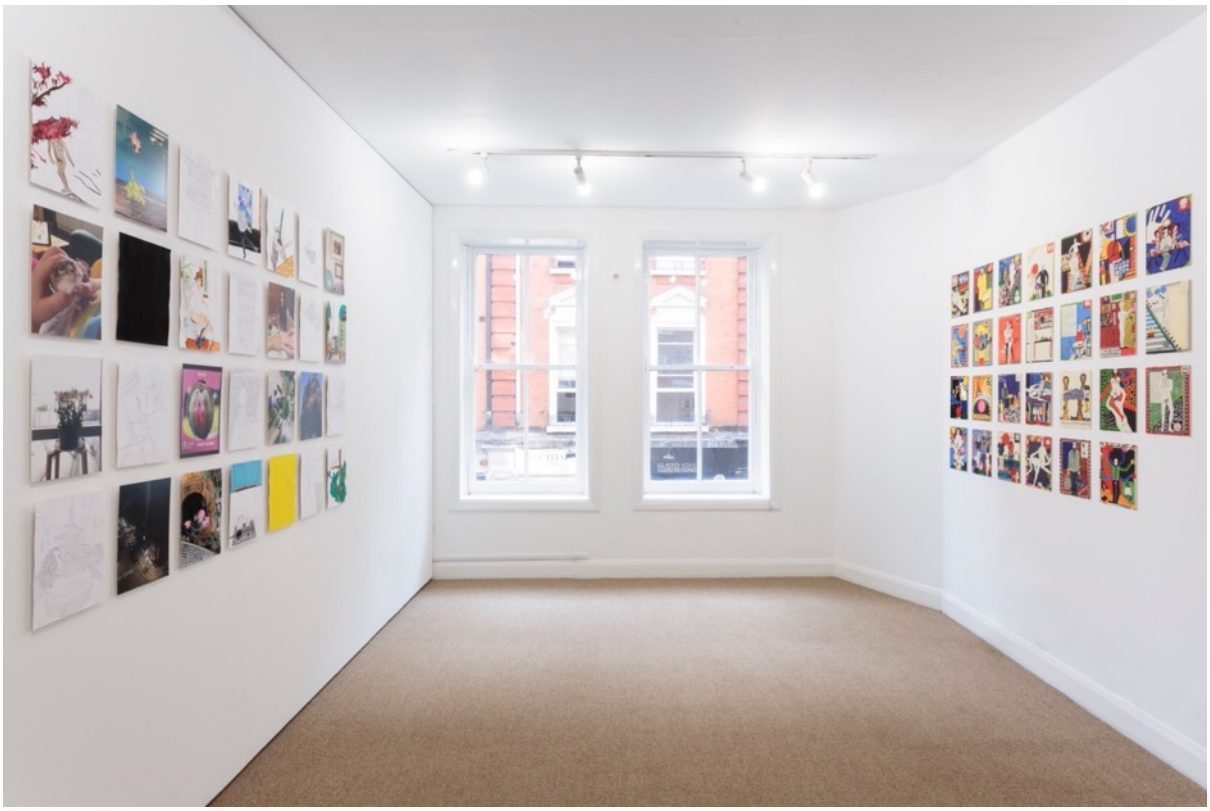


Fig.30

Fig. 31

Fig.32

The thought that the experience of the pandemic was not just personal to me, but that everyone I knew was locked in their home, allowed a different fluidity in my approach. Where before depicting myself going to the toilet might feel like an 'overshare', these every day acts became distanced to the reality beyond my four walls, but also to an audience, as my only connection to the world at this time, beyond my daughter and myself, was through a screen.

This reality also caused me to want to produce the short film *Diseaseeds and Pollutionation* (2020) which is made up of the Tarot cards (the drawings, paintings and photographs, in the grid piece *Stages of Seed Development*) along with other images and moving images, juxtaposing the inside and (limited) outside of our home in the initial months of the first lockdown (some of the scenes/images also feature in *2017 – 2022* as Instagram stories with the time and date they were posted). The film is short, at only 6:40 minutes in comparison to the duration of *2017 – 2022*. As a digital film it also has the possibility of being distributed around the world, separate from the exhibitions and book. Iannone's *Story of Bern (Or) Showing Colors* had also previously been digitalised, and during the exhibition in Cologne in 2021, as an online event, as the pandemic was still impacting travel and larger gatherings. I put together a film programme of different digital films by Iannone and myself, which was streamed via Zoom, reaching the homes of online viewers, merging the inside and outside.

Diseaseeds and Pollutionation was included in the exhibitions in London and Cologne also, on a flatscreen TV, which was hung like a painting and was juxtaposed alongside Iannone and my Tarot cards (Fig.33). The film orchestrated the amount of time the viewer might spend with each of my cards, and allowed for parallel narratives to open up through the different juxtapositions of the cards and scenes that compiled the film, some isolated from one another. The soundtrack was written and produced especially for the film by musician Silvester, who I have collaborated with since 2006, and was composed of simple chords much like a child might practice over and over again. At this time my

daughter was having online guitar lessons, and the sound is reminiscent of her practicing. It is also composed of loud motorcycle noises which break the interiority of the film, with the reduction of people driving around at this point, any vehicular movement outside our home became amplified. The soundtrack not only accompanied the film it also filled the gallery and played an integral part to the overall atmosphere to the sets of Tarot cards physically present in the exhibition.

Fig.33

Diseaseeds and Pollutionation
2020
Film
music by Anthony Silvester
6:40 mins
https://vimeo.com/manage/videos/522809204
Password: Blightman2022

The publication archives our exhibition but does so in a way that allows it to be physically revisited through the book and the format chimes with the discussions of the artist's book as being an intimate site of return. A publication will ultimately outlive an exhibition, an artist's book encourages

a kind of self-archiving. Our book, with its connotations of the spiritual, the occult and the potential for individual discovery, appears to offer a fundamentally politicised personal. This reflects my interest in the (feminist) reclaiming of Iannone's important work for future generations, my incentive for the project.

Author as an Artist

In the publications of Iannone and Owens I discuss in this chapter there is no strict demarcations between the author as an artist and as a person, although they do of course conform to norms of the period in which they are working. For example, in Iannone's publication from 1970 the conflict between her heteronormative relationship and her need for female liberation, specifically female sexual liberation becomes apparent. Owens however, operating within a contemporary moment, is more able to introduce aspects of her personal life into her publishing projects. Indeed, the publication's ability to include the everyday is something I will return to with the help of Gertrude Stein later in the chapter.

I am framing both artists and their books as a feminist strategy for creative production in line with radical feminist Carol Hanisch's groundbreaking essay 'The Personal is Political' (1969), in which she explored how women's interiority might be accounted for in social and political structures. Hanisch notes when discussing these ideas in small groups, 'One of the first things we discover […] is that personal problems are political problems' (Hanisch, 2006).[35] In their books both artists include personal experience and personal correspondence and importantly both expose the processes of production. A book is often editioned and, like a letter, it can be distributed, reprinted and sent out to others: a missive from the comfort of the home, gaining its own life in the world by making

[35] Hanisch does not claim to have coined the slogan 'the personal is political', which is of uncertain origin.

individual relationships with unknown others. Making multiple copies, rather than unique works, challenges existing systems that benefit patriarchal modes of success: the original, unique artwork, the 'masterpiece'. Included in *Owens, Laura* is an account of Owens's first show in Cologne, here it is possible to see not only this entanglement of her mothering and artistic self but also the way she turns to a domestic form of editioning to demonstrate it.

> I thought it would be nice to bring the people working at the gallery something, so I baked them some of my favourite desserts, thinking maybe it would be new for them. The woman at the gallery seemed somewhat disgusted when I showed them the tinfoiled-covered casserole dish of buttery Rice Krispies Treats (Owens, 2017: 240).

The artists' books I discuss use real-life events, particular events that can be seen as significant moments for women artists (such as sexual liberation and motherhood), as well as personal events that change and form the artist's work. Whilst retaining the pleasure of storytelling, the artist's book also has the potential to shape history by telling the reader how specific life events have created boundaries or determined the artist's work. The artist's book can follow a traditional narrative and juxtapose images and text, or each page can be independent of the next. For example, the reader may wish to return to each page again and again at different times and content is thus developed, and information processed, differently from the way it is in other public forums, such as an exhibition. Importantly, too, an artist's book can also hold the material pleasures of physical making and tactile experience.

Both artists have produced several publications that are an important part of their practice, indeed, in the case of Iannone they are a crucial element in understanding her contribution to twentieth-century art practice. Owens's too are vital to her oeuvre, often inviting artists to make books in her

studio, these can also be seen as an autobiographical retrospective, an archive of her correspondence and relationships over the years of her life and career as an artist.

The different attitudes towards audience I feel is partly accounted for by Iannone and Owens being from different generations: for example, when Iannone wrote her *The Story of Bern (Or) Showing Colors* in 1969 she had little idea who might read it and, although still relatively unknown today, it has been important to her public profile and perhaps even a contemporary resurgence of interest in her work. Ironically its content documents her own battle with erasure (censorship). Owens's publication, however, was made for a wider audience via her exhibition at the Whitney in New York and, although it contained what was once private correspondence, she knew that the images, letters and emails from her past that were included in the book, (most of which were signed and dated) would be made public, alongside her own contemporary reflections on her exchanges with others. Her growing stature as an artist is evidenced by her amusing annotations, as it enables her to review her former self and past interactions, entertained by her own eagerness to please.[36] In fact, the process of making the book could be associated with a form of therapy, much like a letter might be: the writing down, the jettisoning of thoughts in order to process them. In 'The Personal is Political' Hanisch defends Dottie Zellner's derogatory likening of consciousness-raising and women's political groups to 'therapy' and expands the term to 'political therapy,' because she understands the therapeutic importance of such reflection is political, because 'Women are messed over, not messed up' (Hanisch, 2006).[37] Hanisch is also addressing the significance/importance of sharing experiences, not necessarily, as she says, to 'solve any personal problems' but instead to come together in order to discover that these problems are in fact political. She goes on to say that 'There are no personal solutions at this time. There is only collective action for a collective solution' (ibid.).

[36] In some cases, they were from twenty years earlier.

[37] '"Political"was used here in the broad sense of the word as having to do with power relationships, not the narrow sense of electoral politics' (Hanisch, 2006).

Laura Owens

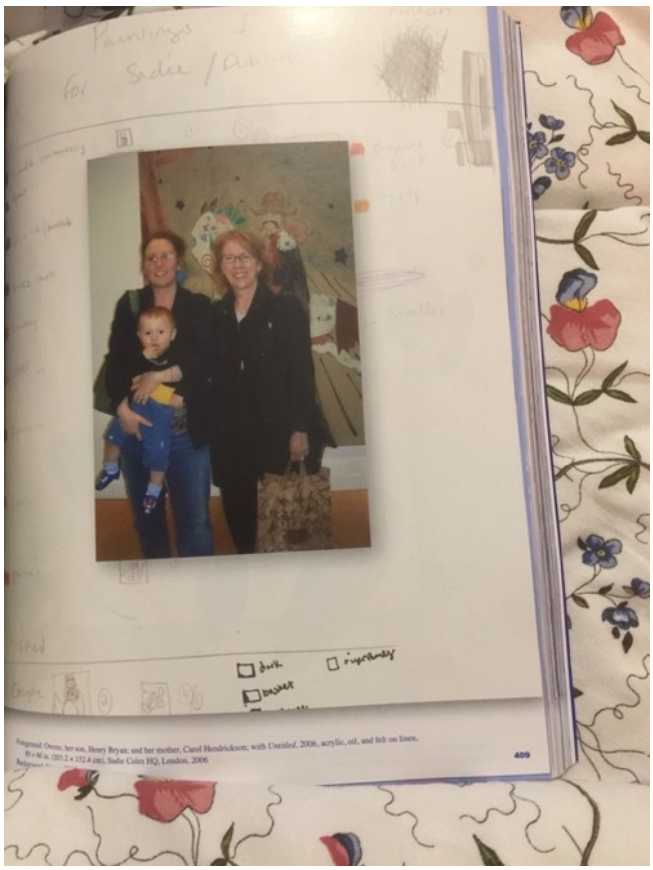


Fig.34

Owens's artist's book of correspondence, *Owens, Laura* was made to accompany the solo exhibition at the Whitney Museum of Modern Art in 2017, which travelled to the Geffen Contemporary at MOCA, Los Angeles, in 2018. Her book demonstrates the epistolary mode of address as a feminist method in its merging of the professional and the domestic, combining essays, texts, emails, letters, images and photographs, all stemming from Owens's relationships with her friends, family, gallerists and contemporaries (Fig.34). These are then placed alongside critical essays on her work and other relevant issues by writers and artists she knows and admires. In making this public, Owens includes her own letters, thus exposing herself, as well as the people she corresponds with. Feminist literary critic Anne Bower explains the importance of the letter form: 'Traditionally associated with women

and with the "private" as opposed to the "public" sphere, the letter form engages many feminist issues' (Bower, 1996:3). Bower continues: 'with its emphasis on the act of writing and writing as an act, the letter permits exploration of postmodernist questions' (ibid.) such as those around the identity of the author and the author's ability to write their own story and address their own audience. Owens satisfies the reader with 'their desire for reply, their incomplete ownership of information,' (ibid.) by juxtaposing the original material with her responses across the pages of the book. What remains for the reader is 'their concomitant play on ideas of absence and presence, and their apparently personal and private nature, [which] model an interactive openness' (Bower, 1996: 3). Owens sets out to invite her audience into her story, using the to-and-fro of the letter form.

Owens's epistolary strategy can therefore be seen as feminist, not only because the professional and personal are intertwined in the emails and letters, but because it also places value on the urgency of recording one's existence, which is an essential task for many feminists. Owens's approach is playful, the publication creates time and space for reflection between each correspondence, whilst the juxtaposition allows many different experiences to coexist, as well as the readers experience (it is over 700 pages). The book moves through Owens's life as an artist allowing a continuous re-evaluation, and re-presentation of not only Owens's narrative and correspondence, but everyone else who features in it.

In Gertrude Stein's (1874 – 1946) essay 'Portraits and Repetition' (1935) she writes about the significance of each generation recording on behalf of their own:

> The thing that is important is the way that portraits of men and women and children are written, by written I mean made. And by made I mean felt. Portraits of men and women and

> children are differently felt in every generation and by generation one means any period of time. (Stein, 1985: 165).[38]

Stein goes on to explore how political and social situations are repeated in succeeding generations and thus observations can still be applied in any era. Importantly, when artists incorporate their family life, friends and peers into their work as subjects, as Iannone and Owens do, they record their own generation and their own position in it. This not only illuminates the structures that support and influence them; it also sheds light on the political and social systems they are actively living through, along with the inequalities they face. Additionally, creating artists' books with, and about, peers and friends, not only documents a life but also records that history in a way that makes it continually present. Unlike the usual gallery experience, a viewer (reader) engages with a book sequentially over an extended period of time and, importantly, can easily return to the space of a book at any future date.[39] Artists' books are often able to connect works and people, offering a space for sharing that is both generous and generative. Owens, for example, uses the making of a book as a way of connecting outside of gallery structures, inviting others into her studio to produce with her: thus sharing the space of a book can be seen as opening up a dialogue with both peers and readers.

Owens clearly articulates how a book can extend and expand the space of painting:

> A book can stand in for a work of art, and be just a book at the same time. It allows a new surface for images of both language, drawing, photography, sculpture and painting to take place. The book has its own craft history, its own traditional and non-traditional constructions. Unlike art it is more democratic in nature. One can hold a book, its temporal nature unfolded by the viewer. At the same time this intimate experience mimics our experience with the painting (Owens, 2017: 447).

[38] From Gertrude Stein's collection of essays *Lectures in America* (1935).
[39] This comparison cannot be seen as either/or as there are experiences when book and gallery coincide.

Since 2009 Owens has made a number of unique hand-made books. In 2011 she exhibited a selection of books alongside a series of paintings: these are referred to as 'clock paintings'. Owens paints square canvases and fixes a clock mechanism onto a selected few. The relationship Owens creates by bringing the clocks and the books together in the exhibition space, as critic and writer Kirsty Bell discusses in the press release, allows her to focus on 'the element of time [in] the activity of viewing, but here it is a slowed-down leisurely browse' (Bell, 2011). Like paintings, the books are 'crafted by hand and are one-offs' (ibid.). Owens traces her interest in bookmaking to an experience she had in a library whilst handling 'a small Skira book on Cézanne and a book about Matisse that had been printed in the 1940s' (Owens, 2017: 432).[40] Tired of glass frames covering the textures of her own paintings, she was prompted by this experience to produce something that was tactile, that could be held, felt. Motivated by the small library book in her hand and her inability to access it outside of the library, she began copying the Cézanne book, page by page.[41] She studied techniques for assembling books, different bindings and then decided to make a series that were 'homages to women, including the artists Marie Laurencin, Lila Katzen, Vanessa Bell and Bridget Riley' (ibid.).

> Owens's book-making practice [...] often visually incorporates narrativity and storytelling. Made for reading, looking, and touching, and placed in groupings of up to 50 books on tables as single works of art, Owens's artist books are tangible objects that raise questions of authorship, reproduction, sequencing, and transformation of the textual into visual if transcription is involved. In making these books, Owens "wonders if [she can] level the hierarchies of experiencing a book and a painting" (Dalton & Kushner, 2015: 60).

[40] Skira Books was a Swiss publisher, founded in 1928 and specialising in high-quality illustrated monographs and books on artists.

[41] In an email correspondence with Owens she told me, as a funny aside, that her copy of the Cezanne book was stolen during Basel Art Fair in 2010, and she made this website soon after http://youstolemybook.com/ .

Owens' desire to bring the experience of looking at a painting into reading a book and the experience of reading a book into looking at a painting challenges both the context and the mode of engagement of both. This can be viewed as a feminist strategy to question hierarchies and value systems in the production and display of artworks.[42]

The artist Frances Stark, Owens's friend and peer, sees the artist's book as a successful frame for the amalgamation of domestic and professional concerns. In conversation at Owens's exhibition at MOCA, Stark explored how the publication offers a type of engagement that the exhibition itself does not. [43] Exploring the potential of the publication, Stark talked in depth about her own archive, collections of exhibition press releases, faxes, letters, photographs, postcards, bits of paper with names and numbers on them – asking herself why she saves all these bits of paper. When relating this archive to Owens's exhibition and the publication *Owens, Laura*, Stark recognised the importance of keeping these 'bits of paper'. When looking through Owens's book she thought, 'Oh, here's a really great kind of journey through ephemera that really tells a story.' Stark continues: 'I don't think this [Owens's] exhibition does, like the paintings, command your attention; you're not in a head space to try and figure out Laura's life or what means that or this' (MOCA, 2019). In this sense the catalogue is no longer supplementary to the exhibition: rather, it becomes the space where you can 'figure out' the artist's life, creating the type of portrait that Stein asserts is crucial to the understanding of a particular generation.

Another example in *Owens, Laura* is the section of her 2006 exhibition at Gavin Brown's Enterprises in New York. For this, Owens made a series of large, brightly coloured illustrative paintings: the figures appearing in them could be interpreted as characters from a children's book – in fact one recurring character is Owens's son, indicating a certain porosity, that also characterised her domestic

[42] Or, as I explain in Iannone's case, the removal of artworks, and this act then becoming an artist's book.
[43] Stark on Owens, 28 February 2019 MOCA, LA. Part of the series of MOCA talks 'Artists on Artists'

situation.[44] He is depicted as crawling, standing, sitting: the postures are reminiscent of family photographs documenting baby's first steps, and his development into a toddler. He also appears, cherub-like, in the paintings. When Owens reimagines this work for the publication, she reflects on the family dynamics affecting the timeline of the images and her ability to include later observations: for example, Henry contributes a text that states: 'I don't think my mom asked me if she could use my story for her paintings. She told me later, after she had already started using it' (Owens, 2017: 564). Owens also deliberately relocated to her parents' house. It was here that she made the works for the exhibition: as Kirsty Bell explains in her essay 'On Laura Owens' Ideas of Edges', Owens was 'trying to draw the reality of painting and the reality of everything else closer together (Owens, 2017: 418), whilst also 'considering the effects that a change of place and working routine might have on a body of work' (ibid.).

Owens's melding of her personal and professional life in her work, seems a deliberate, strategic approach that draws on both feminist histories and Pop and Postmodern challenges to traditional notions of the rarefied 'magnum opus'. As writer Rachel Kushner observed in her essay 'Propositions' (2015) that 'the influence of [Sigmar] Polke on Owens is obvious. It throws a smoke bomb into the general tendency to connect her work to the domestic, the feminine, the anonymous feminine, and decorative arts' she continues that it is 'not somehow considered decorative or domestic when Polke uses floral prints or flannel sheets, or painted coloured dots' (Dalton & Kushner, 2015: 169).

There is very little division between the private and the public in Owens's publication, which could be interpreted as feminist rather than feminine. For Owens feminism, humour and lightness are important tools, and the mixing of different registers between the domestic and the professional allows her to introduce an amusing and absurd quality into the work.

[44] Owens's son is included in the publication over the years, along with her daughter.

> When I was first asked to give lectures, I often referred to images by Charles Schulz, ideas from Dada, and some quotes by Monica Seles – particularly ones where she referred to tennis as being her life but acknowledged that it was only a game. For me this attitude was similar to a kind of lightness I had learned from Mary Heilmann and her approach to being an artist, which emphasizes being serious about not being serious (Owens, 2017: 162).[45]

Using lightness and humour to juxtapose the everyday domestic with the frustration of raising children and making work, is what I see as urgent about the way Owens incorporates her private and professional worlds. The entanglement of private and professional is still much debated within feminist literature: for example, Maggie Nelson notes Rosalind Krauss's criticism of a talk by Jane Gallop: 'Krauss acted as though Gallop should be ashamed for trotting out naked pictures of herself and her son in the bathtub, contaminating serious academic space with her pudgy body and unresolved, self-involved thinking (even though Gallop had been perfecting such contamination for years) (Nelson, 2015: 41). And in Olivia Laing's *Crudo* she writes: 'She was listening to the talk, drinking cheap wine, but she was also thinking about the pictures in Chantal's room. Dealers don't like babies, a hulking white back like the flank of a whale' (Laing, 2018: 122).

Owens adopts the playfulness of characters in children's picture books and turns them into paintings, or books, and tells a story, in which moments of struggle and unhappiness have been transformed into stories and humour. Ahmed explores a similar notion in her article 'Killing Joy: Feminism and the History of Happiness' (2010): in this she points out that 'the happy housewife is a fantasy figure that erases the signs of labour under the sign of happiness' (Ahmed, 2010: 580). She continues to say

[45] Mary Heilmann's (b.1940) artist's book *The All-Night Movie* (1999) is also relevant here. In this publication Heilmann incorporates diary entries with photographs and images of her paintings. Like *Owens, Laura*, it functions as both a memoir and monograph. She also speaks about the inequalities she faced as a female artist in New York in the 1960s.

'how happiness is not simply used to secure social relations instrumentally but works as an idea or aspiration within everyday life, shaping the terms through which individuals share their world with others' (ibid.).

Fig.35

Dorothy Iannone

> The singular role that Iannone plays as a woman artist in the latter half of the twentieth century makes her a pioneer of sexual and intellectual emancipation for women and a challenging force against censorship and conventional morality (Bandel (ed.), 2014: 8).

Iannone's *The Story of Bern (Or) Showing Colors* also promotes an 'interactive openness' for the reader (Bower, 1996: 3), comparable to that found in epistolary writing. It also calls attention to the idea of 'truthfulness', as its content and claims are highly subjective. As Bower observes, 'paradoxically… this seeming openness can be used for manipulation and deception' (Bower, 1996: 3).

In the early 1960s Iannone tried, on numerous occasions, to bring banned books into America, most of which were confiscated by customs at the US border. The novels included Henry Miller's *Tropic of Cancer* (amongst others by the Marquis de Sade and Restif de la Bretonne), which had been banned in America for the previous 30 years due to its obscene content: mainly, as one article claims, because of its 'copious use of four-letter words and their extremely frank and unromanticized sexual scenes' (Buszek & Iannone, 2014: 3). Iannone's practice outside the artist's book is autobiographical: she includes texts and makes films, but mainly paints scenes of female sexuality. In 1961 Iannone filed a lawsuit against the US Government for the return of the novels, specifically *Tropic of Cancer*. She had previously informed the Civil Liberties Union of her experience and 'they were already prepared to pursue a long defence of one of America's most important writers' (Buszek & Iannone, 2014: 6). Together they won, and 'Henry Miller's books were now permitted to come into the country' (ibid.). This demonstrates that even before Iannone began her art practice, she was interested in challenging the laws around censorship, and was particularly interested in the idea of

sexual liberation.[46] For a woman in the early 1960s, this activity can be seen as a precursor to later radical feminist acts that destabilised systems of control. It also shows that Iannone was prepared to put herself in danger for freedom of expression, as she could have been arrested and charged. When Iannone encountered censorship in her own artistic practice her response was to make an artist's book, drawing on her interest in literature, sexuality and the importance of the freedom to publish and share.

In 1967 Iannone, and her husband James Upham, joined their friend the artist Emmet Williams on a trip to Iceland; Williams was in the process of editing a book about the artist Dieter Roth, a friend of his.[47] Iannone and Roth met on arrival in Iceland, and soon afterwards began a relationship. Iannone returned to New York with her husband but left him shortly afterwards and returned to Iceland, 'all within a week' (Obrist, 2018).

The work this chapter discusses, *The Story of Bern (Or) Showing Colors,* was made immediately after a series of real-life events concerning the censoring of her work in an exhibition in Switzerland. Under the pioneer director and curator Harald Szeemann (1933-2005), the exhibition 'Freunde – Friends – d'Fründe' opened at Kunsthalle Bern on 3 May 1969 and, according to Iannone, was subject to censorship prior to its opening, due to its sexually explicit nature. Five days later Szeemann sent in a letter of resignation to the Kunsthalle, which has been identified as a response to the outcry over his earlier radical curatorial project, the seminal exhibition 'Live In Your Head: When Attitudes become Form'.[48] However, there is an alternative narrative, based on Iannone's account of her

[46] 'In 1968, British Customs confiscated her cutout *People*, arguing that the figures were depicted in an offensively sexual manner' (Buszek & Iannone, 2014: 134).

[47] According to Iannone's *An Icelandic Saga,* which consists of 48 ink drawings on board, the drawings narrate the story of how she met Roth. This was first made in 1978 and edited in 1983 and 1986.

[48] In a letter to a friend, Szeemann discusses further reasons for his resignation, for example the '"snobbish ghetto attitude, which I am sick of in art circles and was an essential reason for my resignation" (Harald Szeemann to Frau Miescher [no first name given])' (Rosenberg, 2019: 127). According to Max Rosenberg's article 'Harald Szeemann and the Road Back to the Museum' (2019), Szeemann had already defended artistic practices included in 'Attitudes' to the Kunsthalle Bern board and 'further defended his plans for a large Joseph Beuys exhibition that he had been preparing but which the Kunsthalle's board eventually cancelled due to the controversial nature of

participation in the 'Friends' exhibition from which she made her artist's book *The Story of Bern (Or) Showing Colors.* Although historically most articles and texts attribute Szeemann's resignation to the controversy around 'When Attitudes Become Form', in Szeemann's own resignation letter (10 May 1969), submitted a week after the 'Friends' exhibition opened, he states that he is resigning due to the course of events and complications around the censoring of Iannone's work. This concurs with Iannone's version in *The Story of Bern (Or) Showing Colours,* shown in Fig. 36. I could find very little evidence to suggest an alternative version of the events, other than Iannone's: therefore I am working with Iannone's, even in the archives of Serge and Doris Stauffer. Serge Stauffer edited the catalogue accompanying the 'Friends' show, it was his questionnaire each of the four male artists answered. Doris Stauffer was an active feminist and had protested against a previous exhibition at the Kunsthalle Bern, 'Die Frau'.

Fig.36

Beuys's practice' (Rosenberg, 2019: 110). He goes on to say that 'As a result, Szeemann came to find the situation untenable in Bern, and shortly after *Attitudes* he resigned from the Kunsthalle' (ibid).

'Freunde – Friends – d'Fründe' was initiated by Szeemann, who invited a close-knit and already well-known group of male artists – Dieter Roth, Karl Gerstner, Daniel Spoerri and André Thomkins – to select one or two other artists to show with them. The previous exhibition had been 'Live In Your Head: When Attitudes become Form'; this is often described as a 'landmark' show, not only for the artists involved but for Szeemann himself. The exhibition featured a large number of artists, but included very few women artists. Szeemann's initial idea for the exhibition is jotted down like a letter to the artists – it reads, 'FRIENDS – It was always my dream to make an exhibition where I am not intervening anymore. Now this time has come …' (Gerstner, Roth, Spoerri, Thomkins, 1969). Roth invited Iannone as one of his 'friends': she was the only woman in the show. In the official catalogue that accompanied the exhibition each of the four men who had originally been asked to participate are interviewed, but strangely there is little mention of any of the other artists involved. Iannone is mentioned twice, once in Karl Gerstner's interview and again in André Thomkins' section, where there is a low-quality black and white photograph of Iannone with a hand-drawn arrow pointing to hand-written text in German which translates as 'Dorothy Iannone is competent for the zone maintenance of this line where her "peoples" [sic] glasses become transparent' (Gerstner, Roth, Spoerri, Thomkins, 1969). Thus, in relation to the Kunsthalle's history, whilst Szeemann was notorious for not including many female artists in his exhibitions, Iannone's exclusion from the catalogue was more the result of a general exclusion of the artist's invitees than a deliberate omission on the grounds of gender.

Iannone narrates her story as follows: towards the end of the installation of the exhibition, Iannone's works were censored by Szeemann, responding to comments from the Kunsthalle's board, which was made up entirely of men, including a local diplomat, a local collector and a number of local artists. Iannone had produced a series of tarot cards for the exhibition depicting her everyday relationship with Roth, and the genitals of the characters in these drawings were taped over by Szeemann and the other artists involved in the show, to avoid offence. However, on learning about this Iannone

decided to remove the works from the exhibition and the following morning, in solidarity, Roth also removed his own works. Iannone responded by making an artist's book that documented and reflected on this act of censorship, which was then published by her and Roth in March the following year. It is clear that Iannone was aware of the significance of the events as they unfolded before her, and of the fear that her explicit depictions evoked in her peers and the museum. Crucially, she was also aware of the importance of documenting the reaction to her work and its resolution and saw an artist's publication as a suitable form for this. In 1968 Iannone had made her first artist's book. Her partner, Roth, and his circle of friends came from a graphic design background and had produced a number of publications. Roth eventually became extremely well known as a maker of artists' books. For Iannone, who had graduated with a BA in American Literature from Boston University in 1957, the artist's book not only gave her the opportunity to incorporate language alongside images; it also allowed her to take on the different voices of her characters and explore a range of simultaneous narratives, as curator Sabine Folie describes in relation to her early painting:

> Parallel narrations open up, some isolated from one another, functioning in part as storyboards in which beholders lose their way from one scene to the next. The labyrinthine juxtaposition reveals no logical succession, but instead, allows combining everything with everything else (Folie, 2006: 12).

Indeed, the book form allowed her to (meta) play with the exchange between herself and her peer group, detailing the debates, arguments and pronouncements that the exhibition and censorship provoked. For example, when Gerstner objected to the way he is portrayed in the book, Iannone made a 'Special Page' some days later, quoting his objection (Fig.37).

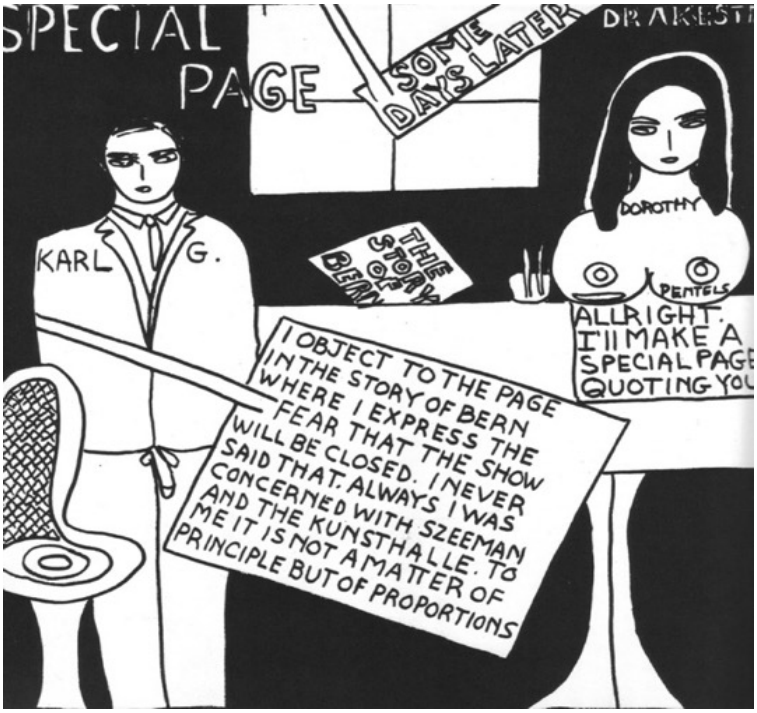


Fig.37

The artist's book became the medium through which Iannone could reach an audience quite quickly and 'she carried on working and adapting to forms which she could distribute more easily and sell more cheaply, large format artist's books, small cut-out figures, and even a pack of Dieter Roth themed tarot cards' (Obrist, 2018). During this time Iannone says she was 'having several exhibitions … but in galleries only, never did an institution exhibited my work, so I never had really official approval of it' (Obrist, 2018). The books were often printed in black and white and were straightforward to assemble: she could create an almost immediate narrative over which she had total control – indeed, it seemed to ignite her interest in the way myth-making can disrupt power structures, as she continued to make a number of artists' book after this.

It is important to remember that Iannone was the only woman in the exhibition: she was being censored, and the censorship came from her male peers and a board that was made up entirely of men. It is also important that in this instance there appears to be no account of censorship beyond Iannone's, and therefore her record is crucial in recognising the conditions in which women artists were working in this historical period. As already described, the exhibition catalogue included very

little mention of Iannone and her participation in the exhibition, which would have increased the need for her to insert herself into this history.

But Iannone's book goes beyond mere documentation – it is clear she amuses herself and her readers by manipulating 'her' characters. Returning to Bower's idea of 'truthfulness', and knowing that Iannone's artistic practice is 'cheeky, funny, wild, comical, often exaggerated,' there is reason to question the 'seeming openness' of the book form and ask whether it has it been 'used for manipulation and deception' (Bower, 1996: 3)?

For example, she presents Spoerri, with whom she appears to be in conflict, as a slightly petty and comical figure. Iannone is also aware of the potential of scandal to attract attention. Knowing that Szeemann's previous curatorial project had become a cause célèbre, Iannone's censorship, and thus her book, would also receive public attention. As Iannone wrote, 'I have noticed that a book that creates a sexual scandal often becomes quite famous; in any case, the scandal certainly does not hurt the distribution of the book' (Buszek & Iannone, 2014: 54).[49] Iannone's artwork, including *The Story of Bern (Or) Showing Colors* has recently received wider attention. In 2018 the BBC produced a series *An Alternative History of Art*: these episodes consisted of key members of the art world profiling artists that they (in Iannone's case the curator Hans Ulrich Obrist) felt had been overlooked.

As I mentioned at the beginning of the chapter, Iannone and Owens utilise the artist's book as a thought-provoking contradiction: an act of publication which maintains a sense of privacy. Both artists depict the everyday (using scenes and objects of domesticity) with the intention of making public what Drucker refers to as 'emotional privacy' (Drucker, 2004: XV). From this the possibilities of the artist's book as a feminist method can be seen. Not only does the artist's book, in both Iannone's

[49] *Censorship and the Irrepressible Drive Toward Love and Divinity* was first published in 1982 by Edition Ars Viva! and Berlin Artists Program (DAAD), Berlin.

and Owens' case, re-evaluate the woman artist's position, it also gives space for a particular voice to emerge and for events to be documented, whilst living seamlessly alongside the everyday domestic environment of the artist. This voice draws on both private and public registers to invent the artist/author as a character in their own story. This returns us to Hanisch's conception, as the 'making public' produces a meeting point where the personal becomes political. This meeting point doesn't create a hierarchy or resolve the elements: instead, the artist's book works to give each individual experience the space to exist alongside each other. Making dinner or childcare is of equal value to the exhibiting or making of art works.[50]

Both Iannone and Owens use the artist's book within the economy of friendship, creating a continuous dialogue between peers, comparable to inviting friends into your home. Alongside their own narratives, their books often offer spaces to selected others. Publishing, like friendship, has the potential to bring information and people together and is embedded in dialogue. Both Iannone's and Owens's artists' books are entangled in their friendship groups, groups which appear to extend their power and confidence as artists, but of course are also complicated by personal dynamics. For both these artists the pleasure of belonging to a group is evident in the intimacy of the material; however, belonging to a group of friends has its difficulties. The interweaving of their own personal narratives and that of others becomes complicated, not only for the author telling the story, but also for the others involved, as their lives can be fictionalised with or without their consent. The boundaries of each individual 'character' begin to blur and it is hard to know where one person's narrative begins and another's ends. Also, disagreements and problems between the people in the group can arise in relation to intellectual property and the sharing of creative ideas. Most crucially the dynamics between the group are in constant flux: working and personal relationships change, especially when

[50] I see this analogous to counterpoint in music, where all the individual parts work together but could all be considered as the main melody of a piece.

a new partner or collaborator appears.[51] In Iannone's case she documents her changing position, as a woman and an outsider, to a group of ambitious male artists, and the varying degrees of acceptance and interaction within the group evolves throughout the story. Owens also records the shifting of her circumstances and collaborations to form an open-ended narrative of interwoven relations.

The difficulties that emerge in working with a group of friends are amplified when reflecting on these artists' relation to the Women's Movement. Although strongly linked artistically with her partner, Dieter Roth, Iannone shied away from associating too clearly with any group: for example, she stated 'I am she who is not Fluxus' (Buszek & Iannone, 2014: 145). This held true for her thinking about feminism, although in her own words she made 'many works that can be described as feminist' (Buszek & Iannone, 2014: 143) in fact she '"never considered [her]self a feminist, because [she] go[es her] own way all the time"' (ibid.). As an artist, Iannone was not afraid to fight her own corner and clearly needed to feel independent, maintaining a range of connections with her partner and other artists, both male and female. As Buszek notes,

> Iannone had much in common with women artists of her generation, for whom the feminist movement could be simultaneously supportive, liberating, and stifling, and who had an ambivalent, if respectful relationship towards it (Buszek & Iannone, 2014:143).

In contrast, Owens, working three decades later, enjoyed and engaged with the Women's Action Coalition and started her own group, REACH LA, that was specifically 'trying to empower teenage women from different communities' (Owens, 2017: 56). Owens's female friendships are fundamental

[51] For example, Vanessa Bell is recorded as saying, in relation to the inner circle of the Bloomsbury Group, 'Clive [Bell – her husband] says he thinks it is impossible for many one of us … to introduce a new wife or husband into the existing circle … We feel that no one can come into the sort of intimate society we have without altering it.' Vanessa Bell (Dawson, 2021).

to her creative production.[52] For example, Owens has a longstanding friendship with Frances Stark, Jenny Jaskey's essay 'Flag Girl' in *Owens, Laura* reflects on a group show that Owens and Stark, along with another artist, Sharon Lockhart, participated in at the Los Angeles gallery Blum & Poe in 1997. The exhibition, according to Jaskey, was an 'investigation into the nature of discourse and dialog among friends' (Owens, 2017: 152).

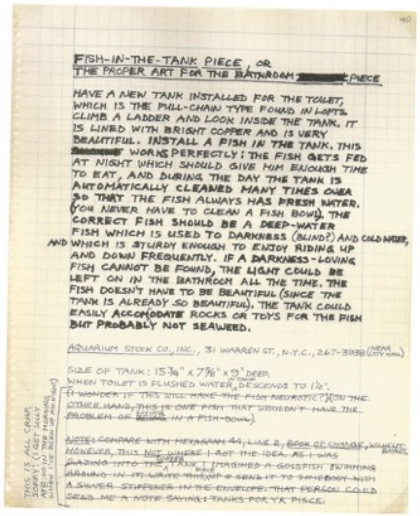
Although the book form is capable of a conversational dynamic, it also functions as an archive. Iannone documented her involvement with the 'Swiss Boys Club' in the form of an artist's book, and this allowed her to create her own archive of her life and work. When entering Iannone's live/work space in Berlin, visitors see her paintings, books and Buddhist shrines on display, reflecting her entire art practice, as well as her religious beliefs, relationships and the books she reads for pleasure. The self-preservation of Iannone's archive, and the self-publication of her artist's book, can be aligned with a growing awareness by women artists of the need to document their artworks for potential future interest. Owens, too, has created her own archive in her publication, where she reflects by commenting on her own experiences, including professional moments of deep discomfort.[53] Both of these artists make use of the artist's book to record and reflect on the significance of pivotal events in their lives and the effect they have on their artistic production. The challenges of working as a woman artist are revealed in their fearless accounts. Many artists use this method to make work, for example Lubaina Himid also talks about 'borrowing and reinterpreting' information and events in her paintings. This 'artistic licence' allows her work to be 'as much about the stuff in which they are painted as they are about the events which they remember and evoke' (Himid, in Pollock, 1999: 177) she goes on to suggest that her work is a form of history-making, exploring how historical narratives are formed.

[52] Frances Stark also mentions Owens in *The Architect and the Housewife*, and extracts from this essay are included in *Owens, Laura.*

[53] In her publication Owens includes the correspondence between herself and the very well-known blue-chip gallerists Blum & Poe; she describes how upset and disturbed she felt after a studio visit from them and makes it very clear that she does not want to work with them (Owens, 2017: 150).

Both Iannone and Owens allow themselves the freedom to write their own stories from their perspective. For Iannone and Owens the book becomes the form in which they recount their histories, both professional and private. As Drucker says, '[The artist's book] is an interactive thing; it generates blessings, absorbs devotion; its political and intellectual uses are fluid and open-ended' (Drucker, 2004: xiv). The potential of the artist's book for feminist thought is evident in their rewritings of history, and the juxtaposition of the personal and political.

4.0. Chapter 4: Painting the Bathroom: Lee Lozano and Florine Stettheimer


FISH-IN-THE-TANK PIECE, OR
THE PROPER ART FOR THE BATHROOM [redacted] PIECE

HAVE A NEW TANK INSTALLED FOR THE TOILET, WHICH IS THE PULL-CHAIN TYPE FOUND IN ATTICS. CLIMB A LADDER AND LOOK INSIDE THE TANK. IT IS LINED WITH BRIGHT COPPER AND IS VERY BEAUTIFUL. INSTALL A FISH IN THE TANK. THIS [redacted] WORKS PERFECTLY: THE FISH GETS FED AT NIGHT WHICH SHOULD GIVE HIM ENOUGH TIME TO EAT, AND DURING THE DAY THE TANK IS AUTOMATICALLY CLEANED MANY TIMES OVER SO THAT THE FISH ALWAYS HAS FRESH WATER. (YOU NEVER HAVE TO CLEAN A FISH BOWL). THE CORRECT FISH SHOULD BE A DEEP-WATER FISH WHICH IS USED TO DARKNESS (BLIND?) AND COLD WATER, AND WHICH IS STURDY ENOUGH TO ENJOY RIDING UP AND DOWN FREQUENTLY. IF A DARKNESS-LOVING FISH CANNOT BE FOUND, THE LIGHT COULD BE LEFT ON IN THE BATHROOM ALL THE TIME. THE FISH DOESN'T HAVE TO BE BEAUTIFUL (SINCE THE TANK IS ALREADY SO BEAUTIFUL). THE TANK COULD EASILY ACCOMODATE ROCKS OR TOYS FOR THE FISH BUT PROBABLY NOT SEAWEED.

AQUARIUM STOCK CO., INC., 31 WARREN ST., N.Y.C., 267-3138 (NEAR CITY HALL)

SIZE OF TANK: 15¾" x 7⅝" x 9" DEEP.
WHEN TOILET IS FLUSHED WATER DESCENDS TO 1½".
(I WONDER IF THIS WILL MAKE THE FISH NEUROTIC?) ON THE OTHER HAND, THIS IS ONE FISH THAT WOULDN'T HAVE THE PROBLEM OF [redacted] IN A FISH BOWL).

NOTE: COMPARE WITH HEXAGRAM 44, LINE 2, BOOK OF CHANGE, WHICH HOWEVER, THIS NOT WHERE I GOT THE IDEA. AS I WAS PASSING INTO THE [redacted] TANK I IMAGINED A GOLDFISH SWIMMING AROUND IN IT. I WROTE MY NAME & SENT IT TO SOMEBODY WITH A SILVER STRIPPER IN THE ENVELOPE. THAT PERSON COULD SEND ME A NOTE SAYING I THANKS FOR Y'R PIECE.

THIS IS ALL CRAP. SORRY I GET SILLY WHEN I'M BORED UP HERE.

Fig.38

Continuing the conception of this thesis as a domestic space, in this chapter I situate the artists, Lee Lozano (1930-1999) and Florine Stettheimer (1871-1944) through the context of the bathroom, which I view as a solitary space. I align the bathroom with the act of withdrawal and relate it to the mediums of painting and drawing. The bathroom is a space in which we are typically alone and is often one of the only rooms in a family home that can be locked.

These artists, Lozano and Stettheimer made a definite decision to withdraw from the art world at large; both kept an account through notebooks and diaries, which hold significant evidence of their similar decisions to have no further engagement with the New York public art world in their lifetime.

The bathroom has the capacity for withdrawal, as it can be seen as a space one can gather thoughts and create momentary distance from the public, it is also a room where one empties themselves, gets rid of waste. The windows in the bathroom are often made from obscure glass, or covered with a curtain or blind, some bathrooms have no windows at all internalising the view. In this sense I also challenge artist Mark Rothko's reading of Michelangelo's use of blind windows in the Laurentian Library in Florence, in relation to my own work accompanying the chapter. The bathroom is often a

hidden and overlooked room, situated out the way (unlike the living room in the previous chapter, which might act more like a 'showroom').

This chapter discusses whether the act of withdrawing can be framed as a feminist strategy for creative production. Both the artists I discuss in relation to withdrawal were painters; however, crucially, both these artists had a complex relationship to audience, and both cultivated an important circle of 'friends' (artistic peers) who surrounded them, a point to which I will return. Both were active as artists in the United States during periods of political and social turbulence, Stettheimer during the First World War (she withdrew in 1916) and Lozano during the social upheavals of the 1960s (she began her withdrawal in 1969).

In relation to Lozano's and Stettheimer's conscious decisions to withdraw (and similar to Truitt's decision to remain living in Washington DC, as discussed in Chapter 1), in 2017 I withdrew from my life as an artist in Berlin. I deliberately relocated outside of London, to the town I grew up in, away from a public art scene, in order to begin this research. My own forced withdrawal led to a reduced way of living, and conversely allowed new perspectives to open up, and a different sense of distance and proximity came into play, I chose the bathroom as to me it is a reflective space, one in which you are most often alone with your thoughts. The *Withdrawal* series were made in 2020, to accompany Chapter 4, and juxtaposed with the withdrawals of Lozano and Stettheimer.

4.1. *Withdrawal Series*

Fig.39

Like with my earlier drawings, mentioned in the introduction, they were either titled after the person whose toilet it is (in the case of *Rebecca*, the toilet I associate with that person in a public place Fig.47) or, in the case of the abstract paintings, the colour of the paint used to make it (Fig.39). Each of the bathrooms I depict I had frequently shut myself in, to withdraw from the world, and gather myself before stepping outside again. The toilets are both depictions of private and public toilets.

The exhibition displaying these works; *A Carpet For your Somersaults* (2020) opened in March 2020, literally days before the world locked down due to the Covid19 pandemic, heightening the experience of being isolated within a home. The *Withdrawal* series was also juxtaposed with the trampoline piece, described in the introduction to this thesis, and situated in the exhibition as a cell like room, with an invitation to enter via the ladder (Fig.40).

Fig.40

Informed by Michelangelo's use of blind windows in the vestibule of the Laurentian Library, my approach to these works, and their display – a combination of abstract/monochrome paintings, juxtaposed with paintings and drawings of toilets – functioned like Michelangelo's windows you could not see out of, internalising the viewer in the room and creating the possibility for sustained contemplation. Rothko however, when visiting this dimly lit room in the 1950s, has said to have commented 'he [Michelangelo] makes the viewers feel that they are trapped in a room' (Tate).[54]

With my *Withdrawal* series and the installation of the works I am echoing the atmosphere of sustained contemplation but framing it through a feminist lens that withdrawing into an enclosed room offers freedom for one's own thoughts, creating a space that can be seen as liberating rather than confining/oppressive. I am aligning this idea to the space of the bathroom, and subverting the perception of Rothko's that the viewer is 'trapped in a room' but enters and stays there out of choice. During my exhibition I instructed that the florescent lights were turned off, causing a diffused light from the transparent ceiling panels that would change throughout the day. The installation brings attention to the architecture and atmosphere of the exhibition space, and like the bathroom, offers a space where one might stay and contemplate.

My abstract paintings retain the up and down movements of the brush, giving them slight tonal variation, different surface perspective, and a trace of me painting them – they are not constructed with a figure or a scene, but more of a void, one is just pure white (Fig.42). Rather than creating cleaner brushless paintings in contrast to the male colour field and monochrome artists such as Barnett Newman and Rothko, my paint application is crude, suggesting a confrontation with our bodily functions, a toilet is ultimately where the shit goes, and these paintings and drawings can also

[54] He also visited the confined spaces of the Monks cells in the cloisters of San Marco, where fifteenth century artist Fra Angelico had painted frescos in each small room. After the trip to Italy, Rothko famously withdrew his abstract works *Seagram Mural* (1958) originally intended as a commission for the Four Seasons restaurant in New York.

be seen as light-hearted and humourous (Fig.41 – 48). Lippard claimed that 'feminism's greatest contribution to the future vitality of art precisely lay in its lack of contribution to modernism' (Pollock and Lippard in Jones, 2010:92-93) and continuing Lippard's thought, I see these abstract works as applying 'the multicolored threads of female experience into the male fabric of modern art' (Pollock and Lippard in Jones, 2019:92-93).

Fig.41

4.1. ***Withdrawal Series***

Fig.42

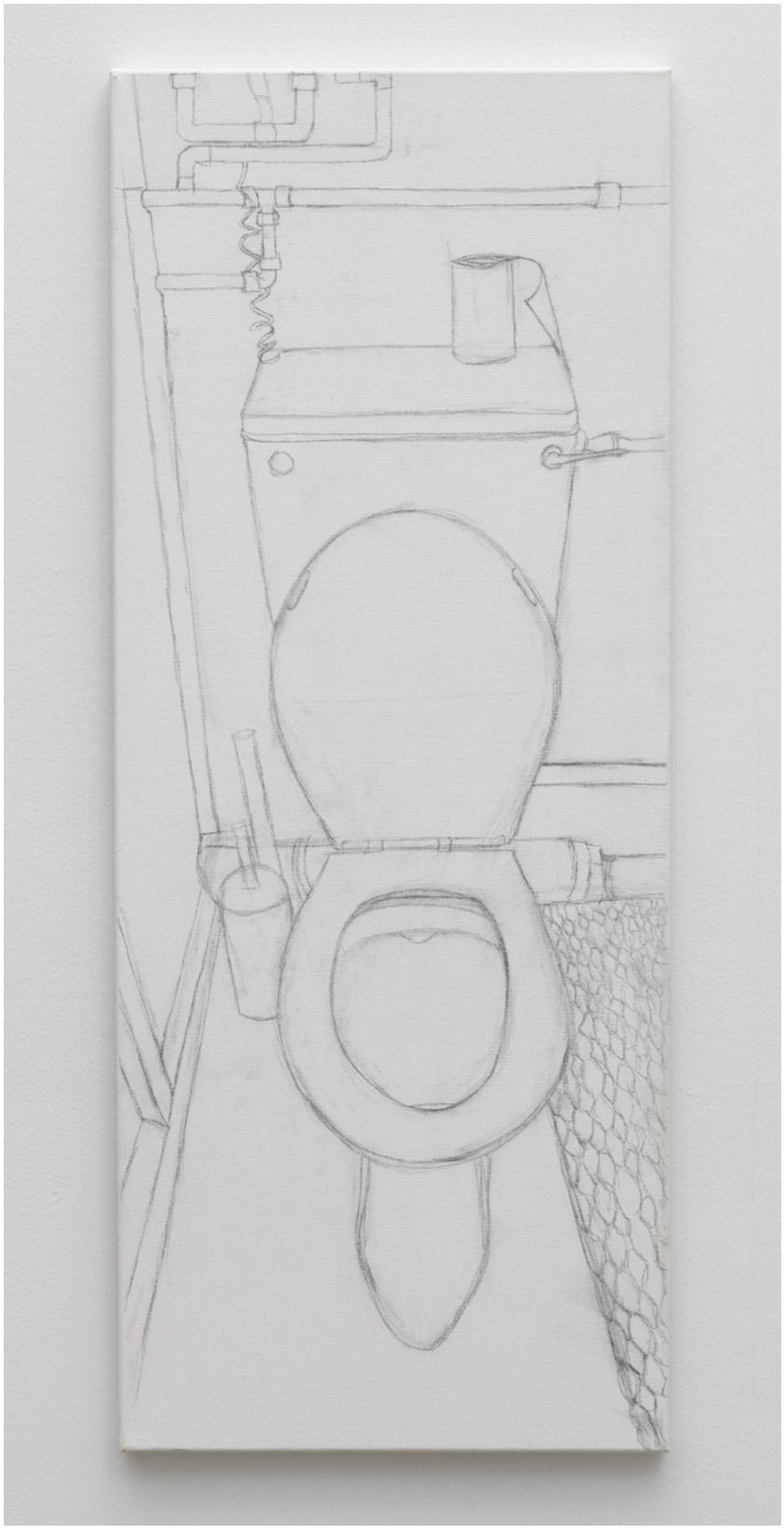


Fig.43

Fig.44

Fig.45

Fig.46

Fig.47

Fig.48

The toilets are drawn in detail on to the canvas with pencil, some are not painted and left as drawings, the line is hardly visible from a distance, appearing like a blank canvas, whilst it actually depicts a toilet. The canvasses are shop-bought, readymade, from the local craft shop in the town I grew up in, this is also a challenge to the masterpiece in painting, the unique. One can buy hundreds of these canvasses, and the paint is straight out of the tube and roughly painted (Fig.48).

These works also return to the idea laid out in Chapter 2, of the process, the pause. This temporal and spatial distance in the works allows an analysis of what is happening in them, a chance to change perspective or see something differently. Much like the paintings of mothers and their child that accompany Chapter 2, some of these paintings and drawings also have areas left unpainted, the drawings are made straight onto the canvas. I also used large quantities of white paint, which relates to Stettheimer's paintings and her use of white pigment that I discuss in this chapter. My own use of white continues my interest in creating space in the painting for potential activity. The whiteness also has the capacity to give off light, draw the viewer into its depth – any mark on the white paint or primed canvas is often louder, as it shows up more on the purity of the surface. The use of pencil marks on the canvas plays with the surface, and suggests a temporality of a line, one that can easily disappear, be brushed off, erased. The toilets each take on atmospheric traits and faces sometimes appear in them, but I see them more as giving a form to where ultimately waste goes. The moment of sitting on a toilet has the possibility of enhancing reflection and in turn attention to detail.

By withdrawing it is also possible to create a distance from one's own life story, and thus a different intimacy with the work. The paintings and drawings hold the physicality of the time I spent painting them, each mark, line or brushstroke retains a thought, an emotion, and the saturation of the colour carried numerous feelings and emotions, filling the canvas in such a way felt like I was emptying myself yet in a contained way that could be revisited. Approaching these painting in this sense, in

particularly the monochromes – which are at once abstract yet subjective – challenges the medium of painting, by withdrawing it from art's hierarchies.

The idea of juxtaposition as a method is one way to understand what might be at stake in bringing historical material into the present through placing Lozano and Stettheimer next to each other, and then further by placing my own work in context to theirs – through the act of withdrawal and withdrawing. By asking the question 'Can withdrawal be seen as a feminist strategy for creative production?' I am not framing these women as victims of their gender, but rather positioning them as feminist strategists, conceiving of their withdrawals as an element of their work. Their actions can be seen as an artistic method which occurred during periods of intense challenges to dominant art forms and which, in their cases, has in fact preserved their own artistic legacies, while their influence has been limited in relation to the recognition/acknowledgement their work deserves. As Alexander Koch wrote in his 2008 essay 'General Strike', withdrawal can perhaps instigate change, and become a revolutionary act:

> In the years around 1870, 1917, 1968 and after 1989, artists, along with many others of their time, came out in protest and demanded change. They sought to establish a new social and political order, and were forced to ask themselves whether their art had the power to achieve these goals (Koch, 2008: 5).[55]

Similar to how Catherine Grant uses 'anachronizing' in her re-evaluation of feminist past in *'A Time Of One's Own'* (2022) – I use 'juxtaposition' to 'bring out the specificity (and possible malleability) of our contemporary moment as well as a reflection of what might be useful from feminism's past' (Grant, 2022: 5). Grant continues 'as Juliet Mitchell proposed, feminism is not a failed revolution but

[55] Art theorist and curator Alexander Koch curated 'Gestures of Disappearance' in 2002 at the Art Academy in Leipzig, Germany, then again in 2015 at Bergen Kunsthall, Norway. His 2008 essay 'General Strike' takes the title of one of Lozano's works.

the “longest revolution”’ (ibid). Indeed, I hope to prove that their withdrawals can be viewed not just as a means of survival through a challenging period of history, but as a deliberate and reasoned act of withdrawing, one that has been adopted by a wide range of other artists.

Writer and art critic Martin Herbert proposes that there is a gendered response to this kind of social and political challenge: ‘the structural sexism of [the art world] may underwrite one broad cleaving along gender lines among these practices [of withdrawal] – that men are more likely to step back to a safe distance and women to quit outright’ (Herbert, 2016: 13). The examples of Stettheimer’s and Lozano’s exodus would suggest that their rejection of the art world in which they were operating constitutes a feminist refusal to accept the patriarchal values and hierarchies of existing commercial systems of this world. Curator Sabine Folie notes that Lozano had ‘already been absorbed’ into the art scene before her withdrawal. With Stettheimer her ‘decision not to cater to the market was no doubt one reason why major fame eluded her’ (Mühling, 2014: 7). By viewing their methods of withdrawal as active, we can identify a feminist artistic strategy in both their circumstances.

Lee Lozano started her artistic career as a painter, moving to New York from Chicago in 1961. Lozano’s work from 1962-1969 consists of a series of abstract oil paintings depicting dismembered body parts, mouths, teeth, eyes, penises, breasts, along with aeroplanes. I saw these paintings in a show in Hauser and Wirth in London, three days after withdrawing from my life in Berlin. Looking at *No title*. (c. 1962), what strikes me is that Lozano does not contain the phallic shape on the canvas, the tip is painted onto the frame – as Folie notes about her work of this period, ‘their composition literally pushed to the limits of the canvas’ (Folie, 2006: 11). Lozano herself deliberately refuses any given frame (Fig.49). Indeed, not conforming is one of Lozano’s life strategies.

Fig.49

Although she trained and practised as a painter, Lozano's work took a conceptual turn in 1969. On February 28, 1969, Lozano made DRAWING FOR LUCY'S PEACE SHOW (also referred to as PIECE) as part of a group exhibition, curated by Lucy Lippard as the 'Art/Peace Event that opened on the 5th March 1969. Later in July 1969, Lozano wrote that DRAWINGS* FOR LUCY'S PEACE SHOW was the first write-up of a piece. The asterisk denotes *ALL WRITE-UPS OF PIECES ARE DRAWINGS. PLEASE NOTE! I think it is important to note that Lozano did not separate the language pieces from her paintings and drawings. Her style changed frequently, making it hard for the art world to hold on to something, but these stylistic shifts could be interpreted as another way to disappear.

In 1968 Lozano had begun to keep a journal, what I will refer to as 'private books': there are 11 in total, the last one dated 1970, with a number of edits made by Lozano up to 1972. In these are observations and thoughts, along with ideas and instructions for artworks, and philosophical questions about the value of art and its role in society, as well as details of interactions with art world friends and acquaintances. Everything is meticulously dated. On 8 February 1969, Lozano began *General Strike Piece*. 1968 had been marked by anti-war protests and 'revolutionised strikes, sit ins, bed ins, civil right marches, bans, boycotts, student riots and general strikes in Paris were on the minds of all in attendance and set the bar high for action' (Lehrer-Graiwer, 2014: 58). Like many of her later works, it consists of instructions directed to herself and written in block capitals in her 'private books.' The works of artist Yoko Ono were also written out as instructions, but as scripts for others to re-enact. In some ways this could relate to Sara Ahmed's *The Promise of Happiness*, in which she talks about creating scripts for others to follow, in order to have a better life, 'We can think of gendered scripts as "happiness scripts" providing a set of instructions for what women and men must do in order to be happy' (Ahmed, 2010: 59). Critic and curator Helena Vilalta describes these works as: 'Unlike most "instruction" or "command" pieces, … Lozano's are directed to herself … Her art, it has been said, becomes the means by which to transform her life, and, by implication, the lives of others and of the planet itself' (Vilalta, 2016). *General Strike Piece* commands her to:

> GRADUALLY BUT DETERMINEDLY AVOID BEING PRESENT AT OFFICIAL OR PUBLIC 'UPTOWN' FUNCTIONS OR GATHERINGS RELATED TO THE 'ART WORLD' IN ORDER TO PURSUE INVESTIGATION OF TOTAL PERSONAL & PUBLIC REVOLUTION' (Lehrer-Graiwer, 2014: 35).

It appears that Lozano followed these personal instructions quite promptly. She notes that her last visit to uptown art galleries was on 14 February 1969, her last attendance at a gallery opening was on 15 March and the date of her last visit to a museum was 24 March. She also lists the date of her last visit to a bar, film screening, 'event', big party. Her last social participation appears to be on 18 April,

when she attended a concert, and an 'event'.[56] Three days later, on 21 April, she wrote *Dialogue Piece*. This piece consists of instructions to CALL (OR WRITE/SPEAK TO) PEOPLE FOR THE SPECIFIC PURPOSE OF INVITING THEM TO YR LOFT FOR A DIALOGUE. IN PROCESS FOR THE REST OF "LIFE." (Lehrer-Graiwer, 2014: 40) Like many of Lozano's instruction pieces, or, as she called them 'language pieces', the undertaking seems casual enough as all it amounts to is underlined words on a piece of paper, but the difference between these words as a conceptual work and living them as a reality, results in an extreme undertaking, a lifetime commitment. Here we can see that Lozano is not only challenging art world systems intellectually but also living them as a practice, with an almost revolutionary zeal. Other artists in New York at this time were also challenging the concept of 'commodity' in their art practice: Lucy Lippard identified this movement in Conceptual Art as 'Dematerialisation,' and a number of artists Lozano was often in daily contact with, such as Dan Graham and Robert Smithson, were also part of the movement.

In these two works from 1969, *General Strike* and *Dialogue Piece*, Lozano's desire to withdraw is contradicted by her desire to communicate with others. It appears that she is rejecting an art world that she then invites into her apartment for conversation. The contradictions in these 'language pieces' are similar to her apparently inconsistent attitude towards women and the Women's Movement. Lozano initially participated in the Women's Liberation Movement, whose meetings seemed to offer empowerment, but later stopped attending due to the 'boredom and dissatisfaction' she experienced (Molesworth, 2002:12). In a 2018 lecture given by art historian Jo Applin at the Courtauld Institute in London, in conjunction with the publication of her monograph *Lee Lozano: Not Working* she explains that although she wanted to 'try and situate her (Lozano) in relation to the Women's Liberation Movement. She really was clear that she rejected feminism: 'I AM NOT A FEMINIST' she wrote in her notebook, but she would often turn up to meetings organised by Lippard

[56] *General Strike Piece*, 1969 (handwritten version, 8 February 1969) Graphite and ink on paper, 28 x 21.6 cm Wadsworth Atheneum Museum of Art.

and the other artists who were trying to organise on behalf of the women's movement' (Applin, 2018).

Almost a year after Lozano began *General Strike Piece*, on 5 April 1970, she writes in her notebook: IT WAS INEVITABLE, SINCE I WORK IN SETS OF COURSE, THAT I DO THE DRO**POUT** (NOTE PUN) PIECE. (Lehrer-Graiwer, 2014: 33). Lehrer-Graiwer writes that Lozano didn't allocate a specific date to *Dropout Piece*, 'preferring to agitate chronology, the artist did not give *Dropout Piece* a starting date' (Lehrer-Graiwer, 2014: 14), which is unusual as all the other works tend to be meticulously dated. Lozano started her withdrawal, and she documents it in her 'private books'. The very fact that she makes it a 'piece', documenting and writing it down, is evidence that her withdrawal was strategic.

In the first week of August 1971, Lozano wrote in her 'private book': DECIDE TO BOYCOTT WOMEN. THROW LUCY LIPPARD'S 2ND LETTER ON DEFUNCT PILE, UNANSWERED, DO NOT GREET ROCHELLE BASS IN STORE. 2ND WK AUGUST PAULA TAVINS CALLS AUG 11. TELL HER I AM BOYCOTTING WOMEN AS AN EXPERIMENT THRU ABT SEPT THAT AFTER THAT "COMMUNICATION WILL BE BETTER THAN EVER" (Lehrer-Graiwer, 2014: 46). Here, initially Lozano gave herself instructions for a short-lived experiment, which she felt would enhance her communication with women. Ironically, this never happened, as Lozano continued to isolate herself, withdrawing from her entire gender. This action implied an immediate comment on the patriarchal systems of her time, as Helen Molesworth observes: 'by refusing to speak to women she exposed the systemic and ruthless division of the world into the categories of men and women' (Molesworth, 2002: 71). By 1972 this had extended to her complete withdrawal from the art world.

Lozano developed a name-changing strategy set out to destabilise ideas of identity and gender binaries, yet she remained visibly a woman. In December 1944, just over a month after her 14th birthday, she changed her name from Lenore Knaster to Lee Knaster, a name that was 'ambiguous in

its gender neutrality' (Lehrer-Graiwer 2014: 25). The name-changes became a 'language piece' in 1970. From an early age it appears that Lozano is rethinking what it is to be a woman, perhaps with the notion that her gender stopped her from doing something she wanted to. She also changed her name to Lozano when she married Mexican-born designer Adrian Lozano in 1956.

When writing up the name-changing piece, she notes, under the list of name changes: REJECTION OF TRADITIONAL AMERICAN MIDDLECLASS FEMALE TRIP, 1944. This refers to the fact that a woman's name is often changed once she marries, erasing any work she might have made under her original name in the process.[57] Lehrer-Graiwer also notes in relation to this 'piece' that for Lozano 'anonymity appealed; she wanted to be data' (Lehrer-Graiwer, 2014: 25). Her later works, including the boycott of women, move away from the survival strategies that other women in New York were adopting at that time – for example, forming all-women groups like the Women's Ad Hoc Committee, organising picketing events outside institutional exhibitions, opening galleries run by women and showing the work of women artists, such as A.I.R Gallery and Soho20, mirroring the existing patriarchal structures.[58] It seems that Lozano was attracted by the changing position of women that was happening around her but at the same time resisted specifically identifying with the Women's Movement.

Lozano makes a move with her *Boycott Piece* into much more radical territory, fundamentally critiquing gender binarism and the division between men and women that was inherent in the art world at this time. This also extended to Lozano's experience and view of feminism as an

[57] Another example of this is the artist Isabel Rawsthorne, who was married three times during her career as an artist in the mid-twentieth century: her work was identified with her different surnames and it was not until recent research by writer and curator Carol Jacobi that all these works have been connected to the same artist. This strategy could also be deliberate.

[58] A.I.R (Artists In Residence) on 17 March 1972. It was set up by twenty women artists, including Judith Bernstein, Howardena Pindell and Barbara Zucker, who all lived and worked in New York at that time, it still supports and offers opportunities for women and non-binary artists living in New York and the United States. Soho20 opened in 1973 and followed the model of A.I.R.

exclusionary practice, which then, as she saw it, extended to the rest of the world. At the centre of Lozano's later works, specifically the *Boycott Piece,* is the problematising of gender binaries. This piece proposes a challenge to existing gender hierarchies in a way that determines how artists produce work in the context of the contemporary art world and how the work is associated with their gender, or otherwise.

I feel that Lozano, by not speaking to women, merely amplified her desire to break down socially coded roles: by refusing to engage with women she again questioned her own identity (as she did with her name-changing strategy), but this time she questions everything – boycotting women ultimately could be seen to destroy her artistic practice: the violence and destruction of this act challenging the separation of genders is also evident in her earlier paintings. There are tensions inherent in her gestures that reflect the fact that they can't be resolved into a single consistent point of view: for instance, her interest in the feminist movement and then her repudiation of it, and her desire to be in dialogue but to absolutely control the conditions by which she does so. There is a constant oscillation and vehemence in her approach to ideologies she is interested in but then rejects – she adopts positions that cannot be resolved. Lozano tried to live the ideologies she was confronting and because they could not be made coherent, because they did not work, she has ended up appearing as an artist who can't decide what she believes because she is evolving through living these ideas.

Her ambivalence complicates everything; gender, life and art, in what could be seen as feminist iconoclasm. Lozano is not just making a feminist image, or a radical political painting, she is trying to incorporate ideologies into her way of life, which doesn't really work – she is enacting and living the things she is struggling with in her 'language pieces', trying to take them to a logical conclusion. Many artists at this time were making political art, but it remained in the gallery, no one challenged themselves to enact that change in order for structures and systems to break down and be

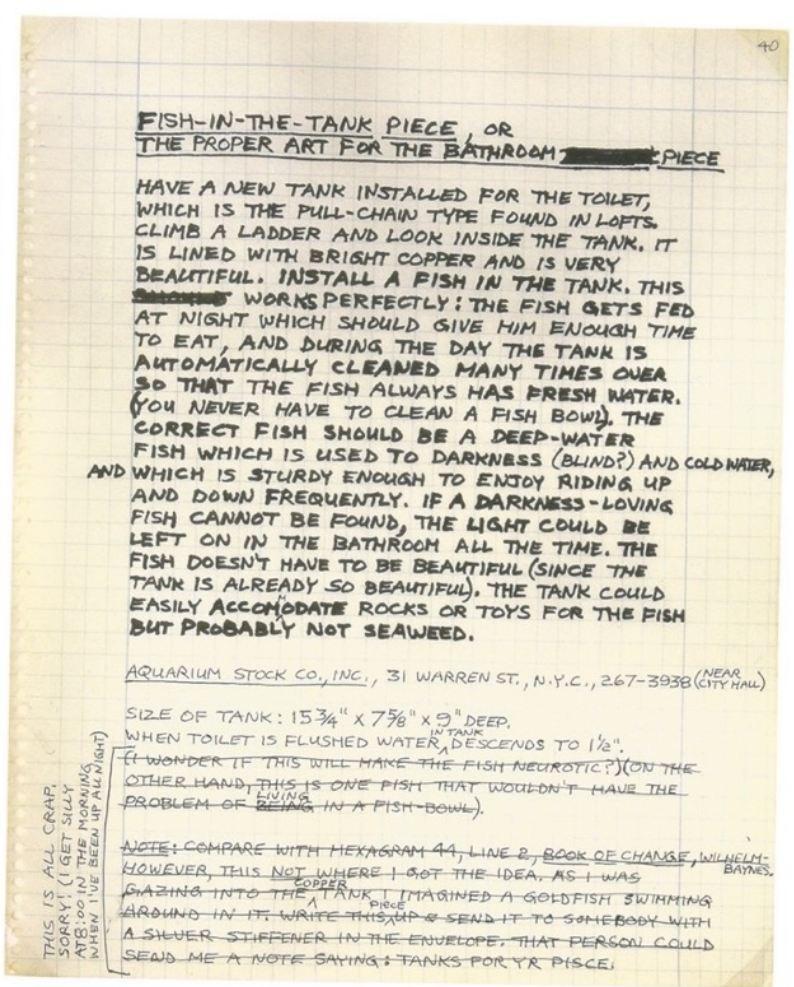
reimagined. The interdisciplinary Fluxus group, however, founded in the 1960s, came close to disrupting the conventional model by critiquing the way political art was seen in a gallery context, in contrast to going out into the world and continuing to engage with the everyday in art practice. In 1963 one of the founding members, George Maciunas, states in the original manifesto; 'promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples, not only critics, dilettantes and professionals' (The Museum of Modern Art, 2021).

As I mentioned earlier, it is also important to note that Lozano's 'language pieces' are directed to herself. Her withdrawal into a solitary practice, based on her rejection of all systems, including women as a group, which can be seen as a move into anonymity and ultimately an eradication of self, an a point to which I will return.

Jo Applin, along with a number of other art historians, critics and curators such as Helen Molesworth and Fiona Bradley, has suggested that Lozano's practice is a feminist one. '[In] Lozano's own statements and notebook entries on the subject, a nascent, contradictory, scandalous feminist politics weaves in and out' (Applin, 2018: 161) . Applin connects this to Lozano's activist tendencies, saying that unlike other artists who left for California, Lozano did not leave New York at this time, 'she stuck around as a kind of irritant, showing up and making trouble and in that way she belonged to another renegade group of what became known as radical feminists in the late '60s and early '70s' (Applin, 2018). During this time there was significant misunderstanding and conflict within the Women's Movement itself, which also emerged in mainstream media and politics.

Lozano attended and contributed a short statement to the Art Workers Coalition (AWC) – 'formed as a non-hierarchical, grass-roots organisation of mostly artists, writers and curators to address the mounting resentment and animosity felt by the local art community towards MoMA, in particular, and the moneyed power structure of the official art world in general' (Lehrer-Graiwer, 2014: 58).

Lozano's was one amongst over sixty-five contributions from artists and art world workers, including Carl Andre, Rosemary Castoro, Dan Graham and Hans Haäcke. Her nuanced contribution to the Art Workers' Coalition combines the personal and public: Lozano refused to call herself 'AN ART WORKER BUT RATHER AN ART DREAMER' and continued 'I WILL PARTICIPATE ONLY IN A TOTAL REVOLUTION SIMULTANEOUSLY PERSONAL AND PUBLIC' (AWC statements doc/pdf). As discussed in Chapter 3, this approach resonates with Carol Hanisch's essay 'The Personal is Political' (1969), the idea of a lived feminist politics rather than remote theory. As Applin points out, for Lozano these issues resulted in her balancing act between doing and not doing. Along with her withdrawal from the art world and her boycott of women, Lozano eventually withdrew from the political activities of the Art Workers' Coalition.



40

FISH-IN-THE-TANK PIECE, OR
THE PROPER ART FOR THE BATHROOM [redacted] PIECE

HAVE A NEW TANK INSTALLED FOR THE TOILET, WHICH IS THE PULL-CHAIN TYPE FOUND IN LOFTS. CLIMB A LADDER AND LOOK INSIDE THE TANK. IT IS LINED WITH BRIGHT COPPER AND IS VERY BEAUTIFUL. INSTALL A FISH IN THE TANK. THIS [redacted] WORKS PERFECTLY: THE FISH GETS FED AT NIGHT WHICH SHOULD GIVE HIM ENOUGH TIME TO EAT, AND DURING THE DAY THE TANK IS AUTOMATICALLY CLEANED MANY TIMES OVER SO THAT THE FISH ALWAYS HAS FRESH WATER. (YOU NEVER HAVE TO CLEAN A FISH BOWL). THE CORRECT FISH SHOULD BE A DEEP-WATER FISH WHICH IS USED TO DARKNESS (BLIND?) AND COLD WATER, AND WHICH IS STURDY ENOUGH TO ENJOY RIDING UP AND DOWN FREQUENTLY. IF A DARKNESS-LOVING FISH CANNOT BE FOUND, THE LIGHT COULD BE LEFT ON IN THE BATHROOM ALL THE TIME. THE FISH DOESN'T HAVE TO BE BEAUTIFUL (SINCE THE TANK IS ALREADY SO BEAUTIFUL). THE TANK COULD EASILY ACCOMODATE ROCKS OR TOYS FOR THE FISH BUT PROBABLY NOT SEAWEED.

AQUARIUM STOCK CO., INC., 31 WARREN ST., N.Y.C., 267-3938 (NEAR CITY HALL)

SIZE OF TANK: 15¾" x 7⅝" x 9" DEEP.
WHEN TOILET IS FLUSHED WATER IN TANK DESCENDS TO 1½".
~~(I WONDER IF THIS WILL MAKE THE FISH NEUROTIC?)(ON THE OTHER HAND, THIS IS ONE FISH THAT WOULDN'T HAVE THE PROBLEM OF LIVING IN A FISH-BOWL).~~

~~NOTE: COMPARE WITH HEXAGRAM 44, LINE 2, BOOK OF CHANGE, WILHELM-BAYNES.~~
~~HOWEVER, THIS NOT WHERE I GOT THE IDEA, AS I WAS GAZING INTO THE COPPER TANK I IMAGINED A GOLDFISH SWIMMING AROUND IN IT. WRITE THIS UP & SEND IT TO SOMEBODY WITH A SILVER STIFFENER IN THE ENVELOPE. THAT PERSON COULD SEND ME A NOTE SAYING: TANKS FOR YR PISCE.~~ PIECE

THIS IS ALL CRAP. SORRY! (I GET SILLY AT 3:00 IN THE MORNING WHEN I'VE BEEN UP ALL NIGHT)

Fig.50

In her private notebook from April 11, 1970 Lozano writes: "Cave paintings exist because the caves were toilets."[59] She also makes *FISH-IN-A-TANK PIECE*, there is no date on this piece but I think it was made in April 1969; the small number 40 in the corner corresponds to the paper and the following page numbers (Fig.50). *Dialogue Piece* follows on the same paper, with the numbers 41, 42, in the corner and therefore I suggest it was made around the same time. For me this piece brings together some of the issues around the solitariness and the bathroom and Lozano's desire to withdraw and make work in isolation. Lozano's thoughts are her work, her withdrawal is an internalisation of her work, all her 'thoughts' as art. The allegory in FISH-IN-A-TANK PIECE is that the fish is her, if her 'language pieces' are directed to herself, then she is the fish directing this withdrawal to herself. She isolates a fish in the tank of a toilet, the work appears as a write-up, yet does not appear in an exhibition. It is a secret piece where she thinks she might be able to survive in the dark. On 3 April 1969 Lozano writes in her notebook:

> PAINTING PIECE
>
> NOW I REALISE THAT THE WAVE SERIES MUST BE KEPT PRIVATE, WITHIN THE STUDIO, TO BE AVAILABLE ONLY TO THOSE PEOPLE I LIKE ENOUGH TO INVITE OVER, OR THOSE WHO HAVE THE CHUTZPAH TO COME UNINVITED. (APRIL 3, 69) MAKE ANOTHER KIND OF ART FOR THE OUTSIDE WORLD. (Szymczyk (Ed.), 2006: 148)

[59] Lee Lozano private notebook #8 p.155.

Fig.51

However, in December 1970, Lozano exhibited the *Wave* paintings in New York's Whitney Museum of American Art. Along with the paintings, in the second room of the exhibition Lozano showed two plastic boxes which contained nail clippings, birthstones and body hair. The presence of these objects in the boxes, which were placed in a separate room and are the result of actions that often take place alone (often in the bathroom) – shaving, cutting toenails, were juxtaposed with the paintings, creating a new intimacy for the paintings, even positioning them as an abstracted, metonymic extension of the bodily self.

In the months before the Whitney exhibition, the museum had come under attack by the Ad Hoc Women Artists Committee for its lack of exhibitions by women artists and the lack of inclusion of women in the 1970 Whitney Museum Annual Exhibition: Contemporary American Sculpture. 'In 1970 the Whitney Museum Annual eventually increased its quota of women artists to 20 per cent, and

included work by Ree Morton, Dorothea Rockburne, Anne Truitt' John Perreault, 'Scenes', *Village Voice* (15 October 1970), pp. 10 – 11' (Applin, 2018: 168). [60]

Lozano's show had been planned at the Whitney for some time, and in the month preceding its opening the show was promoted by the curators, in particular Marcia Tucker, and, according to Applin, was held up as an example of their commitment to promoting the work of women artists 'alongside recent exhibitions of work by Louise Nevelson, Helen Frankenthaler, Nancy Graves and Georgia O'Keeffe' (Applin, 2018: 88). In January 1971, when Lozano's exhibition was still running, *ARTNews* magazine published Linda Nochlin's groundbreaking article 'Why Have There Been No Great Women Artists?' In the same issue was an article by Elizabeth C. Baker, 'Sexual Art-Politics', in which she also cited Lozano's exhibition to prove that the Whitney was a 'keen supporter of women artists' (Applin, 2018: 88).

The content of Lozano's 'private books' tend to support Applin's assertion that Lozano was not keen to be representative of 'women artists' within the art world – and the show and protest, as well as the media surrounding it, was profoundly disturbing to her, particularly given her internal dilemma about whether the *Wave* paintings should, in fact, be shown in public at all. In January 1971, her exhibition 'Infofiction' opened in Halifax, at Nova Scotia College of Art and Design (NASCAD).[61] This exhibition consisted of ten of Lozano's 'language pieces', text works that were sent by post and pinned onto the gallery wall. The exhibitions demonstrate that Lozano engaged with different modes of practice; she didn't work commercially by adhering to a signature style, and produced two very different shows simultaneously. This approach perhaps proceeded from a desire not to be pigeon-holed in any specific approach to art-making or position as a woman artist. Rather than trying to

[60] The Ad Hoc Women's Artist committee was formed by Lucy Lippard as a splinter group of the AWC: meetings were also held in Lippard's loft in 1970 (Lippard, 1976: 61-79)

[61] NASCAD was renowned for showing conceptual art in the 1970s, and hosted many prominent visiting artists at the time, including John Baldessari, who created the famous print *I Will Not Make any More Boring Art* in collaboration with NASCAD students in 1971.

follow any prescribed path as an artist, Lozano employed her independence, her desire and her need to fashion on her own terms what it meant to be both artist and woman, challenging the prevailing situation in which this was over-prescribed by the media, the public and art institutions as a feminist strategy of self-determination.

By 1972 Lozano had completely withdrawn from the New York art world. She stayed in the city, however, embedding herself in the punk scene that was happening at this time. She hung around bars and music venues, but never mentioned to the younger crowd she met that she had been (or was) an artist. She was no longer Lee Lozano. She lived for some time with an artist, Gerry Morehead, whom she helped to make work; they shared a studio in the apartment. Lozano produced no work of her own.

In 1982, it is recorded that she moved to Dallas and lived with her parents; her mother was the one exception to her exclusion of women from her life. After moving to Dallas, she stopped using the name Lee Lozano, and began to refer to herself as 'E.' Towards the end of her life there was a resurgence of interest in her work, and since her death in 2006 several major shows and bodies of critical writing have restored her public profile.[62]

The ambivalence of Lozano's position towards the art world and her own sex makes this posthumous success disturbing; one imagines Lozano herself might have wanted to sabotage, or eradicate her current recognition as an artist. These waves of continuing interest in her work are riddled with contradictions, given that many of them celebrate her work as feminist, an association from which she distanced herself. I argue that if withdrawal can be seen as a strategy for making work/creative

[62] 2006 at the Kunsthalle Basel, then Sarah Lehrer-Graiwer curated a three-person exhibition of work by Lozano, Graham and Kaltenbach, 'Joint Dialogue', in Los Angeles in 2010. In 2018 Fiona Bradley, along with Lozano's New York gallerists Barry Rosen and Jaap van Liere, curated an exhibition of her work at the Fruitmarket Gallery in Edinburgh, and the previous year, her early paintings had been exhibited in the prestigious commercial gallery Hauser & Wirth.

production, and that withdrawal is done by a woman for personal and political reasons, then it can be called feminist. Academic and feminist writer Jacqueline Rose, in *Women in Dark Times* (2015) says: 'The fact that they are women is key' (Rose, 2015: 2). Rose argues that women artists, who make work and navigate their life around the challenges that face them, have a role as 'truth-tellers who lay bare the ugly secrets of the consensus' (ibid.). Rose discusses this through the lives of 'artists' – Charlotte Salomon, Rosa Luxemburg and Marilyn Monroe – and their ability to create their life and artwork despite the challenges they encountered during their lifetimes. Rose adds 'their names to the already distinguished ancestry, the foremothers, of modern feminism', even if these women didn't see 'themselves as feminists' because she believes that 'the way they understood and negotiated the perils of their lives has something urgent to say to feminism today' (ibid.). This approach can be applied to Lozano as a woman and as an artist, and in turn can be seen as a feminist strategy.

Lozano's dilemma of navigating between the private and the public meant that self-representation became complex to the point of disappearance: as Lehrer-Graiwer says, *Dropout Piece* represents 'a hermetic internalisation of the art piece and the art experience, both ecstatic and traumatic; it involved opting out of public recognition, gallery representation and self-representation' (Lehrer-Graiwer, 2014: 95). This could also be read in relation to the bathroom, as a place to empty oneself. Following critic and poet Bruce Hainley's view that her bodily shedding in the Whitney exhibition was a removal of personhood, or identity, 'sheddings of the body synchronized with Lozano's strike or boycott suggest that the fetish was not merely "woman" but, perhaps, personhood, identity itself.' (Hainley, 2006: 246). We can ask: was Lozano trying to get rid of herself? Suppose as a woman Lozano was boycotting herself, staging the ultimate disappearance of self? Seen in this way, Lozano was making an extreme radical feminist gesture, through her strategy of withdrawal – a rejection of patriarchal systems of control. Lozano's relationship to herself and others came at great personal

cost. In the end, after a desire for dialogue and conversations, she gave up herself along with everyone else, becoming completely isolated.

Florine Stettheimer

Fig.52

In 1916, the artist Florine Stettheimer (1871-1944), like Lozano, withdrew from the New York art world. Her life coincided with the first wave of feminism (at this time women were fighting for emancipation, social equality and for the right to vote), and, like other women of her time, Stettheimer would have been aware that it was nearly impossible to be taken seriously as a woman artist – there was very little, if any, chance of commercial success for women artists at the time. In *American Art News*, 15 (1916), Stettheimer's is the only female name in the exhibition listings. The two other women painters who were notably exhibiting in New York around this time were Georgia O'Keeffe and Mary Cassatt.

Born into a wealthy family, she deliberately chose to pursue a creative and intellectual path, rather than marry and have children as was expected, indeed encouraged, at the time. Stettheimer was self-determined and believed in herself as an artist: in 1988, Carolyn Heilbrun writes, 'Her self-image as a professional artist sanctioned her efforts' (Heilbrun, 1988: 44). She also shares Lozano's antagonism towards the pressures of the commercial art world system, which also appears to have contributed to her withdrawal.

Stettheimer attended the Priesersches Institut, one of the first institutions in Germany to offer girls aged 6–15 a vocational education, where she had private art lessons with the pioneer and founder Sophie von Prieser.[63] When the family returned to New York in 1890, the three youngest sisters formed a close bond and vowed never to leave their mother, who did not die until 1935. Independently wealthy, the women regularly travelled to Europe and spent summers and winters in Germany, Italy and France. In Parker Tyler's *Florine Stettheimer A Life in Art* (1963) he reveals this was probably because after Stettheimer's father had deserted them 'it was more economical for the family to have a home base in Europe' (Tyler, 1963: 17). In 1903 Ettie, the youngest sister, earned a PhD in Philosophy from the University of Freiburg. Bloemink states that Ettie 'was involved with

[63] Some years later, in 1929, Stettheimer painted *Portrait of my Teacher, Fräulein Sophie von Prieser*, suggesting her importance to Stettheimer's development as a woman and an artist.

feminism from an early age: she was outspoken and an active feminist. She attended the woman suffrage meetings in 1908 and 1909 and followed the proceedings of the First International Feminist Congress, held in Paris in 1896' (ibid.). Knowing the sisters had a close bond this would suggest Stettheimer was also aware of the feminist movement of the time. Whilst in Europe, the family also visited museums and art exhibitions and went to the opera, theatre and ballet in Paris, Munich, Berlin, Rome, Florence, Venice, Vienna and London.

Stettheimer had access to extensive artistic training. After leaving the Priesersches Institut, she studied with artist and writer Kenyon Cox (as did Georgia O'Keeffe), who was an advocate of traditional, representational art, whilst attending the Art Students League in New York (1892-1896). Here, she learnt technical skills in drawing and painting. Art critic Henry McBride observes in his 1946 catalogue essay on Stettheimer that, mainly due to the training she had received, 'her "line" was a draughtsman's line' (McBride, 1946: 13).

When the First World War broke out in 1914 the family left Europe for good, returning to live in New York. In 1915 Stettheimer painted 'her first group portrait' (Mühling, 2014: 77) of herself, her sisters and her mother – the family appear as a unit, and their relationship appears intimate. The style is influenced by European painters: Stettheimer uses colours and techniques that echo those of the Impressionists and Fauves, particularly the colourist Henri Matisse; in his catalogue essay for a 1946 exhibition of Stettheimer's work at New York's Museum of Modern Art, McBride observes that the regularity of her 'open-brushstroke manner [also] derived from the Frans Hals, Velasquez, John Singer Sargent traditions' (McBride 1946: 11).[64] Until Stettheimer returned to New York, her painting style was a mixture of everything she had seen, which was vast, because she had travelled, she had had the opportunity to travel widely because of her wealth and upbringing.

[64] For the exhibition Marcel Duchamp initiated after Stettheimer's death in 1944, at the Whitney, New York.

At this time, Stettheimer was also influenced by the Rococo revival, which developed during the economic difficulties of the French government in the Third Republic, and which coincided with the outbreak of the First World War. France, in particular Paris, was the centre of the art world and, as many artists began to flee Europe, the influence of the style came with them. Although the French government's hope was to get women back into the home to undertake domestic responsibilities, Stettheimer addressed the notion of domesticity very differently. In the essay 'Florine Stettheimer – Rococo Subversive' (1980), Linda Nochlin discusses the influence that these significant events might have had on Stettheimer as an artist and as a woman. Bloemink also mentions this notion, stating that at this time it was believed that 'French craft would not flourish again until women re-established themselves in the home' (Bloemink, 1995: 19). Like Lozano's desire for discourse with the *Dialogue Piece*, Stettheimer became known for hosting salons in her home, where she would unveil one of her paintings to a crowd in an intimate setting.[65] She transforms her home into a site for creative production: 'the living area where she received guests was separated from her studio by cellophane curtains' (Verwoert, 2014). Stettheimer's sisters also were present. According to academic Janet Lyon, at this time 'bohemian salons' were 'one of the most important cultural formations of modernism (Lyon, 2009: 687). Different from the 'Salon' (a yearly event in Paris which showcased artists' works in an institutional setting since the late seventeenth century), yet similar to the Rococo style, the 'bohemian salon's' emphasis was on a domestic setting but one that allowed artists to receive serious intellectual and critical feedback.[66]

Stettheimer's first and, as it happens, last solo exhibition was at the Knoedler & Co Gallery in New York in 1916. She was invited by Marie Sterner, who worked for Roland Knoedler at the time, and it

[65] 'Later, Stettheimer used cellophane curtains as the backdrop of her set for the opera *Four Saints in Three Acts* that Virgil Thompson staged on Broadway in 1934 (with a libretto by Gertrude Stein)' (ibid.). This is similar Frances Stark's use of the sofa to separate her studio and living space, as she describes in *The Architect and the Housewife*. See Chapter 1.

[66] In 1903 the first *Salon d'Automne* took place, this was seen as a reaction against the more conservative traditions of the original 'Salon'.

was staged 'through the encouragement and suggestions of friends' (Tyler, 1963: 26).[67] This was clearly an important moment for Stettheimer. Whilst preparing for the show, which opened on 14 October, she noted in her diary, 'I am going off by myself for the first time in my life' (Stettheimer, in Bloemink, 1995: 70). Stettheimer had an unusual and clear vision of how she wanted the exhibition to look and 'redecorated according to her ideas' (Tyler, 1963: 26): Stettheimer 'was planning her career not by halves, but as a whole' (ibid.). In order to 'distinguish [the exhibition] from all others which she, or anyone else, had ever seen' (Tyler, 1963: 26). The gallery was decorated with lace and cellophane like her home, which she paid for herself. The exhibition did not just disrupt the expectations for women in re-establishing themselves in the home – it brought the home into the exhibition space, creating an unapologetically domestic setting for the work as an installation, evidencing Nochlin's assertion that Stettheimer, like Lozano, was 'a determined feminist, yet equally determined to be feminine' (Nochlin, 1989: 117). This approach also resonated with the soft pastel colours and curved lines in the revival of the Rococo, as mentioned above. Both Lozano and Stettheimer seemed determined to assert that a 'woman' could define her own character, aesthetic and context.

Stettheimer set out what can be seen as a new vision for artistic practice, one that did not distinguish between different types of objects, where paintings became enveloped in their environment. Perhaps Stettheimer could be termed the 'mother' of installation art. Hugely influenced by theatre and set design, in particular the movement of the Russian avant-garde, Stettheimer had had the opportunity to attend performances of Diaghilev's Ballet Russes in Europe in 1912.[68] As Liles notes, 'In her diaries she acknowledges a particular interest in the set and costume designs' (Liles, 1991: 4) and in 1916she developed a close friendship with one of the dancers from the Ballet Russes, Adolph

[67] In 1920 Marie Sterner founded and operated her own gallery which operated until 1950 (The Frick Collection).
[68] As Nochlin also mentions, 'projects by Bakst, Benois, and Goncharova' (Nochlin, 1989: 111).

Bolm.[69] Academic and curator Emily D. Bilski suggests however that this fascination began earlier in 1909 when Stettheimer was living in Munich and visited the house of the painter Franz von Lenbach (Bilski in Mühling, 2014: 56). Bilski also quotes Bloemink in her catalogue essay, who wrote 'Stettheimer felt compelled to present her paintings as part of an integrated environment, as she believed that an appropriate context was crucial to viewing works.' (Bloemink, 1995: 73). It could also be assumed that because of Stettheimer's engagement with theatre, she understood the concept of an expanded practice, one that included painting, theatre design, fashion/textiles, interior design, and the totality of scene setting.

Stettheimer's exhibition could in fact be seen as a defining moment of installation art, positioning paintings as objects among other objects. Central to this 'expansion' of painting is the replication of the domestic environment in the gallery space, a move that can be seen as 'determinedly' feminist. In 2016 Kokoli states in *The Feminist Uncanny* that 'installation art' has 'been used strategically and subversively to recreate domestic environments from the perspective of feminist dissent, overhauled and made uncanny to reveal that, for the homemaker, the home has always been marked by profound ambivalence' (Kokoli, 2016: 14). Without marrying or having children, Stettheimer nonetheless establishes the domestic at the centre of her identity. Nearly a hundred years later, Ahmed's re-evaluation of feminism explores this idea: 'We have to bring feminist theory home because feminist theory has been too quickly understood as something that we do when we are away from home' (Ahmed, 2017:8). Although Ahmed's 'home' is metaphorical rather than literal, the point is relevant to a consideration of Stettheimer, who uses her life as a canvas. Like Lozano, Stettheimer demonstrated her independence, insisting on a non-binary idea of woman and the feminine, pursuing her own path as an artist, in a feminist strategy of self-determination. Similarly,

[69] MOMA's online catalogue has two of Stettheimer's costume designs: works on paper; written on both under the figure of the dancer is the word 'Bolm.' These are, however, dated c.1912 Costume design (Mars: Adolph Bolm) for artist's ballet Orphée of the Quat-z-artsc. 1912.

she developed her own method of creative production and established her own system for exhibiting her paintings outside the dominant patriarchal one.

Whilst the Knoedler exhibition can be seen as responding to the cultural influences of the moment, in particular the integration of the arts, Stettheimer was disappointed at the lack of attention it received. As a consequence of this exhibition, Stettheimer decided never to exhibit alone in a commercial gallery again, utilising her salons as a means of gaining a viewing audience. Like Lozano, finding public exhibition and critical attention unsatisfactory, she withdrew, and her withdrawal appears to have been a choice, in response to inadequate discourse around her work. It seems, however, that she continued to 'contribute to group exhibitions on a regular basis' (Mühling, 2014: 28). Perhaps preferring the diffused attention when her paintings were juxtaposition with others. By withdrawing, she not only freed herself from the competitive commercial art world system, but also opened up the possibility of other spaces, not only conventionally public and determined by men – or commerce – in which to position herself as an artist to avoid becoming a victim of the misogyny of the time. Throughout their withdrawals, Lozano and Stettheimer continued to make work and devise critical forums for it.

As Ahmed suggests, 'Feminist ideas are what we come up with to make sense of what persists' (Ahmed, 2017: 12). Both artists invented a creative solution, a forum that suited them, in a form that suited them, whilst remaining critical. In these instances, withdrawal can be seen as a feminist method. Whilst not every 'salon' run by a woman could be seen as such, it involved a historical dimension: in their cases it was a feminist solution, and it could be used again.

After the Knoedler exhibition and Stettheimer's decision to host exclusive salons, she 'introduces the format of the "birthday party": where she invites friends who appreciate her work to a small reception' (Mühling, 2014: 28). It is interesting that Stettheimer called them 'birthday parties': her

unveiling of her paintings were likened to an event of a 'birth' the birth of the painting. Tyler quotes 'Florine planned a setting that would provide as little dislocative violence as possible for objects (her pictures) which might have been construed to have human feelings.' (Tyler, 1963:26). Comparisons can be made with Lozano's *Dialogue Piece,* which also was born from the desire for conversation in an intimate domestic setting. At this time, women's roles in society were significantly changing, as was 'a new psychology centering around associative memory and the redefining of 'interior space' (Bloemink, 1995: 19). On these occasions Stettheimer would unveil a new painting to an invited audience.[70] Georgia O'Keeffe, who attended the salons, described the process:

> Florine Stettheimer made very large paintings for the time, and when a painting was finished she had an afternoon party for twenty or twenty-five people who were particularly interested to see what she had been painting (O'Keeffe, in Liles, 1991 :8).

By withdrawing from exhibiting their artworks publicly, both Lozano and Stettheimer chose instead to create conversations around their work, with a feminist desire for accountable relations. This in turn creates space for the idea that each experience of the work, the painting, is personal. As Carol Hanisch describes, discussing the relationships in a consciousness raising group, 'In a small group it is possible for us to take turns' (Hanisch, 2006) with each participant contributing with a common purpose. The *Dialogue Pieces* and the 'birthday parties' created forms that could potentially accommodate differences of opinion, with the possibility that no single perspective was dominant. In this way they mirror a feminist approach, one that is hard to define and is often contested, as what is considered personal and what is deemed political will be different for each individual. Like Lozano, the list of people Stettheimer invited for that dialogue, who became the 'audience' for these

[70] Nochlin points out that 'Stettheimer's work is intended for a relatively restricted and, of course, voluntary audience' (Nochlin, 1989: 122).

unveilings, were key figures of the New York art world.[71] Both were artistically sustained by these encounters, maintaining close relationships with a small number of chosen people. Indeed, both made work directly from these events, Lozano documenting them as the 'language pieces', and Stettheimer recording their presence in her paintings.

The use of white pigment seems to have become fundamental to Stettheimer's style during this period, what could also be viewed as an emptying of her previous art education. Her painting developed in private 'while casting off influences such as the painters of the Munich Secession, the Fauves, and Matisse' (Mühling, 2014: 28). In the works she made from 1917 to 1920, paintings such as *Studio Party (Soirée)* (1917-19); *Sunday Afternoon in the Country* (1917); *New York/Liberty* (1918/19); *Lake Placid* (1919), large sections of the paintings are dominated by white – the studio floor, the picnic blanket, the Hudson river. As McBride notes, 'very early she began to lean heavily upon the use of white pigment' (McBride, 1946:13). Stettheimer's sister Ettie once remarked to McBride 'that she thought a special quality of her sister's work was its power to give off light.' Stettheimer's technique included a 'preparatory build-up of Chinese white on the canvas, whites which were often piled up in relief before the actual painting began.' She would only then make small gestural brushmarks in details that would partly cover 'the heavy white base.' McBride goes on to suggest that she might smudge 'areas of thick paint into smoothness with a cloth' (McBride, 1946: 13) therefore erasing these brushstrokes.

> The actual brushstroke of the usual artist is so seldom employed in her later works that it suggests a palpable avoidance of 'quotations' so confirmed had she become in the habit of doing things in exactly her own way (McBride, 1946: 13).

[71] Alfred Stieglitz, whose portrait Stettheimer painted in 1928, continued to be interested in exhibiting Stettheimer's work, though she rejected his offers. He gave one-woman shows to British-born American artist Pamela Coleman Smith in 1907 and Georgia O'Keeffe in 1917.

Relying heavily on white paint, every inch of her canvas is covered, yet the works retain an airy spatiality. As McBride notes, there is little evidence of the gesture of painting, which leads not only to a heightened sense of reflected light, but also to a feeling of empty open spaces, or even voids.

In Molesworth's essay 'Painting with Ambivalence' (2007), she addresses the use of colour in the gestural approach of women abstract painters, specifically the painters Joan Snyder, Howardena Pindell and Mary Heilmann.[72] Molesworth makes an interesting observation that in some instances colour can be political: 'oddly, what was public, or political, in these gestures was color' (Butler & Mark, 2007: 439). Heilmann, like Pindell and Snyder, chose her colours specifically, keeping in mind that 'color is always coded – with culture, with class, and, of course, with gender' (ibid. 433), and made particular use of pink. It was common at this time for critics to use gendered language when discussing painting. As an example, specifically in art criticism, writer Lisa Saltzman, in *Reconsidering the Stain*, quotes E.C. Goossen's article on Helen Frankenthaler: 'Frankenthaler's painting is manifestly that of a woman […] Without Pollock's paintings hers is unthinkable.' (Saltzman, 1991: 375). These women, aware of this, played with this gendering of paint, taking it one step further, and deliberately using the colour pink. Molesworth observes they did this 'sometimes to such an extent that their work feels like a bit of a dare – a cocky demand that the viewer look past or, better yet, through the sickly pinks and washy brush strokes' (Butler & Mark, 2007: 434).

Thinking through Molesworth, it may be possible to detect a comparable political move in Stettheimer's use of white paint. In my view, her withdrawal from the gallery system coincided with, and possibly generated, her withdrawal from the use of colour in her paintings. Her earlier paintings had been heavily influenced by the Fauves and Impressionists, and Tyler mentions her exuberant use of colour: 'A Model (circa 1915-16), is bluish, her hair is a pure nasturtium red' (Tyler, 1963: 22). The

[72] Also Helen Frankenthaler, Lee Krasner and Joan Mitchell.

importance of colour in Stettheimer's early work demonstrates the risk she took, not only in her withdrawal, but also in her move to the dominant use of white.

Throughout the 1920s, Stettheimer's style developed further as she made portraits of the people attending her salons. The backgrounds of these, like those of the group portraits from late 1917-1919, are large areas of white.[73] In these backgrounds, Stettheimer depicts small scenes, the narratives of which relate to the subject of the portrait, moving between different periods in their life and hers; earlier paintings even began to reappear within them.[74] Stettheimer refused to put this work on public display, however, turning down gallerist Alfred Stieglitz's 'repeated invitations to present her art at his gallery' (Mühling, 2014: 29) from 1921 onwards. He continued to frequent her 'birthday parties' and they remained acquaintances – she painted his portrait in 1928.[75] Stettheimer also extends this treatment to herself. In *Portrait of Myself* (1923), she is depicted weightless in a red cloak against a creamy white ground, reclining, the sun shining down on her from the top right corner of the image. As well as painting, Stettheimer wrote poetry.[76] In her poetry, much like her portraits, there is an iteration of the use of white to create light and space, a void, an infinity.[77] For example, *My Handkerchief* reads;

> From a line
>
> To be bleached
>
> By the moon
>
> To whiteness

[73] An interesting exception to this is *Portrait of My Sister, Ettie Stettheimer* 1923, where the background is saturated in black paint.
[74] The appearance of her own paintings within her paintings displays them within the domestic environment in a way that can be compared, for example, to Matisse's 1909 painting *Still Life with Dance*.
[75] Stieglitz first showed O'Keeffe in 1917; she moved to New York in 1918, and their (Stieglitz and O'Keeffe)'s professional relationship became a personal one.
[76] Many of these were left undated.
[77] Comparisons could be drawn with Malevich's 1918 *White on White*: "I have overcome the lining of the colored sky. . . . Swim in the white free abyss, infinity is before you."

(Gammel & Zelazo (ed.) 2010: 70)

Another poem, *The Unloved Painting,* demonstrates her use of fallacy in relation to the painting itself, where she envisages the painting 'as though a picture were an artist's bodily extension' (Tyler, 1963: 25). Tyler goes on to explain that 'To Florine, the self was virginal, and white was therefore its symbol' (ibid.) and in Stettheimer's concept of the painting's 'birth day' it seems she ascribed a certain purity, even celibacy, to the painting itself. [78]

I was pure white
You made a painted show-thing of me
You called me the real-thing
Your creation
No setting was too good for me
Silver – even gold
I needed gorgeous surroundings
You then sold me to another man

(Gammel & Zelazo (ed.) 2010: 69)

Reading Stettheimer's paintings through the notion of withdrawal, her use of white can be opened up to further scrutiny. Echoed by the images in her poetry, white allows her to control a painting's situation or setting by maintaining its 'purity', cutting it off from its surroundings. In this poem, the painter compromises the painting by letting it out into the world, out of its domestic setting, and selling it. In Stettheimer's value system, she keeps her paintings pure and true by not allowing them

[78] This could also be compared to Duchamp's *The Bride Stripped Bare by Her Bachelors, Even,* which Duchamp worked on from 1915 – 1923: it is made up of two large sheets of glass and various objects, and has the same transparency and references to a virginal aesthetic that Stettheimer could also be referring to in her poem, and indeed her use of white.

to be part of the commercial system, by not ascribing monetary value to them. For her, whiteness equated with the true nature of painting and thus it indicated an artistic integrity, also found in her withdrawal from the commercial world of 'dirty' money.

However, a professional artist requires an audience, and Stettheimer continued to need conversation and feedback. The salon was the mechanism for orchestrating direct critique of an individual work and therefore sustained Stettheimer's identity as an artist. Indeed, a feature of both Lozano's and Stettheimer's withdrawals was their ambivalent desire to follow the integrity of the work into withdrawal but also, and equally, into accountable relations. Painting was at the heart of this, with its competing values of solo production and self-reflection, against its use as a platform for expression and communication. Although Stettheimer was also a poet and placed an installation of her bedroom in the exhibition alongside her paintings in 1916, and Lozano made conceptual works, moving between painting and 'language pieces', painting remained central to both women's creative practice.

Both Lozano and Stettheimer were facilitators for social and critical interaction, which was integral to their art production, and it is interesting to relate this to Woolf's reflections on the woman as host in her paper 'Professions for Women' (1931), which Jan Verwoert considers in his essay 'The Anti-Angelic Host: On Virginia Woolf and the Politics of Hosting' (2013).

Woolf reflected on the Victorian cultural concept of 'The Angel of the House', the perfect vision of domestic femininity who typically hosts others selflessly. Woolf recognised and articulated the power of this archetype in producing social conformity in women and suggested that for a woman to be creative she must kill it. In Woolf's version she does this by throwing her proverbial inkpot at it. Woolf explains that this 'Angel' 'must charm […] must conciliate, they must – to put it bluntly – tell lies if they are to succeed.' (Woolf, 1995: 4) So, although in many ways Woolf admired the skills the

hostess brings to bear, she was also aware of a certain duplicity that goes hand in hand with the role. Verwoert's contemporary perspective aligns the unseen labour in art-making with the uncredited hostess and explores Woolf's exceptional ability to use language to picture undervalued social and domestic interactions. He speculates on challenging the Victorian value system by bringing the spotlight to the Angel's endeavours – but also concludes:

> On the other hand, however, Woolf's insistence on breaking the tradition – and her resistance against simply accommodating the knowledge inherent to the traditional role of the lady of the house in her modern understanding of feminist cultural agency – needs to be taken seriously (Verwoert, 2019).

He proposes that the morality attached to these traditional roles should be eliminated, suggesting instead that hosting can be a joy, an amoral activity, and in such a case the host would not merely be an invisible facilitator.

We can usefully apply this analysis to Stettheimer and her 'birthday parties', or Lozano and her *Dialogue Pieces.* Both women invited their guests in, to host them, but rather than disappearing they made themselves, and perhaps more importantly their work, not only visible but the centre of attention – the painting was 'given birth' to. Further, they both asked for a conversation, a dialogue about their work, and the attending audience came in the knowledge that as well as being a guest, their participation could, and often would, result in an artwork. These hosts shared their pleasure in hosting, but in relation to the feminine stereotype their approach was subversive. Their hosting in the end was about their needs, about their visions as artists on their own terms, which can be seen to have enabled their withdrawal. By initiating these events, they could control their social circle precisely and in doing so could remove themselves from the male-dominated public realm. In this sense, both the withdrawal and the hosting became feminist acts that facilitated situations that

would continue to feed their own work. Just as the 'invisible' hostess might step into the bathroom during a social function to gather herself in order to return to her social duties, her inner self repressed, Stettheimer's and Lozano's withdrawal allowed them to follow the demands of their work and to live entirely through it. In the preface to *Crystal Flowers*, a collection of Stettheimer's poetry, her sister Ettie writes: [79]

> To live this dedicated life that she loved, Florine withdrew [….] from social gatherings [….] Whatever enjoyment she derived from these often visually attractive occasions ['birthday parties'] was largely in connection with the use she might make of them in her work. It was her work, first and last, that she enjoyed, planning her next painting, experimenting technically, doing research for it, and finally painting it' (Bloemink:1995: X).

Lozano's social interactions were also in the service of her painting. In a statement for a catalogue for a painting show in 1969 she writes: [80]

> WHAT IS THE RELEVENCE OF PAINTING I AM ASKED.
> THIS IS THE SORT OF QUESTION I MIGHT DISCUSS IN A DIALOGUE*[81] IF THE OTHER PERSON WERE INTEREST(ED)(ING).
> ASKING A QUESTION IN A DIALOGUE PRODUCES MORE QUESTIONS.
> EACH TIME I ASK MYSELF THIS QUESTION
> WHICH IS OFTEN RECENTLY IT GETS
> ANSWERED BY MY PRODUCING A PAINTING.

(Szymczyk (Ed.), 2006: 98)

[79] It was published in 1949, five years after her death.
[80] Lee Lozano, Statement for Catalog, Painting Show, Oct, 69 WHEATON COLLEGE, MASS
[81] *DIALOGUE PIECE, STARTED APRIL 21,69, IN PROCESS PERPETUALLY.

However, although I am proposing that both artists used a form of withdrawal as a feminist strategy, it is also really important to recognise their differences and difficulties in doing this. It is clear that their respective financial situations and class meant that their strategies had different results. Stettheimer's withdrawal was protected by her wealth: it could be said that she had 'a room of one's own' to withdraw to. Lozano was not independently wealthy, so withdrawing from a commercial system meant losing her source of income. Withdrawing from communication with women meant a lack of support at a time when women were organising and enabling each other's confidence. According to the painter David Reed, who was living in New York at the time, and knew Lozano, 'It was a self-destructive way of dealing with a very real situation; women didn't have any power in the art world then. So she decided to just deal with the men, who did have the power...' (Bradley, 2018: 14). Reed continues: 'it's masochistic also, because she couldn't form dialogues with other women and missed out on the feminist movement of the 1970s, when women in the art world did gain power by engaging and supporting each other' (ibid.).

There were many reasons why Lozano's withdrawal was extreme, but her financial situation appears to have been a contributing factor, along with the absolutism of her practice. [82] David Askevold writes: 'I don't think he [Dan Graham] or I really "believed in" things as much as Lee did. I know that the three of us shared an interest in the raw and not the more cultivated tastes of the watered-down safe class, traditionally known as the bluejawazie (the noisy scavenger bird who takes up too much space)'.[83] As he also remembers her saying, 'If there is no love left in the art world I don't want anything to do with it!' (Szymczyk (Ed.), 2006: 179).

[82] There is some suggestion that Lozano had also become involved with drugs, particularly heroin and marijuana, but I could not find concrete evidence of this.
[83] "Bluejawazie" is one of the author's made-up words, using phonetic spelling combining "Bourgeoisie" with the the blue jay bird.

5.0. Chapter 5: Grrrl Cultures of the Bedroom

Fig.53

Chapter 5 concludes this thesis with the bedroom, where the day usually starts and finishes. In this chapter, the bedroom becomes a space where dreams and reality can be combined, a place where a teenager, in this case a teenage girl, can indulge her fantasies, be someone else, where she can retreat, stay in bed and refuse to participate in the external world, in favour of 'alternate worlds' of her own making. Usually, within an idealised family home, the bedroom is the space in the house over which the adolescent has most control, thus often becoming a backdrop for their personal preoccupations and desires. The bedroom therefore can be seen as hosting 'girl culture' (Frith, 1978:65).

Within this format of the thesis, I associate the adolescent's use of the bedroom with the material process of *assemblage*, in which an artist combines different modes, spatial forms and temporalities in order to realise the work. For me, assemblage provides an important model of artistic production that can perhaps be seen as a subset of 'juxtaposition', the strategy I am suggesting as pivotal to my project. Assemblage can bring together unrelated experiences, objects and images to create a narrative, allowing disparate elements to establish new and different meanings in a work of art. I see this as a strategy within my work, but also the thesis. However, whereas juxtaposition allows disparate elements to come into a relation intact, assemblage weaves a new whole from these parts. Both can be useful for feminists, the former allowing a decolonised approach where objects are allowed to remain as themselves, the latter making art from non-traditional materials and from what might be the immediate domestic and experiential context.

In this chapter I discuss the artists Julie Becker (1972-2016) and Sadie Benning (b.1973), specifically Becker's works *Researcher, Residents and a Place to Rest* (1993-1996) and her film *Transformation and Seduction* (1993/2000), both of which were included in the solo exhibition 'I Must Create a Master Piece to pay the Rent' at the Institute for Contemporary Art (ICA), London, in 2018. I also discuss the artist Sadie Benning and their film *Girl Power* (1992) as well as their exhibition *Sleep Rock* at Camden Arts Centre, also from 2018. The films *Girl Power* (1992) and *Transformation and Seduction* (1993) were made within a year of each other, and the artists were also born in 1972 and 1973 respectively, and thus share the same cultural timeline.

Both artists use 'girl bedroom culture' as a productive creative form. I define this term through the thinking of sociologist Frances Rogan, who describes these 'private spaces, such as the bedroom' (Rogan, 2017: 48), as a place 'in which girls and young women often carve out their own identities' (ibid.), an area that was also largely ignored in the twentieth century by the scholarship on subcultures. Cultural theorists Angela McRobbie and Jenny Garber's 1976 essay 'Girls and Subcultures' examines the lack of female presence in (youth) subculture and its literature. They use the term 'culture of the bedroom' to describe the consumer culture of the teenage girl within the home – 'experimenting with make-up, listening to records, reading mags ...' (McRobbie and Garber, in Hall (ed), 2006: 181). Simon Frith's 1978 book *The Sociology of Rock* suggests that 'Girl culture starts and finishes in the bedroom' (Frith, 1978: 65), in contrast to 'boy culture', which, for Frith, takes place in external and public places. I see these ideas of spatial gendering and female interiority described by McRobbie and Garber, as a forerunner to more recent research by feminist writers Catherine Grant and Kate Random Love in their book *Fandom as Methodology* (2019), in which their 'discussions around affect, desire, politics and identity' (Grant and Random Love, 2019: 2) centre on young women's fantasies that operate within a private sphere. Rogan's research also explores how 'girl bedroom culture' has been replaced by 'social media as a space [which] becomes discursively feminised' (Rogan, 2017: 47) and goes on to suggest that the

bedroom has become a space where 'girls no longer construct their identities only (or even primarily) through modes of consumption, but also through modes of production' (Rogan, 2017: 51). I suggest, through Becker and Benning the use of assemblage as an important mode of production. For me too this is a feminist strategy as it allows an articulation of their lived experience of adolescence and the process of forming a gender identity, working with whatever comes to hand in their own lives. Growing up in working-class areas, both artists deploy the bedroom as a counterpoint to the privileged space of the studio.

Inspired by the use of assemblage as found in the film works of both Becker and Benning, I made the sound piece and film, both titled: *Upstairs in Cookie's Room*, to accompany Chapter 5. I produced the sound-piece, in collaboration with musician Anthony Silvester, for another iteration of a performative boat ride curated by The Performance Agency, but this time it was in Copenhagen in 2021. Taking the same form as the boat ride in Berlin in 2020 (for which I produced the trampoline performance piece *Boundaries (for your dance)* described in the Introduction), the audience remained seated on the boat as it takes them through industrial and residential parts of the city, performances by different artists happen throughout the journey both inside the boat and on the piers, bridges and wastelands that it passes, here an assemblage is also a diverse collection or gathering of things or people.

5.1. *Upstairs in Cookie's Room*

Upstairs in Cookie's Room
2021
Sound piece
music by Anthony Silvester
7:19 mins
https://vimeo.com/manage/videos/743724553
Password: Blightman2022

Once the boat approached a more residential area, the pre-recorded soundtrack was relayed from the boat via the sound system. LED lights were installed in one of the windows of the apartments on

the canal and moved through a variety of colours and flashed on and off, almost like a lighthouse. The boat ride began at dusk, the light fades throughout the event, and the journey was smooth, or rough, dependent on the weather that day. When the audience reached my performance, it was almost dark. The lights drew public attention to a life that is inside the bedroom window frame but the positioning high above on the top floor denied the spectators access to the private space of the bedroom. This layered approach, the slowness of the boat ride, the sound, my voice, the text, the window, the lights, assembles and combines different modes, spatial forms and temporalities in order to realise the work. The whole time the boat is in motion, so everything is in flux, much like adolescence but also like the interpretation each individual has, impacted by their own experiences, when seeing a collection of different elements reconfigured and assembled into a work of art.

The narrative in *Upstairs in Cookie's Room* is an assemblage of my own thoughts reflecting upon both the experience of the pandemic and my relationship with my daughter, as we navigated the space in our home. Additionally, it reflects upon my nearly teenage daughter as she began to separate herself from the rest of the house and each day spent more and more time in the private space of her bedroom listening to music and making TikToks, yet publicly posting the videos. I wrote the text for this piece on an extended family holiday in Devon in 2021, where I found myself frequently regressing and behaving like an adolescent due to the family dynamic. In frustration I would shut myself in the mobile home bedroom, where I wrote. Like with the works of Becker and Benning and the equivalent cultural signifiers and modes of technology both artists used in the 1990s, my text incorporates notions of Zoom calls, mobile phones and TikToks, locating it in the current time my adolescent daughter grows up in, assembling different identities and layers of day-to-day life during the pandemic.

The work of Becker and Benning, created years before, also deals with these similar issues of navigating and forming identities in their narrated film works. Miriam Schor writes 'Feminism is

described as coming in waves – the first, the second, the third, now the fourth. It is a fluid periodic pulse. What comes in must go out. A wave comes back in because a wave went out', (Schor in Buszek and Robinson, 2019:152-3). As with feminism, I align this thought with an adolescent forming their identity, they react to the current waves, cultures and technologies around them, emerging and submerging in and out of their room. Through the lockdown it had dawned on me how much I had relied on my daughter to keep me going, rather than the other way around. The slowness of how the boat moved during the performance, whilst in constant process, also reflected aspects of our daily life during the pandemic, similar to the durational shot in both Akerman and Warhol's films and the real-time undertaking of daily domestic tasks. *Upstairs in Cookie's Room* was also influenced by the research for Chapter 2, as well as the paintings and photographs of the hands of the mothers holding (or not), onto the child.

Silvester created the soundtrack for my spoken word that also proposed the idea of the bedroom as a nightclub - a space where people assemble, a space where it is possible to escape reality, where it is possible to be anyone — a space where it is possible to dance. He also took into consideration that most nightclubs were still closed because of the pandemic at this time and many adolescents were forced to stay indoors, experiment and assemble who they are with only themselves and the digital screen, using filters and lighting to portray different identities to the public outside world.

Two years later in 2022, when nightclubs were open again, the sound piece was part of a performance evening on a static boat in Paris which was also curated by The Performance Agency. In this iteration a club night was being held on a boat, docked on the river Seine and different performances were taking place throughout the evening. This time the sound piece played as the audience/clubbers entered onto the boat via the dock outside, hearing only a part of the piece as they went aboard, catching a moment of the relational dynamic between my daughter and I, like one might at night, in a club where disparate people dance close together.

In the room at the RCA in which my VIVA presentation took place, I assembled separate elements from my home, including my daughter's bedroom (Fig.54). The sound piece *Upstairs in Cookie's Room* played through a domestic scale speaker, whilst Cookie's poster (a remake of the poster advertising Nirvana's *Nevermind* record release in 1991) and bedcovers, amongst other elements, such as fairy lights and plastic bottles, were juxtaposed with the institutional space. There was also a window looking into the room from the corridor, with a similar ratio to that of a film screen, anyone passing by had a view of the assembled installation.

Fig.54

The film work, also titled Upst*airs in Cookie's Room,* was made directly outside my house late one summer evening. Four windows are depicted, each a different room in our home (Fig.55). The colour of the LED lights in one window moves through the colours, again flashing on and off, like during the boat ride, making an obvious distinction to which one is my daughter's. Standing outside I felt like an

observer of the domestic scene, rather than being inside as a partaker. This view of outside looking in holds the viewer's attention through the window's transparency, unlike the closed door of her bedroom inside the house, that I cannot see through. The window also creates a safe distance, much like a lens of a camera might, by filming it from the outside I could separate from myself, from my responsibility as parent and carer, and became more of a fan, wishing I too had a bedroom/room of my own like this. The LED lights from the window also become a beacon of hope, much like a lighthouse might for a boat lost at sea, the light represents a promise of land and safety. They could also be read in relation to Woolf's novel 'To the Lighthouse', set in the Isle of Skye, which revolves around different constellations of extended family dynamics and tensions over a number of school holidays/years during which the children become adults.

5.2. ***Upstairs in Cookie's Room (CPH)***

Fig.55

The film allows a different orchestration to the sound piece, the rhythms and atmospheres that I can juxtapose through editing and sound, draw different life experiences into coexistence, similar to the work of Becker and Benning, and the method of assemblage. The confinements of domestic space and the relational dynamic between parent and adolescent, are at the centre of both the film and sound piece, both intensify as the sound builds, in the film this is juxtaposed with footage of the sped-up movement of the boat ride in the film. The narrative reflects on identity and gender, as well as an ambiguity as the work will be interpretated differently through each member of the audience.

they lose connection

she was only looking at herself anyway

and she forgot to wish her friend a happy birthday

cookie asks her to keep talking because she loves the sound of the voices

coming from downstairs along with the noises

shes made 3 or 4 videos and doesnt know which one to post

but her mothers upset because the child she sees in the images

is like a forgettable ghost

of the pouts and the eyes shes seen a million times

and anyway the internets down

so they only have the world that is existing in front of them now

and each night is the same once the house is asleep

and she creeps into cookies bedroom

and goes through her phone

deletes inappropriate images and screenshots the clones

sends pictures to herself as the girls find out who they are

barely teenagers

barely in bras

and she can't go outside but her mind is elsewhere

as she opens the window and breathes in the air …

she loves you so much lets just leave it there

Extract from the monologue in *Upstairs in Cookie's Room* (2021).

The film aims to articulate an observation of adolescence as identity is formed. When I began this research, my daughter was eight years old (as depicted in my film accompanying Chapter 1; *2017 – 2022*) but over this period, she has grown into an adolescent, and I have documented this change. As she got older, however, she started to refuse to be photographed, and began to control her own social media presence. This work is embedded in my own perspective as a mother which also relates to the ever-watchfulness I explore in my discussion of the 'mothering lens' in Chapter 2.

Fig.55

Upstairs in Cookie's Room (CPH)
2021
Film
music by Anthony Silvester
2:54 mins
https://vimeo.com/manage/videos/743724600
Password: Blightman2022


upstairs in cookies room


downstairs though postmodern lovers are zooming

Fig.55

Fig.55

When, in 1961, William Seitz curated *The Art of Assemblage* at the Museum of Modern Art, New York, he described assemblage as having two main properties: the first is that the works 'are predominantly assembled rather than painted, drawn, modelled, or carved' (Seitz, 1961: 6); and the second is that they are either, in their entirety or partly, made from materials and objects that were not originally 'intended as art materials' (ibid.). Both of these properties are useful here. From its early forms, assemblage was always a hybrid mode. For example, the art historian Alfred Barr described Picasso's *Mandolin* (1914) as 'neither sculpture nor painting, nor architecture' (Seitz, 1961: 6). Not only did the technical procedure of making the work (and others), include methods of assembling, according to Barr, Picasso also incorporated the activity *of* the assembling of these objects, in line with the more traditional 'subject matter of painting' (ibid). Assemblage can also be aligned with poetry, as with this medium it is possible to join two different things, objects, images, that may be quite abstract to each other, and make it one, much like a poet might.

It is thought that the term 'assemblage' was not coined until 1953, allegedly by artist Jean Dubuffet when he titled a series of works *Assemblages d'empreintes*. It is hard to find any concrete evidence of this, Seitz attributes the definition to Dubuffet, in a letter he wrote to Seitz on 21 April 1961, describing a new method of working. These works included feathers and butterfly wings, and bore a strong relationship to folk art.

However, historian Irene Gammel in her publication *Baroness Elsa: Gender, Dada, and Everyday Modernity* (2003), suggests that the sculptures and collages of the artist Baroness Elsa von Freytag-Loringhoven (1874 – 1927) mark 'her as America's first assemblage artist' (Gammel, 2003: 9), she was not, however, included in Seitz's exhibiton in 1961. German born, von Freytag-Loringhoven moved to New York in 1913 and began to collect rubbish, tools and materials from the street – she made costumes from these objects and others, such as spoons, tin cans and

curtain rings. Writer Eliza Jane Reilly has interpretated her work as "the personal being political" as she was interested in erasing the boundaries between art and life and challenging, what Reilly refers to, as the state of Germany fostering 'masculine authority within the family as an instrument of social control' (Reilly, 1997: 27). Through assemblage it was possible to construct artworks, with little or no financial costs, that perhaps liberated her from the established patriarchal confinements of her childhood. [84]

Although in many ways Dubuffet was continuing to respond to Cubist collage works, the incorporation of everyday objects within an assemblage approach contributed to the blurring of the boundaries between art and life that forced viewers to see the everyday objects around them in a different way. In Europe, the technique of photomontage emerged around 1915 with the Dada movement. Dada artists assembled different images in order to express their unwillingness to cooperate with the political opinions and violence of the First World War.[85]

The German Dadaists, such as Hannah Höch and Kurt Schwitters, originally used photomontage as a medium to challenge established systems of authority. This medium, which combined photographs, magazine clippings, letters and coloured paper, as well as appropriated images and text from personal archives and mass media, allowed the Dada artists to critique the political order by deploying elements of popular culture. In the 1920s, photomontage evolved into moving montage, or avant-garde film, with the medium's fluid capacity for poetically juxtaposing and assembling a variety of unassociated images, texts and soundtracks to create a more integrated atmosphere in film. Importantly, Seitz noted in his 1961 catalogue essay that, with assemblage, the way the elements had been juxtaposed held the 'spirit' or 'mood' of the

[84] Later in 1920-22, von Freytag-Loringhoven made *Portrait of Marcel Duchamp*, an amalgamation of broken wine glasses, feathers, tree twigs, and other unidentifiable objects.
[85] Hugo Ball is thought to be the originator of Dadaism. In 1916 he ran a night club in Zurich called Cabaret Voltaire, along with a magazine with the name "Dada".

artist and their context, and it was this 'spirit' that made assemblage 'characteristically modern' (Seitz, 1961: 10). In her 2008 essay 'Assemblage, Bricolage, and the Practice of Everyday Life', author Anna Dezeuze also mentions that Seitz 'emphasised that the works in the exhibition should not only juxtapose at least two different materials, but that these materials should be "discarded or purloined" "rather than new"' (Dezeuze, 2008: 31). Dezeuze also states that this can be aligned with Claude Lévi-Strauss and the notion of the *bricoleur*. 'For Levi-Strauss, the bricoleur " 'speaks,' not only with things … but also through things" (Dezeuze, 2008: 31). Dezeuze credits he relationship that developed between the methods of working at this time, to Michel de Certeau's use of the verb '*bricoler*' in his 1980 book *The Practice of Everyday Life,* 'everyday life itself came to be conceived as a practice analogous to *bricolage*' (ibid.).

With its strong relation to the domestic, its use of inexpensive and accessible materials and its reliance on self-made processes, it is not surprising that assemblage was adopted by many twentieth-century women artists in their practices.[86] The concept of bricolage and the notion of the 'spirit' of matter continued within art practice and emerges in work of the 1970s, such as Lozano's, in what Dezeuze terms 'conceptual *bricolage*' (Dezeuze, 2008: 33); Lozano assembled people – for instance in her *Dialogue Piece* – rather than materials.

By the 1990s, Becker and Benning were emerging from their adolescence as young artists and extending the traditional methods of assemblage further to explore filmmaking using found images and found footage, as well as original material. Both artists began to explore techniques of handheld camera techniques, and positioning the camera on moving structures, such as a lift shaft, so that it was also a physical experience alongside the other material elements. These approaches exploit techniques used by Structuralist film-makers, such as; Stanley Brackage and Peter Gidal, which not

[86] Surrealists such as Meret Oppenheim and artists of the 1960s avant-garde such as Betye Saar engaged in this practice. The latter created mixed-media assemblages, incorporating found objects such as painted figurines, cut-out pieces of cloth and parts of paintings that were placed into old wooden windows and box frames.

only make the viewer more aware of the medium, but also become self-referential within the film's construction. Film theorist Peter Wollen describes Becker's work as an 'idiosyncratic research project with the aim of creating a final work which is really the result of *bricolage*' (Wollen, 2000: 23).[87]

Becker researched and assembled a number of unrelated ideas and experiences from her everyday life, from which she created a new work. For Benning, film-making is a way to 'reinterpret the cultural material' that surrounds the artist (Benning, 2017: 91). Both artists are interested in subverting cultural and societal expectations enforced on them as adolescent girls, Benning more directly with their personal narrative and Becker through destabilising the idealised family life portrayed in Hollywood films. They demonstrate that assemblage has potential as a feminist strategy, as it enables a questioning of established disciplinary boundaries, artistic processes and value, which I continue to discuss throughout this chapter. Both artists, (though Benning more explicitly), also incorporate their private worlds into their work and make them public through their practice, assembling and juxtaposing private and public space.

Both artists were drawn to the method because of the accessibility of the inexpensive, often free, materials; but it was also a way to incorporate many different cultural references and ideas. Both artists came from working-class areas and used their own, often difficult, circumstances to make work that explored their identities and how they spent much of their youth moving from place to place. Benning was an only child, living alone with their mother. Their parents divorced soon after their birth, and they had intermittent contact with their father. For a while, when still a child, Benning lived on the construction site of a hotel where their mother worked. During this time, they would sleep in a different room each night. For Benning, the idealised private sanctuary of the bedroom was challenged by their situation – a hotel, suspended between private and public living,

[87] Bricolage and assemblage are closely related art terms. Assemblage, however, is often described as using everyday objects and materials, whereas bricolage is referred to as using anything that comes to hand.

meaning that their association of 'home' was never stable. This transitory upbringing is reflected in their work, through their use of found materials combined with constantly changing processes of making. Benning discusses their 'adaptable relationship to mode' and how it 'incorporates multiple ways of working' (Benning, 2017: 93) in the context of their upbringing, also mentioning that this approach can be seen as class-based: the 'desire to make do with the scraps' (Benning, 2017: 90).

Girl Power was filmed on a Pixelvision toy camera that was given to Benning on their fifteenth birthday by their father, the renowned filmmaker James Benning.[88] This work, as scholar Lex Morgan Lancaster notes in their article 'The Wipe', is 'explicitly queer and feminist in form and content' (Lancaster, 2017: 93). The aesthetic created by the toy camera was, as Lancaster observes, 'Gritty and diaristic […] Riot Grrl punk' (ibid.). In this film, Benning narrates a personal story of the struggles with identity and the confinement they experienced growing up in Milwaukee, Wisconsin. In an interview in 2013, they say: 'I was really isolated in my bedroom. I kind of used the camera just as – it didn't really feel like it was an art medium' (Benning, in Jenkins, 2013: 146). At 16 they left school after being bullied for identifying as queer. Benning questions their identity in *Girl Power* and positions themselves in relation to the male models in the magazine *Teen Beat* as opposed to the female ones, by imitating the pouts of the 1990s teenage heartthrob Matt Dillon.[89] Benning goes on to say that the camera 'was more like a best friend or something that would sit there, and listen to me, and kind of helped me organize my thoughts' (ibid.). As teenagers, both Benning and Becker created other worlds, subcultures, in their bedrooms — a rebellion that dreamt up a world to exist in whilst undergoing the transition into adulthood.

Unlike Benning, Becker does not appear directly in her own work, although her presence is strong as she documents and builds a world around her from the different materials she finds at hand. Becker

[88] The PXL 2000 (Pixelvision) is a toy camera made by Fisher-Price in 1987.
[89] *Teen Beat* was a popular American teenage magazine that was published from 1967 – 2007.

includes her own isolation and financial circumstances in her work, as well as cultural references of the time. As she tries to make sense of her somewhat fragile state of mind, she also projects onto child actors and Disney characters. Writer and friend Mark von Schlegell notes that, despite seeming isolated, Becker was indeed 'art-world fluent' (von Schlegell, 2021). She was, for him, 'a powerful introduction to that fragrant milieu of self-producing bands, grrrl zines, and punk feminism' (ibid.). Von Schlegell moved to her neighbourhood in Los Angeles from New York and was asked to write a piece about her in 2001, 'Julie Becker – Sparkle Girl'. He also notes that Becker 'presented a vibrant 1990s California youth culture' (ibid.), one that echoed the New York punk movement of the late 1970s and early 1980s, with which writers such as Kathy Acker were associated: both Benning's and Becker's creative routes started from their parents' generation. Similar influences can be seen emerging in Benning's work from this period.

Like an obsessive fan, Becker created many real and imagined connections between the people around her. In *Fandom as Methodology,* writers Grant and Random Love discuss fandom as a way to 'make sense of the world' specifically 'in relation to mass media, and in relation to our historical, social, cultural location' (Grant & Random Love, 2019: 2). They also define 'fandom as methodology as an approach to material that generates something new' (Grant & Random Love, 2019: 12), which relates to assemblage. Benning's and Becker's practices both explore themes of identity and desire. Although Benning and Becker both appropriate images, they incorporate found objects and materials that directly reflect their own identities and subcultures, in a do-it-yourself, emotionally messy approach. It is interesting to note that Benning's and Becker's exploration of different possibilities and strategies broaden the sphere of reference to elements outside of high culture and incorporate everyday material. Both extracted footage from television programmes and Hollywood movies and reused them within their own work.

The critic Jóse Esteban Muñoz, in his book *Queers of Color and the Performance of Politics*, situates Benning as an artist who not only resides within their own work, but 'who [also] articulates their

cultural location' (Munõz, 1999: 82). In *Girl Power*, Benning does this through 'poetic teen angst monologues' (ibid.).

Fig.56

Benning's early works unselfconsciously record the isolation and interiority of 'white queer youth culture' (ibid.) in the 1990s. The works have a poetic quality, bringing together elements that have no direct connection to each other, but which together form a cohesive spirit or identity. Benning often uses experimental narrative to explore their central themes of gender and identity, as well as ambiguity, often leaving their work open for interpretation. In 2018, Benning's exhibition 'Sleep Rock' further expanded the idea of the bedroom as a dream space, an embodiment of the proximity of life and art, dreams as reality. The works in 'Sleep Rock' were assembled from many different materials: wood, resin, enamel paints, photographs, drawings and transparencies. They were installed sequentially in the space, and some of the works were reminiscent of Benning's film *Girl Power,* which featured assembled material montaged in a dream-like manner, yet the colours of the enamel paints are bright, and distinctly digital and contemporary. All, however, appear filmic. Many of the works deal with imagery from the 1950s and 1960s, a period Benning says they 'are not personally nostalgic for' but as a child 'inherited many of the ideals from that time' (Benning, 2018)

from their parents and grandparents. The resin creates a 'solid quality' (ibid.) for the other assembled materials, cut out and layered, confined within a frame – as Benning says, 'jewels or something, they're trapped in ice' (ibid.). The accompanying exhibition text, by Leopoldine Core, emphasises the importance of the exhibition's 'need of the individual to create imaginary worlds' (Core, 2018: 3). This 'need' was something Benning had been exploring from a young age. Their narrative in *Girl Power* reveals that

> When I was a baby I'd stare up at the sky, I dreamt about flying away from here, only in my dreams I could never fly fast enough, so I built my own world inside my head, I had imaginary friends, make believe love, I travelled to faraway places and did as I pleased, fought the law, and of course made my own rules (Benning, *Girl Power*, 1992).[90]

Alternative Worlds

This need to create alternative worlds can also be seen in the works of Julie Becker. Curator Richard Birkett, in the booklet accompanying her 2018 ICA show, observes: 'Becker's work mines the psychic spaces between cultural imaginaries and personal experience' (Birkett, 2018: 4). In the film *Transformation and Seduction* (1993/2000), Becker turns to Hollywood to assemble her cultural references – the film consists of scenes from the children's film *The Gnome-Mobile* (1967). Becker subverts the film by drawing out its unsettling qualities to resonate with anxiety around parental separation. A tense scene in which the pre-adolescent protagonist, Elizabeth, wanders further away from her grandfather and brother, deep into a forest, has a sinister voiceover. A narrator, Becker's own father, reads passages from Vladimir Nabokov's 1936 novel *Despair.* Becker draws from her own

[90] Leopoldine Core explores this further in the accompanying booklet saying, saying: 'There is no way to truly see oneself but, inevitably, this longing produces systems of order and imaginary worlds, dialogues that transcend time and space. *Sleep Rock* urges this night work - which may also occur in daylight. The show reminds me of life without the Internet - or a life that avoids it at all costs - since the Internet stole the medium of the dream, remade it badly' (Core, 2018: 3).

childhood with the use of her father's voice, but channels it through an idealised Hollywood representation of childhood.[91] Unfortunately, the 1993 version of Becker's film was lost or destroyed, but in 2000, at the age of 30, Becker decided to remake the film.[92]

Fig.57

Becker was born in Los Angeles; both of her parents were artists, and as she was growing up, they lived in many different apartments, often due to the high cost of rents. While she was studying at CalArts, she lived in an inexpensive boarding house, where she began to write internal monologues of the other occupants living in her building, as imagined by her. These, along with assembled life-size and smaller-scale models became her epic piece *Researcher, Residents and a Place to Rest* (1993-1996), originally made as her final work for her MFA. Writer Chris Kraus observed, shortly after Becker's death in 2016, that her teacher at CalArts, Thomas Lawson, had been struck by the 'richness

[91] Karen Dotrice was best known for her performance as Jane Banks in *Mary Poppins* (1963) when she was 8 years old. It starred Matthew Garber as her brother, Michael. Garber also plays Dotrice's brother four years later in *The Gnome-Mobile* when Dotrice was 12 years old. The film was far less successful than *Mary Poppins,* and was her last film as a child actress. The film was based on the book *The Gnome-Mobile*, written by Upton Sinclair in 1936, the same year that Nabokov's *Despair* was published.

[92] *Bruce Hainley writes: 'at some point she lost the original' (Hainley, 2016).*

of her imaginative life compared to the poverty of her daily life' (Kraus, 2016).[93] According to friends, around the age of 20, due to her financial circumstances, Becker was given a cheap single room occupancy (a form of housing given to people on low income or minimal income in the United States) on condition that she clear out the belongings of the basement's previous tenant, who had recently died from AIDS.

Becker's exhibition at the ICA, *I Must Create a Master Piece to Pay the Rent* in 2018 started in a life-size room, which could be either a waiting room or an office; on the desk is a fish tank, with live fish.[94] As the viewer weaves in and out of the installation, there are a number of large refrigerator boxes, along with small-scale architectural models, furnished like dolls' houses, with desks and chairs, corridors and doors, in immense detail. Much like a teenager dreaming of life beyond the family home, Becker dreamt up the kind of people who lived behind these closed doors, creating fantasies of who they might be. Yet these profiles are abstract: rather than describing a specific person, Becker outlines broader characteristics of types of people – introverts or extroverts, but also characters from disparate films, such as *The Wizard of Oz* and *The Shining*. Both these films deal with the American dream turning into a nightmare, something that can be seen in most of Becker's work: 'Home sweet home becomes a shape-shifting phantasmagoria plagued by the threat of malevolent apparitions as past and present ooze together' (Fox, 2018). Becker's art warps time, space and perspective. Much of this is achieved by the playful use of scale in her works, as writer Charlie Fox notes: 'Refrigerator boxes loom like evil henchmen in a Pixar fairytale' (ibid.). Becker herself had experienced a peripatetic childhood, and these refrigerator boxes are a reference to homelessness: the boxes are large enough to provide a body with a sheltered room for the night, a bed-room.

[93] Becker was 43 years old when she died: whether it was an accidental overdose or deliberate is still subject to debate.

[94] In the installation at the ICA there were many ways in which the audience could enter the space.

> Becker herself experienced the instability of single-room occupancy accommodation and dilapidated rentals. These spaces appear in her work as physical and mental architectures expressed through everyday 'research' into the lives of those living immediately around her combined with imagined narratives and cultural references (Birkett, 2018: 1).

The imagined profiles of her installation inhabitants suggest that she is trying to make sense of different parts of herself, much as an adolescent might. The fictional biographies are of people who are 'idealistic and because of their preferences for closure and completion, they are generally doers as well as dreamers' (Becker, 1997: 39). Like Benning in *Girl Power* (1992), working with severe financial constraints Becker adopted a do-it-yourself aesthetic and continued to develop a viable creative practice, she built an imaginary world in order to make sense of her isolation and assembled fantasies of the people who lived in her building and created 'alternate worlds' of her own making. Yet, unlike Benning, who turned the camera on themself, allowing the camera to become a friend, Becker projected herself onto a group of imagined neighbours, as an outsider looking in, both artists could be said to be keeping themselves in their 'alternate worlds'.

Both Benning and Becker draw from overarching feminist strategies that not only incorporate a low-tech, do-it-yourself approach, but that also blur the divide between private and public. They use the notion of the bedroom as a dream space to navigate their own circumstances and what their 'real life' is made from. The bedroom becomes the place of production: it is here that they imagine and create alternative realities with whatever they have available to them: this becomes their artwork. By assembling experiences of identity, desire and alienation into 'canonised icons, histories and objects', Benning and Becker generate possibilities 'to reveal what might be missing' (Grant, 2019: 2). Both artists create different identities and characters to have a dialogue with, in order to create an 'imagined community' where one can exist, regardless of gender, sexuality, wealth and circumstance. Similar to the different identities' adolescents' might experiment with and create on social media,

sending out to a virtual community through their phones. By assembling the world around them, they try to make sense of who they are, in their own self-constructed world,

To close this chapter I draw once more from Grant's *A Time of One's Own*, where she writes when the artist (or in this case 'the adolescent') 'is alone in her room, she needs an imagined community, a feminist constellation, in which she can place herself and with whom she can converse' (Grant, 2022:137), she creates a sense of self or a community in isolation, so she can exist, indeed survive, a world that is still constructed through patriarchy.

Conclusion

To conclude I thought it useful to return to Lucy Lippard's comment, quoted in my introduction, that 'women were considered "part-time artists," if they worked for a living outside of art, or were married, or had a child' (Lippard, 1976: 57). Those who made work in the home alongside domestic responsibilities were also viewed as occasional or hobby artists. The artists I have discussed here have not, for the most part, made a clear distinction on whether the hours they spend making work constitute full or part time work. This research proves however, that they are clearly serious artists, making considerable bodies of important work.

By strategically juxtaposing my own artworks, made throughout the period of research, alongside those of other artists, I hope to have provoked the reader to unpack some of the challenges women, and other marginalised artists, face when making art in a domestic environment. I approached this practice-based thesis as an artist, placing other artist's work, across different generations and in context to my own work (made between 2017 – 2022), in order to allow the reader to zoom out and reflect on a broader context of an artist making work within the home. It also clearly demonstrates the aims of my practice-based research to examine different approaches to making work, considering what materialises when art is made in a domestic environment, where other factors filter in and ask whether the method of juxtaposition, of art production and domestic activity can provide a new feminist lens with which to examine artworks. None of these artists have been brought together in these constellations before, and the artwork included in this thesis have not always been examined as a feminist contribution.

With this research I have demonstrated that domesticity remains an important area of interest for creative production: that it is a critical sphere that should continue to be considered as such, as each generation faces different obstacles that continue to redefine creative production and the everyday.

As is evident, this flow between life and art is the crucial underpinning of my practice. I see domesticity as an extremely complex concept, one that has the possibility of meaning something different in each moment, and to each person. It remains a paradox, simultaneously representing confinement and freedom, depending on context.

When the artist's life and home is exposed and juxtaposed alongside their professional practice, a rich body of work incorporating moments of struggles, unease and awkwardness are brought in. I discovered that this vulnerability and insight to the artist's life allows a deeper understanding about how the domestic environment seeps into the work produced, literally and metaphorically. Throughout the research I applied these discoveries to my own art production and hope this thesis permits other artists to experiment with inserting these moments into their artwork.

In each chapter my own work, and works by others, are drawn into a relationship with particular spaces and processes, creating an original way to view the work and its contribution to a feminist art history. In Chapter 1 Truitt and Stark critique domesticity with their use of the journal and diaristic practice, calling into question the hallway as a site of work. This chapter contributes to a feminist history of artistic practice, rather than remaining separate, that incorporates motherhood as part of the artwork. My artwork utilised the notion of the hallway, placing the viewer inside and outside of my life, tracking and documenting my every day, allowing a broader context. The diaristic film *2017 – 2022* was made over the five years of this research, exposing my own intimate relationship to domestic space as well as public space, being a mother, as well as the people I surround myself with. Made up of my Instagram stories, allows me to self-publish my own diary, and archive it, on a social media platform (similar to how Iannone used the artist's book in 1970 discussed in Chapter 3). Through my method of juxtaposition, the viewer can immediately see my lens on current social and political situations in the artwork. Truitt's and Stark's artwork also lingers in the hallway, with the writing down of their thoughts and ideas in their journals, about their work, their children, they

fluidly move between being artists and mothers, for example whilst Stark sits at home at night on the sofa, in her kitchen-cum-studio, without the structure of a nuclear family she uses an online chat room to socialise and draw inspiration from to make work, with a young child asleep. In this chapter I discovered that where an artwork might appear at first minimal, or void of thought and feeling, it is often steeped in narrative.

In Chapter 2 I continued unpacking the construction of motherhood and mothering in artwork, but through Akerman and Warhol and the durational shot. Neither artist had children, yet I apply the notion of 'mothering' to their films and bring them into a new relationship through the durational shot as a way of calling into question the hours of care/watching a child or an elderly parent in the home, framing this 'time' as artwork. Positioned in the kitchen and in relation to the never-ending task of preparing meals, my own artworks – the paintings, and the film *I Will Always Love You* expose 'time' as part of the process and relational dynamic of motherhood or mothering. My depictions of motherhood in these works exist alongside Akerman's *Jeanne Dielman*, as well as *No Home Movie* where she films her aging mother, catching on camera the last conversations with her in the kitchen. As well as Warhol, who turns his work into his 'family', filming time, giving importance to overlooked tasks like cooking, ironing and making coffee, by staying with their real time depictions. This demonstrates the juxtaposition of 'work' and 'home' existing simultaneously.

The reader was then led into the living room, where Owens is positioned with her never-ending collaboration of artist books and exposure of email correspondence, along with Iannone as she narrates and retells her own version of her censorship, and the 'friends' around her – both artists self-publish, inviting the reader in, like a guest to the living room. By making an artist book with Iannone I inserted my own narrative/history into her archive of publications which can be read as historic documents to the struggles female artists of her generation faced. I insert myself into Iannone's history as an artist, along with the moment the world lived through a pandemic. My tarot

cards *Stages of Seed Development* depicted a day-to-day life of what it meant personally to me, potentially serving as a document, an alternative narrative of the lived experience of a single parent and their child through Covid19. This notion of creating new histories contributes to the necessary work cited by many of the feminist writers and theorists I have drawn from throughout this thesis, particularly Grant, who writes 'Importantly, this need for history is concurrent with a dismantling of the conventions and traditions of history writing' (Grant, 2022:135). This is an important strategy that can be used by artists, in order to retell their own personal and political histories, calling into question significant events in and outside the home, meaning all experiences are worthy of documenting/an audience, and contribute to knowledge.

What this research does is make obvious this method of practice's generosity. Like feminism it never stops giving and redefining itself, depending on the circumstances; it remains flexible. This research makes explicit the way different generations experience different struggles and obstacles, yet the methods I created and assigned to each chapter, remained fluid, they are malleable and can shift depending on the circumstances of the moment. At the same time the research methods are authoritative in the way they claim value in relation to making work in the home.

Lozano and Stettheimer were situated in the bathroom where they withdraw from the public domain. My *Withdrawal* series and exhibition for Chapter 4 also served at creating a space to withdraw in to. Positioned in the bathroom I juxtaposed my own toilet paintings and abstract works with Lozano and Stettheimer to offer an emptying, and the possibility of freedom through non engagement. I have framed their withdrawals as a choice, and as a strategy offering an alternative narrative to their disappearance from the canonical public artwork. By withdrawing Lozano and Stettheimer critique domesticity, by rejecting the structure of capitalism (patriarchy) and questioning the private sphere of the 'home' as a site of 'work'. In the case of Stettheimer, both a studio and an exhibition space, with Lozano, her withdrawal was radical in that she did not make any more work at

all. I explore the idea of withdrawal and relocation as an empowering strategy that has potential to be adopted. In my work the bathroom, often an overlooked room that is not always represented in artworks, becomes an important space that insists on being seen.

In a similar context to Stettheimer, although out of necessity and not choice, Becker used the bedroom as the place of production: it is here she assembled alternative realities with whatever was available to her, building a model of where she lived and creating identities, as did Benning by turning the camera in on themselves in their private space of the bedroom. Through assembling their identities and desires with what was available to them, Becker and Benning reflect on the role of domesticity in making their 'work' and what happens when an artist is isolated from a community. In the film works I discuss it becomes clear that the artists are still forming their identity. In making my artwork accompanying Chapter 5 *Upstairs in Cookie's Room,* I used a feminist approach of documenting my daughter growing up, from my own perspective. I incorporate my own vulnerability with learning to become a 'mother'. These works and how they are exhibited expose the relational aspect of 'mothering' in context to my method of juxtaposition, as my daughter grows up our relationship changes and shifts, like my approach to making work, I adapt my method of mothering to suit her needs as an adolescent. This constant change is documented throughout my artworks in this thesis, and her appearance, or not, in each.

By framing the artists and works included in this thesis as feminist, it is possible to not only see the artwork revealing responsibilities and realities, but also the cultures and the people around them. In this way attention is given to the 'obstacles' in their own lives, positioning them as the instigator of the work, and as serious subject matter rather than something to be edited out of the work's response.

This research makes explicit to the reader that different generations experience different struggles and obstacles, yet, I was surprised by how often my method of juxtaposition exposed similarities, especially with the pairings of artists from different generations, such as Truitt and Stark, and their uses of the journal. These resonances extended beyond the chapter pairings too. For instance, Iannone and Lozano were both living in New York in the late 1960s, yet both had left the city by 1972. Shortly after this time, Truitt starts her journal, in which she questions her visibility as an artist because she did not relocate to New York at this time and stayed in Washington. In the case of Chapter 5, with Becker and Benning, on a practical level both were born within a year of each other, and both artists had significant solo exhibitions, in different institutions, in London in 2018. The similarities between their personal circumstances were something I was not aware of when beginning this research: both came from artistic families with precarious incomes, both made work as adolescents in the 'rooms' they slept in. The juxtaposition of Warhol and Akerman also led me to discover similarities: my initial idea for this pairing was because of their use of the durational shot, but the research unearthed other similarities, such as the nature of their relationships to their mothers and their sexualities. Since I looked at these artists' work through the filter of an approach or process emerging from each domestic room's use, positioning Akerman and Warhol in the kitchen exposed the relational dynamic of not only the 'characters' in their films but also, as I mentioned earlier, each artist's position as 'mother/director' behind the camera; and their use of a 'mothering' lens. Of course, none of these juxtapositions exclude other readings. What they do is offer an entry into further interpretations.

All of these artists have continued to make work in the home, for many of them this resulted in inviting people in, and opening up a privacy, a continuum that then fed into the works. When an artist continues to make work in difficult circumstances, when their work and their domestic life become a continuum, the body of work can also be examined in relation to this context. This method of examination deliberately blurs life and practice, the creative strategies established varied with the

different circumstances. As with my own approach, the artists I discuss have made their work in, and because of, the life they live, the body they inhabit, the relationships they have, or the economic circumstances in which they find themselves. I have reflected on the social structures these artists faced and the strength they found in navigating the boundaries and vulnerabilities enforced upon them; something that I believe is also evident in the accompanying narrative text and my own body of work.

Like the artists I discuss, my work demonstrates the way I keep adapting my method in order to continue to create. My methods change as my life circumstances change, for example the artists book which accompanies Chapter 3 was made during the pandemic. I have also shown how digital space has helped to remove some of the boundaries artists of earlier generations faced, as can be seen in the practices of Owens and Stark, but even these artists, both of whom are mothers, found their path through questioning, and in some cases rejecting, the societal norms imposed on them and creating their own social or familial networks, which then feature explicitly in their art, either in their writing or works. This can be seen in most clearly in Chapters 2, 3 and 4, with Warhol, Akerman, Iannone, Owens, Lozano and Stettheimer.

There are problems that arise with this way of working that should be acknowledged. Not only can there be a feeling of overexposure, but there is also the issue of the other people you pull into your work, who might not desire such openness. The ethics around using my daughter in my work was complicated, and required consideration, care and consent. As mentioned before, as the nature of the parent/child relationship changed over time, she became old enough to manage her own online presence and express her own opinion and involvement. It is not everyone who wants their life to be lived in the public eye, as Lozano and Stettheimer might attest. Stark, Warhol and Iannone discovered that including your peers and friends, or confessing your desires, can cause friction in personal and professional relationships.

I position this thesis as one that contributes to a community of feminist artists who often took risks, (often in light of the complicated ethical debates) and made the important work they needed to make, that marks specific moments in history both personally for them, and in the world itself. And although I suggest this research has the capacity to contribute strength and resilience to artists who suffer financial hardship or become parents, I should acknowledge that it is exhausting and at times overwhelming to always be 'on'. This research exposes how each of these artist's practices, and my own, changes in relation to the world around them and the struggles they face at the time. The home is a place where life is in process. Everything is in flux all the time. The resultant feminist methodologies of self-archiving, such as keeping a diary or self-publishing, throw light on working in the domestic sphere and can challenge fine art's canon, whilst also promoting diversity and inclusivity through alternative systems.

Contrasting my own written and practical work with that of Truitt, Stark, Akerman, Warhol, Owens, Iannone, Lozano, Stettheimer, Becker and Benning, the research used the method of juxtaposition to rethink contemporary feminist discourse. Grant strives 'to keep a space and time open for feminist possibilities that do not simply replicate the structure of capitalism and patriarchy' (Grant, 2022:136). Following Grant, the research employs a method of juxtaposition to propose an open and unprescribed idea of critical feminist practice that remains fluid and subject to change depending on specific domestic circumstances.

With each juxtaposition I reveal the extent to which each mode of feminist approach to artworks is both similar and different. By working in this way, the five chapters help to redefine what feminism was, is and could become, while remaining generous and flexible to new practical outcomes and critical meaning. As such, the research puts forward the method of juxtaposition developed in this thesis as an original contribution to knowledge.

My concluding image is that of a trampoline. For me, the trampoline is a key object that acts as a visual metaphor in my work. To restate, the trampoline is a paradoxical image, simultaneously inside and outside, a room that isn't really a room. One crucial characteristic of the trampoline is that it is activated by different people at different times and with each iteration the work shifts meaning and focus, this chimes with the premise of domestic creativity and its strength to adapt to each different circumstance. A future outcome of this research will be a curatorial project, staging an exhibition with the artists and the works I have written about, alongside my own works, organised in relation to each chapter. Exhibiting these works within a gallery context, specifically a gallery that is situated in a domestic setting, will materially generate the findings proposed by the juxtapositions of artwork, process and space in each chapter of this submission.

Fig.58

APPENDIX

CONSTELLATIONS

In my final continuation year, I had the opportunity to share my research with students at Camberwell College of Art, London. I conducted weekly seminars to assist with the post-pandemic re-integration of students back into the studios, with the aim of working through any anxiety or apprehension the students might have in regard to their return to college. Drawing from my own research interests, I introduced methods of artmaking and exhibiting and devised workshops that explored each chapter. During this time, I was also Guest Lecturer at the Akademie der Bildenden Künst in Munich, where I conducted similar workshops and reading groups online.

I started this research with an idea of an imagined house that the artists I write about inhabit, or that their work and lives inhabit. This house is built from my memory and imagination. With the exhibition CONSTELLATIONS, I asked the students to make a work that would be put in my actual home, which they had seen represented through the frame of the online meeting room. This creates a flow between the idea of the house and then the reality of it. Like the research and the workshops, the constellation of artists all have this relationship to me. Each has a different relationship with time, through nationality, where they live/lived to how they move/moved. In that sense, all the research and information gets brought back into the home again, either through computer screens, or physical journals and books, to be processed, in a set of rooms that could be configured in many different ways, and are configured in many different ways through many different cultures.

These workshops introduced students to texts, music and artworks from the last 100 years, juxtaposed to give an overview of the obstacles previous generations have faced; as well as the different experiences of creative production and domestic space. These sessions, which were all held

on GoTo and Teams, ran parallel to a comparative reading group, which juxtaposed further essays and texts in interactive workshops. The texts were read in both English and German, sometimes at the same time, to highlight the differences and similarities in the writing and reading of the words, especially the length (German takes more time to read). As with sections of my own auto-fictive narrative, I also asked the students to rewrite texts, replacing some of the challenges faced at the time the text was written with their own circumstances. When reviewing the historical obstacles to creative production, students could reframe their own obstacles as part of their work, rather than seeing them as a reason to stop making. For example, when a student does not have funds to produce a work, these workshops asked what materials and concepts were available to them, to make a work that does not cost anything.

At the end of these sessions, in February 2022, when travelling and group activities were still precarious due to the pandemic, I organised an online exhibition titled *CONSTELLATIONS* in my home for both the Year 3 Camberwell students and the students from ADBK Munich. My concept for this was based on an exhibition Scott Weaver from O-Town House in LA and artists Martin Beck, Julie Ault and James Benning put together during the pandemic, where Benning's works were installed in Beck's and Ault's home in Joshua Tree. I asked the students to submit an A4 artwork that I could print and install in and around the artworks that are permanently in my home, to juxtapose the students' work alongside the artworks they had seen on the screen, behind me during the sessions. This also allowed them to view their work through a different lens, with the hope it would additionally create new understandings and interpretations. Some also made instructions for interventions with objects in my home, which I felt worked particularly well. The opening was held on GoTo Meetings and consisted of a virtual walk-through of the exhibition, along with readings and music from the students, as well as guests. The process remained live, with the attendees writing in the chat when they thought of something they would like to contribute. I also edited and uploaded a

documentation video which was made available via a link on Vimeo for the general public for 10 days afterwards.

CONSTELLATIONS
2022
Film
11:23 mins
Online exhibition with students from Camberwell College of Arts, London and Akademie der Bildenden Künst, Munich
https://vimeo.com/manage/videos/674854107/c13da72101
Password: Blightman2022

Fig. 59

Fig. 59

Fig. 59

References

Ahmed, S. 2010. *The promise of happiness*. Durham NC: Duke University Press.

Ahmed, S. 2010. 'Killing joy: feminism and the history of happiness'. *Signs*, 35(3).

Ahmed, S. 2017. *Living a feminist life*. Durham, NC: Duke University Press.

Akerman, C. 2019. *My mother laughs.* London: Silver Press.

Als, Hilton. 2021. Alice Neel's Portraits of Difference. *The New Yorker Magazine*, 19 April. https://www.newyorker.com/magazine/2021/04/26/alice-neels-portraits-of-difference.

American Art News, 1922. Vol. 20, no. 19.

Applin, J. 2018. Jo Applin discusses the 1960s conceptual artist Lee Lozano (recorded live), [YouTube video] n.d. 1 March 2018 URL https://www.youtube.com/watch?v=uTTuY6inVug

Applin, J. 2018. *Lee Lozano: not working*. New Haven, CT: Yale University Press.

Applin, J. 2018. The Courtauld's 'Big Teach-Out' (7/3/18): Dr Jo Applin on Lee Lozano and Strikes Against the Art World in the '60s. [video] *The Courtauldian.* Accessed 8 February 2021. https://vimeo.com/259017207.

Art Workers Coalition Open Hearing 1969. Accessed 11 April 2020. https://www.ubu.com/historical/awc/Art_Workers_Coaltion_Open_Hearing_1969.pdf

Bandel, J-F., Glasmeier, M. and Lutgens, A. 2014. *Dorothy Iannone: this sweetness outside of time*. Bielefeld: Kerber Verlag.

Barlow, P. 2020. '*PHYLLIDA'* Produced by Hauser & Wirth, in Association with Third Channel and Peacock Pictures. Royal Academy, 2020. Assessed 28 April 2023. https://www.youtube.com/watch?v=krbUNuUMVQs.

Battista, K. 2019. *New York new wave: the legacy of feminist art in emerging practice*. New ed. London; New York: I.B. Tauris.

Becker, J. 1997. *Julie Becker: Researchers, Residents, A Place to Rest*. Zürich: Kunsthalle Zürich

Bell, K. 2011. "Laura Owens", April 14 - June 25 2011. [Press release] Cologne: Galerie Gisela

Capitain.

Bell, K. 2013. *The artist's house: from workplace to artwork*, Berlin: Sternberg Press.

Benning, S. 2007. *Sadie Benning: Suspended Animation*. Columbus, OH: Wexner Center for the Arts

Benning, S. 1992. *Girl Power* [YouTube video]

https://www.youtube.com/watch?v=bPDxZ9n3JwA.

Benning, S. 2017. *Sadie Benning - shared eye*. Chicago: Renaissance Society/University of Chicago Press.

Benning, S. 2018. *Sadie Benning on sleep rock* Camden Arts Centre [YouTube video]

https://www.youtube.com/watch?v=L_ThC1eskhU.

Benstock, S., ed. 1998. *The private self: theory and practice of women's autobiographical writings*. Chapel Hill, NC: University North Carolina Press.

Bergstrom, J. 1999. Keeping a distance: Chantal Akerman's *Jeanne Dielman*. *Sight & Sound*, 15 October. https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/keeping-distance-chantal-akerman-s-jeanne-dielman.

Berman, M. 2009. Anne Truitt became an art pioneer from the friendly confines of Washington. *Washington Post.* 11 October. http://www.washingtonpost.com/wp-dyn/content/article/2009/10/08/AR2009100804718.html.

Bernard, J. 1974. *The future of motherhood*. New York: Dial Press.

Bestard, C. 2016. The "kitchenless" house: a concept for the 21st century. *ArchDaily*, 17 August. https://www.archdaily.com/793370/the-kitchenless-house-a-concept-for-the-21st-century.

Birkett, R. 2018. *Julie Becker,* '*I Must Create a Master Piece to Pay the Rent*'. [Exhibition Catalogue]. London: ICA.

Bloemink, B. J. 1995. *The life and art of Florine Stettheimer*. New Haven: CT: Yale University Press.

Bloom, L. E. 1993. *Gender on Ice: American Ideologies of Polar Expeditions*. Minneapolis, Minnesota: University of Minnesota Press.

Bockris, V. 1989. *Warhol: the biography*. London: Frederick Muller

Bower, A. L. 1996. *Epistolary responses: the letter in twentieth-century American fiction and criticism*. Tuscaloosa, AL: University of Alabama Press.

Boyle, C. 2007. *Consuming autobiographies: reading and writing the self in post-war France*. London: Modern Humanities Research Association and Maney Publishing.

Bradley, F., and Vilalta, H. 2018. *Lee Lozano - slip slide splice*. [Exhibition catalogue] Edinburgh: Fruitmarket Gallery.

Buszek, M.E., Munder, H., Iannone, D., 2014. *Dorothy Iannone: censorship and the irrepressible drive toward love and divinity*. Zürich: JRP Ringier.

Butler, C., and Mark, G. 2007. *WACK!: art and the feminist revolution*. Los Angeles Museum of Contemporary Art, 4 March – 6 May. [Exhibition catalogue]. Los Angeles, CA: Cambridge, MA: Los Angeles Museum of Contemporary Art; MIT Press

Cardell, K. 2014. *Dear world: contemporary uses of the diary*. Madison, WI: University of Wisconsin Press.

Chave, A. C. 1990. Minimalism and the rhetoric of power. *Arts Magazine*. 64(5), pp. 44-63

Chicago, J., and Schapiro, M. 1971. Catalogue essay, in *Womanhouse* [Exhibition catalogue]. Los Angeles: Womanhouse. https://web.archive.org/web/20140611044304/http://www.suzyspence.com/womanhouse/Womanhousecatalogessay.pdf.

Colomina, B., and Bloomer, J. 1992. 'Domestic voyeurism'. In B. Colomina (ed.) *Sexuality & space*. Princeton, NJ: Princeton Architectural Press.

Cooke, R. 2017. Maggie Nelson: "There is no catharsis … the stories we tell ourselves don't heal us". *Observer*. 21 May.

https://www.theguardian.com/books/2017/may/21/argonauts-maggie-nelson-the-red-parts-interview-rachel-cooke.

Cooke, R. 2019. Reframing Lee Krasner, the artist formerly known as Mrs Pollock. *Observer*. 12 May. https://www.theguardian.com/artanddesign/2019/may/12/lee-krasner-artist-formerly-known-as-mrs-jackson-pollock-barbican-exhibition

Core, L. 2018. *Sadie Benning* (File note). London: Camden Arts Centre https://shop.camdenartscentre.org/shop/p/camden-publications/sadie-benning-file-note.

Creasap, K. 2014. Zine-making as feminist pedagogy. *Feminist Teacher* 24(3): pp. 155–68. https://doi.org/10.5406/femteacher.24.3.0155.

Cusk, R. 2001. *A life's work: on becoming a mother*. London: Fourth Estate

Dalton, T., and Kushner, R. 2015. *Laura Owens*. New York: Skira Rizzoli.

Davies, J. 2020. Sell your parents: marketing the handwriting of Julia Warhola and Phung Vo. *Master Drawings* 58(3). Accessed 14 December 2021. https://masterdrawings.org/issue/autumn-2020/.

Dawson, H. 2021. Bloomsbury at home- friendship. [Online lecture, 31 January 2021] Firle: Charleston Trust.

De Beauvoir, S. 1997. *The second sex*. London: Vintage Classics.

DeVault, M. L. 1990. Talking and listening from women's standpoint: feminist strategies for interviewing and analysis. *Social Problems*. 37(1), pp. 96–116.

Dezeuze, A. 2008. Assemblage, bricolage, and the practice of everyday life' *Art Journal* 67(1) pp.31–37. https://doi.org/10.2307/20068580.

Didion, J. 1968. *Slouching toward Bethlehem.* New York: Farrar, Straus and Giroux.

Dietrich,N., and Gortzak,R. 2021. *(Ta)Rot Tarot Dorothy Iannone Juliette Blightman*. Cologne: Koenig

Books.

Donadio, R. 2016. The director's director: Chantal Akerman. *The New York Times*, 25 March. https://www.nytimes.com/2016/03/27/movies/the-directors-director-chantal-akerman.html.

Drucker, J. 2004. *The century of artists' books*. New York: Granary Books.

Emejulu, A., and Sobande, F. 2019. *To exist is to resist: black feminism in Europe*. London: Pluto Press.

Folie, S., and Hafner, H.-J. 2006. *Dorothy Iannone: V. 1: Seek the extremes*. Nürnberg: Verlag Moderne Kunst.

Folie, S., Hafner, H.-J. and Matt, G. 2006. *Lee Lozano: Seek the Extremes* [Exhibition catalogue.] Vienna: Kunsthalle Wien, Verlag für moderne Kunst.

Fox, C. 2018. Charlie Fox on Julie Becker. *Artforum International* 57(1) (September).

Frith, S. 1978. *Sociology of rock*. London: Legend.

'Fluxus – Art Term'. *Tate.* Accessed 19 April 2021. https://www.tate.org.uk/art/art-terms/f/fluxus.

Gammel, I., and Zelazo, S. 2010. *Florine Stettheimer, crystal flowers*, Toronto: Book*hug Press.

Gammel, I. 2003. *Baroness Elsa, gender, dada, and everyday modernity. A cultural biography.* Boston: MIT Press.

Gerstner, K.; Roth, D.; Spoerri, D.; Thomkins, A. 1969. Freunde + Freunde. Friends + Fruend. [Exhibition catalogue] May 1969, Kunsthalle Bern; July 1969, Kunsthalle Düsseldorf. Bern; Düsseldorf: Edition Hansjörg Mayer.

Gidal, P. 1989. *Materialist film*. London: Routledge.

Gingeras, A, M. 2020. Andy Warhol now. *Tate Etc*. 48, Spring.

Grant, C. 2022. *A time of one's own.* Durham: Duke University Press.

Grant, C. and Random Love, K. eds., 2019. *Fandom as methodology: a sourcebook for*

artists and writers. London: Goldsmiths Press.

Greenberg, C. 1968. Changer: Anne Truitt, an American artist. *Vogue USA*. May, pp. 212, 284

Griffin, J. 2018. Pioneering curator Harald Szeemann celebrated in two Los Angeles shows. *The Art Newspaper.* 2 February. Accessed 10 November 2020. http://www.theartnewspaper.com/preview/curator-who-took-a-wrecking-ball-to-traditional-ways-of-looking-at-art.

Hackett, P. 1989. *The Andy Warhol diaries.* New York: Grand Central Publishing.

Hainley, B. 2006. On E. *Frieze* (London/UK) October, pp. 242–47.

Hainley, B. 2016. Fugue State. *Open Space*, San Francisco Museum of Modern Art 10 May 2016. https://openspace.sfmoma.org/2016/05/fugue-state/.

Hall, S., ed. 2006. *Resistance through rituals: youth subcultures in post-war Britain*. 2nd edn. London; New York: Routledge.

Hanisch, C. 2006. 'The personal is political: the women's liberation classic with a new introduction' at the author's web site. *Carol Hanisch*. Accessed 29 September 2020. http://www.carolhanisch.org/CHwritings/PIP.html.

Hardwick, E., and O'Brien, G. 2001. *Sleepless nights*. New Ed. New York: NYRB Classics.

Hayden, D. 1978. Two utopian feminists and their campaigns for kitchenless houses. *Signs* 4(2): 274-290.

Heilbrun, C. G. 1989. *Writing a woman's life*. New York: Ballatine Books.

Herbert, M. 2016. *Martin Herbert - tell them I said no*. Berlin: Sternberg Press

Higgie, J. 2021. *The mirror and the palette. rebellion, revolution and resilience: 500 years of women's self-portraits*. London: Weidenfeld & Nicolson Ltd.

Holert, T. 2007. *Marc Camille Chaimowicz: Celebration? Realife*. London: Afterall Books.

Huxley, G., and Pierce, G. 2018. *Andy Warhol's* The Chelsea Girls. Pittsburgh, PA: The Andy Warhol

Museum.

Iannone, D. 1970. *The Story of Bern (Or) Showing Colors*. 500th ed. Düsseldorf: Dieter Rot and Dorothy Iannone

Jenkins, B. 2013. In the bedroom / On the road. *Millennium Film Journal* Fall), pp.146–53.

Jones, A. 2010. *The feminism and visual culture reader*. 2nd ed. London: Routledge.

Kokoli, A. M. 2017. *The feminist uncanny in theory and art practice*. New York: Bloomsbury Academic.

Karch, A. 2013. 'A watershed episode: the comprehensive child development act'. In *Early Start: Preschool Politics in the United States.* Ann Arbor, MI: University of Michigan Press, pp. 59–85. https://doi.org/10.2307/j.ctt1qv5ng7.7.

Koch, A. 2011. KOW 8: General Strike, *KOW Berlin.* 30 April. Accessed 2 April 2020. URL https://kow-berlin.com/events/kow-issue-8

Koestenbaum, W. 2001 *Andy Warhol*. New York: Viking.

Kraus, C. 2016. Passages: Julie Becker 1972-2016. *Artforum International* 55(2) (October) : 95,10.

Lancaster, L. M. 2017. 'The wipe: Sadie Benning's queer abstraction'. *Discourse* 39(1) (Winter): pp. 92-116,152.

Lehrer-Graiwer, S. 2014. *Lee Lozano: Dropout Piece*. London: Afterall

Liles, M. 1991. Florine Stettheimer: A re-appraisal of the artist in context. Unpublished MA Thesis, Virginia Commonwealth University.

Lippard, L. 1976. *From the center: feminist essays on women's art*. New York: E.P.Dutton & Co.

Lippard, L. 1979. *I see/you mean*. New York: Chrysalis Books.

Lippard, L. 1997. *Six years: the dematerialization of the art object from 1966 to 1972*. Berkeley, CA: University of California Press.

Laing, O. 2018. *Crudo*. London: Picador.

Lorde, A. 2018. *The master's tools will never dismantle the master's house.* London: Penguin Classics.

Lozano, L. 2006. *Lee Lozano - Win first don't last win last don't care*. [Exhibition catalogue]. Edited by A. Szymczyk. Basel: Kunsthalle Basel; Van Abbe Museum.

Luna, A. M. 2004. *Visual perversity: a re-articulation of maternal instinct*. Lanham, MD: Lexington Books.

Lyon, J. 2009. 'Sociability in the metropole: modernism's bohemian salons'. *ELH*. 76(3), pp. 687–711.

Margulies, I. 2009. A matter of time: *Jeanne Dielman, 23, Quai Du Commerce,1080 Bruxelles*. The Criterion Collection. https://www.criterion.com/current/posts/1215-a-matter-of-time-jeanne-dielman-23-quai-du-commerce-1080-bruxelles.

McBride, H. 1946. *Florine Stettheimer*. [Exhibition Catalogue]. New York: Museum of Modern Art.

McMillan, K., Judah, H., and Higgie, J. 2019. 'Representation of Female Artists in Britain' Report'. *Freelands Foundation*. https://freelandsfoundation.co.uk.

McRobbie, A., and Garber, J. 2006. Girls and subcultures. In *Resistance through rituals*. 2nd ed. London: Routledge.

Michaels, S. 2009. 'Courtney Love Loses Legal Guardianship of Daughter', *Guardian.* 15 December. https://www.theguardian.com/music/2009/dec/15/courtney-love-legal-guardianship-daughter#:~:text=Courtney%20Love%20has%20reportedly%20lost,and%20aunt%2C%20Kimberly%20Dawn%20Cobain.

Millett, K. 2016. *Sexual politics*. New York: Columbia University Press

MOCA. 2019. Artists on Artists: Frances Stark on Laura Owens. [YouTube video] *Museum of Contemporary Art, Los Angeles*. 18 March. Accessed 23 April 2019. https://www.youtube.com/watch?v=raQwHPmNqzY&feature=youtu.be.

Molesworth, H. 2002. Tune in, turn on, drop out: the rejection of Lee Lozano. *Art Journal* 61(4) (1 December): pp. 64–73. https://doi.org/10.1080/00043249.2002.10792137.

Montario, S. 2012. Performing color: mechanized painting, multimedia spectacle, and Andy Warhol's *The Chelsea Girls*. *Grey Room*. 49: 32–55.

Mühling, M. 2014. *Florine Stettheimer*. Edited by Karin Althaus. Munich: Hirmer Publishers.

Mulvey, L. 2019. Laura Mulvey on Chantal Akerman. *Bow Down: Women in Art*, ed. J. Higgie [podcast]. 18 November. Accessed 7 May 2021. https://podcasts.apple.com/cy/podcast/laura-mulvey-on-chantal-akerman/id1485180302?i=1000457126813.

The Museum of Modern Art. 'George Maciunas. Fluxus manifesto. 1963 | MoMA'. Accessed 20 August 2021. https://www.moma.org/collection/works/127947.

Muñoz, J. E. 2013. *Disidentifications: queers of color and the performance of politics*. Minneapolis, MN: University Of Minnesota Press.

Munro, E. 1979. *Originals: American women artists*. New York: Simon and Schuster.

Nelson, M. 2015. *The argonauts*. Minneapolis, MN: Graywolf Press.

Nelson, M., Fitzgerald, A. 2015. "The Argonauts": diary, theory, poem, memoir: Maggie Nelson in conversation with Adam Fitzgerald. *Literary Hub.* 5 May https://lithub.com/the-argonauts-diary-theory-poem-memoir/.

Nochlin, L. 1989. *Women, art, and power and other essays.* London: Thames and Hudson.

'Non-Verbal', 2005 Cathy Wilkes. 2005. *The Modern Institute.* Accessed 2 January 2022. https://www.themoderninstitute.com/artists/cathy-wilkes/works/non-verbal-2005/101.

Obrist, H.U. 2018. 'Dorothy Iannone'. *An alternative history of art*, episode 9. BBC Radio 4, broadcast 15 March. Accessed 18 August 2020. https://www.bbc.co.uk/sounds/play/b09v6zjl.

Osterweil, A. 2017. On Andy Warhol's and Rainer Werner Fassbinder's queer home

movies. *Artforum International*, May. Accessed 21 May 2021. https://www.artforum.com/print/201705/ara-osterweil-on-andy-warhol-s-and-rainer-werner-fassbinder-s-queer-home-movies-67936.

Owens, L. 2017. *Owens, Laura*. Whitney Museum of American Art [Exhibition catalogue]. Ed. by S. Rothkopf. New York; New Haven, CT : Whitney Museum of American Art; Yale University Press.

Parker, R. and Pollock, G. 1987. *Framing feminism: art and the women's movement, 1970-85*. London; New York: Pandora.

Phelan, P., and Reckitt, H. ed. 2001. *Art and feminism.* London: Phaidon Press.

Pollock, G. 1996.*Generations & Geographies in the Visual Arts: Feminist Readings*. London; New York: Routledge.

Pollock, G. 1999. *Differencing the canon: feminism and the writing of art's histories*. London; New York: Routledge.

Pollock, G., and Mulvey, M. 2010. Laura Mulvey in conversation with Griselda Pollock. *Studies in the Maternal* 2 (1 January). https://doi.org/10.16995/sim.101.

Porter, C. 2021. *What artists wear*. London: Penguin

Reilly, EJ. 1997. 'Elsa von Freytag-Loringhoven'. *Woman's Art Journal* 18, no. 1 (Spring - Summer 1997): 26–33.

Roache, M. 2019. How the Kitchen Debate gave a new meaning to the Cold War "home front". *Time.* 24 July. https://time.com/5630567/kitchen-debate-women/.

Robinson, H. 2019. *A Companion to Feminist Art*. Hoboken, New Jersey: Wiley.

Rogan, F. 2017. Social media, bedroom cultures and femininity: exploring the intersection of culture, politics and identity in the digital media practices of girls and young women in England. Unpublished PhD Thesis, University of Birmingham.

Rose, J. 2015. *Women in dark times*. London: Bloomsbury.

Rosenberg, M. 2019. Harald Szeemann and the road back to the museum. *Getty Research*

Journal 11 (January): pp. 107–32. https://doi.org/10.1086/702750.

Rosler, M., and Weinstock, J. 1981. Interview with Martha Rosler. *October* 17: pp.77–98. https://doi.org/10.2307/778252.

'Mark Rothko', Tate. Accessed 28 July 2023. https://www.tate.org.uk/visit/tate-modern/display/in-the-studio/mark-rothko.

Saltzman, L. 1991. Reconsidering the stain: on gender, identity, and New York School painting. In *Reading abstract expressionism,* ed. Richard Pipes. New Haven, CT: Yale University Press, pp. 560–80 https://doi.org/10.12987/9780300185720-053.

Sayers, J. 1991. *Mothering psychoanalysis: Helene Deutsch, Karen Horney, Anna Freud and Melanie Klein.* London: Hamish Hamilton

Schor, M. 1997. *Wet: On Painting, Feminism, and Art Culture*.

Seitz, W. C. 1961. *The art of assemblage*. New York: Museum of Modern Art. Accessed 25 September 2021. https://www.moma.org/documents/moma_catalogue_1880_300062228.pdf

Simkin, J. 2021. Ben Bradlee [1997]. *Spartacus Educational*. Accessed 28 February 2022. (https://spartacus-educational.com/JFKbradleeB.htm#source)

Smith, A. 2012. *There but for the*. London: Penguin.

Spaas, L. 2000. *The francophone film : a struggle for identity*. Manchester; New York: Manchester University Press.

Stadtman Tucker, J. 2005. MMO: the new future of motherhood. *Mothers Movement.* http://www.mothersmovement.org/features/mhoodpapers/new_future/0505_1.htm.

Stark, F. 1999. *The architect and the housewife*. London: Open House/Book Works Projects

Stein, G. 1985. *Lectures in America - portraits and repetition*. Boston, MA: Beacon Press.

'Sterner, M. (Marie Walther)'. Archives Directory for the History of Collecting. *Center for the History of Collecting, The Frick Collection.* Accessed 16 December 2020. https://research.frick.org/directory/detail/519.

Truitt, A. 1984. *Daybook: the journal of an artist*. Harmondsworth: Penguin Books.

Truitt, A. 1987. *Turn: the journal of an artist*. Harmondsworth: Penguin Books.

Tyler, P. 1963. *Florine Stettheimer: a life in art.* New York: Farrar, Straus and Co.

Verwoert, J. 2013. The anti-angelic host: on Virginia Woolf and the politics of hosting. In *Feast: Radical Hospitality in Contemporary Art.* Edited by Stephanie Smith. Chicago: University of Chicago Press, p. 360-366.

Verwoert, J. 2014. Picture the scene. *Frieze D/E'*, 16. 31 August. Accessed 31 December 2020. https://www.frieze.com/article/hinter-dem-vorhang.

Vilalta, H. 2016. Mattering information: Lee Lozano's "Infofiction". Paper presented at the AAH Annual Conference, Edinburgh, 8 April 2016

von Schlegell, M. 2021. Outside the vitrine (Julie Becker, sparkle woman) *Mousse Magazine*. 5 July. Accessed 20 September 2021. https://www.moussemagazine.it/magazine/julie-becker-mark-von-schlegell-2021.

Wagner, A. M. 2010. Disarming time: the art of Anne Truitt. *Artforum*. January, pp.150 -55.

Williams, S. 2011. The maternal gaze in the gothic. Unpublished PhD Thesis, University of Hull

Wollen, P. 2000. Julie Becker. *Afterall: A Journal of Art, Context and Enquiry*, 2: pp.20–26.

Woolf, V. 1949. *A room of one's own*. London: Hogarth Press, 1949.

Woolf, V. 1979. *The diary of Virginia Woolf, Volume 1: 1915-1919*. New York: Mariner Books

Woolf, V., and Rosenbaum, S.P. 1992. *Women and fiction: manuscript version of* A room of one's own. Oxford: Blackwell Publishers.

Woolf, V. 1995. *Killing the angel in the house: seven essays*. London: Penguin.

List of Illustrations **Page**

Introduction

Ink on paper
23.3 x 21.5 cm
© Estate of Lee Lozano/Hauser&Wirth

Chapter 1

Fig.8 42
Anne Truitt, *Daybook: Journal of an Artist*/Frances Stark, *The Architect and the Housewife*/Juliette Blightman, *No View Home*
Book covers of journal/diaristic writing.
1984 – 2022
© Estate of Anne Truitt/Bridgeman Art Library
Courtesy of the artists

Fig.9 44
Frances Stark
Film still: *My Best Thing*
2011
99 minutes
Courtesy of the artist

Fig.11 47
Juliette Blightman
Film still: *2017–2022*
2022
140 mins
Courtesy of the artist

Fig.12 52
Anne Truitt
First
1961
latex on wood
© Estate of Anne Truitt/Bridgeman Art Library

Fig.13 59
Frances Stark
Film still: *[THIS IS NOT EXACTLY A CAT VIDEO], w/David Bowie's "Star Man", etc.*
2007
9 mins 30 secs
Courtesy of the artist

Chapter 2

Fig.14 64
Chantal Akerman and her mother, Natalia/*Nico, Mary Woronov, Ari Boulogne and Andy Warhol*/*The Bodyguard*
1967 – 2019
Courtesy of Chantal Akerman/By Bettmann/Getty images/Juliette Blightman

Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin and FELIX GAUDLITZ, Vienna

Fig.20 74
Juliette Blightman
The Bodyguard
2019
Acrylic and gouache on paper
170 x 120 cm approx.
Photo: kunst-dokumentation.com
Courtesy of the artist, Galerie Isabella Bortolozzi and FELIX GAUDLITZ, Vienna

Fig.21 86
Nico, Mary Woronov, Ari Boulogne and Andy Warhol
1967
By Bettmann/Getty images

Fig.22 92
Chantal Akerman
Film still *No Home Movie*
2015
© Courtesy of the Locarno Film Festival

Chapter 3

Fig.23 101
Laura Owens, *Owens, Laura*/Dorothy Iannone, *The Story of Bern (Or) Showing Colors*/Juliette Blightman, *(Ta)Rot, Tarot Dorothy Iannone, Juliette Blightman*
1970 – 2021
Courtesy of Laura Owens, Dorothy Iannone, Juliette Blightman, and Wolfehall Studio

Fig.24 103
(Ta)Rot, Tarot Dorothy Iannone, Juliette Blightman
2021
© The artists, and Wolfehall Studio
Courtesy of the artists, and Wolfehall Studio

Fig.25 104
Installation view: *Prologue: Juliette Blightman & **Dorothy Iannone***, Arcadia Missa, London.
19.09.2020 – 22.10.2020
Photo: Tom Bowditch
Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin and Arcadia Missa, London

Fig.26 105
Installation view: *Prologue: **Juliette Blightman** & Dorothy Iannone*, Arcadia Missa, London.
19.09.2020 – 22.10.2020
Photo: Tom Bowditch
Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin and Arcadia Missa, London

Fig.27 106 – 107
(Ta)Rot, Tarot Dorothy Iannone, Juliette Blightman
2021

© The artists, and Wolfehall Studio
Courtesy of the artists, and Wolfehall Studio

Fig.28 108
(Ta)Rot, Tarot **Dorothy Iannone**, Juliette Blightman
2021
© The artists, and Wolfehall Studio
Courtesy of the artists, and Wolfehall Studio

Fig.29 109
(Ta)Rot, Tarot Dorothy Iannone, **Juliette Blightman**
2021
© The artists, and Wolfehall Studio
Courtesy of the artists, and Wolfehall Studio

Fig.30 110
Installation view: *Prologue: Juliette Blightman & Dorothy Iannone*, Arcadia Missa, London.
19.09.2020 – 22.10.2020
Photo: Tom Bowditch
Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin and Arcadia Missa, London

Fig.31 111
Installation view: *The Köln Concert: Dorothy Iannone & Juliette Blightman,* Kölnischer Kunstverein, Cologne
31.10.2020 – 07.03.2021
Photo: Mareika Tocha
Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin and Kölnischer Kunstverein, Cologne

Fig.32 111
Installation view: *The Vleeshal Opera: Dorothy Iannone & Juliette Blightman,* Vleeshal Centre for Contemporary Art, Middelburg
27.06.2021 – 12.09.2021
Photo: Gert Jan van Rooij
Courtesy of the artists, Fons Welters Galerie, Amsterdam, Galerie Isabella Bortolozzi, Berlin and Vleeshal Centre for Contemporary Art, Middelburg

Fig.33 113
Installation view: *Prologue: Juliette Blightman & Dorothy Iannone*, Arcadia Missa, London.
19.09.2020 – 22.10.2020
Photo: Tom Bowditch
Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin and Arcadia Missa, London

Fig.34 117
Reading Owens, Laura, Farnham
2020
Page from *Owens, Laura*
Photograph by Juliette Blightman
© Laura Owens

Fig.35 124
Cookie reading, with Owens, Laura in the foreground, Farnham

2020
Page from *Owens, Laura*
Photographs by Juliette Blightman
© Laura Owens

Fig.36 127
Dorothy Iannone
The Story of Bern (Or) Showing Colours
1970
Ink on paper
22.8 cm x 22 cm
© Dorothy Iannone

Fig.37 130
Dorothy Iannone
The Story of Bern (Or) Showing Colours
1970
Ink on paper
22.8 cm x 22 cm
© Dorothy Iannone

Chapter 4

Fig.38 137
Lee Lozano, *FISH-IN-THE-TANK PIECE, OR THE PROPER ART FOR THE BATHROOM*/Florine Stettheimer, *New York/Liberty*/Juliette Blightman, *Felix*
1918 – 2019
© Estate of Lee Lozano/Hauser&Wirth, © Estate of Florine Stettheimer/Whitney Museum of American Art, Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.39 139
Installation view: *A Carpet For Your Somersaults*, Fons Welters Galerie, Amsterdam.
14.03.2020 – 09.05.2020
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.40 140
Juliette Blightman
A Room Of One's Own, 2020, Trampoline, balloon, dimensions variable
Installation views: *A Carpet For Your Somersaults*, Fons Welters Galerie, Amsterdam.
14.03.2020 – 09.05.2020
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.41 142
Juliette Blightman
Felix, Felix
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.42 143
Juliette Blightman
White
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.43 144
Juliette Blightman
Nicole
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.44 145
Juliette Blightman
Yellow
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.45 146
Juliette Blightman
Brick Red
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.46 147
Juliette Blightman
Green
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

Fig.47 148
Juliette Blightman
Rebecca
2020
Each 40cm x 100cm
Photo: Gert Jan van Rooij
Courtesy of the artist, and Fons Welters Galerie, Amsterdam

2022
Courtesy of the artist

Fig.55 189 – 193
Juliette Blightman
Film stills: *Upstairs in Cookie's Room (CPH)*
2021
7:16 mins, music by Anthony Silvester
Courtesy of the artists

Fig.56 200
Sadie Benning
Girl Power
1992
Video 14:08 mins
© Sadie Benning

Fig.57 202
Julie Becker
Transformation and Seduction
1993/2000
(still)
Video 4:36 mins
© Estate of Julie Becker/Greene Naftali, New York
Courtesy of Greene Naftali, New York

Fig.58 216
Juliette Blightman
A Room Of One's Own, 2020, Trampoline, balloon, dimensions variable
Installation views: *A Carpet For Your Somersaults*, Fons Welters Galerie, Amsterdam.
14.03.2020 – 09.05.2020
Photo: Gert Jan van Rooij

Appendix

Fig.59 219 –221
Film stills: *CONSTELLATIONS*
2022
11:23 mins
Online exhibition with students from Camberwell College of Arts, London and Akademie der Bildenden Künst, Munich
Courtesy of the artists and Juliette Blightman

List of accompanying material

(Ta)Rot. Tarot. Dorothy Iannone. Juliette Blightman (exhibition catalogue)
Supported by Koelnischer Kunsteverein, Cologne and Vleeshal Middelburg
Text: Nikola Dietrich (E), Michael Glasmeier, Roos Gortzak (E) and Amelia Stein
Concept: Gregorio Magnani Graphic: Wolfe Hall Studios, London Koenig Books
Edition: 500

Film Works via Vimeo links

Introduction

A Carpet For Your Somersaults 21
2020
Film
music by Anthony Silvester
7 mins 45 secs
https://vimeo.com/manage/videos/707769846
Password: Blightman2021

Chapter 1

2017 – 2022 47
2022
Film
140 mins
https://vimeo.com/manage/videos/745205156
Password: Blightman2022

Chapter 2

I WILL ALWAYS LOVE YOU 68
2019
Film
8:37 mins
https://vimeo.com/manage/videos/743722459
Password: Blightman2022

Chapter 3

(Ta)Rot Tarot Dorothy Iannone Juliette Blightman 107
2021
Digital film of publication
https://vimeo.com/manage/videos/743728410
Password: Blightman2022

Diseaseeds and Pollutionation 113
2020
Film
music by Anthony Silvester
6:40 mins

https://vimeo.com/manage/videos/522809204
Password: Blightman2022

Chapter 5

Upstairs in Cookie's Room 185
2021
Soundpiece
music by Anthony Silvester
7:19 mins
https://vimeo.com/manage/videos/743724553
Password: Blightman2022

Upstairs in Cookie's Room (CPH) 191
2021
Film
music by Anthony Silvester
7:16 mins
https://vimeo.com/manage/videos/743724600
Password: Blightman2022

Appendix

CONSTELLATIONS 219
2022
Film
11:23 mins
Online exhibition with students from Camberwell College of Arts, London and Akademie der Bildenden Künst, Munich
https://vimeo.com/manage/videos/674854107/c13da72101
Password: Blightman2022

Bibliography

Adler, E. 2019. 'Betye Saar'. *Museum of Modern Art* [online]. Accessed 6 June 2020. https://www.moma.org/artists/5102.

Allen, F. 2016 '*Creating the "Disoeuvre": interpreting feminist interventions as an expanded artistic practice in negotiation with art's Institutions*', Ph.D thesis, Middlesex University. https://eprints.mdx.ac.uk/21558/1/FAllen%20Context%20Statement.pdf

Applin, J. 2016. 'Hard work: Lee Lozano's dropouts'. *October*, 156, pp. 75–99. https://doi.org/10.1162/OCTO_a_00252.

Art Daily. 2016. 'Seek the extremes ...Dorothy Iannone. Lee Lozano'. *Art Daily* 8 July. Accessed 16 February 2021. https://artdaily.cc/news/16510/Seek-the-Extremes----Dorothy-Iannone--Lee-Lozano#.YCvE-hP7R_Q.

'Arthur Craven, Bas Jan Ader, Chris Burden and Lee Lozano. Gestures of disappearance'. [Exhibition Catalogue] 2015. Bergen: Kunsthall Bergen

Bachelard, G., 1992. *The poetics of space*. New ed. Boston: Beacon Press.

Bair, D. 1991. *Simone de Beauvoir: a biography*. New York: Touchstone.

Bal, M. 2002. 'Autotopography: Louise Bourgeois as builder'. *Biography* 25(1), pp. 180–202. https://doi.org/10.1353/bio.2002.0002.

Bartkowiak, A. 2017. 'The anonymous woman: picturing domesticity and identity'. *Lens Blog* (blog), 30 March 2017. https://lens.blogs.nytimes.com/2017/03/30/anonymous-woman-picturing-domesticity-and-identity-patty-carroll/.

Bepko, C. 1991. *Feminism and addiction*. Ed.by Nan Van Den Bergh. New York: Springer.

Betterton, R. 2014. *Maternal bodies in the visual arts.* Manchester: Manchester University Press.

Bindel, J. 2012. 'The Montreal Massacre: Canada's Feminists Remember', *Guardian.* 3

December. http://www.theguardian.com/world/2012/dec/03/montreal-massacre-canadas-feminists-remember.

Bloemink, B. J. 2017. 'Imagine the fun Florine Stettheimer would have with Donald Trump: the artist as feminist, democrat, and chronicler of her time'. *ARTnews* (blog), 6 July 2017. https://www.artnews.com/art-news/artists/imagine-the-fun-florine-stettheimer-would-have-with-donald-trump-the-artist-as-feminist-democrat-and-chronicler-of-her-time-8643/.

Bloemink, B. J. 2016. 'Florine Stettheimer: feminist provocateur'. *Hyperallergic.* 15 October. https://hyperallergic.com/329408/florine-stettheimer-feminist-provocateur/.

Born, G. 2010. 'The social and the aesthetic: for a post-Bourdieuian theory of cultural production'. *Cultural Sociology* 4(2), pp.171–208.

Bourgeois, L. 1995. *Louise Bourgeois drawings and observations*. Berkeley: University of California: Bulfinch Press.

Bourgeois, L., Darrieussecq, M. 1997. *Dans La maison de Louise.,* Bordeaux: CAPC Musée d'art contemporain.

Bourgeois, L. 1999. *Oeuvres récentes = recent works*. [Exhibition catalogue]. Bordeaux : capcMusée d'art contemporain ; London : Serpentine Gallery ; Paris : Diffusion, Seuil.

Butler, J. 2006. *Gender trouble: feminism and the subversion of identity*. New York: Routledge.

Byrd, A. 2009. 'Anne Truitt: perception and reflection'. *The Brooklyn Rail*, 11 December. Accessed 22 July 2019. https://brooklynrail.org/2009/12/artseen/anne-truitt-perception-and-reflection.

Clanchy, K. 2018. '*Kudos* by Rachel Cusk – a daringly truthful trilogy concludes'. *Guardian*, 4 May https://www.theguardian.com/books/2018/may/04/kudos-rachel-cusk-review.

Cole, I. ed. 1996. *Louise Bourgeois*. Oxford: Modern Art Oxford.

Crimp, D. ed. 1983. *Joan Jonas, scripts and descriptions 1968-1982*. Berkeley: University Art Museum, University of California.

Crimp, D. 2014. '*Our kind of movie': the films of Andy Warhol*. Cambridge, MA: MIT Press.

Csikszentmihalyi, M., and Halton. E. 1981. *The meaning of things: domestic symbols and the self*. Cambridge: Cambridge University Press.

Cumplido, D. 2011. *Zizek on toilets*. [YouTube video] 30 June https://www.youtube.com/watch?v=rzXPyCY7jbs.

Cusk, R. 2019. *Kudos*, London: Faber & Faber.

Cusk, R. 2019. 'Can a woman who is an artist ever just be an artist?' *The New York Times Magazine,* 7 November. https://www.nytimes.com/2019/11/07/magazine/women-art-celia-paul-cecily-brown.html.

Davey, M. 2001. *Mother reader: essential writings on motherhood: essential literature on motherhood*. New York: Seven Stories Press.

Davies, J. 2016. 'Every home a heartache: Chantal Akerman'. *C Magazine* 130, p.16. https://cmagazine.com/issues/130/every-home-a-heartache-chantal-akerman.

De Beauvoir, S. 1999*. America day by day*. [1948] Berkeley: University of California Press.

Dimitrakaki, A. 2018. 'Feminism, art, contradictions' *e-Flux Journal.* Accessed 25 March 2020. https://www.e-flux.com/journal/92/205536/feminism-art-contradictions/.

Donadio, R. 2016. 'The director's director: Chantal Akerman'. *The New York Times*, 25 March. https://www.nytimes.com/2016/03/27/movies/the-directors-director-chantal-akerman.html.

Eichler, D. 2006. 'Did someone say participate? An atlas of spatial practice'. *Frieze*, 2 October. Accessed 23 March 2020. https://frieze.com/article/did-someone-say-participate-atlas-spatialpractice.

Eichler, D. 2008. 'Dorothy Iannone'. *Frieze*, 1 November. Accessed 6 December 2019. https://frieze.com/article/dorothy-iannone-0.

Evans, C. L. 2018. *Broad band*. London: Penguin Random House.

Fisher, M. 2013. 'Exiting the vampire castle'. *openDemocracy*. 24 November. Accessed 21 April 2019. https://www.opendemocracy.net/en/opendemocracyuk/exiting-vampire-castle/.

Foster, H. 1995. 'The artist as ethnographer?' In *In Other Words*.. Berkeley: The University of California Press, pp. 205 –309.

Fraiman, S. 2017. *Extreme domesticity: a view from the margins*.. New York: Columbia University Press.

Freedman, E. B. 2007. *Essential feminist reader*. New York: Modern Library.

Gallop, J. 1984. 'Beyond the Jouissance Principle'. *Representations* 7 (July 1984): 110–15.

Gidal, P. (ed.) 1976. *Structural film anthology*. London: British Film Institute.

Gidal, P. 1979. 'Avant-garde: the anti-narrative (1978)'. *Screen* 20(2), pp. 73–93. https://doi.org/10.1093/screen/20.2.73.

Gidal, P. 2008. *Andy Warhol: Blowjob*. London: Cambridge, Mass: Afterall Books.

Griffin, J. 2017. 'Frances Stark: "Contemporary artists are hyper-alienated and hyper-competitive"'. *Guardian*, 24 April. https://www.theguardian.com/music/2017/apr/24/frances-stark-magic-flute-dj-quik.

Graciano, A, (ed.) 2020. *Exhibiting outside the academy, salon and biennial, 1775-1999: alternative venues for display*. London: Routledge.

Gronlund, M. 2019. 'Can we still talk about women artists?' In L. Reynolds (ed.) *Women artists, feminism and the moving image*. London: Bloomsbury Publishing, pp. 245-256.

Guterl, M. P. 2014. *Josephine Baker and the rainbow tribe*. Cambridge, MA: Harvard University Press.

Haddon, L. 1992. 'Explaining ICT consumption; the case of the home computer'. In Silverstone, R. & Hirsh, E. (eds). *Consuming technologies; media and information in domestic spaces*. London: Routledge, pp. 82-96.

Halberstam, J. 2018. 'Unbuilding gender'. *Places* 3 October.

https://doi.org/10.22269/181003.

Halberstam, J. 2019. 'Body unbuilding: on cuts, stitching and anarchitecture'. *Architectural Review*, 18 March. Accessed 17 November 2019. https://www.architectural-review.com/essays/body-unbuilding-on-cuts-stitching-and-anarchitecture/10041090.article.

Hogg, J. and Roberts, A. 2019. *Chantal Akerman retrospective handbook.* Foreword by Laura Mulvey. London: A Nos Amours.

hooks, b. 2000. *Feminist theory: from margin to center*. 2nd edition. Cambridge, MA: South End Press.

Horne, V. 2020. "The personal clutter… the painterly mess…" tracing a history of Carolee Schneemann's interior scroll'. *Art History* 43(5), pp. 984–1006. https://doi.org/10.1111/1467-8365.12529.

Howe, S. 1985. *My Emily Dickinson*. Berkeley: North Atlantic Books.

Hughes, K. 2014. '*The smile revolution in eighteenth-century Paris* – Review'. *Guardian*, 17 October. https://www.theguardian.com/books/2014/oct/17/smile-in-eighteenth-century-paris-review-colin-jones.

Hulm, P. 2018. 'Chantal Akerman – in search of lost culture. *Global Geneva*. Accessed 22 July 2019. https://www.global-geneva.com/chantal-akerman-in-search-of-lost-culture/.

Hustvedt, S. 2019. *Memories of the future*. New York: Sceptre.

Hustvedt, S. 2019. 'When will the art world recognise the real artist behind Duchamp's Fountain?' *Guardian*, 29 March. https://www.theguardian.com/books/2019/mar/29/marcel-duchamp-fountain-women-art-history.

Huysmans, J.K. 2009. *Against nature*. Ed. Nicholas White. Trans. by Margaret Mauldon. Oxford; New York: Oxford University Press.

Ives, L. 2020. 'How artists have transformed their homes into other worlds'. *Frieze*, 19 March. Accessed 8 April 2020.

https://frieze.com/article/how-artists-have-transformed-their-homes-other-worlds.

The Jewish Museum. 2017. 'The Stetties: Florine Stettheimer and Her Sisters'. *Medium*, 2 August. https://stories.thejewishmuseum.org/the-stetties-florine-stettheimer-and-her-sisters-a377eaa7b04d.

Johnson, P. 2018. 'Was Andy Warhol sexist?', *Observer.* 8 November. Accessed 17 January 2020. https://observer.com/2018/11/andy-warhol-sexist-whitney-museum/.

Jones, A. 2012. *Seeing Differently*. London: Routledge.

Jones, J. 2005. 'Almost a Saint'. *The Guardian*, 10 December 2005. https://www.theguardian.com/culture/2005/dec/10/1.

Jones, J. 2011. 'The Tate's Mark Rothko Exhibit: A Room with a View of the Subconscious'. *The Guardian*, 30 March 2011. https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/mar/30/tate-modern-mark-rothko-room.

Jungnickel, K, and Bell, G. 2009. 'Home Is where the hub Is? Wireless infrastructures and the nature of domestic culture in Australia'. In *Handbook of Research on Urban Informatics: The Practice and Promise of the Real-Time City*. S.l.: Information Science Reference. pp. 310–25. https://doi.org/10.4018/978-1-60566-152-0.ch021.

Kember, P. 1995. 'The homes of dreams and all delirious wanderings: the woman-house in the art of Louise Bourgeois'. In I. Cole (ed.). *Louise Bourgeois*. Oxford: Modern Art Oxford.

Kenyon, O. 1987. *Writing women: contemporary women novelists*. London: Pluto Press.

Kingsbury, P. 2007. 'The extimacy of space'. *Social & Cultural Geography* 8(2), pp. 235–58. https://doi.org/10.1080/14649360701360196.

Kirkpatrick, K. 2019. *Becoming Beauvoir: a life*. New York: Bloomsbury Academic.

Kitnick, A. 2018 'Notes on Gesture'. *ARTnews* [blog], 1 November. Assessed 15 July 2020 https://www.artnews.com/art-in-america/features/notes-on-gesture-63567/.

Krasinski, J. 2017. 'Florine Stettheimer: uptown girl in a downtown world'. *Village Voice*, 26 May. Accessed 26 April 2020. https://www.villagevoice.com/2017/05/26/florine-stettheimer-uptown-girl-in-a-downtown-world/.

Krotoski, A. 2011. 'Home: How the Internet Has Changed Our Concept of What Home Is'. *Guardian*, 1 October. https://www.theguardian.com/technology/2011/oct/02/aleks-krotoski-untangling-web-home.

Krotoski, A. 2013. *Untangling the web*. London: Guardian Faber.

Lacan, J. and Miller, J. A. 1988. *The Seminar of Jacques Lacan*. Cambridge : Cambridge University Press.

Laing, O. 2011. *To the river*. Edinburgh: Canongate Books.

Laing, O. 2016. *The lonely city*. Edinburgh: Canongate Books.

Larios, P. 2014. 'Network fatigue'. *Frieze*, 25 August. Accessed 17 July 2019. https://frieze.com/article/network-fatigue.

Lessing, D. 2012. *The golden notebook*. [1962]. London: HarperCollins.

Levander, C. F., and Guterl. M. 2015. *Hotel life: the story of a place where anything can happen*. Chapel Hill: The University of North Carolina Press.

Lewis, H. 2015. 'The real reason why the most powerful women in the world don't have children.' *New Statesman*, 16 July. Accessed 2 September 2020. https://www.newstatesman.com/long-reads/2015/07/motherhood-trap.

Linville, K. 1971. 'Kasha Linville on Lee Lozano'. *ArtForum* 9(6). https://www.artforum.com/print/reviews/197102/lee-lozano-70974.

Lodder, C. 2016. 'Kazimir Malevich and "The Last Futurist Exhibition (0, 10)"'. The University of Chicago Library News. *The University of Chicago Library*. Accessed 3 July 2021.

https://www.lib.uchicago.edu/about/news/kazimir-malevich-and-the-last-futurist-exhibition-0-10/.

Lozano, L. 2015. A conversation moderated by Bob Nickas at *Hauser & Wirth*. (YouTube video). Accessed 28 April 2020. https://www.youtube.com/watch?v=gtwMlcLmfdY.

Lungumbu, S., and Butterly. A. 2020. 'Coronavirus and gender: more chores for women set back gains in equality', *BBC News,* 26 November. Accessed 2 December 2020 https://www.bbc.co.uk/news/world-55016842.

Mandel, Janet Cohen. 2020. *Florine Stettheimer 'La fête à Duchamp'*. [YouTube video] 9 April. Accessed 2 July 2020. https://www.youtube.com/watch?v=z-log4_5hQw

Margulies, I. 1996. *Nothing happens: Chantal Akerman's hyperrealist everyday*. Durham: Duke University Press.

Minh-ha, T. T. 2016. *Lovecidal: walking with the disappeared*. New York: Fordham University Press.

Miro, V. 2014. *Celia Paul & Hilton Als Talk*. https://vimeo.com/101705258.

Molesworth, H. 2010. 'How to install art as a feminist. Introductions by Cornelia Butler, Griselda Pollock, Aruna D'Souza.' In Cornelia Butler and Alexandra Schwartz (eds.) *Modern women: women artists at The Museum of Modern Art.* New York: The Museum of Modern Art.

Montfort, C. R. 1996. 'La «souriante maternité» de Vigée Le Brun : le point de vue de Simone de Beauvoir'. *Dalhousie French Studies, Dalhousie University* 36(Fall), pp. 113-121.

Morgan, A. L. 1996. '*Florine Stettheimer*. Edited by Barbara J. Bloemink and Elisabeth Sussman. *Art Journal* 55(2) , pp. 91–93. https://doi.org/10.2307/777750.

Mueller, C. 1990. *Walking through clear water in a pool painted black.* Los Angeles: Semiotext(e).

Mulvey, Laura. 1989. *Visual and other pleasures.* Basingstoke: Macmillan.

Mundy, Jennifer. 2008. *Duchamp, Man Ray, Picabia*. London: Tate Publishing.

Nathan, J. 1995. 'Doll house party'. *The New York Times Magazine*, 16 July. https://www.nytimes.com/1995/07/16/magazine/doll-house-party.html.

Nochlin, L. 2017. 'From the archives: Florine Stettheimer—rococo subversive'. *Art in America*, May 5. https://www.artnews.com/art-in-america/features/from-the-archives-florine-stettheimer-rococo-subversive-63262/ (accessed 9.19.19).

Parker, R. & Pollock, G. 2020. *Old Mistresses: Women, Art and Ideology*. London: Bloomsbury Publishing.

Pinar, W. F. 1995. *Autobiography, Politics and Sexuality: Essays in Curriculum Theory, 1972-1992*. New York: Peter Lang.

Plant, S. 1997. *Zeros + Heros: Digital Women and the New Technoculture*. New York: Doubleday.

Puglise, N. 'Marina Abramović says having children would have been "a disaster for my work"'. *Guardian*, 26 July. https://www.theguardian.com/artanddesign/2016/jul/26/marina-abramovic-abortions-children-disaster-work.

Reynolds, L. 2019. *Women artists, feminism and the moving image*. London: Bloomsbury Publishing.

Robinson, H. 2016. 'Feminism meets the big exhibition: museum survey shows since 2005' *On Curating*, 29, May. Accessed 5 December 2019. http://www.on-curating.org/issue-29-reader/feminism-meets-the-big-exhibition-museum-survey-shows-since-2005.html#.Xej2XJP7SqA.

Rose, J. 2018. *Mothers: an essay on love and cruelty*. London: Faber & Faber.

Rousseau, J.J. 2011. *Reveries of the solitary walker*. [1776-8]. Trans. Russell Goulbourne. Oxford; New York: Oxford University Press.

Sartre, J.P. 2003. *Being and nothingness: a phenomenological essay on ontology*. [1943]. London: Routledge Classics.

Schofield, H. 2015. 'A delayed Ttibute to France's most famous woman artist'. *BBC News,*

24 September. https://www.bbc.co.uk/news/magazine-34340907.

Scott, A. 1991. Couch and cradle – *Mothering Psychoanalysis: Helene Deutsch, Karen Horney, Anna Freud and Melanie Klein,* by Janet Sayers. *New Statesman & Society*, 8 February

Searle, A. 2013. 'Dorothy Iannone: art's original bad girl'. *Guardian*, 13 March. https://www.theguardian.com/artanddesign/2013/mar/13/dorothy-iannone-art-original-bad-girl.

Searle, A. 2015. 'The last picture show: how Chantal Akerman's suicide alters her final artwork'. *Guardian*, 4 November. https://www.theguardian.com/artanddesign/2015/nov/04/chantal-akerman-death-now-ambika-p3-film-installation.

Segal, E. 2018. 'Femme futures: why have women been written out of internet history?', *Frieze,* 22 February https://frieze.com/article/femme-futures.

Shapton, L. 2016. 'Thirteen contemporary artists portray their own children'. *New York Times,* 18 March. https://www.nytimes.com/2016/03/20/t-magazine/thirteen-artists-portray-children-le-brun-currin.html.

Shaw, J. K., and Reeves-Evison. T. 2017. *Fiction as method*. Berlin: Sternberg Press.

Simpson, P. 2016. 'National Gallery's Vigée Le Brun exhibit testifies to an artist of great talent and determination', Ottawa Citizen, 10 June. https://ottawacitizen.com/entertainment/local-arts/national-gallerys-vigee-le-brun-exhibit-testifies-to-an-artist-of-great-talent-and-determination.

Sladen, M. 'Dieter Roth: 246 Little Clouds (1968)'. *Mark Sladen.* Accessed 24 March 2021. https://marksladen.com/post/74837228316/246-little-clouds.

Smith, A. 2015. *How to be both*. London: Penguin Books.

Smith, S. 1998. *Woman, autobiography, theory: a reader*. Madison: University of Wisconsin Press.

Smith, S., and Watson. J. 2010. *Reading autobiography: a guide for interpreting life*

narratives. Minneapolis: University of Minnesota Press.

Solanas, V. 1967 '(Society for Cutting Up Men)', n.d., 16.*Columbia University* [online]. Accessed 2 December 2020. http://www.columbia.edu/itc/architecture/ockman/pdfs/feminism/solanis.pdf

Stanton, D. C. 1987. '"Autogynography: is the subject different?" In D. C. Stanton. (ed.) *The female autograph: theory and practice of autobiography from the tenth to the twentieth century*. Chicago: University of Chicago Press.

Stark, F. 2007. *Frances Stark : collected works*. Ed. S. Bailey. Cologne : Walther Konig.

Stark, F. 2010. *Frances Stark : but what of Frances Stark, standing by Itself, a naked name, bare as a ghost to whom one would like to lend a sheet?* Ed. Alex Farquharson Nottingham : Nottingham Contemporary.

Stark, F. 2015. *Uh-Oh: Frances Stark 1991-2015.* Edited by F. Stark and A.Subotnick. Munich: DelMonico.

Steffensen, I. 2009. 'Review of Helen Frankenthaler: *Painting history, writing painting*, by Alison Rowley. *Women's Art Journal* 30(2), pp. 55–57.

Steyerl, H. 2017. *Hito Steyerl, her collection of essays and lectures duty free art: art in the age of planetary civil war*. London; New York: Verso Books

Storr, R., P.Herkenhoff, A. Schwartzman. 2003. *Louise Bourgeois*. London: Phaidon Press.

Sultan, T. 2008. *Chantal Akerman: moving through time and space*. Houston; New York: Marquand Books.

Szymczyk, A. 2011 *Win first don't last, win last don't care.* (Video recording) OCA. Office for Contemporary Art Norway. https://www.oca.no/audiovisual/on-lee-lozano.

Shaw, S. 'Narrative and anti-narrative'. *Tate.* Accessed 28 November 2019. https://www.tate.org.uk/research/publications/in-focus/the-dolls-house-william-rothenstein/narrative-and-anti-narrative.

Truitt, Anne. 1996. *Prospect: the journey of an artist*. New York: Prentice Hall & IBD

Turkle, S. 1997. *Life on the screen: identity in the age of the internet*. New York: Simon & Schuster.

Vilalta, H., and Bradley. F. 2018. *Lee Lozano - slip slide splice*. [Exhibition catalogue]. Edinburgh: Fruitmarket Gallery.

Voien, G. 2016. 'Marina Abramovic: I had three abortions because children hold female artists back . *Observer*, 26 July. Accessed 22 April 2019. https://observer.com/2016/07/marina-abramovic-i-had-three-abortions-because-children-hold-female-artists-back/.

Walker, L. 2002. 'Home making: an architectural perspective'. *Signs* 27(3), pp. 823–35. https://doi.org/10.1086/337927.

Wheeler, W. D. n.d. Peter Gidal, (1946-) Director, Actor, Cinematographer. Wheeler Winston Dixon, Guide to British and Irish Film Directors. *Screenonline.* http://www.screenonline.org.uk/people/id/472632/index.html

White, I. 'Peter Gidal'. Text. *LuxOnline.* Accessed 18 January 2020. https://www.luxonline.org.uk/artists/peter_gidal/essay(2).html.

Wilonsky, R. 1999. 'The Dropout Piece'. *Dallas Observer*, 9 December. Accessed 24 November 2020 https://www.dallasobserver.com/news/the-dropout-piece-6406272.

Winant, C. 2013. 'Materializing "Six Years"'. *Frieze*, 30 March. Accessed 28 March 2020. https://frieze.com/article/materializing-%E2%80%98six-years%E2%80%99.

Wittgenstein, L. 1968. *Philosophical investigations*. Oxford: Basil Blackwell.

Zimmer, W. 1985. 'Helen Frankenthaler - from studio to ballet stage'. *The New York Times*, 17 February. https://www.nytimes.com/1985/02/17/arts/helen-frankenthaler-from-studio-to-ballet-stage.html.

Online Archives

'Collection: Florine and Ettie Stettheimer Papers. *Archives at Yale*. Accessed 26 April 2020. https://archives.yale.edu/repositories/11/resources/1452.

'Extravagant Crowd: Stettheimer Sisters. *Archives at Yale.* Accessed 26 April 2020. http://brbl-archive.library.yale.edu/exhibitions/cvvpw/gallery/stetthe1.html.

'Archives Directory for the History of Collecting'. Center for the History of Collecting, *The Frick Collection*. Accessed 16 December 2020. https://research.frick.org/directory/detail/519.

Exhibitions

'Andy Warhol'. Tate Modern, London, 12 March – 15 November 2020.

'Dorothy Iannone and Juliette Blightman', Prologue: Arcadia Missa'. London, *The Köln Concert*, Kölnischer Kunstverein, Cologne, *The Vleeshal Opera*, Vleeshal Centre for Contemporary Art, Middelburg, September 2020 – September 2021.

'Florine Stettheimer'. Lenbachhaus, Munich, 27 September 2014 – 4 January 2015.

'Heat, 1919'. December 2015. Florine Stettheimer. The Jewish Museum, Brooklyn

'I Must Create a Masterpiece to Pay the Rent. Julie Becker. Institute of Contemporary Arts, London, 8 June – 12 August 2018.

'Laura Owens'. The Geffen Contemporary at MOCA, Los Angeles, 11 November 2018 – 25 March 2019

'Lee Lozano, c. 1962'. Hauser & Wirth, London, 19 May – 29 July 2017

'Lee Lozano'. Hauser & Wirth, Somerset, 3 October 2020 – 10 January 2021.

'New York/Liberty, 1918/19'. Florine Stettheimer. Whitney Museum of American Art, New York, December 2015.

'Sleep Rock'. Sadie Benning. Camden Arts Centre, London, 19 April – 24 June 2018

'The Magic Flute'. Frances Stark. Artist's Film Club, Institute of Contemporary Arts, London, 14

April 2018

'US Greatest Hits Mixtape: Volume 2'. Frances Stark. greengrassi, London, 07 February – 14 March 2020

'Down the Rabbit Hole: JB in JT' O-Town House, Los Angeles, [online exhibition], April 2020

Films

AT HOME 1999/1997, w/Stephen Prina's "The Achiever". 1999. Dir Frances Stark. [UbuWeb]. Accessed 6 October 2017. https://www.ubu.com/film/stark_home.html

A Woman under the influence. 1974. [Film]. John Cassavetes. dir. Faces Distribution.

[THIS IS NOT EXACTLY A CAT VIDEO], w/David Bowie's "Star Man", etc. 2007. Dir Frances Stark. [UbuWeb]. Accessed 27 September 2017. https://www.ubu.com/film/stark_cat.html

Girl Power. 1992. Sadie Benning. dir. [YouTube video] 20 June 2013. Accessed 28 March 2021. https://www.youtube.com/watch?v=bPDxZ9n3JwA

*Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles.*1975 [Film]. Chantal Akerman. dir. Janus Films.

My best thing, 2011. Dir Frances Stark. [UbuWeb]. Accessed 16 December 2017. https://www.ubu.com/film/stark_best.html

No home movie. 2016. [Film]. Chantal Akerman. dir. Belgium: Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, Chemah I.S., Liaison Cinématographique, Zeugma Films.

Osservate, leggete con me, 2012. Dir Frances Stark. [UbuWeb]. Accessed 16 December 2017. https://www.ubu.com/film/stark_osservate.html

*Saute ma ville (*Blow up My Town*) starring herself, age 18*. 1968. [Film]. Chantal Akerman, dir.

Sloane Square: a room of one's own. 1976. Derek. Jarman. dir. Dark Pictures.

The Chelsea girls, 1966. [Film]. Andy Warhol. dir. New York: Filmmakers Distribution Centre

The George Hamilton Story/Mrs Warhola. 1966. [Film]. Andy Warhol. dir. Pittsburgh: Andy Warhol Foundation.

Transformation and seduction. 1993/2000. [Film]. Julie Becker. dir. New York: Greene Naftali.

Semiotics of the Kitchen, 1975. [Film] Martha Rosler. Dir. [YouTube video] 18 October 2018. Accessed 27 June 2021. https://youtu.be/ZuZympOIGC0

What Goes On. 2014. [Film]. Frances Stark. dir. London: greengrassi