

The Disoeuvre: a definition in progress

People positioned as marginal to art's production must work socially and institutionally, as well as in the studio, not only to make work, but to change existing structures so that their work can be recognised and critically received as art.

Rather than disregarding those whose conventional oeuvre seems interrupted and inconsistent, we should look for artistic consistency in an artist's work made in and beyond the studio, through employment at art's institutions, or connected, for instance, to the labour of care, activism and other social practices.

As a critical tool, the Disoeuvre takes account of artists' training in adaptability and their working lives across different sites. It responds to practices encountering and persisting through 'feminised' labour (as maintenance or precarity), domestic instability, transience of documentation, new recognition for overlooked visual activisms and curatorial strategies, archival gaps and is open to more.

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This definition is the work of Felicity Allen in collaboration with Janice Cheddie, Lina Dzuverovic, Althea Greenan and Alexandra Kokoli.

Conceptually each artist is paired with another and, juxtaposed as an exhibition, our works or our practices (our Disoeuvres) transform the historic mutability demanded of women to query, reappraise, transform or play with the possibility of the proxy. Artists contributing to the exhibition have been invited to record paired conversations, and a series of events is in the pipeline.