

## Independent Keyword Research Proposal

Student name: Hollie Wilkins

Student Number: 2103274

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Lecturers: Alex Duncan and Paul Duerinckx

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**Institution, Space and Energy**

Developing research on the history of energy to understand how transformation is viewed in terms of its capital utility, opposing feminine concepts of nature as a process of creation and decay. In the expansion of this cultural ideology, which made the male sex a biological fact and European supremacy a matter of evolution in a post-industrial West, the text will discuss how the basis of scientific understanding influences current institutions and identities. What work is useful and what is disregarded?

Focusing on Sara Ahmed's exploration of Abjection and institutional complaint processes and Legacy Russel's call towards the embracing of error as a rejection of traditional values. The body of this essay will look to research the Institution and the ways in which artists and writers aim to bring new understandings to this concept.

Through performance, photography and sculpture, the text showcases different ways of approaching space. How bodies, identity and materials may be used as a tool to critique and transform concrete understandings set within the history of the term. From the perspective of the institution as an interior, how does art as a process of infiltration, contamination and collision of exterior ideas bring about new energies to art establishments?

The concept of institution may be applied to multiple linguistic meanings. It can be applied to public buildings where people or objects are stored. An institution may also be an indicator of the history and size of an organisation, icon or concept. It can act as a beginning or '...introduction [to] a law, system..ext.' (Cambridge Dictionary).

Focusing on the institution as an organisation, scholar Sara Ahmed investigates systems of complaints found within institutions, ‘... thinking of formal complaints as part of a much longer and more complicated story, a story of a person, a story of an institution, a story of relationships between persons and institutions,’ (Complaint! 2021.Pg. 19). Ahmed looks at the complaint process as a journey in which institutional critique is lost within institutional mechanics, claiming, ‘It is because of the difficulty of getting complaints through the system that complaints often end up being about the system’ (Pg.27). Her past research into institution discusses more on the movement involved within processes,

Knowledge of institutions in the process of attempting to transform them...as Marx argues in Theses on Feuerbach, “Philosophers have only interpreted the world differently, but the point is to change it”. I want to offer a different way of thinking about the relationship between knowledge and transformation. Rather than suggesting that knowledge leads (or should lead) to transformation, I offer a reversal that... transformation, as a form of practical labour, leads to knowledge.

(On being included : racism and diversity in institutional life. 2012. Pg.173)

Here Ahmed suggests that to exist within a process or under an ideology is to become knowledgeable of it. To push for advocacy (as seen within the complaint process) is to critique systems rather than undergoing the mechanisms set in place in the hope that the mechanics will act upon an individual's wish for accommodation and change.

Within Andre Lorde's (1934-1992) piece, 'The Master's Tools Will Never Dismantle the Master's House' (Sister Outsider. 1984. Pg. 105), she tackles this idea of working within the mechanisms to examine the very same mechanisms, 'What does it mean when the tools of a racist patriarchy are used to examine the fruits of that same patriarchy? It means that only the most narrow parameters of change are possible and allowable.'

The kinetic, transformational quality of art-making fits within the language Ahmed and Lorde have set within their investigations of the institution. Movements of artists have historically questioned the structures of institutional concepts, both within the boundaries of art spaces and outside of it. Historically, women artists have had to work around the lines of art institutions. While women were involved in establishing the foundations of the Royal Academy of Arts, within the academy what they were allowed to attend was highly controlled.

The practice of life drawing, a fundamental part of artistic training, was deemed improper. The gathering of female models within the institution was highly secretive, 'the higher stakes involved for women and that their reputations, even as prostitutes, could have been compromised by performing the role of life model.' (A, Bluett. 2021.)

Artist Carolee Schneemann (1939-2019) worked to question this propriety. Blurring the lines between artist and model, Schneemann's practice turned her body into both material and tool, often to question power and how history has shaped it. Her performance piece, *Naked Action Lecture* (1968) [Figure one], works to change the assumptions regarding where a female nude body should be found within artistic spaces, using the role of the lecturer (a

role of authority) to flip the hierarchy of who is deemed reputable enough to be granted a voice within institutions. Schneemann acts as a confrontation, does an audience grant a nude woman full public authority?



Schneemann recalls the way that she... and others doing similar work were ‘despised’ by the art world, how they both met with great ‘resistance’ to their attempts to put their own female bodies at the centre of their practice, ‘deny[ing]’ them ‘full authority’ as artists.

(Art Monsters: Unruly Bodies in Feminist Art. 2023. Pg. 48.)

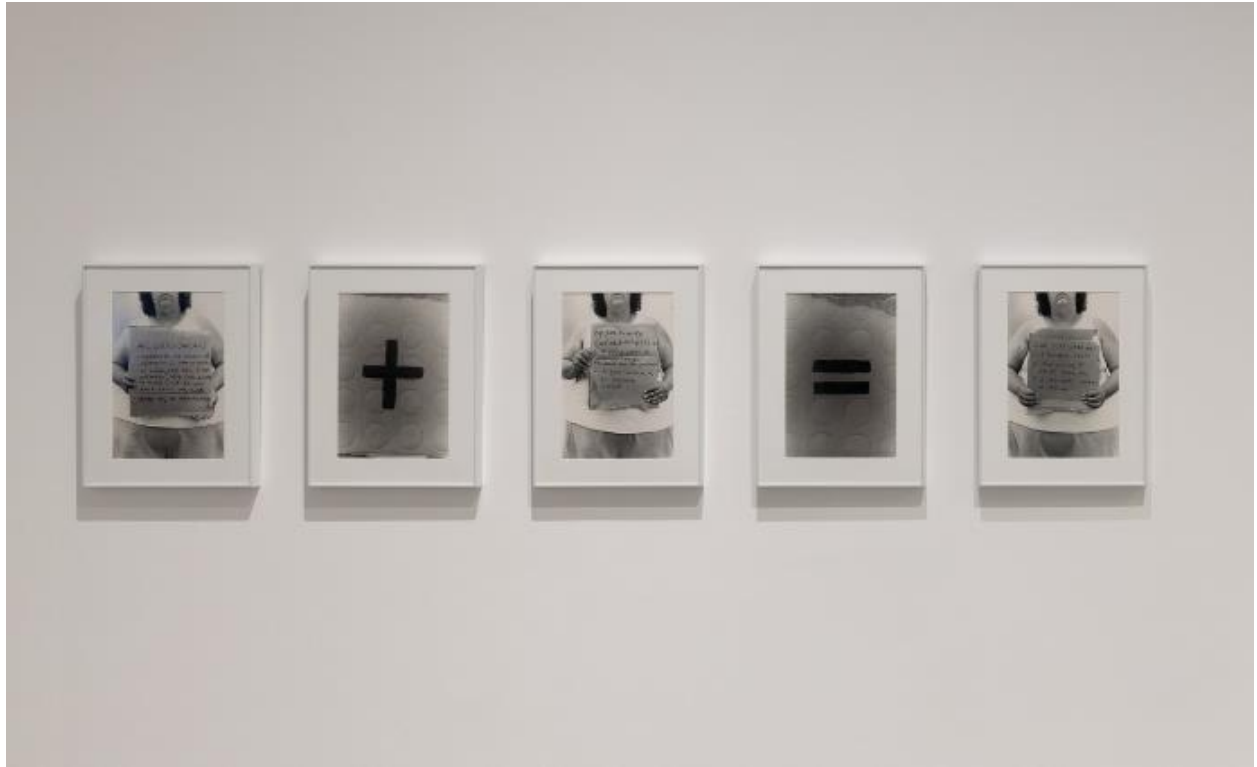
Schneemann found herself taken into the art world and then rejected by it. From within the interior of the institution, abjection and its emotional response ‘turns us inside out, as well as outside in.’ (The Cultural Politics of Emotion. (2004) Pg.86). The female body transforms from a tool used to acquire a practical skill, into a contaminant of the intellectual space of the lecture.

Chris Burden (1946–2015), in his 1971 performance, *Shout Piece*, [Figure two] in which upon entering the gallery, Burden from the rafter of the space, ‘sat on a brightly lit platform, face painted red, voice amplified, ordering the people who entered the gallery to “get the fuck out”—which most did, immediately.’ (Carr, C. 1989.) The work takes on the role of

Patriarchal 'resistance' experienced by individuals within the art world.



Laura Aguilar's (1959-2018) pentptych, *Access+ Opportunity= Success* (1993) [Figure three], similarly to Schneemann and Burden, applies her body to ideas of space. Aguilar's work discusses how bodies interact with institutions, who is rejected from that space and who has never existed within it. [Figure three] frames the artist as an individual without a 'home'.



The home may act as a symbol of the imagination, a space afforded protection, as Gaston Bachelard (1884-1962) comments upon within *Poetics of Space* (1958), the house acts as a matriarchal force, 'The house, like a she-wolf... penetrating maternally to my very heart...the Mother image and the House image are united.' (Pg. 66).

If the imagination has found itself a space and Aguilar's work is the product of this space then the exterior, patriarchal force of the institution has left the images in a state of homelessness.

Author Legacy Russell comments, 'Patriarchy exercises its social dominance by taking up space as its birthright; when patriarchy comes into contact with whiteness, it leaves little room for anything else.' (*Glitch Feminism*. 2020. Pg. 20). The queer body is then, 'flattened...

given little room to occupy and even less territory to explore... Where imperialism has touched... one can render another body faceless and unrecognizable...' (Pg.21).

Aguilar, through the use of cardboard, reflecting the signs homeless individuals create and a linear display, creates a sense of passing by, as one would with homeless individuals who exist along the sides of a street.

Similarly to Aguilar, André Cadere's (1934-1978) *Barre de bois cubique* [Cubic Wooden Bar] (1971) [Figure four], has been displayed along the exteriors of buildings and within galleries in which he was not invited. The work found in unusual spaces aimed to question its suitability within the accepted behaviour of the institution, '...the object served to draw attention not to itself but to [its] context.' (The Collection. Museo Nacional Centro De Arte Reina Sofía. 2013. Pg. 162).



Like Aguilar's work, [Figure four] when presented fails to display its whole self, one of the sides will always face the wall or ground. Cadere spoke of his practice as, 'a method that involved errors.' The bar, an unassuming hand-carved object takes on a new association when held and transported. Entering spaces uninvited in New York, London and Paris, Cadere's work became reminiscent of a walking stick or weapon. Playing on the location's

history of systemically infiltrating non-Western culture through violence or economic manipulation.

After Cadere's death, the presentation of his work remained with the galleries. How they decide to present them may indicate the institution's opinion and understanding of what the work aims to reflect. How does the work change upon its inability to travel with the artist? How may this relate to changes in the culture and ethics of the institution?

Russell uses the tool of error to work towards the dismantling of the binary body, '...bring[ing] about new movement into static space.' (Pg. 74).  $Access + Opportunity = Success$  removes the artist's eyes, or 'I' from the balanced equation. Suggesting that living without her queerness is key to success within capitalist society.

However, she leaves her mouth on display, perhaps in recognition of her voice within the queer spaces she cultivated within California during her lifetime. In her series, *Plush Pony* (1992) [Figure five], the title of the series comes from the bar in which she found her subjects, Aguliar creates, '...Portraits which convey the intimate, deep sense of community she found among these women, so often invisible to mainstream society.' (Laura Aguilar Photography. 2022.)



The 'static space' Russell describes may reflect certain scientific ideas of entropy. In which the energy of this space has reached a level of equilibrium and no change can take place within the set boundaries of a system. In order to continue forms of transformation, the boundaries must be loosened, infiltrated and transformed to receive new energy, to prevent the collapse of said system.

Gaston Bachelard on spaces that exist with hard exteriors and 'soft', 'pearly' interiors, like the shell regards, '[its] vital inhibiting impulse comes to a close too quickly, [it] obtains too

quickly the security of a shut in life... a dreamer is unable to believe that the work is finished when the walls are built.' (Pg. 134-135.)

The shell, however, as a living being, must exit its protective interior, simultaneously existing both inside and outside at once. Phyllida Barlow's (1944-2023) sculptural work centres the 'thinking of the space as reversible... turning the space around, want[ing] to bring an "exterior" world inside.' (Barlow, P. 2012.) Her 2014 Tate commission work aimed to explore 'the tomb-like interior galleries against the ever-present aspect of the river beyond.'

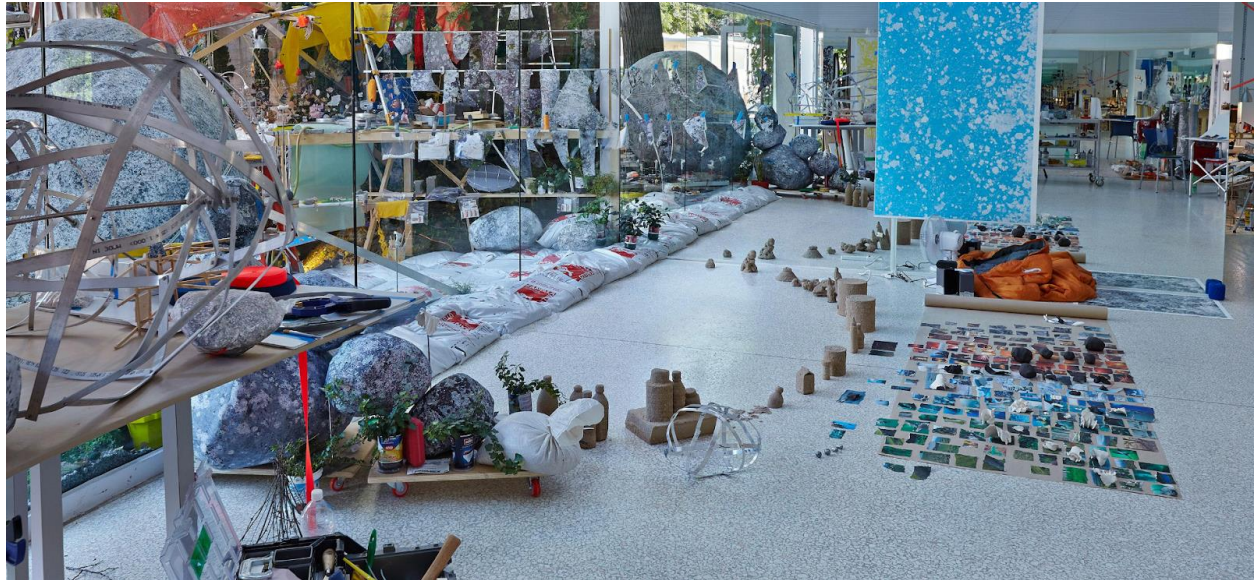
Through everyday materials, Barlow creates collisions with the history of the building in which the work is shown within. [Figure six] reflecting the pre-existing authoritarian architecture, both undermines and uplifts the history of the space. The object holds an internal energy. The piece roughly held together buckles and lifts from its structured shape, as though at any point in time the work may expand out of itself or degrade into itself. The commission in its critique of the space's past also holds out hope for the change that is to come through the potential energy exhibited within the objects.



Sarah Sze, similarly, to Barlow utilises objects from the everyday. Her installation work from the 55th Venice Biennial establishes a flow from outside to inside to outside again. Bachelard reduces space to these two concepts in which, 'Space is nothing but [an]... "outside-inside".'(Pg.234.)

Sze's work revolves around directional ideas of space and scale to confront perspectives involved within space. *Triple Point* (2013) [Figure Seven], references the equilibrium found within substances that exist within three states of energy, solid, liquid and gas. Her

accumulation and arrangement of objects speak to attempts to bring order to ‘a disordered universe’ (Sze. S. 2013), and the fragile, precarious nature found within this attempt.



The border between the interior and exterior of the institution is crossed. The installation worked as a journey in which an audience upon completing a cycle of the space would then come to an understanding of it. The ‘pendulum, compass and planetarium’ (Sze, S. Louisiana Channel. 2014) are applied as motifs to comprehend mechanisms used to understand concepts found within the world. Like Barlow’s tower, Sze’s process displays the potentials found within construction and deconstruction, the work ‘teetering at [a] point’ (Sze, S. 2014) in time and space.

The concept of energy diffusion developed during the 19th century maturing alongside the creation of industry, in which useful energy may be applied to engines, and machines EXT. and non-usable energy that may not be applied towards industry growth. Energy, like the female form when undergoing unwanted processes is reduced to an abject concept, ‘a

process through which to consider ideas of inclusion and exclusion...to consider work or non-work as what is left in or left out.' (Atacus, I. 2024.)

The use of fossil fuels, a finite resource, worked to establish increases in capital and by extension concepts of traditional masculine traits e.g. 'The provider' and patriarchal culture in which linear ideas of progress were institutionalised. In reaction women became the domestic force of the home.

The expanding, accelerating destruction of the planet via oil barons, economists, and tech billionaires EXT speaks to the cognitive dissonance experienced within ideas of growth and freedom within this system, based on the fundamental principle of individual control. Without an understanding of the breakdown of material energy. 'The death drive' (Dagget, C. 2022), makes up a part of the cycle of energy conversion and impermanence, one that Bachelard argues is better than a state of 'finality' (Pg. 82).

Sarah Sze's recurrent use of the circle, sphere and cycle reflects more feminine understandings of the state of being, one in which creation/destruction, life/death exist in symbiosis with each other. That degradation of matter is more so the change of matter. However, this understanding isn't useful to present productivity for elites that wish to expand and acquire now.

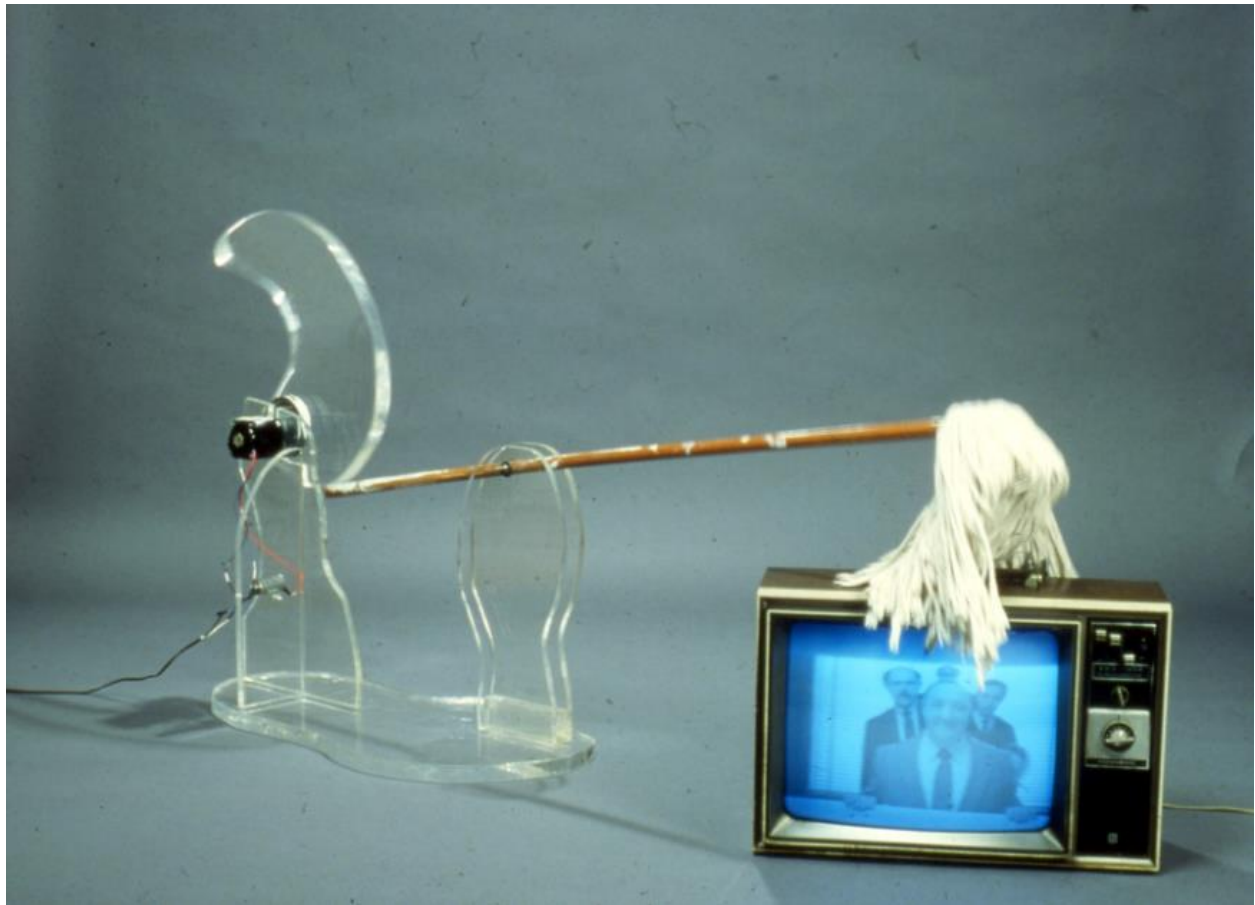
Her accumulation of mundane, mass-produced objects created by factories or sweatshops, and placing them in an art space as significant as the Venice Biennale, both increase their

significance and perhaps critique the show's disregard for countries outside of Western culture and the values of Western culture trying to prescribe to colonised culture and land.

Within culture and myth, we view the land as feminine for its fertile qualities, infiltrating other lands for the quality of its fuel or minerals, similar violent language may be applied to both women and land. Feminist artists find a connection in this shared history of violence. Laura Aguilar's series, *Motion* (1999) [Figure eight] inhabits these ideas. Both Aguilar and her models find intimacy with each other and nature, providing space to be nurtured and protected.



Schneemann recognised the connection between unrecognised feminine labour and the war the West waged during the modern period. *War Mop* (1983) [Figure nine], places the images of war, alongside the routine and domestic, insinuating the normalisation of images of violence in the West takes part in. Making violence normal works to perpetuate it as a masculine biological fact.



An audience may view the mop as cleaning or purifying the screen. The feminine works to wipe away the violent sin imposed by the hyper-masculine. The feminine in its forced stationary position gives way to the masculine's myth of conqueror/hero, under the guise of spreading Western democracy through legitimate war. Schneemann took on 'a criminal

aspect, [a] slightly terroristic approach to enter where I was forbidden.’ (Schneemann, C. 2002.)

Ultimately, the research conducted looks to explore the underpinning ideologies that permeate the history and continued systems of Western cultural institutions. From binary identities that create in and out groups, marginalising artists like Laura Aguilar who developed her practice away from traditional art education routes, finding inspiration in the qualities of community within nature.

In the manipulation of these interior spaces, Schneemann critiques the primary narratives of knowledge and the wider-reaching implications of the control involved within these set understandings.

Cadere and Burden promote the push and pull within the design. Burden acting as a gatekeeper of culture, Cadere the infiltrator. Mirroring ideal masculine traits of protector and colonist, exhibiting levels of aggression within each performance.

Both artists and writers utilise their practice to prompt transformations within politics, culture and science. Phyllida Barlow and Sarah Sze take on the process of transformation to create new knowledge through the association of their materials with the space they inhabit. Tate Britain and the Venice Biennale were established during moments of economic prosperity within their respective countries, each turned inwards by Barlow and Sze. Their accumulation of material, working with capitalism’s behaviour of attaining more, grants audiences space to consider the value of the acquired objects.

Political scientist Cara Daggett in constructing a genealogy of energy recognises across knowledge the change that needs to take place, ‘Humans need new energy systems—and likely new energy cultures.’ (Daggett, C. 2019), not only as a means of tackling climate change but also the relationship between accepted, recognised binary identities and othered bodies.

**Proposed Dissertation Prompt:** Analyse concepts of Power and Labour through feminist-based fine art processes.

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