

Where is the Value of Nature? Time-based Identities and Bodies Moving in Un/comfortable Space.

Student Name: Hollie Wilkins

Student Number: 2103274

Module: Independent Project (ADAA6000/C)

Programme of Study: Fine Art: Studio, Site and Context BA Hons

Word Count: 5616 (Excluding table of contents, image list, abstract, in-text chapter titles and bibliography)

Submitted in partial fulfilment of the requirements for the degree of BA (Hons) University of Wales Trinity Saint David, Swansea, (13th, December 2024).

Table of contents

Abstract	3
Image List	4
Introduction	5
Chapter One- Creating Feminist Space, Critical Ins and Outs	9
Chapter Two- Women Moving in Energetic Space	16
Chapter Three- Feminism is for Every Body	24
Conclusion	29
Bibliography	33

Abstract

This dissertation aims to critically analysis the position of nature within Western socio-political culture, through the exploration of labour/ power systems as mediated and categorised by bound time/ space knowledges. Examining these relations through a cyberfeminist perspective, the text looks to how artists have (re)produced work within the entanglement of *natureculture* (Haraway, D. 1991.) processes as necessarily paradoxical to prevent inertia within art and social institutions.

Image List

Figure one- Landerman Ukeles, M. (1973) *Washing/Tracks/Maintenance: Outside*. US, Wadsworth Atheneum Museum of Art.

Figure two- Biswas, S. (1985). *Housewives with Steak-knives*. Mixed media, paper mounted on canvas, 2450 x 2220mm.

Figure three- Gentileschi, A. (1620) *Judith Beheading Holofernes*. Oil on canvas, 146.5 x 108 cm. Florence, Italy. The Uffizi Gallery.

Figure four- Mendieta, A. (1973) *Imagen de Yagul*, from *Siluetas Works in Mexico, 1973-77*. Chromogenic Print, 50.8 x 33. 97cm. San Francisco Museum of Modern Art.

Figure five- Sze, S. (2011) *Still Life with Landscape (Model for a Habitat)*. Stainless Steel and Wood, 2.74 x 6.71 x 6.4 m. The High Line, New York.

Introduction

Under the watchful eye of culture, women may exist within a social Eden so long as the roses are tended within the wild, walled, pure space (Laing, O. 2024).

Generations of feminists have wondered upon a feminine paradise, one free from patriarchy, one that has overcome and conquered or pushed through the system into something beyond what culture and language have to offer (Holm, E., Cilliers, P. 1998). Artists and thinkers have looked to the past and found comfort in the imagery conjured there, others have sought the conjuring of futures from the unearthing of the past, one whose archives failed to document resulting in invisibility within historical cannon.

Most recent feminist movements have investigated whether the feminine is even the destination for their hallowed future. Whether there will even be suitable futures to settle upon within the exhilarating climate crisis. The Earth finds itself fighting for change in the material plain, feminists find themselves within the cultural, artists have looked to blur the line between these plains. Using these examples how can those of us in the present apply their work to establish new ways of thinking, being and doing for the future of the planet and that which lives within?

Expelled from Eden, alienated from a past that thought nature to be balanced (Daggett, C. 2019, Pg. 34) and passive, industrialists have supposed the earth as an engine, one whose resources fuel the means of capitalist production. Those with reproductive organs find a relationship with the earth's position in this system. Perceived as a means of birthing new

workers, of continuing the race on unstable grounds through theological foundations. Females and the Earth work as points of origin, essential in their work of producing, this essentiality creates a sense of power. Under this system, however, the work being done is for the means of an apparent opposing force.

This biologically determined focus, one that is often assumed and normalised, may also be argued as a continuation of bodily control, leaving many who are not able to reproduce or lack the correct biological features that set them apart from the male behind. Being female does not bind women together (Haraway, D.1991, Pg.149), it reduces their lives to a means of reproduction or sexual characteristics. Creating a state of symbiosis where the nature of the feminine is fertile and the natural is feminine and consistently undermined by that of the masculine.

The male recognising the need for both the Earth and the female seeks transcendence from it, how could one with power ever need those without? Their apparent castration from the absolute spirit, which may be viewed as the Christian God, through 'the baleful power of women to bestow mortal life' (Kristeva, J. 1980, Pg. 158), resulted in the creation of women as both primal and closer to nature—only made passive and agreeable when under the control of men.

Capitalism's love of the individual prescribes a devotion to their own sense of man/godhood, the environment becomes an assumed controlled aspect of their own personal universes. Alongside the production of the invisible, maintained labour that helps to uphold man's

belief in their singular ability to keep hold of all they own. They forget their own constructed origins and processes that grant them their own realities.

We can apply this not only to the housewife but to colonial slave labour, although of different natures they still share attributes, one being unwaged labour and the other in the primal as something to be harnessed through labour into the image of the passive. Which within rational thinking may be deemed virtuous in the sense that they were removing the naturally violent and cultivating civility (Federici, S. 2004).

The concrete view of the symbolic Earth Goddess connection, as simply the ability to reproduce may be an instance of, 'dream[ing] through the dreams of men.' (De Beauvoir, S. 1949, Pg. 162). One that must not be severed but adapted to newer understandings of gender, sex and race accomplished through interactions of diverse voices and the infiltration of them into spaces of power.

A notion that De Beauvoir (1908-1986), failed to accomplish in her own writings (Sophia Bell, K. 2024.), one she was aware of, in her 1963 autobiography *Force of Circumstance*. In her attempt, 'to describe the condition of woman in general' (Pg.185), she acknowledges the limited scope of a singular voice and the need for time in the creation of new, widened knowledge.

It may be argued that this interest in the female along with all its applied characteristics during the end of the modern period, came about through simultaneous developments in birth control, abortion care and the growing presence of white middle-class women in the workplace. Which allowed for more autonomy.

In, *The Dialectics of Isolation: Third World Women Artists of The United States* (Mendieta, A. 1980), the involved artists asked, 'Do we exist?... They failed to remember us.' *They* mean white, middle-class feminists.

A process reminiscent of the initial conditions that brought Western feminism into being. In gaining power, they take on the very characteristics that othered them in the first place. The imagination finds its limits in the conditions of the external making it 'difficult to construct a society that doesn't reproduce the hierarchies of the old one.' (Charmann, H. 2024, Pg. 124).
What does having power look like if we have only witnessed it by those who oppress us?

Chapter One- Creating Feminist Space, Critical Ins and Outs

Power systems become cyclical, but they are likely more directionally complex, not evolving and devolving through momentum but involving through 'rolling inward [to enable] rolling outward' (Haraway, D. 2004, Pg.31), on the macro-micro scale. The more we involve ourselves with those outside the more we move forward. The language of in and out will look to convey the importance of creating feminist space as a means of providing community away from the patriarchy, but also a way in which to instigate deeper more uncomfortable, conversations, 'even if we feel it provides us a home.' (Ahmed, S. 2004, Pg. 178), as 'presence and attention breed awareness' (Bridle, J. 2022, Pg. 63), that awareness does not come to an end.

Feminists come together under a common name, but the movement's goals are fluid in nature. During the Cold War, in opposition to nuclear weaponry, the Greenham Women's Peace Camp (1981-2000) was established as an example of the connection between violence, the environment, land ownership and maternity. The camp itself was an amalgamation of multiple groups of ecofeminists, that challenged the conservative idea of community as solely the ownership of property, set within private units.

The scale, diversity and duration of the camp will inevitably lead to bias in research, so this chapter will aim to define the group's power relations from within the 'forcefield' (Pettitt, A. 1984), as an ununified whole that opened conversation, leading to third wave feminism's looser social binary stance and its working inclusion of non-white individuals. Along with

instances in which the camp may have reiterated assumed cultural ideas and failed to establish the greater implications of violence's connection to empire and the ecological crisis.

They were working against the dominant Thatcherite politics found within general society which proclaimed women's place to be in the home, in naturalising the position, household labour in its unproductivity to the capitalist system gained the connotation of non-work.

In bringing their non-work to the public sphere 'it becomes possible to reimagine [the] meaning for citizenship and sociality...to new practices of energy and work' (Daggett, C. 2019, Pg. 198), one that takes on a utopian, 'immensity' (Bachelard, G. 1964, Pg. 202.), when set within nature extends past historicity into the infinite possibilities found within nature's rapturous becoming. The prospect of viewing women's house labour as integral to the system only becomes realised through its spatial intimacy with the institution and disruption of the home.

Cara New Daggett proposes energy as the foundation of power and knowledge. How we employ our bodies into forms of labour has the ability to 'bring specific worlds into being' (*The Birth of Energy*. 2016, Pg.6). It is the concept that connects human labour to mass fossil fuel extraction.

The artist, Mierle Laderman Ukeles observed two distinct energy systems at play, with apparent opposing natures within, *MANIFESTO FOR MAINTENANCE ART*, 1969.

Maintenance is applied through low-wage labour (particularly waste management), and low-status housework, with little space for change due to the need for repetition.

Development is fast-paced with constant flux, with a small interest in reapplication to the system as a whole. Her performance interweaves both systems. Crossing the border between her housework and her work as an artist, calling into question the existence of the boundary set in place.

Her process, 'like... an action painter,' (Hickson, P. 2018, 1:00.), of which her masculine counterpart, 'was an assertion of the rights of the individual' (O'Brien, C. 1991, Pg. 19), through the lasting marks of paint. Ukeles' material was ephemeral, a performance of the reproductive and it yet was able to assert its energy into the apparent productive art consciousness.

She, like the Greenham Women, brings the unseen labour to capital institutions, to question, 'how capitalism facilitated an environment in which people were only fascinated with innovation' (Graf, S. 2023), a Western innovation born from imperialism that negatively impacts the working class, women, people of colour and the environment.

Even reproductive work is capable of unexpected change. Laderman in washing the steps of the art institution [Figure one], encourages its revitalisation, through cleaning's connection to spring. Transforming the gallery into a space in which the unseen can lay their claim.



[Figure one- Landerman Ukeles, M. (1973) *Washing/Tracks/Maintenance: Outside*. US, Wadsworth Atheneum Museum of Art.]

The Women Peace Camp's primary symbol of the web reflects both the power of the matriarchal female spider over the male and the constant maintenance of a web as fragile but enduring (Dew, C. 2022, Pg. 71). The shifting shape of the camp is one of the aspects that likely led to its longevity, the network of colour coordinated sites worked similarly to mycorrhizal- forest networks. 'If one tree in the forest is attacked by insects, it releases warning chemicals into the network' (Bridle, J. 2022, Pg. 61), the women like the trees shared resources and information about police enforcement, or rather the insects. Alike the fungi

they also thrived in proximity to nuclear spaces, enacting the 'possibility... of nuclear remediation (Barad, K. 2017, Pg. G114-115).

The camp land itself has a history of common use, the appropriation of which for the purposes of war as, 'a means of... economic arrangement' (Federici, S. 2004, Pg. 69), was seen by the protesters as an infringement on the rights of the people. Reflecting the histories of the initial land enclosures that instigated a change in the village democracy involved in the maintaining of these lands, that brought about autonomy for working-class women. Into a more efficient form of production, meaning growth for markets and exportation, the wealth of which was only seen by the landowners, a process that coincided with the expansion and conquest of the New Lands. Whereby the means of this allowed for technological development that extended the scale and lengths of warfare, resulting in the creation of the atomic bomb (Pg. 71-79).

With any political protest, the group creates a vision of what their protestor looks like, through their language and iconography. In some sense, the camp examines the assumed aspects of womanhood within neoliberal Britain, in the escape from private property and the appropriation of the home as not mediated by capital but the earth, through this the camp was able to establish relationships between women that otherwise may not be possible when separated by the individualisation of home units.

Women of colour found themselves in the minority and struggled to establish a collective connection between their protest and the experiences of peoples of the southern hemisphere from, 'The uranium mining in Namibia,' to, 'the nuclear testing that is going on

in aboriginal land' (Bryan, B, Dadzie, S and Scafe, S. 1985, Pg. 175), there was a sense that the majority were more committed to their own land and their own children.

The aesthetics of motherhood permeated the work of the camp, whether 'mothers, potential mothers, 'universal' mothers- custodians of the earth,' (Charmann, H. 2024, Pg. 207). Which along with, 'taking a stand against nuclear weapons', produced a rigid resistance to, 'test-tube babies and male-to-female transsexual surgery alike.' (Withers, M, D. 2019, Pg. 5).

Only in comparing the camp to Margaret Thatcher's maternal violence as mother of the nation, can we begin to break down these established anthropocentric and essentialist assumptions. That care work was not natural but socially constructed to the female, a skill to be learnt (Charmann, H. 2024, Pg. 209), and the human/non-human hierarchal structure is in fact a complex ecological network of relational mesh-like beings. One they began to examine in adopting the web as a symbol and unintentionally replicating forest/fungi relationships.

Artist, Lorna Simpson suggests a fragmentation of identity and how bodies are regulated culturally (*Art Monsters*. 2023, Pg. 102). They may interact but are highly reliant on the personal, within collectives this can be lost to the whole. The whole, 'is bursting with parts and scales and temporalities and sexualities, so a thing is never totally keyed to our taste' (Morton, T. 2018, Pg.77). The white women of Greenham Common were beginning to make connections with other forms of violence that make up the wholeness of the state. That while they viewed the mother as an inherently nonviolent symbol, it was undermining the

system, taking away its power, which may be construed as theft under the law and through lawful violence it was reinstating the state's power (Benjamin, W. 1921).

As cultural identity continues to polymorph, so does the feminist connection to the land. Our mother nature narrative takes on augmentation in the wake of industry and technological futures that produced the concept of the Anthropocene. This transformation looks to detach ideas of custodianship for the sake of human futures, which continues the hierarchal structure that places men above women and white above nonwhite.

Nature and identity find their connection in temporality, in creation and decay. They find themselves, 'tentacularly entangled in composing and decomposing worlds.' (Haraway, D. Brooklyn Rail, Dec/Jan 2017-18).

The question remains whether women artists and protesters can create work and action outside of the influence of masculine power structures that produce a form of feminine iconography. If there is an escape from the title 'women artist', the writer Luran Elkin, in *Art Monsters* (2023) believes it to be found in the 'remake[ing] [of] the picture entirely, found[ing] a new language, cut[ing] it all the pieces, instigate processes of entropy, [to] decreate to create' (Pg.19).

Chapter Two- Women Moving in Energetic Spaces

Viewing Elkin's picture as the dynamic contradictory system between productive and reproductive forces, which may 'come to wake us' (Bachelard, G. 1964, Pg. 73), from its dissonant drive towards planetary collapse, through the rift its contradictions create.

Production cannot be conjured from nothing, it requires material, space, time, labour and power, without introductions of new energies the system begins to entropically break down. The Western state, when faced with this, will look to extend its power under the moral guise of the protection of democracy and through cheap economic exploits of overseas workers, which are disproportionately women.

This chapter will expand on the work of displaced women of colour, whom upon entering a new state system brought within them new cultural perspectives that are integral to the arts and feminist movement in establishing critical connections and hopes within the archive and institution.

Both Anna Mendieta's (1948-1985) performances and Sutapa Biswas' *Housewives with Steak-Knives* (1985) [Figure two] look to upend systematic behaviour that its empirical origins uphold through the institution. Biswas's family fled from their home in India for political reasons, experiencing a critical perspective with the Western form of living as a non-white woman, during a period which viewed the Indian family as, 'unstable because of the failure of its matriarchal structures in a society governed by 'British values', which were defined as being those of the patriarchal nuclear family.' (Charman, H. 2024, Pg.147)

Alike members of the Greenham Common Women's Peace Camp, Biswas expresses the importance of maternity in 'surviving [patriarchal] England', while simultaneously acknowledging the narratives that are entrenched when using maternity as a tool against the establishment. Injecting the Goddess Kali, into the role of the housewife rejects the Western notion of the wife as being, 'essentially fragile and passive' (Elkin, L. 2023, Pg.123).



[Figure two- Biswas, S. (1985). *Housewives with Steak-knives*. Mixed media, paper mounted on canvas, 2450 x 2220mm.]

Against colonial British rule Kali came to represent the revolutionary spirit of the Indian people. To the British colonialist, 'she was commonly regarded as the most extreme, sexual, and irrational embodiment of the worst tendencies inherent in the essentialized Indian mind,' (Humes, C, A. 2003, Pg. 150). An idea that was still prevalent in Biswas' time, when many Asian women were made to undergo virginity tests before entering the country (Travis, A. 2011).

Even after the end of Britain's powerful influence, leaving the country in a state of chaotic power grabs, leading to Biswas leaving, Kali's revolution now 'occupy[s] the centre' (Humes, C, A. 2003, Pg.146), the source of her need for revolution through the institution. She initiates as nature its interrupting force and has taken over the role of the destructive character (Benjamin, W. 1931), in her beheading of the colonist/capitalist.

The material of the work continued this aspect of revolutionary change. The paper takes on the experience of being handled and moved, not only the marks of the artist but of the unseen workers of the gallery space are present in the work. It 'sheds its paper skin' (Biswas, S. 2021), leaving its traces or displacing itself among the archive and gallery, dispelling the idea of a perfect art piece, one that is unchanged by its position in space and time. The work exhibits a form of transcendence that does not distance but involves the labour and relations of others (Cooke, B. 2004).

This decay upon entering the house (which finds its connection etymologically with the archive (Derrida, J. 1995)), also breaks down its system of reinforced, repetitive classification. The restlessness of Kali's form through her materiality, consequently, brings

about the acknowledgement of the restlessness of the formation of her space, both as a housewife and art object. The object experiences its own form of autonomy away from the control of the artist who created it and the archive that houses it.

The degradation of the work over time also investigates the need for maintenance, for the parts of the work to be replaced or changed to maintain the revolutionary symbol, (Morton, T. 2018). Corresponding with feminism's need to encompass more than just the lives of white, middle-class, female women.

While the work still recognises women's shared history of violence through its addition of Artemisia Gentileschi's (1593- 1653) *Judith Beheading Holofernes* [Figure three], which depicts the slaying of Gentileschi's rapist. Biswas' perishable material also identifies this destructive spirit and violent history as not cemented itself within the eternity of the feminine being. Alternatively in its decay, the work as activism may become hopefully, 'redundant' (Aghaji, D. 2022. Pg. 192).



[Figure three- Gentileschi, A. (1620) *Judith Beheading Holofernes*. Oil on canvas, 146.5 x 108 cm. Florence, Italy. The Uffizi Gallery.]

Looking at pre-colonial culture, Mendieta's body of work found its power in playing with the nature of being as a continuous, present connectedness. In blurring the lines of space/time and obscuring the body to present the obscurity of identity.

Exiled from Cuba, Mendieta experienced a lowering of class and race in moving to the US. This shifting of power mediated through a crossing of the border and change in landscape, came to manifest her otherness and alienation of the Western state of enlightened consciousness.

Her exile as a metaphor produced a belief in the disconnectedness of the human from the land and each other, that creates a rationalisation of mass destruction, (Parez, L. 2017). The use of the ruin within her photographic performance brings about a rebirth of these sites of destruction. In the potentiality, her *Imagen de Yagul* (1973) [Figure two] supposes an identity unknown, of one coming into being. Her body, corpse-like in appearance, reflects the extremes of violence against the feminine.



[Figure four- Mendieta, A. (1973) *Imagen de Yagul*, from *Siluetas Works in Mexico*, 1973-77. Chromogenic Print, 50.8 x 33. 97cm. San Francisco Museum of Modern Art.]

Feminist critic, Sara Ahmed supposes a stagnation to the movement when its foundation is focused on this pain produced from violence, that pain, 'becomes a... measure of truth' (*The*

cultural Politics of Emotion. 2004. Pg.173), perhaps truth itself is the cause of this proposed stasis. It is in our translation of this pain, in the new growth from Mendieta's body, that a new pictorial world forms, while still having the ability to reflect on histories that brought this world into being. The work both remembers and anticipates, we know that at any moment Mendieta may break from her death character, her 'performance of memory' (Haraway, D. 2016, Pg. 33) uprooting herself from the space.

Western funerary practices also partake in this performance, the corpse undergoing many processes to reflect more closely what the body looked like in life, perhaps one of the reasons or reactions to our distancing of the death of the body through a sole focus on the spirit.

Both Mendieta and the cultural practice exist in a state of ambiguity. An audience may immerse themselves within, or take themselves out of the performance, either way, the conclusion can be made of the false notion of the definitive ending that Western culture places upon the death of the body, the destruction of a civilisation and the concreteness of identity.

The work in a sense is paradoxical. In entering the photograph into the collective archive (one whose history is dominated by men), she ensures the longevity of an ephemeral performance. Turning the archive itself into a site of contact (Ahmed, S. 2014, Pg.14) instigating reaction and metamorphosis for both objects.

Within the taking of a picture Mendieta in a sense pursues the objectification of her own subjecthood, which Luigi Pirandello (1867-1936), cited within *The Work of Art in the Age of*

Mechanical Reproduction (Benjamin, W. 1936), suggests a performance when undergone for a piece of equipment, the camera, the 'actor... feels as if exiled... [her] body... [is] being robbed of its reality.' (Pg.242-243). In a sense, her as object, becomes a thing, something that is, 'never entirely exhausted by their semiotics' that is given, the ability to animate the inanimate, (Bennett, J. 2004, Pg. 351).

Mendieta co-opts tools of the system to critique and establish this inside-outside that Haraway implies as integral to energetic symbiotic living. In capturing the artistic ritual, Mendieta binds technological development with the traditionalism associated with ritual. In this bonding, we may also begin to break down the linear nature of capital development in seeking out this ritualistic past and the concrete nature of tradition, as bound rules solidified through history.

Chapter Three- Feminism is for Every Body

The integration of these voices into our social and art movements was/are important in establishing the multi-effect of capitalism outside of the dominant critical perspective. Through applying cultural experience and natural energy systems to the institution. To question culture, 'is to question our own existence, our human reality' (Mendieta, A. 1980), this inquiry may be expanded upon into further earthen existences.

Artists and writers alike have begun to adapt their thinking to involve non-person living/dying entities, who are also at risk during this period of ecological catastrophe, that like humans, animals, plants and minerals may need repositioning within the home of the Earth.

It remains uncertain whether in doing so, this will reduce the human to a 'nonperson status- or whether things that aren't us, such as foxes or teacups, are reducible upwards to conventional personhood.' (Morton, T. Pg. 81). The former of which may be criticised in that it, 'argues away from the... human, a classification that historically othered bodies (e.g. people of colour, queer people) have long fought to be integrated into.' (Russel, L. 2020, Pg. 32). However, this stance perhaps still exists within the up/ down, evolving/devolving hierarchy. Perhaps rather than using personhood, which implies ownership, as Morton has, the mode of exploration within the Anthropocene, the living/dying, changing being with a body that is never completely their own, is at stake here. That even the 'seemingly inanimate [geological] beings are also mortal' and at stake (Barad, K. 2017, Pg. G112).

Assuming an individual body is always solely our own, to be owned, and not 'mixed up with other species... [and] bacteria' (Bubandt, N, Gan, E, Swanson, H, Tsing, A. 2017, Pg. 4), to be liberated is,

an understanding of freedom that's about this individual independence and liberation from having to depend upon other people and having to depend upon the earth, and as a very masculine understanding, that is not just undervaluing, but also wanting to transcend, care relations and work and all these things that are feminized.

(Daggett, C. *Petromasculinity*. 2023.)

As we begin to deconstruct the relationship between the work/non-work, public and private binaries, as gendered and racial. We understand that managed categories and spaces have bound up more than just identity concepts but our time-based bodies. Time efficiency is controlled by our work system. To take time away, to *pastime*, 'to liberate time from work... insists on expanding what we mean by work, to include reproductive and carework' (Daggett, C. 2019, Pg. 203). In perhaps a utopian sense, as work concepts break down, new space is opened, filled with potential within free time.

Time to the upper part of mankind was something to be captured and controlled, 'that time... might be shaped by human will.' (Burke, P. 1995, Pg. 142). Perhaps this capturing is what places marginalised beings so closely in tune with time's energy processes. Time seized by history, places, 'human beings... on the same clock, it is inevitable that...some peoples will be viewed as 'on time,' 'ahead of time,' or 'running late' (Wildcat, R, D. 2005, Pg. 60). They like time have been enclosed to space by an entity that supposes itself transcendent from the control of these cosmic forces.

Sarah Sze's highline piece, *Still Life with Landscape (Model for a Habitat)* (2011) [Figure Five], works as a space of contemplative leisure, both as a way of having space and taking time away, while remaining within the urban industrial environment and as an 'opportunity', of which leisure shares a history (Burke, P. 1995).

Breaking down work systems, we can also examine the class structure of recreation. 'To retreat into nature... comes from a place of privilege. Many people, particularly those from ethnic minority backgrounds, never experience the... healing that nature... can provide' (Hafeji, H. 2022, Pg. 207). Introducing free green spaces into urban environments allows for the renewal of the self across the class and racial divide.



[Figure five- Sze, S. (2011) *Still Life with Landscape (Model for a Habitat)*. Stainless Steel and Wood, 2.74 x 6.71 x 6.4 m. The High Line, New York.]

Sze's habitat, like time/space, has been, 'Shattered, exploded into bits, dispersed', while simultaneously it remains, 'arrested.' (Barad, K. 2017, Pg. 59). There is uncertainty to the work movement, as it is hard to say where our ecological relations regarding capital/industrial processes will go.

The birds who have made a home amongst the wreckage, unlike the human, are unaware of the object as art. They may freely move amongst the crafted frame, and the plants and bisect through the path. The human finds themselves pent up in linear space, in the assumed spatial and cultural distance we partake in within much of art history. Concurrently, even within the grid system, we are still capable of intimately entangling ourselves amongst different human/non-human entities across geological and historical distances.

The green space may act as a diffractive slit; a concept made central to Karan Barad's form of feminist theory. In passing through the 'biotechnical' (Forester, H. 2020, Pg. 140) sculpture, the individual, to be viewed as a particle in this narrative, 'are localised entities that take up space', that become capable of wave-like patterns, in doing so the particle frees itself of its point in space/time. (Barad, K. 2017) The viewer is both spatially the point of origin, in the midst and outcome in the reapplication of this experiment. While acting as the particle, the individual is freed from its single-point influence. They also may be the material in which the slit exists, as we are still material-based beings, capable of partaking in the wave-like existence and the catalyst of the scattered grid system. The work blurs the lines between the collective and individual and the points of each origin, that despite this we may still find ourselves at home between these fluctuating states of being.

Size expresses that rather than, 'stretch[ing] across the gap' (Lorde, A. 1984, Pg. 106), we may find our answers of difference through the overlapping of these different particle-entities. These overlapping particles that do not experience structured space and linear time do not dismiss the history of the Highline, as both a part of the urban capitalist space and its provision of proletarian jobs (Friends of the Highline, 2024).

In the coming together of a community to not destroy but to enact a remaking within the essence of past livelihood, can execute positive, present ecological futures in the material and cultural plain.

Conclusion

To continue feminist pursuits that do not reestablish the power systems that they are working against is to encourage the interconnectedness of our 'situated knowledges' (Haraway, D. 1991) and should be an essential origin point of its advocacy.

Haraway's concept of knowledge works to integrate the application of spatial identities, experience and history to counteract the universalisation of the female/ women/ feminine self. Through this lens, the displaced, expressionistic artists namely, Sutapa Biswas and Ana Mendieta, break down essentialist notions of linear time/progress, impregnable space and the naturalisation of race and gender, integrating nature's birthing, degrading energies into the art spaces disillusions the concept of the infallibility of these institutions (whether the archive, the gallery or feminism).

Encountering their work amongst the feminist engagement with the land can make critical cross-examinations of social, political, and environmental segregation and destruction. A process reminiscent of the minority groups found within Greenham Common Women's Camp.

This discourse exists within the productive/ reproductive paradigm. One made evident through Meirle Laderman Ukeles' performance work upon the institution steps, whose actions reminiscent of the productive, engage further connections with the lives of the working class and the reproductive's management of the up/down hierarchy.

Capable of bringing light to the otherwise invisible, constricting non-workspaces and how their reproductivity is entangled with the position of the land, the camp sort a change in cultural prioritisation, that the focus on social, environmental destructive economics should look to the peripheries of the house and find care for the work being done by mothers to ensure the future. Reading the mother figure through Biswas' depiction of the housewife can this nurturing state change from 'pathological' to 'redemptive' (Lorde, A. 1984, Pg. 104), the prior which is chronicled within the writings of Silvia Federici.

Simultaneously, this work should expand its dimensions, integrating the knowledge that, 'carbon emitted in the US and Europe wreaks havoc in Pakistan, in Haiti, in the Philippines,' (Rooney, S. 2024, Pg. 2-3) and that current invasions into Palestinian territories under the guise of uprooting terrorism, may also benefit Israeli- Western energy economies, in that the contested land, 'holds 22 trillion cubic feet in recoverable natural gas', valued at \$524 billion (Donald, R. 2023).

In awareness of these working interlocking states Cara New Daggett accounting the history of energy ideologies, applies a utopian lens that may be found between the deconstruction of the two, that would free time from efficient/ wasteful concepts, and space from gendered, racial inside-outsider identities.

Sarah Sze plays with liminality as the collision of differences between human/ non-human, and natural/ industrial forms. Acting as a 'fault line' (Legacy, R. 2020, Pg. 24), within a system that cultivates nature to industrial ends, the Highline reflective in its site and material histories, presents and preserves the work of the working class and their historical means

of support. Sze through a reading of Barad states a potentiality to be found within quantum physics, to collectivise, imbricate and disperse.

The women of Greenham Common expressed their in anti-nuclear stance demonstrating how this form of knowledge can have grave long-lasting effects. Barad's incision of feminist thinking insists that to completely disregard scientific technologies and observances is to suspend any notions of change within them. The anti-nuclear web acted as both a cross participatory space that was capable of instigating inclusion through collision of difference, that opened the way things have been and new ways of being. Paradoxically, cyberfeminist Legacy Russel suggests to become entangled is to bind certain access of movement, that result in the (re)instating-'encrypting' of the apparatus that historically built the masters house (Lorde, A. 1984).

Mendieta's photography is wary but does not ignore the use of technological apparatus, while her body is static and made object within the archive, she experiences a de/materialisation of her form, existing in a state between life and death. In doing so she gives up her sense of ownership and enacts connections with other living/dead beings that reside on the outskirts within the formation of Sze's sculpture.

The conclusive point of this dissertation is to highlight the importance of intimacy within difference, not as a process of segregation nor as capturing homogenisation that, 'enforce[s] a particular ideal onto others by requiring that they live up to an ideal to enter the community' (Ahmed, S. 2004, Pg. 139), but as an overlapping, between states in which two tones may exist without, 'defining one against the other or holding [one]... as the fixed

referent for understanding the other' (Barad, K. 2007, Pg. 30). Applying reflective, diffractive practices to situated knowledges, feminists may gain an understanding of the dynamic global happenings of human, social and environmental behaviours impacted by imperialism, neo-liberalism and militarisation. Finding through the gaps of each of these words and meanings we may find potential for collective ecological, cultural, positive change.

Bibliography

Aghaji, D. (2022) "This Means it's Time to Rebel- That's the Beauty of This, You Know", in Bruni, L., Pih, D., et al. (2022) *Radical Landscapes. Art, Identity and Activism*. Liverpool, England. Tate Publishing. Pgs. 185-193.

Ahmed, S. (2004) *The Cultural Politics of Emotion*. Edinburgh, Scotland. Edinburgh University Press.

Barad, K. (2007) *Meeting the Universe Halfway. Quantum Physics and the Entanglement of Matter and Meaning*. Durham & London. Duke University Press.

Barad, K. (2017) *No Small Matter. Mushroom Clouds, Ecologies of Nothingness, and Strange Topologies of Spacetime-mattering*, in Bubandt, N, Gan, E, Swanson, H, Tsing, A. (2017) *Arts of Living in a Damaged Planet*. USA, University of Minnesota Press. Pgs. G103-120.

Barad, K. (2017) *Troubling Time/s and Ecologies of Nothingness: Re-turning, Re-membering, and Facing the Incalculable*. New Formations: A Journal of Culture/Theory/Politics. Available at:

[https://www.academia.edu/39974994/Troubling Time s and Ecologies of Nothingness Re_turning Re_membering and Facing the Incalculable](https://www.academia.edu/39974994/Troubling_Time_s_and_Ecologies_of_Nothingness_Re_turning_Re_membering_and_Facing_the_Incalculable) (Accessed: 09/12/2024).

Benjamin, W. (1921) *On the Critique of Violence*, in *One-Way Street and Other Writings*. Translated by Underwood, J.A. (2009). England, Penguin Modern Classics. Pgs. 1-28.

Benjamin, W. (1931) *The Destructive Character*, in *Destruction, Documents of Contemporary Art*, Edited by Spieker, S. (2017). London, England. Whitechapel Gallery. Pgs. 33-34.

Bennett, J. (2004) *The Force of Things: Steps Toward an Ecology of Matter*. POLITICAL THEORY, Vol. 32, No. 3, Pgs. 347-372. John Hopkins University, Sage Publications. Available at: <https://www.jstor.org/stable/4148158?seq=1> (Accessed: 04/12/2024).

Biswas, S, Mackay, A. (2021) *Sutapa Biswas- Interview: 'I felt questioning established systems of knowledge and power was as vital as breathing'*. Studio International, June 24th. Available at: <https://www.studiointernational.com/sutapa-biswas-interview-baltic-gateshead-kettles-yard-cambridge> (Accessed: 07/11/2024).

Bridle, J. (2022) *Ways of Being. Animals, Plants, Machines: The Search for Planetary Intelligence*. United Kingdom. Penguin Random House.

Bryan, B, Dazie, S and Scafe, S. (1985) *The Heart of the Race. Black Women's Lives in Britain*. London, England. VIRAGO PRESS. Available at: <https://prod-cdn.atria.nl/wp-content/uploads/sites/2/2019/01/21144006/WLUK-0860681613-gecomprimeerd.pdf> (Accessed: 22/11/2024).

Bubandt, N, Gan, E, Swanson, H, Tsing, A. (2017) *Arts of Living in a Damaged Planet*. USA, University of Minnesota Press.

Charmann, H. (2024) *Mother State, A Political History of Motherhood*. United Kingdom. Penguin Random House.

Cooke, B. (2004) *Power in Nature*, in *Power and the Spirit of God: Toward an Experience-Based Pneumatology*. New York, US. Online Edition, Oxford Academic, January 20th, 2005.

Available at: <https://academic.oup.com/book/9342/chapter/156122707?login=true>
(Accessed: 05/12/2024).

Daggett, C. (2019) *The birth of energy: fossil fuels, thermodynamics, and the politics of work*. Durham, NC: Duke University Press.

Daggett, C, Donald, R. (2023) *Petromasculinity, Cara Daggett*. Planet Critical, June 29th.
Available at: https://www.planetcritical.com/p/petromasculinity-cara-daggett?utm_source=publication-search (Accessed: 02/09/2024).

De Beauvoir, S. (1949) *The Second Sex*. New York, US. Constance Borde and Sheila Malovany-Chevallier.

De Beauvoir, S. (1963) *La Force Des Choses* [Force of Circumstance]. Translated by Howard, R. France, Paris. G.P. Putnam Sons. Available at:
https://archive.org/details/ethanfrome0000whar_j0u7/page/n9/mode/2up (Accessed: 29/10/2024).

Derrida, J. (1995) *Archive Fever: A Freudian Impression*. Translated by Prenowitz, E. London & Chicago. The University of Chicago Press. Available at:
https://monoskop.org/images/e/ef/Derrida_Jacques_Archive_Fever_A_Freudian_Impression_1996.pdf (Accessed: 21/09/2024).

Dew, C. (2022) *Hands on the Land*, in, Bruni, L, Pih, D, et al. *Radical Landscapes. Art, Identity and Activism*. Liverpool, England. Tate Publishing. Pgs. 64-79.

Donald, R. (2023) *Everybody Wants Gaza's Gas*. October 31st, Planet Critical. Available at: <https://www.planetcritical.com/p/everybody-wants-gazas-gas> (Accessed: 08/12/2024)

Elkin, L. (2023) *Art Monsters. Unruly bodies in feminist art*. United Kingdom. Penguin Random House.

Federici, S. (2004) *Caliban and the Witch. Women, the Body and Primitive Accumulation*. Great Britain, Penguin Random House.

Friends of the Highline. (2024) *History. The Highline*. Available at: <https://www.thehighline.org/history/> (Accessed: 01/12/2024).

Graf, S. (2023) *Mierle Laderman Ukeles' Maintenance Art in 4 Works*. The Collector, April 12th. Available at: <https://www.thecollector.com/mierle-laderman-ukeles-maintenance-art/> (Accessed: 03/12/2024).

Hafeji, H. (2022) *Finding Common Ground*, in Bruni, L, Pih, D, et al. (2022) *Radical Landscapes. Art, Identity and Activism*. Liverpool, England. Tate Publishing. Pgs. 202-208.

Haraway, D. (1991) *Simians, Cyborgs, and Women. The reinvention of Nature*. Great Britain. Free Association Books.

Haraway, D. (2016) *Symbiogenesis, Symptoiesis, and Art Science Activisms*, in Bubandt, N, Gan, E, Swanson, H, Tsing, A. (2017) *Arts of Living in a Damaged Planet*. USA, University of Minnesota Press. Pg. 23- 50.

Harris, B, Hickson, P. (2018) Mierle Laderman Ukeles, *Washing/Tracks/Maintenance: Outside* (July 23, 1973), in *Smarthistory*, December 22nd. Available at: <https://smarthistory.org/ukeles-washing/> (Accessed: 04/12/2024).

Holm, E, Cilliers, P. (1998) *Beyond the politics of positionality: deconstruction and feminism*, *South African Journal of Philosophy*, 17(4), pp. 377–394. Available at: <https://www-tandfonline-com.ezproxy.uwtsd.ac.uk/doi/epdf/10.1080/02580136.1998.10878173?needAccess=true> (Accessed: 11/11/2024).

Humes, C, A. (2003). *Wrestling with Kali: South Asian and British Constructions of the Dark Goddess*. Pgs. 145- 148, in *Encountering Kali, in the Margins, at the Center in the West*. Edited by, Fell Mcdermott, R, Kripal, J, J. US. University California Press. Available at: https://archive.org/details/encounteringkaliinthemarginsatthecenterinthewestrachelfellmcdermottjeffreykripalj.articles_668_e/page/n3/mode/2up?view=theater (Accessed: 22/11/2024).

Kristeva, J. (1980) *Powers of Horror. An Essay on Abjection*. Translated by Roudiez, S, L. New York, US. Columbia University Press. Available at: <https://www.thing.net/~rdom/ucsd/Zombies/Powers%20of%20Horror.pdf> (Accessed: 05/10/2024).

Laderman Ukeles, M. (1969) *MANIFESTO FOR MAINTENENCE ART, 1969. Proposal for an exhibition: 'Care'*. Available at: <https://queensmuseum.org/wp->

<content/uploads/2016/04/Ukeles-Manifesto-for-Maintenance-Art-1969.pdf> (Accessed: 18/10/2024).

Laing, O. (2024) *The Garden Against Time. In Search of a Common Paradise*. London, England. Picador.

Lorde, A. (1984) *Sister Outsider*. United Kingdom. Penguin Random House.

Mendieta, A. (1980) *The Dialectics of Isolation: Third World Women Artists of The United States*. New York, US. A.I.R Gallery. Available at: https://static1.squarespace.com/static/574dd51d62cd942085f12091/t/5b6cb5cbaa4a992cbaac223c/1533851141682/AIR_DOE_publication_single-version.pdf (Accessed: 09/09/2024)

Morton, T. (2018) *All Art is Ecological*. Great Britain. Penguin Random House.

O'Brien, C. (1991) *Jackson Pollock, the Macho Prodigal: exploring the cycle of culture and psychology*. Degree thesis. N.C.A.D. Available at: https://thesis.ncad.ie/T1023_Jackson%20Pollock,%20the%20macho%20prodigal%20-%20exploring%20the%20cycle%20of%20culture%20and%20psychology_NC00203246.pdf (Accessed: 03/12/2024).

Parez, L. (2017) *Ana Mendieta: Decolonized Feminist and Artist*. Available at: <https://www.youtube.com/watch?v=nVk4UBA6HGQ> (Accessed: 14/10/2024).

Pirandello, L. (1916) *Si Gira* [Shoot], pgs.14-15. Cited in, Benjamin, W. (1936) *The Work of Art in the Age of Mechanical Reproduction*, in *One-way Street and Other Writings*. (2009) Translated by Underwood, J.A. England, Penguin Modern Classics. Pgs. 228-259.

Pittett, A. et.al (1984) *The Greenham Factor*. London, England. Greenham Print Prop. Available at: https://bcrw.barnard.edu/archive/militarism/greenham_factor.pdf (Accessed: 26/11/2024)

Rooney, S. (2024) *WHEN ARE WE GOING TO HAVE THE COURAGE TO STOP THE CLIMATE CRISIS?* November 23rd, The Irish Times.

Russel, L. (2020) *Glitch Feminism, a Manifesto*. London and Brooklyn. Verso.

Sophia Bell, K. (2024) *Introduction: bell hooks: "Female identity is shaped by gender, race, and class, and never solely by sex"*, in *Beauvoir and Belle: A Black Feminist Critique of the Second Sex*. New York, online edition, Oxford Academic. Available at: <https://academic.oup.com/book/56388/chapter/448348229?login=true#448348288> (Accessed: 29/10/2024)

Travis, A. (2011) *Virginity tests for immigrants 'reflected dark age prejudices' of 1970s Britain*. The Guardian, May 8th. Available at: <https://www.theguardian.com/uk/2011/may/08/virginity-tests-immigrants-prejudices-britain> (Accessed: 11/10/2024).

Wildcat, R., D. (2005) *Indigenizing the Future: Why We Must Think Spatially in the Twenty-First Century*. Pgs. 417-440. Cited in, Barad, K. (2017) *Troubling Time/s and Ecologies of Nothingness: Re-turning, Re-membering, and Facing the Incalculable*. New Formations: A

Journal of Culture/Theory/Politics. Pg. 60. Available at:

[https://www.academia.edu/39974994/Troubling Time s and Ecologies of Nothingness Re turning Re membering and Facing the Incalculable](https://www.academia.edu/39974994/Troubling_Time_s_and_Ecologies_of_Nothingness_Re_turning_Re_membering_and_Facing_the_Incalculable) (Accessed: 09/12/2024).

Withers, M, D. (2019) *Laboratories of Gender: Women's Liberation and the Transfeminist Present*, in *Radical Philosophy* 204, Spring 2019, Pgs. 3–8. Available at:

<https://www.radicalphilosophy.com/article/laboratories-of-gender> (Accessed: 06/11/2024).