THESIS:

How conceptual artists depict social and political issues through a responsive method, and this affect within a spectacle?

Student name: Hannah Henson

P number: 1900942

Programme of study: BA Fine Art

Module: Independent Project (ADAA6000)

Equivalent of components 2 & 3

Word count: 7517

Lecturer's name: Ryan Moule

ABSTRACT

My thesis aims to bring a greater consideration of the human experience. To validate the emotions implored in response to theatrical spectacles. In the use of principles that reject passive spectatorship and encourage affect in conjunction to Rancière within the *Emancipation of Spectatorship* (2009) and Seigworth's/Gregg's *The Affect Reader* (2010). The research is crucial to this topic as the philosophies are relevant to the new and heavy involvement of technology within society. Utilising artists' works to exemplify art as a representation, deconstructing the different effect of representation in art, and within technology.

Alongside my methodological findings, a physical based practise conceiving of the exploration of my relationship with domesticity. Inspired by artist Mierle Laderman Ukeles and her maintenance art manifesto (Jackson, 2011 p.83).

LIST OF CONTENTS

THESIS: 1
ABSTRACT 2
LIST OF CONTENTS 3
A LIST OF FIGURES 5
FIGURES 1-7 5
FIGURES 8-13 6
FIGURES 14-20 7
FIGURES 21-28 8
FIGURES 29-37 9
FIGURES 38-46 10
FIGURES 47-50 11
AUTHORS DECLARATION 12
INTRODUCTION 13
CHAPTER 1 – THE SPECTACLE 15
CONSUMERISM 15
THE ENCOUNTER 17
SPECTATORSHIP 19
REPRESENTATION 21
PASSIVITY 23
CHAPTER 2 – AFFECT IN ART 27
PART 1 – DISGUST 27
TERESA MARGOLLES 27
WHAT ELSE COULD WE TALK ABOUT? 29
THE HUMAN EXPERIENCE 31
DOMESTIC PERFORMANCE 32
DEATH 35
PART 2 – REFLECTION 39
LUBAINA HIMID 39
TECHNOLOGY 41
REPRESENTATION IN MARGINALISATION 42
FEMINISM 43
OPERA 45
SILENCE 46

PART 3 – HUMOUR 49
JAMIE FITZPATRICK 49
THE CANON 52
PERFORMANCE 54
THE SPECTACLE 56
CHAPTER 3 – PUT INTO PRACTISE 58
PREVIOUS PRACTISE 58
MIERLE LADERMAN UKELES 59
PREMIER 62
INSTALLTION 64
CONCLUSION 70
BIBLIOGRAPHY 72
APPENDIX 80
APPENDIX A 80
APPENDIX B 81
APPENDIX C 85

A LIST OF FIGURES

FIGURES 1-7

Figure 1: Himid, Lubaina. (2016) *Le Rodeur: Exchange* [painting] Available at: https://www.theguardian.com/artanddesign/2017/jan/22/lubaina-himid-invisible-strategies-review-tschabalala-self-modern-art-oxford-parasol-unit (Accessed: 3/11/22)

Figure 2: Salcedo, Doris. (2008) *Shibboleth* [installation] Available at: https://www.artrabbit.com/events/doris-salcedo-shibboleth (Accessed: 3/12/22)

Figure 3: H'Rhager, Felix. (2022) *The Russian Pavilion sits empty in the Giardini at the 2022 Venice Biennale.* Available at: https://www.artnews.com/art-news/news/vadim-zakharov-russian-pavilion-protest-morning-links-1234626149/ (Accessed: 3/12/22)

Figure 4: Levin, Boaz. and Liosi, Marianna. (2015) *Regarding Spectatorship*. Available at: https://www.archivesites.org/2015/06/13/regarding-spectatorship-revolt-and-the-distant-observer/ (Accessed: 4/12/22)

Figure 5: Poche, Trey. (2021) *Algorithms and Insurrection*. Available at: https://faculty.lsu.edu/fakenews/about/social-dilemma.php (Accessed: 4/12/22)

Figure 6: Huang, Nicole. (2020) *On the Limits of Representation*. Available at: https://www.mcgilldaily.com/2020/10/on-the-limits-of-representation/ (Accessed: 4/12/22)

Figure 7: Holzer, Jenny. (2007) *Blue Purple Tilt* [installation] Available at: https://www.itsnicethat.com/news/jenny-holzer-artist-rooms-tate-modern-exhibition-240718 (Accessed: 4/12/22)

FIGURES 8-13

Figure 8: Himid, Lubaina (2004) *Naming the Money* [painted set piece] Available at: https://www.spikeisland.org.uk/programme/exhibitions/lubaina-himid/#gallery-14 (Accessed: 4/12/22)

Figure 9: Ldnmeetsparis (2019) *THE CURSE OF SOCIAL MEDIA – HOW SOCIAL MEDIA CAUSES DEPRESSION & ANXIETY*. Available at: https://www.londonmeetsparis.com/2019/08/19/curse-social-media-how-social-media-causes-depression-anxiety/ (Accessed: 4/12/22)

Figure 10: Saxon, Theresa. (2017) *How UK theatre audiences have always been a rowdy lot* [drawing] Available at: https://www.independent.co.uk/arts-entertainment/theatre-dance/how-uk-theatre-audiences-have-always-been-a-rowdy-lot-a8126161.html (Accessed: 4/12/22)

Figure 11: Mendieta, Ana. (1976) *Untitled (Silueta Series, Mexico)* [ephemeral installation and performance] Available at: https://www.artnexus.com/en/magazines/article-magazine-artnexus/5d6322d690cc21cf7c09efca/55/ana-mendieta (Accessed: 4/12/22)

Figure 12: Margolles, Teresa. (2013) *Dos Bancos* [sculpture] Available at: https://migrosmuseum.ch/en/works/4187 (Accessed: 4/12/22)

Figure 13: Margolles, Teresa. (2003) *En el aire* [installation] Available at: https://withreferencetodeath.philippocock.net/blog/margolles-teresa-en-el-aire-in-the-air-2003/ (Accessed: 4/12/22)

FIGURES 14-20

Figure 14: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [installation] Available at: https://we-make-money-not-art.com/things_i_missed_at_the_venice/ (Accessed: 4/12/22)

Figure 15: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [installation] Available at: http://www.robgarrettcfa.com/content/2009/10/05/rushing-but-not-rushed (Accessed: 4/12/22)

Figure 16: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [installation] Available at: https://www.artnews.com/art-in-america/features/artes-mundi-5-59143/ (Accessed: 4/12/22)

Figure 17: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [installation] Available at: https://universes.art/en/venice-biennale/2009/tour/mexico/03-margolles (Accessed: 4/12/22)

Figure 18: Ukeles, Mierle Laderman. (1939) *Washing/Tracks/Maintenance Outside* [performance] Available at: https://www.wikiart.org/en/mierle-laderman-ukeles (Accessed: 4/12/22)

Figure 19: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [performance] Available at: https://www.youtube.com/watch?v=BtLcedTTIBc (Accessed: 4/12/22)

Figure 20: Simons, Taryn. (2018) *An Occupation of Loss* [video] Available at: https://www.standard.co.uk/culture/taryn-simon-an-occupation-of-loss-review-heart-rending-mourning-and-grief-is-all-part-of-a-days-work-for-some-a3817986.html (Accessed: 4/12/22)

FIGURES 21-28

Figure 21: Margolles, Teresa. (2016) *Pista de baile de la discoteca "Tlaquepaque" (Dance Floor of the Club "Tlaquepaque")* [installation] Available at: https://www.artnews.com/art-news/news/teresa-margolles-pac-pavilion-contemporary-art-milan-10160/ (Accessed: 4/12/22)

Figure 22: Hatoum, Mona. (1993-99) *Keffieh* [hair on cotton fabric] Available: http://kvadratinterwoven.com/mona-hatoums-hair (Accessed: 4/12/22)

Figure 23: Margolles, Teresa. (2009) *¿De qué otra cosa podríamos hablar?* [tapestries] Available at: https://www.artnexus.com/en/magazines/article-magazine-artnexus/5d63f6c190cc21cf7c0a2637/77/teresa-margolles (Accessed: 4/12/22)

Figure 24: Himid, Lubaina. (2021) *A Fashionable Marriage* [installation] Authors image (Accessed: 11/03/21)

Figure 25: Himid, Lubaina. (2021) *Blue Grid Test* [installation] Authors image (Accessed: 11/03/21)

Figure 26: Himid, Lubaina. (2021) *The Operating Table* [painting] Authors image (Accessed: 11/03/21)

Figure 27: Parks, Gordon. (1947) *Untitled* [photography] Available at: https://aperture.org/editorial/racial-innocence-postwar-america/ (Accessed: 4/12/22)

Figure 28: Hogarth, William. (1743) *Marriage a la Mode: 1, The Marriage Contract* [painting] Available at: https://www.meisterdrucke.uk/fine-art-prints/William-Hogarth/721901/Marriage-a-la-Mode:-1,-The-Marriage-Contract,-1743.html (Accessed: 4/12/22)

FIGURES 29-37

Figure 29: Himid, Lubaina. (2021) *Cover the Surface* [painting] Authors image (Accessed: 11/03/21)

Figure 30: Ebenbichler, Dominic (2014) *Die Meistersinger von Nuernberg* [performance] Available at: https://www.csmonitor.com/The-Culture/2014/0624/How-well-do-you-know-opera-Take-our-quiz/The-first-opera-premiered-in-Italy-in-1598.-What-was-the-name-of-the-opera (Accessed: 6/12/22)

Figure 31: Shen, Patrick. (2015) *In Pursuit of Silence* [documentary] Available at: https://www.google.com/search?q=whos+the+director+of+in+persuit+of+silence&oq=whos+the+director+of+in+persuit+of+silence&aqs=edge..69i57j0i546j0i30i546j0i546l2.6415j1j1&sourceid=chrome&ie=UTF-8 (Accessed: 6/12/22)

Figure 32: Himid, Lubaina. (2021) *Tate Modern*. Authors image (Accessed: 11/03/21)

Figure 33: Fusinanto, Marco. (2022) *Desastres* [installation] Available at: https://www.e-flux.com/announcements/463949/marco-fusinato-desastres/ (Accessed: 6/12/22)

Figure 34: Fitzpatrick, Jamie. (2019) *The King* [installation] Available at: https://www.vitrinegallery.com/artists/jamie-fitzpatrick (Accessed: 7/12/22)

Figure 35: Fitzpatrick, Jamie. (2022) *Interview.* Authors Image (Accessed: 11/12/22)

Figure 36: Fitzpatrick, Jamie. (2019) *The Warrior* [installation] Available at: https://www.jamiefitzpatrick.co.uk/ (Accessed: 7/12/22)

Figure 37: Fitzpatrick, Jamie. (2018) *Until you see the Whites of their Eyes* [sculpture] Available at: https://metalmagazine.eu/en/post/interview/jamie-fitzpatrick-absurdly-theatrical-sculptures (Accessed: 7/12/22)

FIGURES 38-46

Figure 38: Fitzpatrick, Jamie. (2022) *Red in sweet Tooth and sweet Boots 3* [painting] available at: https://www.vitrinegallery.com/artists/jamie-fitzpatrick (Accessed: 7/12/22)

Figure 39: Fitzpatrick, Jamie. (2018) *The Transformative Stag Do* [performance] Available at: https://jamie-fitzpatrick.squarespace.com/the-transformative-stag-do/ (Accessed: 8/12/22)

Figure 40: Fitzpatrick, Jamie. (2016) *(loudly), chomp, chomp, chomp* [sculpture] Available at: https://www.frieze.com/article/jamie-fitzpatrick (Accessed: 7/12/22)

Figure 41: Henson, Hannah. (2022) *Figure* [sculpture] Available at: https://swansea.art/profile/hannah-henson/ (Accessed: 8/12/22)

Figure 42: Ukeles, Mierle Laderman. (1973) *Washing/Tracks/Maintenance* [performance] Available at: https://medium.com/notes-to-a-young-artist/mierle-laderman-ukeless-maintenance-art-performances-dfd4861609bf (Accessed: 8/12/22)

Figure 43: Ukeles, Mierle Laderman. (1973) *Washing/Tracks/Maintenance* [performance] Available at: https://www.pinterest.co.uk/pin/346706871291489159/ (Accessed: 8/12/22)

Figure 44: Henson, Hannah. (2022) *Untitled* [performance] Authors image (Accessed: 11/12/22)

Figure 45: Henson, Hannah. (2022) *Untitled* [installation] Authors image (Accessed: 17/11/22)

Figure 46: Henson, Hannah. (2022) *Experiment 1* [sculpture] Authors image (Accessed: 17/10/22)

FIGURES 47-50

Figure 47: Henson, Hannah. (2022) *Untitled* [installation] Authors image (Accessed: 22/11/22)

Figure 48: Henson, Hannah. (2022) *Untitled* [photography] Authors image (Accessed: 24/11/22)

Figure 49: Henson, Hannah. (2022) *Untitled* [performance] Authors image (Accessed: 22/11/22)

Figure 50: Margolles, Teresa. (2016) *Pesquisas (Inquiries)* Available at: https://www.peterkilchmann.com/artists/teresa-margolles/overview/pesquisas-inquiries-2016 (Accessed: 8/12/22)

AUTHORS DECLARATION

I declare that all the material contained in this thesis is my own work.

INTRODUCTION

The significant affect art can have on others is not to be underestimated. As Greggory J. Seigworth and Melissa Gregg suggest in *The Affect Reader*: “Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation as well as the passage” (Seigworth and Gregg, 2010 p.1).

Within this thesis, ‘Affect’ will be used to describe the physical, sometimes emotional reaction embodied by the spectator. The physical impact art has on others is often an aspect heavily considered during an artist’s making process.

Within this thesis, there will be an exploration of art practice and its varied techniques to express political and social structures such as, the Mexican artist (Ramos, 2016) Teresa Margolles, who utilises the fluids from dead bodies within her practice. Secondly, Lubiana Himid and her uniquely calm fashion of activist installation.

Figure 1: Himid (2016) *Le Rodeur: Exchange*

Finally, Jamie Fitzpatrick applies the expression of abstract sculpture and limericks that illustrate the truth behind constructed traditions, debunking the power of these figures, amusing the viewer, rather than dominating them.

The thesis will go on to explore feminism and the ideals presented by artists such as Mierle Laderman Ukeles. Through this investigation I will explore my findings within my own practise and material engagement, supported by personal values and beliefs.

CHAPTER 1 – THE SPECTACLE

CONSUMERISM

We live in a passive society, where “Consumerism is the stifling of our moral imaginations” (Monbiot, 2022). This has led to a myriad of negative results; stagnation where there should be change, acceptance where there should be anger. Strangely our digital spaces have led us to become more critical of each other than within our physical reality, leading to a lack of space to work out opinions. Within the world we live in we exist with a dominant digital presence, so much so that it has become our automatic response to seek for human exchange through digital means. Our understanding for the world constrained through a screen subsequently creates a barrier between us and reality.

The salvation of art manifests itself through its ability to produce a rupturing encounter. As Simon O’Sullivan suggests in his seminal text, *Art Encounters* (2008) “our typical ways of being in the world are challenged” (O’Sullivan, 2006 p.1) through art, allowing us to see a glimpse into the world the artist has formed from their minds. A world that they wish to translate into existence. Artworks such as Doris Salcedo’s *Shibboleth* breaks this digital chain of consuming and passive behaviour.

Figure 2: Salcedo (2008) *Shibboleth*

It alters the way we perceive the world, if not through any means other than the physical human experience - affect.

THE ENCOUNTER

Living digitally has created the passive encounter which fabricates a form of living through our phones, expanding our knowledge but not witnessing or experiencing it. Which undoubtedly has a much less compelling affect, leading to decreased empathy due to the tireless passivity technology brings to us.

Figure 3: H'Rhager (2022) *The Russian Pavilion sits empty in the Giardini at the 2022 Venice Biennale.*

My continuity of fundamental encounters compared to recognition encounters has helped me to understand the power of the real-world encounter and the control dominated by technology, catalysed through passivity. In the Venice Biennale 2022 I experienced the Russian Pavilion as a closed building, due to the ongoing Russia Ukrainian war. The fact itself was not shocking as I had previous recognition encounters (O'Sullivan, 2006) through news outlets, Tik Tok and other social media

platforms, as a digital buffer. The fundamental encounter was impactful, O'Sullivan describes

> the encounter then operates as a rupture in our habitual modes of being thus in our habitual subjectivities. It produces a cut, a crack. However this is not the end of the story, for the rupturing encounter also contains a moment of affirmation, the affirmation of a new world, in fact a way of seeing and thinking this world differently. (O'Sullivan, 2006 p.1)

Conveying the hopeful, impactful, emotional affect that art can have, I resonate with this conceptual artistic method of materialisation, especially those highlighting sociological and capitalist issues. A common reaction amongst those working in the arts. Observing from an autoethnographic perspective, utilised "both process and method" (Ellis, Adams and Bochner, 2011 p.273) these ideals can be brought forward to enhance my perspective on the issues and ideas explored within my thesis. Art has the power to evoke many forms of affect, change in attitude, experience, emotion and perspective. Ultimately triggering action, purposefully or by accident.

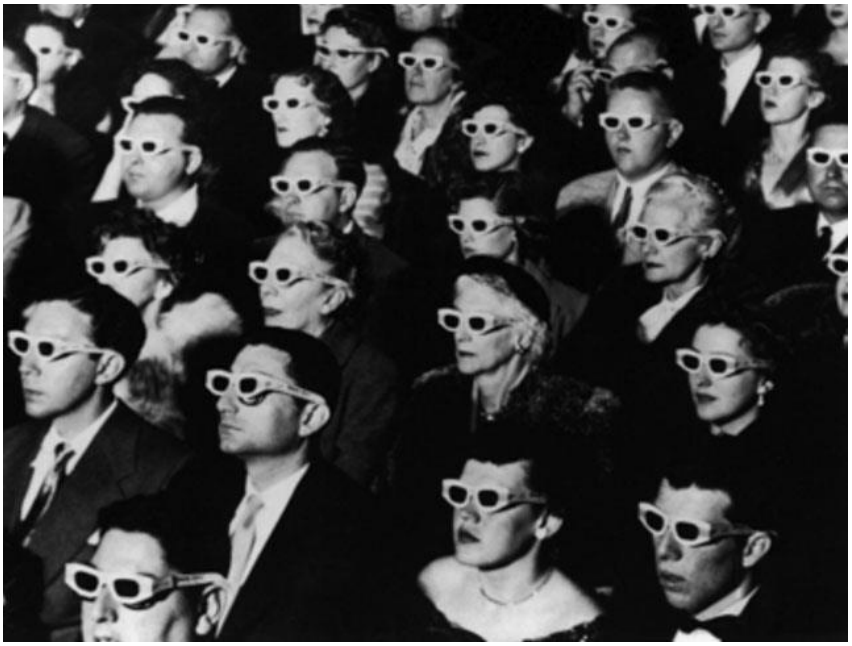

Figure 4: Levin and Liosi (2015) *Regarding Spectatorship*

SPECTATORSHIP

The definition of spectatorship “is the act of watching something without taking part.” (Your Dictionary, Anon). A spectator and a viewer are separated by “the power to act” (Rancière, 2009 p.2), as the identity of a spectator has traditionally been seen as passive. Rancière explains that there are two negatives when it comes to spectatorship, firstly “viewing is the opposite of knowing” (Rancière, 2009 p.2) implying that ignorance is a bad state of mind, which is a point of view shared with Teresa Margolles explored in chapter 2 part 1.

Absorbing too much unknown content can be hard hitting and triggering, especially for a passive spectator. This is tragically common for apps and social media to be driven and reliant on within consumerism. *The Social Dilemma* (Curtis, Coombe and

Figure 5: Poche (2021) *Algorithms and Insurrection*

Arlowski-Yang, 2020) opens the narrative to the mind as a product of consumerism correspondingly to objects and materials. Companies attaining enough power to profit from forcing technological addiction onto mass public buyers, from an

autoethnographic standpoint, consumerism of the mind is the most mentally, socially and societally destructive form.

In the essay *Society of the Spectacle* (1967) Debord explains the essence of the spectacle separated from representation “THE SPECTACLE is not a collection of images; it is a social relation between people that is mediated by images.” (Debord, 1967 p.7). A spectacle is released from representation such as propaganda, entertainment, news and most relevant to today: advertising (Debord, 1967 p.8), directly delineating a version of reality, a communally known message. Problematically representing, causing a recognition encounter. Through the misuse of representation (based off profit) we can gather that these translations will always have negative spectacles “an official language of universal separation” (Debord, 1967 p.7), thereby supporting Rancières take on spectatorship.

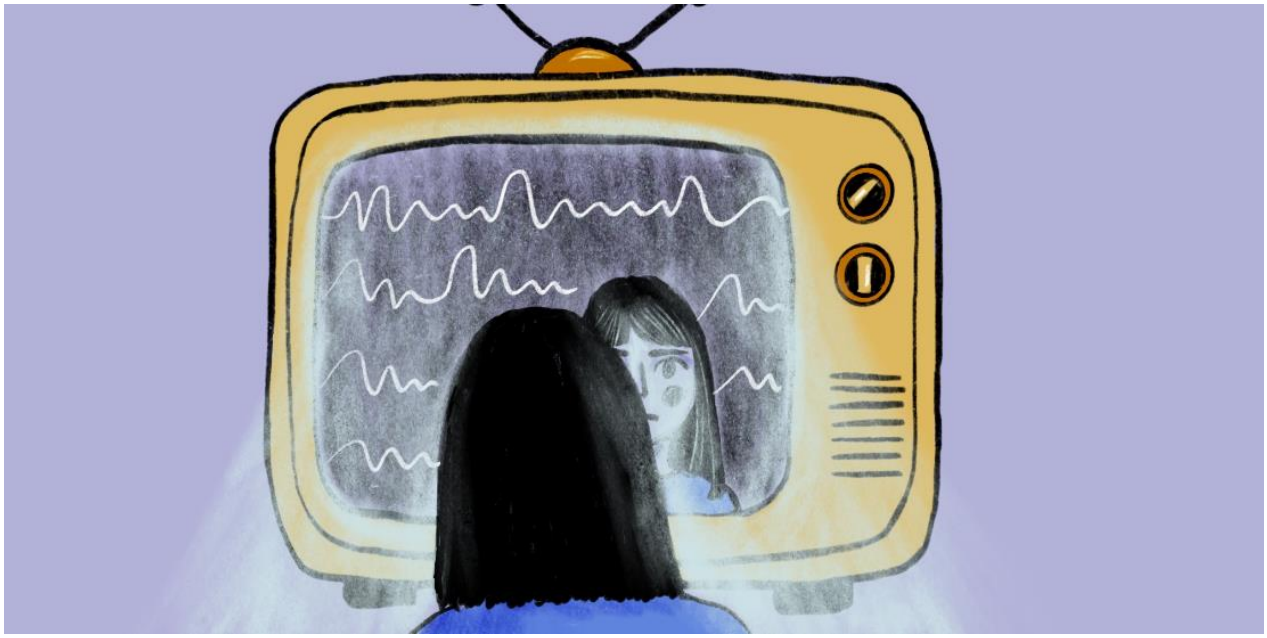

Figure 6: Huang (2020) *On the Limits of Representation*

REPRESENTATION

O'Sullivan broadens this understanding by exploring the complexities of art as a representing form of social or political issues, "All art history might be said to operate through representation…but it was particularly a more deconstructive attitude representation was always already always in crisis" (O'Sullivan, 2006 p.7) denotes the critical progressive tone belonging to art in representation, and how contradicting this can be as a separate spectacle from other forms of representation. Does art have an opposite spectacle to those of the media? Leading me to explore the relationship between technology and spectacle in juxtaposition to art and the spectator.

Figure 7: Holzer (2007) *Blue Purple Tilt*

The essay *Art Beyond Representation* (2010) defines art as a representation and analyses the conjectured transaction between spectator and art. Barbra Bolt supports the idea that the issues belonging to arts representation is lack of literature-

based communication, “Among the problems raised by representational practices the most fundamental are surely…non-verbal. Of these, visible (or visual) representations are prominent” (Bolt, 2010 p.1), the stereotype of representation being image based can be associated between the connection of art and representation. However, I disagree with visual aids being problematic in affiliation to written or audio-based works, as interpretation is a key part of this conversation. If an artist depicts their feelings of the world without spelling it out, that invites the spectator to enact the human experience. Artworks do not simply push one narrative, neither do words.

Figure 8: Himid (2004) *Naming the Money*

PASSIVITY

Rancière also believed that spectatorship is “the opposite of acting” (Rancière, 2009, P .2) understanding that the spectator is immobile. Promoting that the opposite of acting is passivity; “inaction, inertia, submissiveness,” (Harcourt, 2010) normalising the recognition encounter, without a release of affect, negatively impinging spectators emotionally. As Sperling suggests.

> A 2018 British study tied social media use to decreased, disrupted, and delayed sleep, which is associated with depression, memory loss, and poor academic performance…the connection between the mind and the gut can turn anxiety and depression into nausea, headaches, muscle tension, and tremors. (Sperling, 2022)

Figure 9: Ldnmeetsparis (2019) *THE CURSE OF SOCIAL MEDIA – HOW SOCIAL MEDIA CAUSES DEPRESSION & ANXIETY*

We are not digital beings, judging from a society where the normality is a lack of emotional connection and experience. Denying ourselves fundamental encounters (O'Sullivan, 2006) through the addiction of technology builds a general feeling of frustration and inability to act. Have we forgotten what it is like to connect through the physical? How can we return to the physical world whilst also utilising the incredible technologies available?

Figure 10: Saxon (2017) *How UK theatre audiences have always been a rowdy lot*

Real life spectacles are much less passive. Possibly why Plato's original message was misconstrued as.

> theatre is an absolutely bad thing: a scene of illusion and passivity that must be abolished in favour of what it prohibits – knowledge and action; the action of knowing and action guided by knowledge. (Rancière, 2009 p.2/3).

The idea of absorbing and not having the invitation to recur in a place such as a theatre could hardly have seemed threatening or negative at the time. However, as technology has progressed it has become impossible to discuss spectatorship without discussing the dominating digital spectacles, which is much more present in society today.

Identifying that the physicality of art is often an escape from the digital world, a sense of intimacy that connects to the idea that “affect is persistent proof of a body’s never less than ongoing immersion in and among the world’s obstinacies and rhythms” (Seigworth and Gregg, 2010 p.1)

Figure 11: Mendieta (1976) *Untitled (Silueta Series, Mexico)*

Particularly highlighted within the series *Silueta* made by Ana Mendieta “between 1973 and 1980” (Bradley, 2017) who uses her body to sculpt into surfaces and allows natural elements to interact with her work. Another artist who experiments with the body but in a less obvious way is Teresa Margolles.

CHAPTER 2 – AFFECT IN ART

PART 1 – DISGUST

TERESA MARGOLLES

Teresa Margolles who has “a degree in Forensic Medicine and Communication Science” (Torre, 2003-2022) uses her discernment of the human body to externalise fragments of death into her practice. Conveying to the spectator, an area of society that is stigmatised in conversation or knowledge “who cleans up the blood” (Banwell, 2015, p.5-40) turning the invisible visible.

Figure 12: Margolles (2013) *Dos Bancos*

The artist has a large body of work consisting of concrete sculptures such as *Dos Bancos*, meaning *Two Benches* (Cohan, 2020), a bubble installation *In the Air* in 2003 (Coulson, 2004) and performative works including *What Else Could We Talk About?* (Margolles, 2010) which will be discussed in further length below. Commonly

her work resources the fluids of dead bodies from crime scenes in north-western Mexico (Bray, 2014 p.40), which materialises her message as a,

Figure 13: Margolles (2003) *En el aire*

“subtle means of representation that operate on multiple sensory planes in order to draw the spectator into contemplation of the unsettling realities” (Banwell, 2009 p.1). Through experimental and intrusive multisensory methods, this body of work exasperates the spectator and forces them to feel impacted by her process.

WHAT ELSE COULD WE TALK ABOUT?

The 2009 Mexican pavilion for the Venice Biennale called *"¿De qué otra cosa podríamos hablar?*" (Margolles, 2010) - translating to *What Else Could We Talk About?* - signifies varied pieces that illustrate the tragic loss from the drug cartel businesses and gang culture, in and along the Mexican borders (Margolles, 2010).

From the outside of the building a Mexican flag can be seen, which has been soaked in a victim's blood. The first fundamental encounter (O'Sullivan, 2006) within this space is the families of the departed, mopping the floors of the Mexican Pavilion (zczfilms, 2009) only to later find out that the water is mixed with the blood of the murdered citizens. Margolles' installation and spatial understanding reflects a performative tone. Intricate materials are still present such as jewellery crafted to hold pieces of broken glass found at the crime scenes, delineating the "so called patron saint of the drug dealers" (zczfilms, 2009). The final room filled with large drapes of materials, again soaked with the blood of the departed.

Figure 14: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

In “2008 more than 5000 people lost their lives in executions and shootings related to drug trafficking” (Margolles, 2010) which for the artist, is a real-life pressing issue. Initially when you walk into the Mexican Pavilion the stench of blood lingers in the air, as the deceased family members would have washed the floors over the course of the Biennale. The layer of blood and fluids taken from the corpses would create “a crust on top of which visitors walked, leaving footprints behind while collecting its skin on the underside of their shoes.” (Bray, 2014 p.45) connecting the spectator to the space, participating them within the traces and actions of the work. Forming collaboration, to encourage the viewer to understand these issues are not separate from them, that the injustice is within their world, on their feet. Affecting a feeling of attachment and association to the installation, thereby the message itself.

Figure 15: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

THE HUMAN EXPERIENCE

The use of smell cannot be reflected through digital means as the artist does not adapt her work to the condition of the representation, and its recognition encounter (O'Sullivan, 2006 p.1). She continues to push at the boundaries and interactions between artist and spectator, impressively fabricating the human experience.

There are further complexities due to the representation of the issue the artist is depicting. The work itself is a fundamental encounter, whereas the meaning behind the work is a recognition encounter "repeated encounters that she cannot directly transmit to the gallery visitor, but that she transforms into aesthetic encounters which often make explicit demands of viewers." (Bray, 2014 p.45) the affect is disgust and sorrow, from the aesthetics of death.

Figure 16: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

DOMESTIC PERFORMANCE

The domestic act of mopping condenses the pain, anger and betrayal felt by the artist and becomes simplified into the repeated gesture: “pushes a damp lump of soiled rags from room to room” (Wilson-Goldie, 2009) connotes a domestic task that is possibly included as a relatable form of communication. Housework is an action people can apprehend all over the world, much more than verbal language. The relatability of the works is very important to the conversation of affect, as the meaning behind the work would be less correlated to the viewers. Studied as necessary if the artists goal is to reject passivity and ignorance.

Figure 17: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

Perhaps Margolles wished to refer to family, parenting and motherhood – encouraging the viewer to feel the effect of loss. Many childbearing individuals spectating this work would feel connected to the domestic act. Imagining the process of mopping, must’ve not only been empowering for the family members to protest

their pain, but to also process their fundamental need and craving to nurture their child, or family member.

The act of looking after someone, the act of care links to the idea of maintenance art, manifested by Mierle Laderman Ukeles, who is central to my current practise and has inspired me to explore domestic action within my own work, investigated in chapter 3 of my thesis. Maintaining a space, especially through domestic labour is for many people a sign of motherhood. Jackson explains:

> CARE," Ukeles sought to redefine the place of radicality, seeing it not in the assertion of autonomous personhood, change and disruption but in the habits of maintenance and care (Jackson, 2011 p.86).

Figure 18: Ukeles (1939) *Washing/Tracks/Maintenance Outside*

Contrasting Margolles' activist tone due the use of dead peoples' fluids, comparatively to Ukeles' calm, soft act of maintenance, linking to Himid's reflective

warm tone observed in chapter 2 part 2. The parallel conditions allow for an elaborate portrayal, mimicking real life stances. Allowing spectators to reflect on their own understanding of grief and pain, therefore recognising the conflicting experience of hurting while simultaneously being forced to carry on – perhaps with domestic tasks. The notion that the departed's family members mop these floors themselves, can only be described as passionate devotion.

The difference between Margolles and Ukeles is the expression of sentimentality, as Ukeles hints her individual involvement with motherhood, while Margolles' insinuates community members tragedies. The act of pushing their stories, helping them into the public's eye is an honourable execution of her artwork.

Figure 19: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

This could be described as a represented encounter for spectators who relate their circumstances as "Margolles is art's service of the real" (Bray, 2014 p.40). However, the visibility and physicality of the work also undeniably transmits a rupturing fundamental encounter (O'Sullivan, 2006).

DEATH

Margolles has an extreme bodily affect as the artist plays on humanity, the instinct to fear death, despite its unavoidability and in some sense's beauty it has always been a morbid fearful topic, emotionally and within societies such as the west. Taryn Simon created a documentary style video expressing the grief rituals performed from cultures worldwide, showing "professional mourners simultaneously broadcast their lamentations, enacting rituals of grief…Albanian laments, which seek to excavate "uncried words"" (Simon, 2016) to process grief communally.

Figure 20: Simons (2018) *An Occupation of Loss*

There is a more controlled tone surrounding death within the west as it is more typical for grief to be experienced behind closed doors as "death is now rendered invisible, and dying individuals are stigmatized and socially avoided." (Kang, 2021) which brings back the understanding of Margolles visualising the death of these

individuals. Ironically her work literally turns their existence and death simultaneously concrete.

Figure 21: Margolles (2016) *Pista de baile de la discoteca "Tlaquepaque" (Dance Floor of the Club "Tlaquepaque")*

Her demonstration of death is affective, but how does the topic of death affect people? Disgust and nausea due to the presence of materials taken from corpses being used within the works. Transmitting to an aversion towards the shocking statistics characterised by the family members in the room.

How does the brain process mass death? As the artist is trying to encourage awareness and acceptability of the truth, it seems the human brain tries to shield itself from believing the reality, Dor-Ziderman describes:

> The brain does not accept that death is related to us," said Yair Dor-Ziderman, at Bar Ilan University in Israel. "We have this primal mechanism that means when the brain gets information that links self to death, something tells us it's not reliable, so we shouldn't believe it. (Sample, 2019).

Without excusing privileged ignorance, this explains why people react avoidantly, and understandably why Margolles draws attention to this issue.

The refined comparison of affect between work made from human parts where the person is still alive, compared to a dead persons' fluids, blood etc. Many artists have used human hair within textiles works such as Mona Hatoum (Judah, 2019) which are seen as elegant constructive materials, more normalised and accepted. Compared to the fluids of the dead within Margolles' works.

Figure 22: Hatoum (1993-99) *Keffieh*

Margolles has a clear distress for inaction and passivity, stating, "I believe this passive nature within our society, forwarded and pushed by technology is directly responsible for so much pain in this world" (Margolles, 2010) describing ignorance as "wrong" (Margolles, 2010) and couples the behaviours to technological advances. Leaving no space for people to brush off political and human rights issues, due to her expression of annoyance for those who don't appreciate honesty or passion. The artist does not want passivity for the spectators of her own work.

Although her works come from a place of grief and reflection - paying respect to the dead - the spectacle is opposing in nature, as her career has numbed her from the discomfort of dead bodies and fluids. Contrasting to Lubaina Himid's work, who will be elucidated in chapter 2 part 2, as the viewers first instinct is disgust, whereas

Himid's first impact is beauty and serene calm. Margoles' work digressively fights the normalised stigma towards death, through an intense human experience of sickness. Always achieving a reaction from the viewer, demanding a serious tone.

Figure 23: Margolles (2009) *¿De qué otra cosa podríamos hablar?*

A vast number of the artists' works merely appear as a concrete bench or sculpture, see figure 13, "People most probably pass it, or even sit down and rest peacefully, without ever realizing they are dealing with an artwork, let alone guess its gruesome background." (Grevenbrock, 2015) brushing on affect outside the exhibition space. Spectators as the public and how their reaction would be altered from inside a gallery, perhaps there would be more anger towards the invasive nature of the works in an everyday setting.

PART 2 – REFLECTION

LUBAINA HIMID

Lubaina Himid is a multi-disciplinary artist mainly focusing on paint as a medium, her training in set design has forwarded an understanding of location, a behind the scenes quality of installation seen in *A Fashionable Marriage,* figure 25. A winner of the Turner Prize, in which she was the first black female and the oldest person to win (Higgins, 2021). She exhibited independently in the Tate modern in 2021, to which I attended. My findings and conclusions have been brought about from experiencing these works in person.

Figure 24: Himid (2021) *A Fashionable Marriage*

The affect that Himid creates within her exhibition is peace, encouraging reflection, by constructing a safe space that spectators can delve into their thoughts; impacting

a revolutionary change of mindset through a pacifist technique, as “affect need not be especially forceful” (Seigworth and Gregg, 2010 p.2).

Her artistic communication spills maturity and wisdom, forming an emotional sense of calm. Her artworks affect could be described as a more solitary process compared to stereotypical activist art. An understanding of respect amongst spectators, a feeling of cruciality to listen to what the artist had to say. This may be an example of spectatorship which doesn’t bleed the negative impacts of passivity “‘theatron’ which means ‘a place of seeing’…the performativity of them and the roles spectators play…Here we participate as ‘spect-actors’” (Himid, 2019 p.104) which highlights the artists belief that witnessing an artwork is a form of acting.

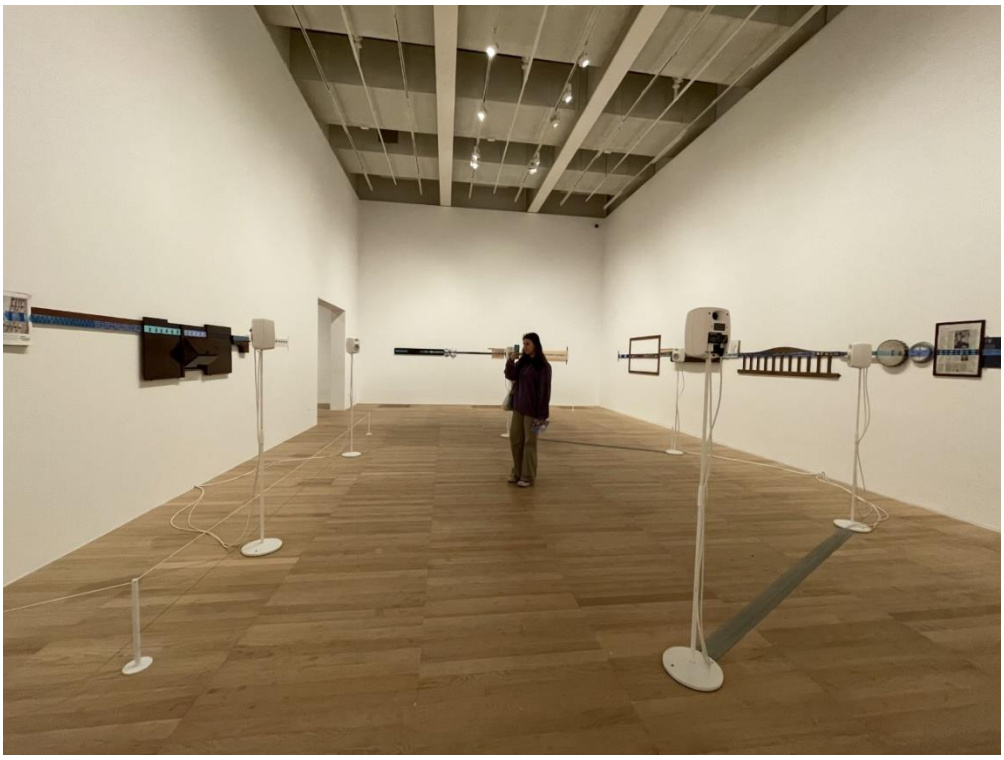

Figure 25: Himid (2021) *Blue Grid Test*

TECHNOLOGY

The passive nature of technology is from altering factors such as distance, action and spectacle according to Rancière (Rancière, 2009 p.2). Plato proposed that those watching in a theatrical spectacle would be the opposite of a static spectator, the awareness that “action is taken in conclusion by its bodies in motion” (Rancière, 2009 p.2) a theatre without spectators is needed.

Lubaina Himid offers a moving theatrical spectacle. Flowing through the space and interacting with sound, whilst shedding light on the conflicting elements of our digitally driven society. On the one hand we have stagnation, absorbing without change and on the other hand, a lack of safe capacity to consider a viewpoint, there is a demand for being politically correct with no mistakes made, feeling as if ““being watched all the time,” especially in the age of social media, is one of the contributors to the stress.” (Rakshit, 2021) the artist successfully pulling off the added pressures of the modern-day world for the pocket of world that she can transform. Which brings us back to the idea of a fundamental encounter (O’Sullivan, 2006).

Figure 26: Himid (2021) *The Operating Table*

REPRESENTATION IN MARGINALISATION

Himid communicates different forms of societal structures that negatively impact marginalised communities which presents the canon, also merging hyper-objects (Morton, 2013 p.1) such as climate change. Himid's paintings only include black members, which is a simple and effective way to liberate "giving representation to marginalised histories and to what was previously invisible or silenced." (Figes, 2019)

Linking to Teresa Margolles and her political intention to visualise the poverty in Mexico. Himid brings focus and descendible representation to blackness within a country of a colonial history, "Britain transported 3.1 million Africans (of whom 2.7 million arrived) to the British colonies" (The National Archives, 2019) perhaps an empowering moment for Himid, creating her *own* representation.

An artist who unveiled the issue of white representation is Gordon Parks, figure 28, pointing out that black children were so underrepresented that they felt more connected to white dolls compared to black dolls. Conceiving that this would alter their perspective of their skin, through the lack of validation from the society around them.

Figure 27: Parks (1947) *Untitled*

FEMINISM

Lubaina Himid also includes subtle but strong indications to misogyny and male structures such as *A Fashionable Marriage* which draws attention to historical traditions. The work was inspired by William Hogarth similar to the aesthetic “18th century Georgian Britain” (Castelow, 2019) which also drives Jamie Fitzpatrick’s work, who I will discuss in chapter 2 part 3 of my thesis.

Figure 28: Hogarth (1743) *Marriage a la Mode: 1, The Marriage Contract*

Himid truthfully conveys men standing awkwardly next to each other, identifiably uncomfortable with closeness, which is a roar moment between men. Described as the unimportant bits in between, which are crucial to understanding the broad spectrum of reality, lost through the technological translation.

Figure 29: Himid (2021) *Cover the Surface*

OPERA

Himid likes to gather people, fighting oppression by doing the opposite, inclusivity

> Your paintings and installations are themselves all about spaces – you give space to stories and histories ignored in a white world. Now you are conceiving of the exhibition in the same way: as a space for people to be in, not just as visitors to an art gallery, but as participants in an event (Pollock, 2019 p.16)

The artists urge for convertibility, community and participation forms an underlying sense of collaboration, with other artists and communities but also with the spectator. Leading to the idea of active spectatorship and an encouragement for affect.

Figure 30: Ebenbichler (2014) *Die Meistersinger von Nuernberg*

The artist has a craving for this form of art, on the topic of opera Himid describes, “how you could envelope yourself in it…you could be inside it in a way that plays didn’t do I for me” (Himid, 2019 p.18) contradicting the ideas Rancière brought forward in his novel, *The Emancipated Spectator.* Theatre leading to an obstruction of participation, forcing ignorance, passivity and immobility.

SILENCE

An overwhelming sense of calm is experienced as a relief to those walking into the exhibition from a loud and busy area.

Figure 31: Shen (2015) *In Pursuit of Silence*

Does noise affect clarity? *In Pursuit of Silence* is a documentary explaining the psychological and physical impacts of noise. The documentary shows extensive insight into urbanization, the definition of silence and nature's healing properties. A lady of residence in Mumbai expresses her concern and discomfort for the ongoing festivals that take up over 3 months from the year "Mumbai is the loudest city in the world…people can't bear it, people in hospital, there have been instances of people who have died due to heart attacks" (Shen, 2015) denoting a clip where she measures the decibels in the festival area, which came to 108. To put this into perspective The National Library of Medicine examines,

> Sounds above 90 dB can lead to chronic hearing damage if people are exposed to them every day or all the time. Hearing becomes uncomfortable if

> the sound pressure level is above 110 decibels (threshold of discomfort), and it becomes painful above 130 decibels (threshold of pain) (National Library of Medicine, 2020)

Himid's exhibition positively breaks this overwhelming and psychologically damaging normality that cities have adopted. Allowing the spectator quiet to encourage the experience of the senses within the exhibition "if we really lose touch with our senses, with our, our capacity for sort of deep listening. I think we'll lose a large piece of who we are" (Shen, 2015) reconnecting us back to a sense of self. Helping us come to terms with a fundamental encounter (O'Sullivan, 2006) and how we fit into the world envisioned by the artist, reconnecting to the human experience.

Elucidating another aspect of our lives that has been altered by the overuse of technology, as technological advances and urbanization has led to overuse of noise.

Figure 32: Himid (2021) *Tate Modern*

The room was never overfilled with spectators, you could "move through the gallery space – as a viewer of and, per the exhibition booklet, as an 'active participant' in the show" (Okeke, 2022)

An opposite example would be a work in the Venice Biennale 2022 at the Giardini, within the Australian pavilion, similarly expressing colonialism and the destruction at the hands of white supremacy. The artist Marco Fusinato (LA BIENNALE DI VENEZIA, 2022) played through an amplified electric guitar, with the intention for discomfort and deep disruption. With recognition of the intention, I am unsure whether the issue was over clouded by the intensity of the noise.

Figure 33: Fusinanto (2022) *Desastres*

The room in which Himid installed perceived as a relaxed space with minimized anxiety. Her work resembles a storyboard, of luscious paintings and a stagnant theatre production, miming the intricacies of society and exemplifying how art should aspire to change minds.

PART 3 – HUMOUR

JAMIE FITZPATRICK

Jamie Fitzpatrick is an artist whose practice spans sculpture, video, audio and performance-based art who broadly focuses on mocking archaic traditions within our complex society. He directly evaluates how physical gestures - flags and plinths - secures control and power, which questions hierarchical constructs (Vitrine, 2022). From an interview I conducted - transcript in appendices c – the artist communicated that this societal exploration stems from an artistic examination of privilege, Fitzpatrick describes his works as a “bastardized avatar of myself” (Fitzpatrick, 2022 p.92), and illustrates the making as “A therapy” (Fitzpatrick, 2022 p.93), whilst trying to help me understand that his intentions don’t readily consider the spectator.

Figure 34: Fitzpatrick (2019) *The King*

His sculptures depict stereotypical embodiments of the male dominated canon from historical perspectives, experimenting with how they dominate or impact a space. The sculptures are enriching within the materially formed landscape which forges

another world, a prime example of a rupturing encounter (O'Sullivan, 2006). The artist considers real life encounters as imperative to his works, they "Are activated by engagement" (Fitzpatrick, 2022 p.104), which have not been adapted to technology as Fitzpatrick often leaves shows undocumented due to the belief "if you if you didn't go, you didn't get to see it" (Fitzpatrick, 2022 p.105). The works are "physical, they exist in space." (Fitzpatrick, 2022 p.105) which encourages us to understand his specific beliefs of how he wishes the viewer to experience his sculptures and installations.

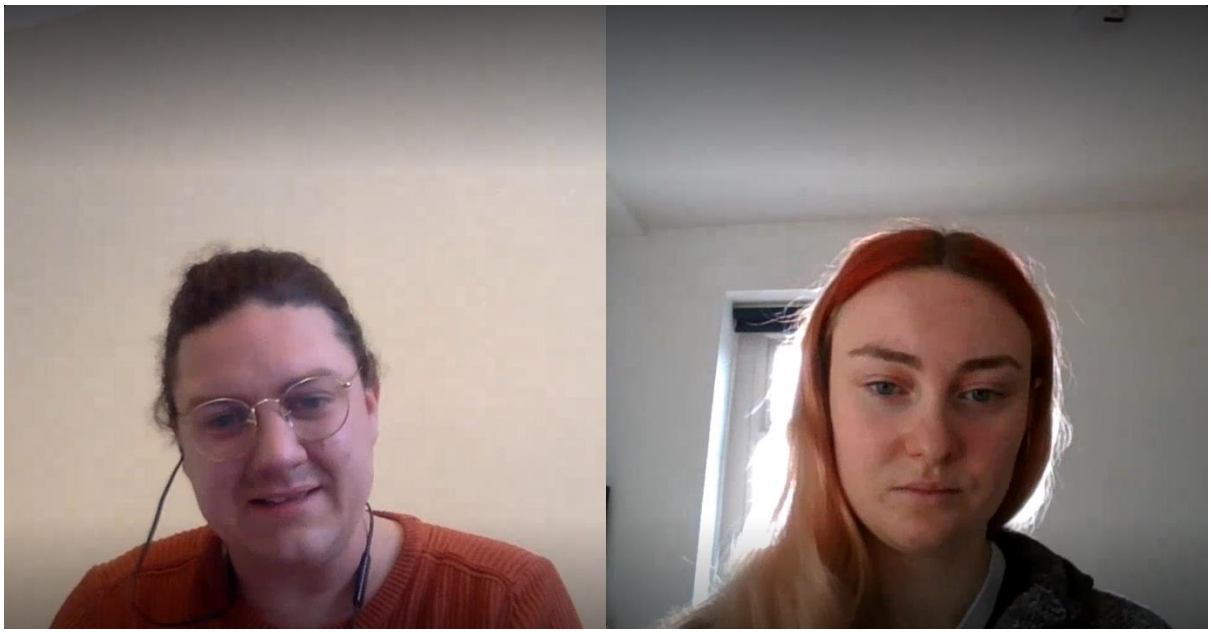

Figure 35: Fitzpatrick (2022) *Interview*

Fitzpatrick builds a theatrical world from material, including backdrops and interacting elements that invite the spectator into the space, ultimately breaking the barrier between spectator and artwork. During the interview, Fitzpatrick explained "I work in theatres" (Fitzpatrick, 2022 p.85) which possibly describes the set design tone of his work but also why Lubaina Himid shares this quality. The artist enjoys experimenting with the idea of "an object in a room and people move, dictates the

way that people move about the space” (Fitzpatrick, 2022 p.94) leading back to the idea of control, which is heavily implied within his work.

Figure 36: Fitzpatrick (2019) *The Warrior*

From figure 36 you can see the play dough texture of materials. Fitzpatrick's presentation in April - notes from in person presentation in appendices B - clarified that the works are initially created using clay then moulded to transform into silicone (Henson, 2022 p.3), signifying the works vibrant and grainy texture. The material maintains a flimsy structure leading to experimentation with sound and movement and implying the fragility and stupidity of the "British sociopolitical [sic] system" (Doble, Anon).

Figure 37: Fitzpatrick (2018) *Until you see the Whites of their Eyes*

Figure 37 includes three war heroes of British origin, loudly singing their triumphant ensemble, named *Until you see the Whites of their Eyes* which conjures dark humour, through the unconventionally honest and brutal meanings of the limericks sung by animatronic heads, that manufacture a fundamental encounter (O'Sullivan, 2006). Referencing films such as "Zulu, Guns of Batasi, Storm Over the Nile," (Doble, Anon) denoting the human experience of laughter, connecting spectators and accomplishing a feeling of acceptance. The audio portrays a theatrical story like narrative in order to express his understanding of the odd norms and values indoctrinated from the colonial era.

PERFORMANCE

Figure 38: Fitzpatrick (2022) *Red in sweet Tooth and sweet Boots 3*

The sculptures adopt an illustrative style, giving an essence of childhood television, such as “British satirical cartoons” (Doble, Anon). The wit and meanings the artist humours are however very serious, such as the issue of nationalism in British culture. Himid and Fitzpatrick are highlighting the same issues but from different perspectives, and through very different experiences. Himid is a black woman exploring blackness, providing representation of beauty and strength within her paintings, whereas Fitzpatrick is using his white privilege to mock those of his social privilege, and how they have set the attitudes and normalities of our society. Both Himid and Fitzpatrick optimise a variety of mediums to communicate the human

experience, which fundamentally differs due to the feeling of calm compared to humour.

Figure 39: Fitzpatrick (2018) *The Transformative Stag Do*

Fitzpatrick corresponds to Margolles in the sense that he interacts with his materials and meanings to generate performance, such as, *The Transformative Stag Do* (2018) which is a comedic piece characterizing the artists sculptures, in interaction with himself. Demonstrating some of the absurdities of marriage as a tradition, within a satirical tone (Westall, 2018) which reflects a postmodern distros (Connor, 2004 p.83).

THE SPECTACLE

Figure 40 portrays *(loudly), chomp, chomp, chomp* which is an amalgamation of sculptures and text, the text being a written version of the dialogue created in this performance. Exhibiting a glass like container, that extends visibility and inclusivity to the public, which closely references the transition of invisible to visible transpired by Teresa Margolles' works - investigated in chapter 2 part 1. The artist alters the work for a real-life setting, Fitzpatrick has unintentionally stopped documenting works digitally (Fitzpatrick, 2022 p.105) which encourages engagement from the broad public "viewable 24/7 from the street…Jamie Fitzpatrick relishes it as a stage-like setting for his inherently theatrical work." (Carey-Kent, 2016) insinuates a breadth of importance placed on physical affect, for the spectator.

Figure 40: Fitzpatrick (2016) *(loudly), chomp, chomp, chomp*

However, what most intrigued me within Fitzpatrick's interview, is his conclusive opinion that "I don't think art has that potential to change in the way that maybe other

creative mediums do.” (Fitzpatrick, 2022 p.114), which felt strange to hear from an artist who has personally impacted the way I see the world. Not necessarily politically but inspiring me to express myself through humour.

The artists outlook broadly contrasts to the message conceived throughout this thesis, importantly addressing the differing artistic intentions. Linking to Fitzpatrick’s notion of how there is minimal control, as an artist, to how your works will be viewed (Fitzpatrick, 2022 p.102) art is interpretable and the spectacle will differ from person to person.

CHAPTER 3 – PUT INTO PRACTISE

PREVIOUS PRACTISE

Leading off from a point of deep exploration of presence and absence, within figures and a space; objects that signify individuals. Ending with plaster cast figures of myself using material to uphold a frame.

Figure 41: Henson (2022) *Figure*

I am simultaneously dampened and driven by the lack of representation and the inducing neglect woman, especially black woman, have faced in a multitude of formats throughout history. I have been experimenting with how my artwork provokes certain responses from the viewer.

MIERLE LADERMAN UKELES

Mierle Laderman Ukeles, born in 1939 in Colorado (The Art Story, 2020) inspired me from her maintenance art manifesto and supporting works, the *Hartford Wash: Washing, Tracks, Maintenance Outside* which depicts Ukeles washing the outside steps of the Wadsworth Atheneum in Hartford (Bloom, 2006 p.47). The physicality of immersing oneself in a task, can be describes as satisfyingly peaceful. The care and attention put into this act felt nourishing, as exploring the term 'maintenance' resonated with a very caring and attentive part of me.

Figure 42: Ukeles (1973) *Washing/Tracks/Maintenance*

The artwork provoked an air of service, the feeling of being looked after. Shamefully another aspect of me became triggered from watching a woman bowing down to

servant like tasks, leading me to a self-critique of domesticity and hierarchy of roles. I find this topic in general extremely conflicting for myself, nevertheless, her simple action performed so calmly without rush or worry, was a historical move. One that caused friction within my own understanding of womanhood.

Ukeles forces the public to experience the vitality of maintenance “the labor [sic] (often feminized) is mostly unacknowledged and underappreciated yet critical for sustaining the daily existence of our lives…call attention to this labor [sic] force…mostly hidden from view” (Bloom, 2006 p.48) the artists effect on spectators relies on taking up space. By existing within her chores and actions, unforgivingly, she dominates the space and controls its purpose which forces the spectator to consider maintenance.

Figure 43: Ukeles (1973) *Washing/Tracks/Maintenance*

The work allowed me to see parallels within my own life, e.g., the constant domestic chores. Ukeles helped me recognise that I experience domestic chores through resentment and chaos - attempting to spend as little time on them as physically possible to rebel against my classic gender roles. Through rushing I often make mistakes and generate a feeling of overwhelming anxiety, which led me to recognise the beauty Ukeles fabricated from embracing her task and enjoying it. The artist tuned into the physical sensations and used the act to connect to her to her own caring, motherhood abilities. Allowing me to understand that embracing motherhood is not a form of oppression, by restoring value to incredible feminine qualities, we break down the idea that feminine is weak.

PREMIER

Figure 44: Henson (2022) *Untitled*

I began experimenting with laundry materials. Recording myself putting up laundry, going through the notions, like a dance. Pursuing the simplicity of a washing line I then played around with the speed as time is a very present theme within domesticity. By slowing down the video to convey routine, repetition, day in and day out

> "Few tasks are more like the torture of Sisyphus than housework, with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing, simply perpetuates the present … Eating, sleeping, cleaning – the years no longer rise up towards heaven, they lie spread out ahead, gray [sic] and identical. The battle against dust and dirt is never won." (Beauvoir, 1949 p.5).

I edited the video to play painfully slow, to reject the domestic treadmill by interrupting and fragmenting the process. Causing a rupturing encounter (O'Sullivan, 2006), for the spectators to understand this can be a huge impact on their lives and how they see the world.

The intention is to impose a tedious, frustrating experience on the spectator. Encouraging a process, they are forced to witness with me, rather than to only see the result.

INSTALLTION

After experimenting with the washing line and video performance I wished to materialise the concept in a permanent fashion, the meaning to be un-washable. Executing a fundamental encounter to rupture people's minds and alter the way they conceive the world (O'Sullivan, 2006). No room for ignorance or passivity, leading to an exploration of my work that Teresa Margolles shares (Margolles, 2010). A version of the washing line that was not only traced through digital means, something the opposite of ephemeral.

Figure 45: Henson (2022) *Untitled*

Examining the present materials within the washing line and laundry set up, led me to fabricating a laundry installation using different white materials such as T-shirts, bed sheets, pillowcases and duvet covers. Dipped into plaster then placed onto a washing line. This is a thread from last year's plaster experiments. Continuing this figure narrative through the T-shirts to try and understand the representation of people within their clothes, relating to the idea of art being a form of representation. An aspect of functionality also came into these works, by halting the movement of the materials stripping them of their functionality.

Figure 46: Henson (2022) *Experiment 1*

The conversation of time and journey come into play as the clothes must go through something physically, if that be a stain or sweat in order to be washed. Once washed you return the clothes to the beginning of their journey, wiping them of all previous knowledge, forcing them to forget their past. When using this understanding within my plaster sculptures, I completely devoid them of being able to continue their journey. I'm beginning to consider the narrative of the clothes themselves and how they reflect the historical traditional examples of marriage from the height of the domestic era.

Figure 47: Henson (2022) *Untitled*

I wrote a few words to begin experimenting with this - included in appendices A - washing the laundry causes "All the marks and evidence of time we spent together, You wash it all away" (Henson, 2022) speculating that the words could be that of a T-shirt or of a woman.

I considered my intention for affect, initially experimenting with my personal relationship with the domestic, from inspiration of Ukeles, taking her time and

embracing the moment. However due to material complications the actions became much more precarious. Closely associating with my previous performance video, personifying the humour and mistakes of behind the scenes making.

Figure 48: Henson, Hannah (2022) *Untitled*

The process consisted of 4 recorded performances and 1 experiment. Beginning to collect an understanding for the spectator and how they would view the space through the digital lens. Adding costume and set works, subtle hints referencing a previous video work I'd created – my experience of artistic humour relates to Fitzpatrick's work.

Accepting the urgency and rush resented within my domestic routines as reality, truthful and relatable. Through reflection, the works would feel uncomfortable if you couldn't visually see the disorder. After each performance I would correspond an

inventory, which surfaces the question, out of all the objects brought for use which adopted a function? How many were neglected like the washed T-Shirt? Or is the only neglected element in the performance the tirelessly laboured, stressed woman in the dark, damp basement under the stairs? I used this space to achieve this tone within my work as it's dark, small and crumbly. The crumbly unhinged walls matched the texture of broken plaster crumbs, which is another hint of neglect.

Young innocent looking girls showing childlike qualities, is the classic embodiment of what men are taught to be attracted to within our society. I decided to play with this characterisation whilst performing mundane tasks, hence why in figure 49, you can see I am wearing a bow in my hair.

In the future I plan to take the installation outside and explore performative action between the laundry installation. Perhaps as a playful child.

Figure 49: Henson (2022) *Untitled*

Intending the spectacle of feeling connected and understood, especially for female viewers. The sculptural works vary between materials, some successful and some

awful as I accidentally used fast drying plaster, initially, which led to precarious results. The works alone give a hint of the performance, a part of the whole, which isn’t perfect. Helping me realise that art can express my frustration rather than battle with it.

CONCLUSION

Arguably the societal issues highlighted by all artists included, visualise the invisible. Margolles, death: Himid, discrimination: Fitzpatrick, traditions stemming from colonial histories: Ukeles, domestic tasks and their execution. Each artists portray a unique form of affect within their represented spectacle and provide the reader with an understanding of a fundamental encounter (O'Sullivan, 2006), which ruptures the publics perspective.

The artworks critically preserve growth within the world around us which relies on the human experience. Margolles highlights human instincts of disgust towards death and Himid promoting the human need for peace and tranquillity, whilst Fitzpatrick presents the everlasting essentiality for satire within the constant political and social problems arising in the spectator's day to day.

Figure 50: Margolles (2016) *Pesquisas (Inquiries)*

Each artist has communicated through distinctive means, however there is validity and space for all human experiences. Individually presenting an insight into how the spectator sees the world – changing the way they see the world.

Reflecting on this within my own practise and utilising the human experience of anxiety and communicating this to the spectator. Encouraging the viewer to be constructive with thoughts and morals which forms the ultimate change, the human mind.

BIBLIOGRAPHY

Araminta. (2020) *Chronic Trauma*. Available at: https://khironclinics.com/blog/chronic-trauma/#:~:text=Chronic%20trauma%20refers%20to%20trauma,Repeated%20sexual%20abuse (Accessed: 21/11/22)

Banwell, J.M. (2009) *Teresa Margolies' Aesthetic of Death*. Published: University of Sheffield. (Accessed: 30/11/22)

Banwell, J. (2015) *Teresa Margolles and the Aesthetics of Death.* 1st ed. Published: University of Wales Press, Cardiff. (Accessed: 20/11/22)

Baker, B. (1991) *Kitchen Show.* [video] Available at: https://www.google.com/search?q=+kicthen+show+by+bobby+baker&sxsrf=ALiCzsYbIAr5XVjoYp70QWQl6ZJhvwMi2w%3A1669823988182&ei=9H2HY5HjCqGBhbIP2L-OoAM&ved=0ahUKEwiRrZyNo9b7AhWhQEEAHdifAzQQ4dUDCBA&uact=5&oq=+kicthen+show+by+bobby+baker&gs_lcp=Cgxnd3Mtd2l6LXNlcnAQAzIFCAAQogQyBQgAEKIEOgoIABBHENYEELADOgcIIxCwAhAnSgQIQRgASgQIRhgAUNYDWPcJYOkMaAFwAXgBgAFqiAGrB5IBAzkuMpgBAKABAcgBAsABAQ&sclient=gws-wiz-serp#fpstate=ive&vld=cid:db901fb4,vid:RIbzhmljz_k (Accessed: 30/11/22)

Beauvoir, S.D. (1949) *The Second Sex.* Published: Vintage, New York City. (Accessed: 30/11/22)

Bloom, L. (2006) *Jewish Identities in American Feminist Art*. Published: Routledge, New York & London (Accessed: 21/11/22)

Bolt, B. (2010) *Art Beyond Representation*. Published: I.B. Tauris, London. (Accessed: 3/12/22)

Bradley, J. (2017) *Ana Mendieta.* Available at: https://laurabradleyartist.weebly.com/case-studies/ana-mendieta (Accessed: 28/11/22)

Bray, R.S. (2014) *Uneasy Evidence.* Available at: https://www.tandfonline.com/doi/pdf/10.1080/10383441.2013.10854766?needAccess=true (Accessed: 28/11/22)

Carey-Kent, P. (2016) *Jamie Fitzpatrick.* Available at: https://www.frieze.com/article/jamie-fitzpatrick (Accessed: 2/12/22)

Castelow, E. (2019) *William Hogarth and 18th century life.* Available at: https://www.historic-uk.com/CultureUK/William-Hogarth-18th-century-life/ (Accessed: 2/12/22)

Cohan, J. (2020) *Teresa Margolles.* Available at: https://www.artforum.com/print/reviews/202004/teresa-margolles-82492 (Accessed: 28/11/22)

Connor, S. (2004) *The Cambridge Companion to Postmodernism.* Published: University of Cambridge. (Accessed: 2/12/22)

Coulson, A. (2004) *Teresa Margolles.* Available at: https://www.frieze.com/article/teresa-margolles (Accessed: 28/11/22)

Debord, G. (1967) *Society Of The Spectacle.* Published: Rebel Press, London. (Accessed: 3/12/22)

Doble, P. (Anon) *Jamie Fitzpatrick Absurdly Theatrical sculptures.* Available at: https://metalmagazine.eu/en/post/interview/jamie-fitzpatrick-absurdly-theatrical-sculptures (Accessed: 2/12/22)

Ellis, C., Adams, T. and Bochner, A. (2011) *Autoethnography: An Overview*. Published: Sage, California. (Accessed: 23/11/22)

Figes, L. (2019) *Lubaina Himid: celebrating the history of black creativity.* Available at: https://artuk.org/discover/stories/lubaina-himid-celebrating-the-history-of-black-creativity# (Accessed: 29/11/22)

Gere, C. (2006) *Art, Time and Technology.* Published: Berg, Oxford. (Accessed: 11/12/22)

Grevenbrock, C. (2015) *"Each bubble is a body."[1] Teresa Margolles - Hidden Terror.* Available at: https://www.seismopolite.com/each-bubble-is-a-body-teresa-margolles (Accessed: 1/12/22)

Harcourt, H.M. (2010) *Passivity.* Available at: https://www.collinsdictionary.com/dictionary/english/passivity (Accessed: 27/11/22)

Harries, M (2007) *Forgetting Lot's Wife: On Destructive Spectatorship.* Published: Fordham University press. (Accessed: 11/12/22)

Hart-Davis, A (2015) *History from the Dawn of Civilisation to the Present Day.* Published: Dorling Kindersley limited, London. (Accessed: 12/11/22)

Higgins, C. (2021) *Lubaina Himid: 'The beginning of my life was a terrible tragedy'.* Available at: https://www.theguardian.com/artanddesign/2021/nov/20/lubaina-himid-the-beginning-of-my-life-was-a-terrible-tragedy (Accessed: 25/11/22)

Himid, L. (2019) *Lubaina Himid.* Available at: https://shop.tate.org.uk/lubaina-himid-exhibition-book/26151.html (Accessed: 25/11/22)

Himid, L. (2021) *Lubaina Himid*. Published: Tate Publishing, Millbank, London. (Accessed 14/10/22)

Jackson, S. (2011) *Social Works.* Published: Routledge, Oxon (Accessed: 7/12/22)

Jennifer, S. (2017) *Reading Between the Lines: Clothes, Linens and Washing-Lines in Film and Practice.* Published: Bangor University. (Accessed: 30/11/22)

Judah, H. (2019) *Mona Hartoum's hair Interweaving strands, and the artist's work.* Available at: http://kvadratinterwoven.com/mona-hatoums-hair (Accessed: 1/12/22)

Kang, Y. (2021) *Why Are Dying Individuals Stigmatized and Socially Avoided? Psychological Explanations.* Available at: https://www.tandfonline.com/doi/full/10.1080/15524256.2021.1930330 (Accessed: 20/11/22)

Kilchmann, P. (2019) *Teresa Margolles.* Available at: https://www.peterkilchmann.com/artists/teresa-margolles/biography (Accessed: 21/11/22)

Krales, a. and Pavic, V. (2020) *33 powerful Black Lives Matter murals.* Available at: https://www.theverge.com/2020/7/5/21304985/black-lives-matter-murals-round-up-artists (Accessed: 23/11/22)

LA BIENNALE DI VENEZIA (2022) *AUSTRALIA.* Available at: https://www.labiennale.org/en/art/2022/national-participations/australia (Accessed: 2/12/22)

Lack, J. (2020) *Global Art*. Published: Thames and Hudson, London. (Accessed: 28/11/22)

Levy, S. (2022) *Stranger things.* [video] Available at: https://www.imdb.com/title/tt4574334/ (Accessed: 30/11/22)

Margolles, T. (2010) *Contemporary Art.* Available at: http://www.marthagarzon.com/contemporary_art/2010/01/teresa-margolles-biennale-di-venezia-09/ (Accessed: 20/11/22)

Monbiot, G. (2022) *Double Down News.* [video] Available at:

https://www.tiktok.com/@doubledownnews/video/7169915020107681030?_r=1&_t=8XgMJ3cGSow&is_from_webapp=v1&item_id=7169915020107681030

(Accessed: 26/11/22)

Morton, T. (2013) *Hyperobjects: Philosophy and Ecology after the End of the World.* Published: University of Minnesota Press, Minneapolis. (Accessed: 2/12/22)

National Library of Medicine (2020) *Hearing loss and deafness: Normal hearing and impaired hearing.* Available at: https://www.ncbi.nlm.nih.gov/books/NBK390300/#:~:text=Hearing%20becomes%20uncomfortable%20if%20the,decibels%20(threshold%20of%20pain). (Accessed: 29/11/22)

New Contemporaries (2016) *Jamie Fitzpatrick.* Available at: https://www.newcontemporaries.org.uk/2016/artists/jamie-fitzpatrick (Accessed: 2/12/22)

O'Sullivan, S. (2006) *Art Encounters Deleuze and Guattari.* Published: Palgrave Macmillan, Hampshire and New York. (Accessed: 23/11/22)

Okeke, T. (2022) *'We live in buildings – do they fit us?' Lubaina Himid at Tate Modern.* Available at: https://www.architectsjournal.co.uk/practice/culture/we-live-in-buildings-do-they-fit-us-lubaina-himid-at-tate-modern (Accessed: 29/11/22)

Ramos, I. (2016) *Women & Performance: a journal of feminist theory.* Available at: Full article: Teresa Margolles (uwtsd.ac.uk) (Accessed: 11/12/22)

Rancière, J. (2009) *The Emancipated Spectator*. Published: Verso, London (Accessed: 10/11/22)

Rakshit, D. (2021) *The Pressure To Always Say the 'Right' Thing Affects the Way We Communicate.* Available at: https://theswaddle.com/the-pressure-to-always-say-the-right-thing-affects-the-way-we-communicate/ (Accessed: 21/11/22)

Rice, A. et al (2019) *Inside the invisible : memorialising slavery and freedom in the life and works of Lubaina Himid.* Published: Liverpool University Press. (Accessed: 11/12/22)

Richman-Abdou, K. (2020) *7 Spirited Works of Art Sparked by Revolution.* Available at: https://mymodernmet.com/revolution-art/ (Accessed: 16/10/22)

Rydzewski, P. (1967) *Art and Human Experience.* Published: Pergamon press Ltd, Oxford. (Accessed: 11/12/22)

Sample, I. (2019) *Doubting death: how our brains shield us from mortal truth.* Available at: https://www.theguardian.com/science/2019/oct/19/doubting-death-how-our-brains-shield-us-from-mortal-truth (Accessed: 20/11/22)

Seigworth, G. and Gregg, M (2010) *The Affect Theory Reader.* Published: Duke University Press, America. (Accessed: 6/11/22)

Shen, P. (2015) *In Pursuit of Silence* [video] Available at: https://www.imdb.com/title/tt4026570/ (Accessed: 29/11/22)

Simon, T. (2016) *An Occupation of Loss, 2016.* Available at: http://tarynsimon.com/works/occupation_of_loss/#1 (Accessed: 2/12/22)

Sperling, J. (2022) *The Social Dilemma: Social Media and Your Mental Health.* Available at: https://www.mcleanhospital.org/essential/it-or-not-social-medias-affecting-your-mental-health (Accessed: 27/11/22)

The Art Story (2020) *Mierle Laderman Ukeles.* Available at: https://www.theartstory.org/artist/ukeles-mierle-laderman/ (Accessed: 21/11/22)

The National Archives (2019) *Slavery and the British transatlantic slave trade.* Available at: https://www.nationalarchives.gov.uk/help-with-your-research/research-guides/british-transatlantic-slave-trade-records/ (Accessed: 29/11/22)

Torre, B. (2003-2022) *Teresa Margolles.* Available at: https://www.artealdia.com/International/Contents/Artists/Teresa_Margolles

Vitrine (2022) *Jamie Fitzpatrick.* Available at: https://www.vitrinegallery.com/artists/jamie-fitzpatrick (Accessed: 2/12/22)

Westall, M. (2018) *EMERGING BRITISH ARTISTS JAMIE FITZPATRICK & LINDSEY MENDICK OPEN SMUT IN BASEL.* Available at: https://fadmagazine.com/2018/06/11/smut-jamie-fitzpatrick-lindsey-mendick/ (Accessed: 2/12/22)

Wilson-Goldie, K. (2009) *Death in Venice.* Available at: https://www.thenationalnews.com/arts-culture/art/death-in-venice-1.521212 (Accessed: 27/11/22)

Your Dictionary (Anon) *Spectatorship Definition.* Available at: https://www.yourdictionary.com/spectatorship (Accessed: 26/11/22)

Zczfilms (2009) *Venice Biennale 2009: Mexican Pavillion* [video] Available at: https://www.google.com/search?q=teresa+margolles+venice+biennale+2009&sxsrf=ALiCzsZ05x_VpeFeGgPKTuh68TQXelu0g:1669573891838&source=lnms&tbm=vid&sa=X&ved=2ahUKEwjJv61_877AhUJSkEAHYqwAV4Q_AUoA3oECAIQBQ&biw=1233&bih=601&dpr=1.5#fpstate=ive&vld=cid:e6774f03,vid:BtLcedTTIBc (Accessed: 27/11/22)

APPENDIX

APPENDIX A

T-SHIRT

I am worn

I am cherished

I am needed

I experience things with you

I experience YOUR journey

The wears and tears throughout your day

It only takes one bad thing

Then you erase our whole day

YOU decide its not okay

All the history we've been through

All the marks and evidence of time we spent together

You wash it all away

Ready to live another day

Ready to put me on and waste away another journey

Inspired by (Harries, 2007, P. 5-22)

APPENDIX B

Jamie Fitzgerald 28th of April 2022 P1

Sculpture - film + performance

Drawing / painting over photographs
the beginnings of a process

Influence of historical paintings
translate into sculpture.

Monumentality - scale. - Power structures in objects.

thinks of the works as obstacles.

through objects / scale / curation - you can dictate the flow / how people move around a space - placement.

Swaying - bobing - due to the fragile materials.

using the object to dictate the emotional state of the work.

wax - candle political act of making - erotic or violent.

Bill Han Rieck - psychoanalysist. - book.

state authoritarianism - sexual oppression

aesthetic literacy of the far Right - image control - sensor

extreme colour, visual guilty pleasure - seducing you.
broken, glitchy aesthetic.

undermining - destabalising. P2

bobbing - bowing sense.

arrogance of permanence - speaks to the language of power - statement of power

fills a space using resources - language of economy - construction.
societal benefit - grotesque.

permanence - bobbing ominous. - build gestures of movement into the work.
mechanical - humourous. Tiny gestures - hidden - programmed every half hour.
echoey - small random noise. - moving people round a space. - breaking the fourth wall.

engagement with sculpture in real world - theatrical hope was strong - protest - politically reactive work
anamatronic heads - singing - sound. - cartoonish three part harmonies - narrative - white people fright of a non white threat, white supremacy - nationalism - British pride - Medals. - expressions of pompous stuck up.

childish puppetry - childish singing. - sculptures acting.

move away from the figure and move towards the body. The body is about experience.
Gender performativity - traditions - transformative drag do.
bad behaviour. excessive drinking - sex. violence
Ready to be a man. - Rituals. - mockery
glass space - no sound - projected into a public space
sculptures - wax - heads - silicone - so they move.

Jamie Fitzgerald 28th of April 2022 P3

masculinity. Red wine poured on floor - looks like blood. Transformation of masculinity.
Studio is the physical manifestation of head space. Studio is a space of performance as much as making work.

recycle - wax + silicone. - break down - wax remelt. repetitive motifs. - bits chopped of and reused. Storage - material costs. - Not being precious about work - not ephemeral. practicality - longgevity - legacy of practise.

people like seeing what they recognise.

Rochdale - Landscape. "E EEE." psycho analysism. European thoughts. All people are a combination of masculine traits, pathetic to over agressive. Trail of thought - held in high regard of male communities. Picaboo massacres. Displacable authoritarianism. Philisophical theory. Authoritarian figures mixed. "status" - words over crying. "love me, tender" "love me swee" "men sometimes have strange motives for the things they do" - Theatrical backdrops. Nationalistic narratives. Sense of Nationhood - narrative. The soil holds there narratives.

video - pilgmalean myth. God like figure Architypal structure - male disire made the world. The most beautiful woman in the world - made because there was no one good enough for him to sleep with. Sexual desire. 3D software - gaming software. Landscape world - Greenery - water. Huge computer sculptures. Narrative of white supremacy.

P4

Eerie music - almost war line - The woman - gargalitaer.
Told like a story.

process - heavily material. Drawing - automatic - Scribbled
3D renders - online 3D sculpture sites - to make sure it
works. - as a reference
Sculpting clay - hand sculpted.
Silicone mold - coloured - pigments - making a paint
out of concrete.
paintily techniques.

phylida Barlow - clay does not like to be touched.

Knowing when to stop. - trusting it's better to stop.

response to presence of statues - how are they
removed? - is this good? Oppression - authority figure
sat around - almost a unique form of
surveillance.

humour - funny - attractive in colour - lumpy - hactic quality.
keeps people in - look people in - behind that there
is something dark - seducing people to grab their
attention.

Exhibiting
outside - context. Authority figures - in public.
Is that a good idea? A gallery is a small social
demographic. Maintenance. Material + cost of work
outside - how would the concept be recieved.

undermining
destabalising
as general
monument rather
than individual
situations/
people.

practise - a way to personally process how he feels about
these authority figures + political aspects.

Amalgamation - combination - collage of monument. Scale -
I am an object of authority - learned aesthetic language.

APPENDIX C

0:0:16.0 --> 0:0:24.420
Hannah Henson (1900942)
So my first question is, from an outsider, it would seem that humour is the human experience created in your work.

0:0:25.300 --> 0:0:48.190
Hannah Henson (1900942)
And that would be like the main form of experience that you put on to the spectators. That's the main way that you influence the person that's seeing your work. And but I want to know how crucial humour is within your own life, but also within your work. So is it something that you deal with problems within your own life? And then that's why you thought to bring it into your work?

0:0:51.260 --> 0:1:1.790
jamie.fitzpatrick
I. I've never kind of thought of it in that kind of that relationship to it. I mean, I guess, like with everyone, you know, there is, you know, you kind of have you approach.

0:1:3.960 --> 0:1:16.90
jamie.fitzpatrick
Certain relationships and stuff I guess with humour and you know it's it's a kind of it's it's a kind of social tool, isn't it? I mean, in terms of the work that I do outside of here tends to be.

0:1:18.720 --> 0:1:24.630
jamie.fitzpatrick
Kind of tech work, so I work in theatres and I work in art galleries and stuff and it's with, you know for.

0:1:25.390 --> 0:1:40.790
jamie.fitzpatrick
For one of a better term, like kind of groups of men, and I think definitely within those kind of environments, humour is something that is used as a bonding tool. You know, I'm just thinking like yesterday I was setting up a, a theatre show. And, you know, it is basically just humour is the way of.

0:1:41.510 --> 0:1:50.440
jamie.fitzpatrick
Of of interaction I guess, but I I suppose in sometimes that can be also seen. Particularly I guess amongst groups of men as a way of deflecting from maybe accessing.

0:1:52.170 --> 0:1:55.880
jamie.fitzpatrick
You know, kind of more tender emotions, as it were. You know, it's often used as a.

0:1:58.130 --> 0:2:1.260
jamie.fitzpatrick
I guess yeah. Deflection tool. But I suppose in the work.

0:2:2.570 --> 0:2:6.350
jamie.fitzpatrick
My intentions of using it are kind of different.

0:2:8.40 --> 0:2:15.270
jamie.fitzpatrick
I mean, I guess in some ways, well are they different? I mean, I guess in some ways it is it is very purposefully used as.

0:2:16.990 --> 0:2:20.700
jamie.fitzpatrick
As a means of engagement and a means of immediate engagement, it's.

0:2:21.730 --> 0:2:24.980
jamie.fitzpatrick
You know that people are drawn to things that are.

0:2:26.60 --> 0:2:31.240
jamie.fitzpatrick
Comic and they're drawn to things that are garish and colourful and and kind of that.

0:2:31.320 --> 0:2:34.110
jamie.fitzpatrick
And that garishness.

0:2:34.910 --> 0:2:38.840
jamie.fitzpatrick
Has its own kind of comic history to it. So.

0:2:39.920 --> 0:2:46.250
jamie.fitzpatrick
I guess I use it in that way, but I think you know my intentions are that with all the works, there is a much kind of.

0:2:47.450 --> 0:2:52.170
jamie.fitzpatrick
There is a darker side to these things and and there is a serious point and I think for me.

0:2:53.490 --> 0:2:56.600
jamie.fitzpatrick
The way that I I tried to use humour in the work.

0:2:57.740 --> 0:3:0.670
jamie.fitzpatrick
Is as a kind of disarming tool, I suppose.

0:3:2.260 --> 0:3:7.670
jamie.fitzpatrick
I like to think that it draws the people in, you know, as opposed to having something that is quite a dry.

0:3:18.540 --> 0:3:19.220
Hannah Henson (1900942)
Yeah, definitely

0:3:10.40 --> 0:3:20.160
jamie.fitzpatrick

Didactic work, you know, especially when there is a clear, you know, there is obviously a kind of political and social element to the the intentions behind the work. You know, if I was just to make work that had.

0:3:28.70 --> 0:3:28.420
Hannah Henson (1900942)
Yeah.

0:3:21.790 --> 0:3:33.740
jamie.fitzpatrick
That was just dryly kind of trying to kind of convey these political sensibilities or, you know, my own personal politics. I think that's quite I find that quite dull in other people's work, frankly. Whereas I feel that.

0:3:35.70 --> 0:3:37.650
jamie.fitzpatrick
When I, the humour is used, you sort of kind of.

0:3:39.0 --> 0:3:48.910
jamie.fitzpatrick
It's like inviting someone into be a friend and then sort of kind of hitting them around the back of the head, if you know what I mean. Like, there's this kind of people that disarms, they approach it, they engage with it, you know, and then they realize so.

0:3:49.690 --> 0:3:55.510
jamie.fitzpatrick
You know, when I've used and I'm using them again in a new show that I'm building at the moment. The animatronics, it's very much used.

0:4:5.630 --> 0:4:5.950
Hannah Henson (1900942)
Yeah.

0:3:56.950 --> 0:4:8.700
jamie.fitzpatrick
Like there is a, there's an inherent sense of kind of cartoonish spectacle about these things, you know, and they kind of feel a bit more like Disneyland robotic sort of thing. But then when you realize that they're sort of in the past.

0:4:9.820 --> 0:4:18.390
jamie.fitzpatrick
Singing songs that you know are deeply misogynistic or they've been singing, you know, quite nationalistic anthems and stuff. But in this really.

0:4:19.80 --> 0:4:20.730
jamie.fitzpatrick
cartoonish way.

0:4:21.640 --> 0:4:25.690
jamie.fitzpatrick
You know you're drawn into the humour of it without realizing, and I guess as well.

0:4:27.320 --> 0:4:32.470
jamie.fitzpatrick
You know, it's not too much of a reach, like there is genuinely this belief, because it's I sort of kind of tried to.

0:4:33.870 --> 0:4:36.730
jamie.fitzpatrick
Operate or I suppose it and I'm not trying to operate, but I'm.

0:4:37.530 --> 0:4:50.360
jamie.fitzpatrick
I'm quite conscious that this mode of engagement is very similar to populist politics and populist journalism. Tabloid journalism, for example. You know, it's this sort of getting people in with.

0:4:51.500 --> 0:4:52.570
jamie.fitzpatrick
With a very kind of.

0:4:53.940 --> 0:4:55.560
jamie.fitzpatrick
Immediate obviousness.

0:4:56.160 --> 0:4:56.670
Hannah Henson (1900942)
Yeah.

0:4:56.830 --> 0:5:3.440
jamie.fitzpatrick
Not not letting them realize that you're actually kind of imbuing them. They're kind of that's steeped in a kind of agenda.

0:5:4.30 --> 0:5:4.690
Hannah Henson (1900942)
Yes.

0:5:10.650 --> 0:5:11.710
Hannah Henson (1900942)
Drawing you in.

0:5:4.780 --> 0:5:12.720
jamie.fitzpatrick
The the humour is very much used. That's the kind of intentions of the humour. Like it it it is basically operating on your list level.

0:5:13.240 --> 0:5:17.980
Hannah Henson (1900942)
Umm, that's really really interesting. Loads of thoughts going off there.

0:5:18.460 --> 0:5:20.780
jamie.fitzpatrick
You know, but you you think of it like you know.

0:5:21.470 --> 0:5:23.50
Hannah Henson (1900942)
That's really, really interesting.

0:5:30.10 --> 0:5:30.400
Hannah Henson (1900942)
Yeah.

0:5:48.780 --> 0:5:49.80
Hannah Henson (1900942)
Yeah.

0:5:23.510 --> 0:5:50.570
jamie.fitzpatrick
The front you know the the kind of the punning titles of Daily Mail and the Sun articles. They are funny. Like there's no getting away from the funny. But you know that they're darkly funny and they're they're kind of a gendered funny. But, you know, that's the the way they get them in. If if they reported the titles in the way that the guardian of the Times does people don't read the article and and then similarly I mean the majority of people don't read the article they read the headline and then summarize their opinion from that. So if you can get someone with a you know.

0:5:51.590 --> 0:5:56.140
jamie.fitzpatrick
With a joke you you've kind of got them. And so I yeah.

0:5:56.180 --> 0:6:14.310
Hannah Henson (1900942)
Connect with them. So would you say that you're using the human experience of humour within your works to connect the spectator to your work, to draw them into The meaning? is to add that extra layer of depth rather than just presenting the meaning and then deciding whether they find it engaging or not. It's a way to draw them in.

0:6:15.0 --> 0:6:29.100
jamie.fitzpatrick
Yeah, definitely. I mean it, it's a layer. But I would say it's very much the surface layer like I think there's this kind of feeling that, that, that kind of adding layers creates depth. But I would say it's very much, it's the onion skin rather than the onion, if you know what I mean

0:6:28.820 --> 0:6:37.650
Hannah Henson (1900942)
Yes, yes. And the way that you describe, Umm, how you use colour within your work is really interesting because I'm looking at technology and how.

0:7:0.130 --> 0:7:0.530
jamie.fitzpatrick
Yeah.

0:6:38.970 --> 0:7:5.240
Hannah Henson (1900942)
It creates an addiction through scrolling. Obviously a big part of that is like the noises that they have to release dopamine, the colours that they use, the way that things are designed. And so that's like a technique to, like, draw somebody in to bring them in and you're almost using those tools. But in a

way that's physical in front of you in the real world to draw somebody in, to make them want to see it, to make them look deeper into something.

0:7:5.740 --> 0:7:11.10
jamie.fitzpatrick
Absolutely. And and and I think that it's on a a relatively instinctive level like I'm not.

0:7:11.430 --> 0:7:11.970
Hannah Henson (1900942)
Yeah.

0:7:12.530 --> 0:7:13.120
jamie.fitzpatrick
I'm not.

0:7:19.980 --> 0:7:20.300
Hannah Henson (1900942)
Yeah.

0:7:13.900 --> 0:7:24.390
jamie.fitzpatrick
You know, I I suppose I'm not aware. I haven't done any kind of like academic reading on that sort of thing. But yeah, that's, you know, in the colours that that are recurrent within the work.

0:7:25.950 --> 0:7:31.320
jamie.fitzpatrick
They are colours that I see regularly and kind of, and again not through design, but just by.

0:7:40.480 --> 0:7:40.920
Hannah Henson (1900942)
Yeah.

0:7:56.920 --> 0:7:57.340
Hannah Henson (1900942)
Yeah.

0:8:0.100 --> 0:8:0.640
Hannah Henson (1900942)
Yeah.

0:7:32.480 --> 0:8:5.390
jamie.fitzpatrick
I suppose the nature of, but like their colours that are repeated in, you know, advertising or on Instagram posts because I think there is this kind of you know so that the one that I use quite a lot you know it's it's that it's very similar in tone to that Millennium pink but you know it's like because it it's there is this kind of inherent objectively kind of appealing this to this colour you know there's a kind of baby blue that I use quite a lot in the work not that I'm sitting there kind of scrolling through Instagram thinking right which is the colours that I'm seeing most of.

0:8:5.490 --> 0:8:7.670
jamie.fitzpatrick
But I think it's just that there is something.

0:8:8.200 --> 0:8:9.150
Hannah Henson (1900942)
Subconscious.

0:8:14.150 --> 0:8:15.50
Hannah Henson (1900942)
Definitely.

0:8:8.900 --> 0:8:17.690
jamie.fitzpatrick
Yeah. Inherently subconscious. Yeah. And and kind of appealing about that palette of colours. And and again, it's operating in that similar way of kind of.

0:8:18.720 --> 0:8:22.920
jamie.fitzpatrick
Appealing to the kind of base instincts of of, of kind of interaction, I guess.

0:8:23.290 --> 0:8:39.650
Hannah Henson (1900942)
Definitely 100%. I definitely feel like with your works there's a certain blue that's behind some of your sculptures and I was finding pictures for my essay, and I specifically wanted to find one with that blue because it was just so appealing. There was something about it I wanted to see it.

0:8:46.870 --> 0:8:47.200
Hannah Henson (1900942)
Yeah.

0:8:39.950 --> 0:8:50.760
jamie.fitzpatrick
There’s this this show going up in April and with the intentions of the walls are gonna be painted that blue again you know, it's like it's it's a colour that, that, that that is used quite a lot within my work.

0:8:51.250 --> 0:9:23.310
Hannah Henson (1900942)
Definitely. And it's interesting that you talk about, sorry, keep going off on tangents. It's interesting that you talk about like the relationship between men, because I've had my own exploration with within my own work between the colours blue and pink, because from a really young age, even though I loved pink, I was told that it was associated with feminine and that that was like a shameful thing. So I've had, like, this kind of contrasting relationship with those colours. So yeah, that's really interesting. I'm gonna basically my next question is very similar.

0:9:23.410 --> 0:9:41.20
Hannah Henson (1900942)
It's just obviously you're using the humour to connect with the viewer and to bring them into the issue. Do you then feel like there's a relationship between you and the spectator? Do you feel like there's a conversation happening there, or is it more kind of under the surface like subconscious, like you say?

0:9:42.650 --> 0:9:44.960
jamie.fitzpatrick
I think, I mean, they're obviously is because.

0:9:46.270 --> 0:9:52.730
jamie.fitzpatrick
I would say in the last few years, the practice, the kind of subject of the practice has shifted from.

0:9:55.200 --> 0:9:56.910
jamie.fitzpatrick
So a lot of the earlier works are sort of.

0:9:57.730 --> 0:9:59.820
jamie.fitzpatrick
Are based very much around the idea of.

0:10:1.190 --> 0:10:10.600
jamie.fitzpatrick
The object within the social space you know, and and particularly around this kind of idea of monuments and I think really as that kind of subject of monuments became much more affronted.

0:10:12.500 --> 0:10:14.790
jamie.fitzpatrick
Uh. Kind of cultural conversation?

0:10:15.940 --> 0:10:17.650
jamie.fitzpatrick
I then started to kind of really.

0:10:31.960 --> 0:10:32.530
Hannah Henson (1900942)
Yeah.

0:10:18.430 --> 0:10:33.680
jamie.fitzpatrick
Use the works as poses avatars of myself as a kind of addressing of my own person rather than kind of looking at social aspect. They then become a kind of looking at my place within this social spectrum, you know, like I guess my privileges, my my position societally.

0:10:34.630 --> 0:10:35.530
jamie.fitzpatrick
And so in that sense.

0:10:36.610 --> 0:10:47.610
jamie.fitzpatrick
If the work is in some way some kind of bastardized avatar of myself, then that relationship between the viewer and the work is of relationship between me and the viewer.

0:10:48.60 --> 0:10:48.610
Hannah Henson (1900942)
Yeah.

0:10:49.100 --> 0:10:49.870
jamie.fitzpatrick
But it's not.

0:10:50.640 --> 0:11:4.920
jamie.fitzpatrick
It's not me. It's a kind of false character that is built up of, you know, components of me and, you know, aspects of myself I don't like sort of thing, you know, like it's it in and of itself. It's a cartoon, but it's a kind of composite.

0:11:13.60 --> 0:11:13.450
Hannah Henson (1900942)
Wow.

0:11:6.180 --> 0:11:16.150
jamie.fitzpatrick
Composite version of myself and the kind of monstrous aspects of them and the kind of trying to address them, so I guess. But I don't think it's a relationship because I'm.

0:11:21.90 --> 0:11:21.640
Hannah Henson (1900942)
Yeah.

0:11:16.910 --> 0:11:22.380
jamie.fitzpatrick
I'm not needing the viewer to be anything but a viewer in that situation. I guess it's sort of a kind of.

0:11:25.100 --> 0:11:25.830
Hannah Henson (1900942)
Yes.

0:11:23.160 --> 0:11:36.230
jamie.fitzpatrick
A therapy. You know what I mean? Like it's it's, you know, but. But then it is created with an audience in mind. I don't make these works. And then kind of put them in a bin afterwards. So but it's it's very much a kind of.

0:11:36.870 --> 0:11:48.110
jamie.fitzpatrick
A parasocial relationship and that there's only One Direction in which this relationship flows, generally in terms of it being a character. As an object, I would say that the works.

0:11:52.210 --> 0:11:52.480
Hannah Henson (1900942)
Yeah.

0:11:48.800 --> 0:11:54.340
jamie.fitzpatrick
Are inherent they they need the audience. The works are often kind of placed in a way that.

0:11:55.520 --> 0:12:0.580
jamie.fitzpatrick
Moves people around the space in a kind of inorganic way, and I I like that idea of how.

0:12:1.350 --> 0:12:1.850
jamie.fitzpatrick
And.

0:12:2.850 --> 0:12:3.660
jamie.fitzpatrick
Objects.

0:12:23.720 --> 0:12:24.430
Hannah Henson (1900942)
Definitely.

0:12:4.870 --> 0:12:30.690
jamie.fitzpatrick
You know you put an object in a room and people move, dictates the way that people move about the space and extrapolating that out to this idea of like when you know works have looked at the monuments, you put an object in a public space, it then dictates the way people move around the space that you can kind of exert social control by how you place things. And that can be sculptures that can be buildings, you know then all of a sudden you funnel people through roads and stuff. And it's like the social control of objects.

0:12:33.290 --> 0:12:35.800
jamie.fitzpatrick
So in that sense, yeah, the the audience is.

0:12:37.430 --> 0:12:38.140
jamie.fitzpatrick
Is.

0:12:39.400 --> 0:12:42.880
jamie.fitzpatrick
It's paramount to the work because in that way it's it's not.

0:12:43.970 --> 0:12:48.580
jamie.fitzpatrick
The work isn't fully engaged with unless there is an audience member to be shifted around.

0:12:49.310 --> 0:12:49.630
jamie.fitzpatrick
Yeah.

0:12:47.290 --> 0:12:49.660
Hannah Henson (1900942)
Yes, yes, definitely.

0:12:50.600 --> 0:13:17.410
Hannah Henson (1900942)
Umm yeah, that's really interesting. Thank you. Would you say that because you're talking about how you put an object in a space, how you put your work in the space? Would you say that when you're creating the work or when you're exhibiting the work you're thinking about how that spectator would move within the space? And does that change between an exhibition and say it would be in a public area or in a more public displayed area?

0:13:17.990 --> 0:13:18.590
jamie.fitzpatrick
Yeah.

0:13:19.960 --> 0:13:26.380
jamie.fitzpatrick
In terms of, yeah, I mean, when I've set up exhibitions, it it's sort of the the paramount, it's the the forefront of how the work is is displayed.

0:13:28.60 --> 0:13:28.990
jamie.fitzpatrick
So.

0:13:30.170 --> 0:13:32.550
jamie.fitzpatrick
Like there was a a show in New York where.

0:13:34.0 --> 0:13:37.750
jamie.fitzpatrick
There was an animatronic elements that were around the backs of the sculptures and.

0:13:38.680 --> 0:13:40.580
jamie.fitzpatrick
The the works were.

0:13:41.260 --> 0:13:42.680
jamie.fitzpatrick
Were made to be.

0:13:43.370 --> 0:13:57.880
jamie.fitzpatrick
So that these kind of little gestures happened and people ran around the sculptures and sort of were moved about that space. So, you know, or works. I've used. I've kind of filled doorways with works before so that people are sort of blocked off from coming in and.

0:13:59.530 --> 0:14:0.840
jamie.fitzpatrick
Yeah. So in that way.

0:14:6.890 --> 0:14:7.350
Hannah Henson (1900942)
Yeah.

0:14:1.700 --> 0:14:10.190
jamie.fitzpatrick
Yeah, the placement of the works is is kind of is is the exhibition essentially it's it's what is the most important part about having them in that thing.

0:14:10.860 --> 0:14:14.650
jamie.fitzpatrick
And then what was the second part of the question? Sorry, was just how?

0:14:17.120 --> 0:14:17.730
jamie.fitzpatrick
Yeah.

0:14:14.100 --> 0:14:18.910
Hannah Henson (1900942)
Uh, sorry. Difference between outside space and then the exhibition space.

0:14:18.450 --> 0:14:23.80
jamie.fitzpatrick
I mean, I'm not really. I've not done a lot of putting my own work in outdoor spaces.

0:14:25.120 --> 0:14:33.20
jamie.fitzpatrick
And generally speaking, when I have the space has sort of been dictated prior to the.

0:14:33.680 --> 0:14:36.360
jamie.fitzpatrick
The project, so it's quite difficult to have that same.

0:14:38.360 --> 0:14:38.540
Hannah Henson (1900942)
Yeah.

0:14:37.70 --> 0:14:40.740
jamie.fitzpatrick
And control of how things are moved about.

0:14:41.440 --> 0:14:42.790
jamie.fitzpatrick
And so I haven't.

0:14:43.800 --> 0:14:49.570
jamie.fitzpatrick
I haven't been able to kind of do that as successfully as an indoor work on on the occasions that I have put it out.

0:14:49.890 --> 0:14:57.820
Hannah Henson (1900942)
No, that's absolutely fine. Thank you. That's that's all really useful. And OK, let me have a little read. Yeah.

0:14:59.370 --> 0:15:2.700
Hannah Henson (1900942)
So obviously your main expression or your main.

0:15:2.790 --> 0:15:14.720
Hannah Henson (1900942)
Way to connect with the viewer is the satire is the humour. It's the dark humour. Would you say that there are any other human experiences there, so the other artists I'm looking at

0:15:15.920 --> 0:15:30.170
Hannah Henson (1900942)
are ummm One of them discusses, like uses disgust, Teresa Margoles and then Lubaina Himid creates a sense of peace and reflection. And would you say like you've ever been kind of drawn to or you've ever.

0:15:31.320 --> 0:15:32.340
Hannah Henson (1900942)
Accidentally.

0:15:33.50 --> 0:15:40.400
Hannah Henson (1900942)
Created a different form of human experience? Perhaps. Maybe because you're dealing with dark elements. Maybe people do have shock or…

0:15:40.800 --> 0:15:44.180
Hannah Henson (1900942)
rather than amusement.

0:15:45.370 --> 0:15:46.280
jamie.fitzpatrick
In my work?

0:15:47.400 --> 0:15:47.740
Hannah Henson (1900942)
Yeah.

0:15:47.430 --> 0:15:48.10
jamie.fitzpatrick
And.

0:15:49.680 --> 0:15:50.930
jamie.fitzpatrick
Yeah, I mean.

0:15:54.940 --> 0:15:55.700
jamie.fitzpatrick
I think.

0:15:57.800 --> 0:16:0.730
jamie.fitzpatrick
I think the work is too silly to be shocking like.

0:16:1.550 --> 0:16:3.300
jamie.fitzpatrick
I mean, I think in the.

0:16:4.920 --> 0:16:8.860
jamie.fitzpatrick
In some of the earlier works, there were maybe more explicitly sexual than.

0:16:10.40 --> 0:16:13.130
jamie.fitzpatrick
Maybe more recent work has been, but again, there's such a.

0:16:25.200 --> 0:16:25.600
Hannah Henson (1900942)
Yeah.

0:16:14.940 --> 0:16:30.670
jamie.fitzpatrick
There's such a kind of absurd, you know, maybe not absurd. Absurd isn't the right word, because they're quite literally, in many ways, I guess, just like silliness, essentially like it. It's not an offensive sexuality. Like I remember 1 sculpture just having.

0:16:45.670 --> 0:16:45.960
Hannah Henson (1900942)
Yeah.

0:16:31.610 --> 0:16:48.20
jamie.fitzpatrick
Tons of cast dildos that it was standing on, but it didn't look it wasn't overt or aggressive in that way, which often, you know, like when a male artist is using an erect penis. It can be quite an aggressive gesture, but I didn't. I never kind of felt that it felt like that.

0:16:49.270 --> 0:16:54.160
jamie.fitzpatrick
Neither did it feel like, you know, I think of artists like.

0:16:56.170 --> 0:17:5.20
jamie.fitzpatrick
Ohh what is it? Like Sue Webster and I forget his name. But you know those kind of 90s YBA artists that sort of kind of had that?

0:17:5.790 --> 0:17:8.970
jamie.fitzpatrick
So Grotte sexuality to their works, and would often use.

0:17:9.630 --> 0:17:12.600
jamie.fitzpatrick
You know, kind of similar sex references that.

0:17:13.730 --> 0:17:18.480
jamie.fitzpatrick
You know, it didn't have that sort of seediness that, that, that they would have so.

0:17:19.420 --> 0:17:21.100
jamie.fitzpatrick
Yeah. I guess ultimately like.

0:17:22.750 --> 0:17:40.530
jamie.fitzpatrick
You know the the yeah, people don't. I don't think are disgusted by the works. I mean I remember once having one of the animatronic works in in a show in Belgium. And I happened to be there when this sounds so patronizing. I don't mean it to be, but like it was the cleaning staff were in before the show had opened.

0:17:40.970 --> 0:17:41.550
Hannah Henson (1900942)
Yeah.

0:17:41.370 --> 0:17:49.210
jamie.fitzpatrick
And it was switched on and it was doing its thing and like they were gathering everyone around. Like, come, come, come have a look at this. It was the first day that the show was open.

0:17:49.810 --> 0:18:1.430
jamie.fitzpatrick
And there was just joy at seeing this. This object suddenly burst into song, you know. And it was. It was very joyous. Even though what this song was singing, I suppose it goes back to the earlier it was like racist songs, but like.

0:18:2.460 --> 0:18:3.10
jamie.fitzpatrick
The.

0:18:4.350 --> 0:18:8.580
jamie.fitzpatrick
There was a joy to it, and then there was a joy in the foolishness and I think.

0:18:10.210 --> 0:18:22.810
jamie.fitzpatrick
Like there is that aspect of it, but again it's I suppose it goes back to the initial question was that you know it's people deriving joy from something that is inherently quite dark.

0:18:23.860 --> 0:18:30.860
jamie.fitzpatrick
But I guess that's kind of reflective of of populist politics of tabloid journalism in that, you know.

0:18:31.930 --> 0:18:34.760
jamie.fitzpatrick
People like a lot of those.

0:18:36.420 --> 0:18:38.200
jamie.fitzpatrick
You know, sometimes like when you see.

0:18:40.640 --> 0:18:44.600
jamie.fitzpatrick
Like certain comedians or something. Or you might see a.

0:18:45.470 --> 0:18:46.760
jamie.fitzpatrick
Like a film that.

0:18:48.860 --> 0:18:51.590
jamie.fitzpatrick
You know that is satirical, for example of.

0:18:53.570 --> 0:18:55.340
jamie.fitzpatrick
Of some kind of.

0:19:6.290 --> 0:19:6.760
Hannah Henson (1900942)
Yeah.

0:18:56.430 --> 0:19:16.710
jamie.fitzpatrick
Particular social, you know, aspect of kind of critical thing, but then the audience aren't getting that criticality. What they're actually getting is just the jokes like. So I'm trying to think like there's this. I've forgotten off the top of my head. But there's that 70s BBC comedy in which a black family moved next door and.

0:19:16.230 --> 0:19:18.460
Hannah Henson (1900942)
I've never watched that, but I think I've heard of it.

0:19:18.590 --> 0:19:20.540
jamie.fitzpatrick
Let me let me get in the name of it just quickly.

0:19:21.250 --> 0:19:22.280
Hannah Henson (1900942)
That's OK.

0:19:22.700 --> 0:19:23.320
jamie.fitzpatrick
Comedy.

0:19:28.870 --> 0:19:29.250
jamie.fitzpatrick
Because.

0:19:30.980 --> 0:19:32.730
jamie.fitzpatrick
Love thy neighbour. That's what it's called.

0:19:32.960 --> 0:19:36.50
Hannah Henson (1900942)
Ohh yes that I do. I do recognize that name.

0:19:35.760 --> 0:19:42.480
jamie.fitzpatrick
And the jokes are very much that the white family that are being racist to the black family are.

0:19:43.440 --> 0:19:47.70
jamie.fitzpatrick
They're the ones that are being, that you can tell the writers.

0:19:47.760 --> 0:19:48.700
jamie.fitzpatrick
Are laughing at.

0:19:49.780 --> 0:19:50.210
Hannah Henson (1900942)
Yeah.

0:19:49.850 --> 0:20:6.370
jamie.fitzpatrick
But the majority of the audience aren't the majority of the audience are laughing at the racist jokes that the white guys are making, you know, so it's like you can go in with all these intentions, but you, you have very little control over how that is interpreted. And if you're kind of playing about with this. So like.

0:20:7.880 --> 0:20:17.620
jamie.fitzpatrick
Umm so I I guess that thing is is like it it's all well and good to kind of have people kind of getting joy but it's it it's also quite dangerous as well to kind of be trying to play with these.

0:20:18.550 --> 0:20:22.80
jamie.fitzpatrick
Like there's another one. There's another show that I did where I made a piece.

0:20:23.870 --> 0:20:24.570
jamie.fitzpatrick
In which.

0:20:25.300 --> 0:20:36.510
jamie.fitzpatrick
Elvis songs were kind of sung. You start looking at the the, the, the Elvis lyrics and and it's something that I was kind of trying to redo basically as this kind of live broadcast TV thing.

0:20:36.800 --> 0:20:37.410
Hannah Henson (1900942)
Yeah.

0:20:44.320 --> 0:20:44.860
Hannah Henson (1900942)
Yeah.

0:20:46.810 --> 0:20:47.880
Hannah Henson (1900942)
Controversial.

0:20:37.230 --> 0:20:55.190
jamie.fitzpatrick
And then it's sort of like I remember chatting to the curators and it's this very kind of odd thing because you're using humour to talk about sexual violence. And it's like, especially as a man like it's it's it's quite it's quite a not so necessarily controversial. It's just there is this very fine line and it's very difficult to to be able to tread it.

0:20:56.350 --> 0:20:57.120
jamie.fitzpatrick
Without.

0:21:4.520 --> 0:21:4.900
Hannah Henson (1900942)
Yeah.

0:21:20.90 --> 0:21:20.770
Hannah Henson (1900942)
Yes.

0:20:58.280 --> 0:21:22.100
jamie.fitzpatrick
Without coming in sincere, but also without, you know, like I'm I'm not in control of how the audience interpret it. So if I make it too funny, it's it. It completely can undermine what you're doing. So I suppose the question was, do they people derive other other emotions from it? Yes, they derive joy, but it's not necessarily a good thing or it's not necessary. You know, it's not necessarily a helpful thing for the work.

0:21:22.760 --> 0:21:23.170
jamie.fitzpatrick
But.

0:21:22.350 --> 0:21:25.950
Hannah Henson (1900942)
Or it's not necessarily your intention, but that's how it's received.

0:21:27.120 --> 0:21:27.670
jamie.fitzpatrick
I mean it's.

0:21:38.390 --> 0:21:38.690
Hannah Henson (1900942)
Yeah.

0:21:45.290 --> 0:21:45.900
Hannah Henson (1900942)
Yes.

0:21:28.860 --> 0:21:59.60
jamie.fitzpatrick
It isn't and is my intention. My intention is to be playing this line that is similar to the way in which facts are presented to people in this kind of unnecessarily joyful way. The mask of Dark thing. But it's like I, I suppose I'm using the tools of a of a system I disagree with essentially, rather than just standing back and saying, I think this is wrong, I'm sort of purposefully using them and then doing them to an absurd level that sort of makes the outcomes kind of illustrates the absurdity of the outcomes, I guess.

0:21:59.580 --> 0:22:12.430
Hannah Henson (1900942)
Yes. No, I, I get that. Yeah, that's interesting as well because, UM, how you talk about joy and you know, all the cleaners like gathering around and having that moment. It's like, yeah, they may not have.

0:22:14.300 --> 0:22:18.340
Hannah Henson (1900942)
Gotten the like intention or the root behind it but.

0:22:19.20 --> 0:22:22.130
Hannah Henson (1900942)
It's almost like they're joyful because they're, like, connecting.

0:22:22.680 --> 0:22:32.110
Hannah Henson (1900942)
Uh, like they're having that experience like as a group. I wonder if that would be very different if it was just one person or if it was like, umm, digitally.

0:22:34.270 --> 0:22:36.990
Hannah Henson (1900942)
Which is actually one of my questions.

0:22:39.0 --> 0:22:59.590
Hannah Henson (1900942)
Do you feel your work is received differently digitally rather than in person? Because I talk a lot about representation and obviously art is a representation of something anyway. Does that create a bigger buffer when you add like digital means on top, or do you feel it translates really well? Sorry.

0:23:0.40 --> 0:23:4.760
jamie.fitzpatrick
Do you mean works that are intentionally made digitally or work or the works?

0:23:3.910 --> 0:23:5.610
Hannah Henson (1900942)
No, I mean digitalized.

0:23:6.210 --> 0:23:6.920
jamie.fitzpatrick
Yeah.

0:23:9.320 --> 0:23:12.910
jamie.fitzpatrick
I mean, with a lot of the work, you know when photographed well.

0:23:13.940 --> 0:23:14.920
jamie.fitzpatrick
i.e. not by me.

0:23:15.530 --> 0:23:18.430
jamie.fitzpatrick
And they, you know, they do.

0:23:30.860 --> 0:23:31.390
Hannah Henson (1900942)
Yeah.

0:23:19.620 --> 0:23:33.890
jamie.fitzpatrick

They have that visual appeal, that is, you know, is is kind of the hallmark of works that have been successful. You know our artists have kind of gained a success with Instagram. We'll kind of that sort of thing. I don't really use Instagram very much, partly just for.

0:23:34.620 --> 0:23:36.750
jamie.fitzpatrick
A kind of general apathy towards.

0:23:37.280 --> 0:23:39.640
jamie.fitzpatrick
umm social media, but also.

0:23:39.600 --> 0:23:40.200
Hannah Henson (1900942)
Yeah.

0:23:41.620 --> 0:23:48.470
jamie.fitzpatrick
Also, just not being very good at it like like I'm not one of these people that sort of is able to kind of be on it and think in that way.

0:23:48.980 --> 0:23:49.470
Hannah Henson (1900942)
Yes.

0:23:49.40 --> 0:23:55.0
jamie.fitzpatrick
And so and I think if you don't do that, then the algorithm, the algorithm sort of don't favour you. So I just.

0:23:55.180 --> 0:23:55.820
Hannah Henson (1900942)
Yeah.

0:23:55.750 --> 0:24:1.60
jamie.fitzpatrick
No, I I I will put things up to sort of say something on, but I'm not someone who kind of does it a lot.

0:24:1.790 --> 0:24:3.160
jamie.fitzpatrick
But also I purposefully.

0:24:3.970 --> 0:24:6.260
jamie.fitzpatrick
You know, like like we were saying that the works.

0:24:7.730 --> 0:24:8.390
jamie.fitzpatrick
Are sort of.

0:24:9.170 --> 0:24:13.940
jamie.fitzpatrick
Are activated by engagement. A lot of the time about the way that people kind of are in a room and.

0:24:14.790 --> 0:24:33.10
jamie.fitzpatrick
I think a lot of people more than would care to admit it, only ever see works through Instagram and so therefore or will often not go to galleries. You know, you say that there's six galleries you want to go to, but one of the things you've seen just peppered all over the social media, a lot of people don't bother going to see that thing. So.

0:24:33.880 --> 0:25:5.450
jamie.fitzpatrick
I don't put up a lot of work because I sort of feel like I want people to go in and similarly like I was chatting to a curator the other day and was talking about about the new Yorkshire was saying about where people had to run around the back and they said Ohh, I'd love to see footage of that. And I said, well, I didn't take any. And they were like. What do you mean you didn't take any. I said, well, either you went to the show you didn't like. That's it. Like, if you if you didn't go, you didn't get to see it and they were like ohh well, you know, it would have been nice if you'd have taken some footage of it. And I said well.

0:25:5.920 --> 0:25:10.110
jamie.fitzpatrick
You didn't go to the show so you missed the opportunity to see that and.

0:25:11.130 --> 0:25:21.320
jamie.fitzpatrick
You know, like and I sort of feel like that's the thing. If if people can't be bothered to go and see it for themselves, then you know, I don't. I've I've got little interest in people kind of.

0:25:27.850 --> 0:25:28.480
Hannah Henson (1900942)
Yeah.

0:25:22.150 --> 0:25:29.840
jamie.fitzpatrick
You know, seeing the animatronics, that's not sad put things up on Instagram before, but like, generally speaking it, you know it it's like.

0:25:30.960 --> 0:25:31.860
jamie.fitzpatrick
I sort of feel like.

0:25:38.560 --> 0:25:38.750
Hannah Henson (1900942)
Yeah.

0:25:33.300 --> 0:25:39.100
jamie.fitzpatrick
People should go to the these things are objects, they're physical, they exist in space. You know, I think you can.

0:25:48.100 --> 0:25:48.690
Hannah Henson (1900942)

0:25:41.900 --> 0:25:59.70
jamie.fitzpatrick
I think you know, paintings obviously need to be seen in the flesh, but they're more. They're more images, so therefore they they kind of they, they work better, you know, film. All of that is is kind of mediated through a screen anyway. But I think sculpture more than well and installation kind of bungling those two together.

0:25:59.840 --> 0:26:10.350
jamie.fitzpatrick
They exist in such a kind of physical, haptic sort of experiential sense that it sort of dilutes them a little bit by by mediating them in that way. So yeah, I kind of.

0:26:11.320 --> 0:26:12.730
jamie.fitzpatrick
I I sort of I I.

0:26:13.710 --> 0:26:20.740
jamie.fitzpatrick
I have a lethargy just born out of a disinterested in this like I'm not. I'm not vehemently against, you know, kind of.

0:26:30.100 --> 0:26:30.520
Hannah Henson (1900942)
Yeah.

0:26:21.670 --> 0:26:33.110
jamie.fitzpatrick
The Instagram or kind of the digitization of the the, the, the, the digital representation of things, but I just I'm sort of not interested in it on myself and.

0:26:34.50 --> 0:26:37.950
jamie.fitzpatrick
But also I guess the there is this element now that you know particularly now.

0:26:52.460 --> 0:26:53.40
Hannah Henson (1900942)
Yeah.

0:26:39.480 --> 0:27:10.550
jamie.fitzpatrick
Now our art is a global thing that you know, a lot of people can't see. I mean, let alone get from different countries. But you know, like for you in Swansea, you know the the show is in this next show I have is in London. Like it's difficult for people to travel all over the place. So for a lot of people, it is the only engagement that they have with work, the ability to kind of move across the country and be one of these people that sees things you know, is able to kind of just, you know, city hop from at the weekends, you know that in and of itself is a privilege. So.

0:27:11.190 --> 0:27:12.90
Hannah Henson (1900942)
Yeah

0:27:11.10 --> 0:27:12.580
jamie.fitzpatrick
You know it, it's that thing of like.

0:27:13.860 --> 0:27:19.470
jamie.fitzpatrick
Yeah, it it does open up the kind of democracy of who can see it will, yeah.

0:27:18.670 --> 0:27:37.0
Hannah Henson (1900942)
Yeah, there's definite pros and cons to both, isn't there? But it's a yeah, it's interesting to hear that for you with your sculptural and installation works, you would prefer for people to make the effort to see that in person. It's more important for you for it to be experienced in person. Yeah.

0:28:6.160 --> 0:28:11.330
Hannah Henson (1900942)
And so is it important to you, within your work

0:28:15.890 --> 0:28:20.160
Hannah Henson (1900942)
Is it important to you? to impact.

0:28:21.0 --> 0:28:28.190
Hannah Henson (1900942)
Umm, the viewers and change their perspective on the world and the issues that you're trying to communicate.

0:28:29.180 --> 0:28:32.470
jamie.fitzpatrick
No, not in terms of like.

0:28:33.180 --> 0:28:37.30
jamie.fitzpatrick
The work isn't didactic in that way. It's not, I'm.

0:28:38.260 --> 0:28:40.410
jamie.fitzpatrick
You know this isn't a.

0:28:42.270 --> 0:28:48.520
jamie.fitzpatrick
It's not a debate in which I'm trying to kind of convince or win. I mean, I'd say with the the works, there isn't.

0:28:49.680 --> 0:28:50.870
jamie.fitzpatrick
I think it's fairly clear.

0:28:53.690 --> 0:29:0.900
jamie.fitzpatrick
Where you know the the kind of my personal politics lie, but at the same time, this this isn't a.

0:29:1.690 --> 0:29:3.240
jamie.fitzpatrick
It's not a clear kind of.

0:29:4.170 --> 0:29:8.160
jamie.fitzpatrick
Structured argument or it's, you know, there isn't a kind of a.

0:29:9.190 --> 0:29:12.550
jamie.fitzpatrick
A kind of clear thesis to the the work, you know, a lot of the time it's.

0:29:13.830 --> 0:29:17.760
jamie.fitzpatrick
It's quite nonlinear, it's quite it's done through songs and it's done through.

0:29:18.430 --> 0:29:24.820
jamie.fitzpatrick
Noises and stuff like that. And so in that way, there is no argument to kind of win people over with.

0:29:26.320 --> 0:29:27.150
Hannah Henson (1900942)
I understand.

0:29:27.690 --> 0:29:38.380
jamie.fitzpatrick
So I I'd say in that way it's not, it's just a presentation of of kind of you know where I'm at at that any particular given to state.

0:29:39.430 --> 0:29:40.450
jamie.fitzpatrick
I would also say that.

0:29:41.410 --> 0:29:42.550
jamie.fitzpatrick
Generally speaking.

0:30:2.20 --> 0:30:3.870
jamie.fitzpatrick
I would say as well. Like there's there is.

0:30:5.70 --> 0:30:5.910
jamie.fitzpatrick
A sort of.

0:30:8.190 --> 0:30:17.440
jamie.fitzpatrick
Pat on the back fallacy. That like that. When people present political work within a kind of a gallery setting, that they're kind of.

0:30:18.910 --> 0:30:19.910
jamie.fitzpatrick
You know the the.

0:30:21.190 --> 0:30:28.200
jamie.fitzpatrick
Creating change or whatnot like the majority of people that that kind of go to see work are either.

0:30:39.760 --> 0:30:40.70
Hannah Henson (1900942)
Yeah.

0:30:29.300 --> 0:30:42.850
jamie.fitzpatrick
You know, fully kind of paid up members of, you know, social left wing politics or are kind of champagne socialist millionaires essentially like who, you know, kind of are economically conservative.

0:30:43.510 --> 0:30:45.240
jamie.fitzpatrick
Culturally left wing.

0:30:46.540 --> 0:30:53.610
jamie.fitzpatrick
So you know, there isn't really a lot of having to convince people of an argument. In fact, The One Show.

0:30:54.310 --> 0:31:15.480
jamie.fitzpatrick
That I really wish had happened. It never materialized. It was actually cancelled the because of COVID, but originally I'd been asked to make a work that was for a an armed forces museum in the the West Midlands, which you know is would have been an audience that was almost exclusively kind of.

0:31:16.960 --> 0:31:27.250
jamie.fitzpatrick
I I would say politically opposed to me, you know, and and had a a much more traditional conservative and they they asked me to do the work specifically because of that they.

0:31:28.0 --> 0:31:36.510
jamie.fitzpatrick
they had a curator, a very short lived curator. He was quite brave in wanting to to make some quite challenging work.

0:31:39.60 --> 0:31:50.850
jamie.fitzpatrick
And unfortunately, like they they it never materialized because of COVID but and then, yeah, the museum changed it. It's a it stance on things, but.

0:31:51.630 --> 0:31:54.50
jamie.fitzpatrick
I think that would have been a genuinely quite interesting.

0:31:54.990 --> 0:31:55.430
Hannah Henson (1900942)
Yeah.

0:31:54.280 --> 0:31:56.90
jamie.fitzpatrick
show to have made.

0:31:57.10 --> 0:31:57.390
Hannah Henson (1900942)
Yeah.

0:31:57.90 --> 0:32:0.980
jamie.fitzpatrick
And and I I you know, I always regret that that never happened because.

0:32:14.450 --> 0:32:14.920
Hannah Henson (1900942)
Yeah.

0:32:1.930 --> 0:32:20.740
jamie.fitzpatrick
Yeah, you know, like the audiences, I, I've made work too, generally speaking. And have you know, the same the same politics as me. So in that way I there's no need to convince anybody of anything because they already think that anyway. You know, we're all just kind of patting ourselves on the back, saying, oh, we all agree with this. Don't we which.

0:32:25.30 --> 0:32:25.290
Hannah Henson (1900942)
Yeah.

0:32:21.560 --> 0:32:34.100
jamie.fitzpatrick
It's had its own centre frustrating this as well, but you know it's it's something it's it's a cycle of which I am part of, not, I'm not outside it kind of, you know I'm I'm within that cycle unfortunately as is.

0:32:35.100 --> 0:32:36.520
jamie.fitzpatrick
As are many of us, I guess.

0:32:38.750 --> 0:32:40.180
Hannah Henson (1900942)
Definitely, yeah.

0:32:43.320 --> 0:32:46.770
Hannah Henson (1900942)
So the fact that you really there's exhibition to happen.

0:32:48.960 --> 0:32:54.430
Hannah Henson (1900942)
Is that a need or almost an amusement with that, like clash of opinion?

0:32:56.200 --> 0:32:58.510
jamie.fitzpatrick
Which clash of opinion? Sorry that.

0:32:58.400 --> 0:33:5.790
Hannah Henson (1900942)
So obviously like the audience with a different opinion like and wanting them to see your work because you're saying it's less to do with.

0:33:5.910 --> 0:33:12.400
Hannah Henson (1900942)
like wanting change and it's more to do with like amusement and exploration, almost like therapy.

0:33:14.70 --> 0:33:14.910
Hannah Henson (1900942)
So would you say?

0:33:12.870 --> 0:33:15.120
jamie.fitzpatrick
Umm, I mean I guess.

0:33:16.90 --> 0:33:25.440
jamie.fitzpatrick
Yeah. I I I think that would be more interesting. But again I I I'm not really the the goal wouldn't be to kind of try to change people I I mean.

0:33:25.150 --> 0:33:25.810
Hannah Henson (1900942)
Yeah.

0:33:26.450 --> 0:33:29.720
jamie.fitzpatrick
I don't really think many people change their opinions on things. Full stop.

0:33:31.60 --> 0:33:39.50
jamie.fitzpatrick
I think maybe what it is more is that we don't often see a, you know, very rarely now do are we engaged with opposing opinions?

0:33:40.490 --> 0:33:40.870
Hannah Henson (1900942)
Yes.

0:33:41.320 --> 0:33:46.140
jamie.fitzpatrick
So I think you know it's really in that sense it's just being able to.

0:34:1.930 --> 0:34:2.510
Hannah Henson (1900942)
Yeah.

0:33:47.220 --> 0:34:18.860
jamie.fitzpatrick
To present something to another audience that you know, maybe they wouldn't see. I mean, I guess the flip side of that argument would be, you know, is there then an obligation for galleries to show more right wing art? You know, I mean like that, I suppose there's, you know it you give with one hand you have to take it with the other like that is that's the flip side to that it's it's all one well and

good me saying ohh I'd have been so lovely for me to have kind of gone into this environment you know like some kind of Messianic Saviour a kind of going in with my left wing politics.

0:34:19.170 --> 0:34:25.770
jamie.fitzpatrick
Kind of like presenting it to the to the narrow minded, but you know, like on that same level you have to.

0:34:26.760 --> 0:34:27.980
jamie.fitzpatrick
You have to kind of say that.

0:34:28.770 --> 0:34:34.160
jamie.fitzpatrick
You know what? Why is it? Why is it deemed to be a good thing one way and then a bad thing the other way? You know, like whenever.

0:34:35.170 --> 0:34:45.970
jamie.fitzpatrick
You know, artists who I'm just trying to think there was a a case, wasn't there a few years ago in London where one of the gallerists there was a gallerist. I can't remember the name of the gallery was so short lived.

0:34:46.670 --> 0:34:49.310
jamie.fitzpatrick
But in east London was a, you know.

0:34:51.170 --> 0:34:51.700
jamie.fitzpatrick
Had.

0:34:52.430 --> 0:34:58.640
jamie.fitzpatrick
I think she had was affiliate had shown support for an alt right Italian political party.

0:34:59.370 --> 0:35:10.550
jamie.fitzpatrick
And the gallery was hounded out of the, you know, like within three days was shut down because people were picketing outside. So, you know, there was this and that was it. She was. She specifically wanted to show artists that.

0:35:11.550 --> 0:35:15.330
jamie.fitzpatrick
That kind of were affiliated with right wing politics.

0:35:16.220 --> 0:35:16.970
jamie.fitzpatrick
And.

0:35:20.670 --> 0:35:21.870
Hannah Henson (1900942)
Oh my gosh.

0:35:18.20 --> 0:35:31.340
jamie.fitzpatrick
Yeah, they were. You know, they were shut down within a week because, like, you know the the, the art world was like we do not want this at all, you know, in similarly you look at I'm trying to think of like artists like Michael Pybus, for example, who is someone who.

0:35:33.20 --> 0:35:34.640
jamie.fitzpatrick
Is, you know, vocally.

0:35:35.420 --> 0:35:47.10
jamie.fitzpatrick
Alt, right in his politics, I mean his artworks shit as well unfortunately, but well unfortunately it just did shit. But like, you know, it's but like that is someone who is very much seen as a kind of.

0:35:47.740 --> 0:35:50.180
jamie.fitzpatrick
Is not seen as a kind of. You know, it's just someone who's been.

0:35:52.280 --> 0:35:53.800
jamie.fitzpatrick
What's the word I'm looking for?

0:35:55.180 --> 0:35:58.970
jamie.fitzpatrick
Excommunicated, I guess from the the art world, so it's.

0:35:59.890 --> 0:36:4.450
jamie.fitzpatrick
You know, I think I'm trying. I'm not sure what the point I'm making is, but you know, I think it's it, it's.

0:36:10.630 --> 0:36:11.0
jamie.fitzpatrick
Yeah.

0:36:4.920 --> 0:36:11.930
Hannah Henson (1900942)
No, I I understand we've got to for you it's less about change because it goes both ways.

0:36:12.570 --> 0:36:13.170
jamie.fitzpatrick
Exactly.

0:36:14.20 --> 0:36:15.880
jamie.fitzpatrick
Well, I just, I just, I just don't think.

0:36:12.560 --> 0:36:16.30
Hannah Henson (1900942)
And the perspectives go both ways. It's not just one narrow.

0:36:20.90 --> 0:36:20.760
Hannah Henson (1900942)
Yes.

0:36:16.670 --> 0:36:24.330
jamie.fitzpatrick
Yeah. I just don't think people change their opinions. I think people have their opinions and that's, you know, I don't, I don't see kind of.

0:36:25.340 --> 0:36:35.390
jamie.fitzpatrick
Art, I don't think art has that potential to change in the way that maybe other creative mediums do. And I, you know, I don't think there are many people who have.

0:36:36.740 --> 0:36:41.200
jamie.fitzpatrick
Radically changed their political outlook on work because of an exhibition they've seen.

0:36:42.520 --> 0:36:45.490
Hannah Henson (1900942)
Right. OK. That's really interesting. Yeah.

0:36:50.720 --> 0:36:51.160
jamie.fitzpatrick
So, right.

0:36:46.330 --> 0:36:54.650
Hannah Henson (1900942)
OK, cool. See you said that for uh, sorry, this is my last little question. I haven't got any more questions on this. She I promise. And so for you your.

0:36:55.630 --> 0:37:2.340
Hannah Henson (1900942)
Your artwork and your process is a like you said, it's almost like therapy with processing the world around you.

0:37:3.100 --> 0:37:3.550
Hannah Henson (1900942)
Would you?

0:37:3.510 --> 0:37:16.340
jamie.fitzpatrick
Yeah. Yeah, it's much. Yeah, I suppose ultimately it's for me. It's not, you know, I'm. I'm the main kind of that the beneficiary of these things. I mean, the the way that I always like to think of it is a bit like how.

0:37:17.130 --> 0:37:17.560
jamie.fitzpatrick
You know.

0:37:22.190 --> 0:37:22.470
Hannah Henson (1900942)
Yes.

0:37:18.960 --> 0:37:26.650
jamie.fitzpatrick
I mean literally like, you know, children learn through play, you know, and they kind of they kind of work things out for themselves through play and imitation through.

0:37:26.850 --> 0:37:27.180
Hannah Henson (1900942)
Yeah.

0:37:27.990 --> 0:37:44.930
jamie.fitzpatrick
Becoming characters and become, you know like through this kind of placement of themselves in this imaginative placement within other situations and in a much more kind of grown up academic critically considered sort of way that's that's really all I'm doing. You know it's like I'm working things out for myself.

0:37:45.550 --> 0:37:48.580
jamie.fitzpatrick
By playing them out, by acting them out, by being silly.

0:37:50.540 --> 0:38:2.300
jamie.fitzpatrick
It it's much more about kind of getting my ducks in order, I think than it is kind of getting other people politically aligned with me. It's more about working out what I think than it is about telling other people how to think.

0:38:4.480 --> 0:38:8.450
jamie.fitzpatrick
And that's the motive of it. Now, you know, I think a lot of people.

0:38:9.160 --> 0:38:11.780
jamie.fitzpatrick
Are like me in that they sort of know.

0:38:14.170 --> 0:38:40.850
jamie.fitzpatrick
What they think in the kind of wider sense of things, but maybe don't know what they think. Like we're we're not all completely engaged in a very minor level. So like, I think that's really interest for other people art is, is that they start to see that the things that I'm sort of kind of trying to to kind of iron out other things that they wish they want to their ironing out for themselves and that's where the engagement is it's it's not with the kind of political argument and I think that's where the.

0:38:43.670 --> 0:38:45.600
jamie.fitzpatrick
Ultimately, that's where the kind of.

0:38:46.780 --> 0:38:50.180
jamie.fitzpatrick
That kind of personal engagement with an audience lies and yeah.

0:38:52.20 --> 0:38:52.220
jamie.fitzpatrick
Yeah.

0:38:52.960 --> 0:38:54.510
jamie.fitzpatrick
Is, yeah.

0:38:48.450 --> 0:38:56.230
Hannah Henson (1900942)
And that's the. Yeah, that's what the engagement is. It's with your both you are and artists are trying to work out your opinions.

0:39:0.20 --> 0:39:0.420
Hannah Henson (1900942)
Yeah.

0:38:56.480 --> 0:39:10.810
jamie.fitzpatrick
Well, I'm I I I tried to address my fallacies essentially, and I think that they they are often fallacies within people that they see within themselves. That's the. That's the kind of. Yeah. The engagement with the work. That's the kind of attraction that people see, I think rather than.

0:39:18.510 --> 0:39:19.420
Hannah Henson (1900942)
Yeah.

0:39:11.500 --> 0:39:21.220
jamie.fitzpatrick
necessarily, the kind of political argument within things, or that is, I suppose, that is the political argument of the work. You know, it's like that, yeah.

0:39:24.480 --> 0:39:25.250
jamie.fitzpatrick
No worries.

0:39:20.430 --> 0:39:30.180
Hannah Henson (1900942)
Yeah, definitely. Thank you so much.