Fig. 1: Felicity Allen, *Slide*, 2015

Creating the 'Disoeuvre':
interpreting feminist interventions as
an expanded artistic practice in
negotiation with art's institutions

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1965

'The art world is a very tight little world. It has capital investments such as dealers' galleries, dealers' stocks, artists' studios, and their stock of work. The artist has contracts to galleries and responsibilities, such as wives, children, mistresses.'[1]

1975

'When I began working in art in 1948, I was married and had to fit my hours into a schedule of shopping, cooking, housecleaning, entertaining, and very often moving from city to city. In 1955 I had my first child, followed by two more, in 1958 and 1960. By 1961, when my work suddenly became clear before me and totally peremptory, I had a large and complicated set up within which I had to operate.'[2]

1977

'We both felt increasingly frustrated by the expectations and limitations of our roles as artists within a system where values centre on exclusivity and competition … the turning point came when, as art teachers, David and I started thinking of ways in which we could set up projects and work with a group of students towards a common ideal … We're trying to develop our role into a multiplicity of functions, so that our work as "artists" isn't separated from our educational and administrative functions, or the physical labour we do … '[3]

1988

'I'd argue that it is compatible to suggest that "women" don't exist – while maintaining a politics of "as if they existed" – since the world behaves as if they unambiguously did.'[4]

2011

'The vague resentments and annoyances lodged at the overly encumbered come most often from those who, for the moment at least, have no problem navigating the dance floor.'[5]

2012

'The artist-as-dilettante and biopolitical designer was overtaken by the clerk-as-innovator, the technician-as-entrepreneur, the labourer-as-engineer, the manager-as-genius, and (worst of all) the administrator-as-revolutionary. As a template for many forms of contemporary occupation, multitasking marks the reversal of the division of labour: the fusion of professions, or rather their confusion.'[6]

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[1] Gustav Metzger, from a lecture 'Auto-Destructive Art' given to and published by the Architectural Association, 1965, excerpted in Andrew Brighton & Lynda Morris, Towards Another Picture, Midland Group Nottingham, 1977

[2] Anne Truitt, in a lecture given on 2 February, 1975, reproduced in Anne Wagner, *Anne Truitt*

[3] David Cashman and Roger Fagin, 'Outside the Art System: Collaborative Work in Schools', an interview by Richard Cork, *Studio International* March/April 1977, excerpted in Andrew Brighton & Lynda Morris, Towards Another Picture, Midland Group Nottingham, 1977

[4] Denise Riley, *Am I that Name? Feminism and the Category of 'Women' in History*, Macmillan, 1988

[5] Shannon Jackson on Vivian Sobchack, *Social Works: Performing Art, Supporting Publics,* Routledge, 2011

[6] Hito Steyerl, 'Art as Occupation: Claims for an Autonomy of Live' in *The Wretched of the Screen*, e-flux and Sternberg, 2012

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Illustrations

Front cover
Fig 1: *Slide*. Digital representation of an analogue slide damaged by leaking water when in storage in 2014. The original slide was of a mural scale composite portrait work in water-based paint on paper, made by visitors to the National Portrait Gallery as part of a summer project in 1984. Led by Felicity Allen and Liz Rideal, the project was conceived by Liz Rideal who was then Education Officer (Art) at the Gallery. Two mural-scale paintings were made, working with many professionals, amateurs, non-painters and children, directed by the two lead artists who also contributed through painting and design. The paintings were rolled up and stored for months, if not years, before the Gallery decided it could store them no longer. Decades later the slides of the work were also distributed by the Gallery to the artists. *Slide* is the only remaining visual representation of the painting I devised.

1 Abstracts

1.1 Abstract of the context statement

In this submission, I argue for a re-thinking of the concept of an artist's oeuvre, to extend it conceptually to account for what I call a 'Disoeuvre'; that is, an oeuvre that is not necessarily recognisable in conventional terms, but in which artistic practice and the works that it produces are contingently reactive and diverse. The works submitted are produced through different media and disciplines, cross the boundaried conventions of the creative, the critical and the scholarly, as well as the studio, the social and the institutional, and result from quite different imagined and actual contracts. Implicitly, each questions the limits of a conventional oeuvre and together they form a basis for a Disoeuvre. The contingencies from which they are produced might relate to economies of power, resources, temporal factors, and accident; all reinforced as life is economised in the biopolitical.

I make an original contribution, first, to feminist and radical critiques of art theories and practices (which cross the studio, the social and the institutional) and, second, to emergent concerns with artistic labour. The Disoeuvre is a concept that perhaps could only develop from a marginalised position which is frequently condemned as insufficiently radical. Discussing oversights by feminist and radical writers and historians in identifying marginalised artistic practices, I locate the Disoeuvre in relation to biographical and professional contingencies through which the submitted works were produced. Concomitant issues of amateurism, professionalism, pedagogy and practice are discussed.

The third chapter reflects on second wave feminist analyses of reproductive labour as unrecognised but essential to capitalist economies, and the relation between this and the obscurity of reproductive labour in the art museum conducted through gallery education. The British development of gallery education as a counter-strategy against the growing influence of the market within the museum is posited, with a discussion of examples of early radical but largely unrecognised projects and exhibitions which I compare with more celebrated feminist works of art. The contested occupation of the role of the child in the museum relates to the market and its educational counterpoint, and the play on this conducted by male adult artists is discussed, whether through performative behaviours or exhibited work.

Finally, I reflect on the impact of 'feminised' labour practices for artists contracted as employees of the museum. With increasing corporatisation and consequent loss of cultural value invested in the anonymous public servant, and pressures to be entrepreneurial and self-brand, the artist employee might increasingly exploit the museum not only to promote but also to produce work that is their own. Notions of independent artistic production become ever more questionable. While valuable durational employment and supportive contracts have only been exceptionally available to support women artists of my generation or older, the concept of 'maintenance art' can be applied to the shape-shifting, hidden but tenacious work of the Disoeuvre. Feminist artists and art historians must look beyond exhibitionary and public performative conventions to assert the complex practices that produce Disoeuvres, to pursue an analysis of art suggested by second wave feminism.

1.2 Abstracts of Submitted Works

In common with works listed in the Bibliography, when referenced in the main text, for each submitted work I use my surname and the date it was made or published and, if there are several made in the same year, I add an alphabetical sequence, for example, (Allen, 2014a).

1 Begin Again (2009-2014)

This work is based on an archive of material which I have produced between 2009 and 2014. The archive contains 152 watercolour portraits of 76 people; reflective notes by me on the sittings; recorded interviews with each sitter. From this archive I have produced one published chapbook: *Begin Again Chronicles*, Verisimilitude, 2014; a series of 21 small books, *Begin Again 1-21*, self-published for limited free distribution, 2010-2014; a display plus event as part of a residency at Turner Contemporary, Margate, winter 2014/15.

Products to consider

1.i 2014a *Begin Again Chronicles*

1.ii 2014b *Begin Again nos 1–21*

Abstract This work was started as I was contemplating the prospect of possible redundancy from my job as Head of Interpretation and Education at Tate Britain, and intended to articulate a combined artistic identity of writer, painter and educator (the latter as process in a reflexive auto-didactic project). Reflection in the course of the project added two further roles common to the portrait artist: manager and domestic host. A meditation on work, employment, redundancy, domestic/affective labour, and the psychic labour of gendered aging, the project quickly generated the idea of Dialogic Portraits, a form that I have continued to use. This extends a conventional concept of portraiture to incorporate feminist readings of, for instance, the labour of models or sitters, an egalitarian exchange between artist and sitter exploring conventions of chat and the rambling conversation, a possible network of well-recognised and little-known contributors; and work itself: the initial conceit of inviting people to sit with whom I had worked in the decade of not-painting (1999-2009) became an expansive meditation on the concept of work. Some sitters are 'behind the scenes' artist/education curators who form a tranche of artistic activity parallel to but obscured by the exhibitionary and collected artists whose work is promoted by and legitimated within the museum. By noting, recording, reflecting on and re-composing dialogues, the project crossed traditions of realist painted portraiture with models of postmodern oral history; through cutting up, splicing and anonymising the text, the work took an artistic position that acknowledges artistic autonomy (authority and responsibility) – contiguous with other twenty-first century artists and poets. Technically *Begin Again* challenges twentieth century conventions of distinct or hierarchical disciplines (the aim was to avoid or go beyond pictures as illustrations to text; text as pictorial captions; or advertising's graphic images crossed with slogans reproduced in postmodern artistic practice). Its use of watercolour is a nod to notions of amateurism (often equated with age or gender or both) as well as to either conservative or pejorative versions of British art history, or both. As much as the materials with which it is produced, questions of time underpin *Begin Again*. Time, as in age for the artist and of relevance to many of the sitters; duration of the project (unpredicted throughout, but five years); the watercolour as documentary evidence of time spent by artist and sitter; time chronicled as the artist and sitters were witness to the time they had known (the public sector, non-commercial patronage of art) being dismantled by the Coalition

Government (2010-2015) following the 2008 economic crash; time outside and across the geographic and temporal borders of modernism and the contemporary.

2 Nahnou-Together (2004-09)

A durational project (2004 –2009) produced while working at Tate Britain in partnership with the British Council and organisations in Amman, Damascus and London, collaborating and developing mutual learning programmes with artists / curators / educators and young people from the three cities. Several iterations of workshop and exchange programmes led to two exhibitions at Tate Britain that I curated. The second of these, *Nahnou-Together Now* (2008), is included in this PhD submission, along with the article 'Border Crossing' (2009) *International Journal of Art & Design Education*, 28(3), pp. 296–308, in which I critically examine a sequence of process-based workshops I produced and facilitated in Amman and Damascus.

Products to consider

2.i 2008a The exhibition *Nahnou-Together Now* represented by the pamphlet catalogue;

2.ii 2009 The article 'Border Crossing' and the process-based series of workshops it discusses;

Abstract Approximately translating as 'We Together', *Nahnou-Together* developed as a mutual learning project in different forms in Amman, Damascus and London.

The project initially conformed to specific British Council London-based 'Connecting Futures'[7] funding regulations stipulating that professionals work with young people. However, after the first year those nominated as 'lead artists' (Reem Khatib from Damascus and myself, joined later by Samah Hijawi and Ala Younis from Amman), with the support of Laila Hourani and Paul Doubleday representing the Damascus office of the British Council, decided to redirect the programme towards mutual learning

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[7] A scheme trialed in 2003-2004 and opened more widely in 2005. Available at:
http://www.gla.ac.uk/researchinstitutes/bahcm/research/sigs/biosedimentology/developingcountries charities/britishcouncilconnectingfutures/sciencearts/programme/ (Downloaded on: 7 November 2015).
In conversations during the period I worked at Tate, both with British Council and with Arts Council employees, I understood that Connecting Futures, developed with Gordon Brown's Cabinet Office, was as a forerunner of, if not a pilot for, the British government's domestic 'Prevent' programme which, following a period of consultation and trialling, was established in 2010.

between ourselves, the professionals. I designed and facilitated a series of four 3-day workshops as a form of knowledge exchange and mutual learning: subjects were Eastern Mediterranean Arab modernist and contemporary art explored using pedagogical techniques associated with British gallery education, responding to the range of knowledge demanded by all and of all involved. Responding to Arab colleagues' demands, I worked with Lucetta Johnson, interning from the Courtauld, to research Syrian and Jordanian histories of fine art and, in Amman and Damascus, conducted and produced a series of interviews filmed by Trevor Mathison (Smoking Dogs). Those interviewed included project members and senior artists, educators and curators (or combinations of these and other professions such as diplomacy). Aspects of this research and British perspectives on the project were exhibited as *Nahnou-Together Now* in 2008. As described in the exhibition pamphlet and 'Border Crossing', the project aired questions of historical method and museological reliability, and was formed in part through a practice of reflexive learning applied through processes commonly used by artists (sketch- and note-books, critically reviewing practice, etc). Also noted in this article, in contrast to the internally-disputed managerialist language of British Council project management, Khatib and I collaborated to foster warmth and emotional articulacy as a medium for the project.

3 Three Articles on Gallery Education (2008-2013)

'Situating Gallery Education' in *Tate Encounters* Issue 2, 2008

'What does globalisation mean for education in the art museum?' in *It's all Mediating. Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context* (ed. Kaija Katiavuori, Laura Kokkonen, Nora Sternfeld, Cambridge Scholars Press, 2013)

'Reassembling the Barricades: further thoughts on What does globalisation mean for education in the art museum?' in *Engage* 32, May 2013

Products to consider

3.i 2008b 'Situating Gallery Education'

3.ii 2013a 'What does globalisation mean for education in the art museum?'

3.iii 2013b 'Reassembling the Barricades: further thoughts on What does globalisation mean for education in the art museum?'

Abstract The first of these articles was an early response to accounts of the origins of gallery education that I believed to be ill-informed. It was written at the invitation of the Tate Encounters research programme developed from the Interpretation & Education department at Tate Britain. It aimed to show the radical links that I had perceived since the early 1990s in the development of gallery education, an account I felt needed further development from the chapter 'Gallery Education' I had previously written with Sue Clive for Malcolm Dickson (ed.), Art with People (1995, AN Publications, Newcastle). The second and third articles were written in the context of a Getty scholarship after I had stopped producing gallery education programmes. It aimed to record and reflect on national and international work I had produced at Tate, and related work produced by others. It set out to address questions of globalisation and locality in relation to a wider shift where gallery education was being positioned as 'local' while the wider museum (online, exhibitions and collecting) was positioned as global. The articles argued that this division carried with it assumptions about stasis and the status quo that impacted on 'local' people, with connotations of parochialism and the power relations implied in the concept of corporate social responsibility.

4 Education (2011)

An edited book with introduction, Whitechapel/MIT, Documents of Contemporary Art, 2011; an anthology produced from other people's texts, with my introduction.

Products to consider

4 2011a *Education*

Abstract This book aimed to extend consideration of education from the contemporaneous limited artistic conventions focusing on higher education or artistic practice, or both. Its underlying point of reference were concepts formed in the decade with an approximate start date of 1965, when feminist and other radical critiques of education considered all aspects of formal and informal education, from nursery to university, and beyond and outside. Both a rejection of education as an instrument of social

division, and an acknowledgement of domestic, public and other extra-institutional forms of education were fundamental concepts behind selections. Multiple and short excerpts of texts were selected to form both a collage and a trail, as opposed to a smaller number of longer texts to form the basis of a canon. Using the concept of an extended arabesque, the selection and sequence of texts privileged those which contained further references beyond the book and that together would also create a logic, so that the book itself would mirror the 1970s concepts of collective and mutual learning and 'the exploding school' (the title of Ward and Fyson's seminal 1973 book). The introduction discusses this and, from a feminist perspective, art in relation to education, education to the authority and status of the artist and their work. Selections are by little-known as well as well-known writers, in part to indicate the even greater numbers of anonymous educators than there are, in Sholette's terms, 'Dark Matter' artists.

5 Your Sketchbook Your Self (2011-13)

An educational book, Tate Publishing (2011); and an associated article, 'Creativity vs Education: Invasive Assessment and the Sketchbook', *Art Monthly* 366, May 2013 (originally published as a fuller article in Dutch as 'Invasive Assessments, Surprise and Performing the Self in the Sketchbook', *De Witte Raaf 120,* Nov-Dec 2012)

Products to consider One book and one article.

5.i 2011b *Your Sketchbook Your Self*

5.ii 2013c "Invasive Assessments, Surprise and Performing the Self in the Sketchbook', titled without consultation by *Art Monthly* as 'Creativity vs Education: Invasive Assessment and the Sketchbook'

Abstract The book was written as a response to witnessing the use of sketchbooks in secondary education pedagogy as a form of instrumentalised and assessed work that is oppositional to the ways of making and using sketch- and note-books common to artists and taught in art schools. Composed with reproductions of mostly modern and contemporary sketchbook pages, the content is aimed at high school, foundation and undergraduate students to encourage observation, creative association, play and other standard uses, across image and text, practised by artists. The article developed from the book,

after having looked at sketch- and notebooks in the Getty archive, and, in particular, the notebooks of Yvonne Rainer. Referring to her development from high school diary-writer to a professional artist making notes from her own dreams (in relation to psychotherapy), I considered the significance of the independent and private notebook space through which one learns the mechanics of a creative artist while also developing a performative sense of self as a notebook-keeping artist.

6 Telegraph Cottage (2007)

A diaristic text contributing to a poetry chapbook, republished in a critical literary reader,'Textual Intimacies: Letters, Journals, Poetry - Ghost Writing *Telegraph Cottage*', with Simon Smith; article in *Nothing Normal: Essays on Literary Intimacies* (ed. Jennifer Cooke, Bloomsbury Academic, 2013). Originally published as *Telegraph Cottage* with Simon Smith, Mindmade Press (Los Angeles), 2007

Products to consider

6 2007 *Telegraph Cottage*

Abstract This book attempts a re-writing and possible deconstruction of a Romantic concept of married love and a synthetic conservative version of a happy nuclear family, while demonstrating the ways in which the culture of these utopian desires are threaded through the life that the poet Simon Smith and I were living with my two children. Employing two quite different voices and registers, mine diaristic, his sonnets made from cut-up text of love letters between Robert Browning and Elizabeth Barrett, the text becomes a dialogue between the two of us as well as with our Romantic cultural heritage. Within the text our writing is distinct through register as well as visually, verso and recto.

Second wave feminism espoused the diaristic form with its related challenge to notions of objectivity in the context of a differential concept of women's voice; the espousal and the challenge reinforced a diaristic practice I had begun as a child and which has formed an important thread throughout my practice. *Telegraph Cottage* was the first publication (rather than event or performance) which directly exhibited it. Nevertheless, the sketchbook and diary which I had intermittently developed as a combined form had contributed to many previous works and is variously significant in each of the works submitted here. The fact that diaristic work when associated with a 'feminine' subject

is both gendered and transgressively narcissistic is still significant within cultural production, despite the fact that to be apparently reflexive is now a standard requirement of 'learners' and producers of education and management. It could be argued that the incorporation of 'reflexivity' from the secret female diary into the managerial practice of 'leadership' is a summary emblem of the neoliberal instrumentalisation of second wave feminism. Thus questions about reflection and the diaristic are integral to this work of 2007 as well as to the most recent work (from 2014) in this submission.

1.3   Literature Review

Original Contribution to Knowledge

As this submission is a PhD by Public Works, originality is to be found in the works I am submitting. However, this text, the context statement, also contains at least three original elements. First, the concept of the Disoeuvre. Second, the development of theoretical work on gallery education, its relation to profession and to practice, and its relation to the museum in terms of curatorship, notions of the public, and employment. And, third, a theoretical development of the concept of the child and issues of gender in relation to the museum.

All the submitted work is original, developing original concepts through practice. Dialogic Portraits is a term that I have coined, a process that I have developed, the process has been repeated to become a practice, and this practice has produced several series, one of which is *Begin Again* which has resulted in an archive of textual, recorded and painted material that has contributed to a series of different works, including *Begin Again Books 1–21* and *Begin Again Chronicles*. While the content of both the writing and the pictures in these books is original, so too is the form. While others continue to address some of the subjects and themes of the books (for instance, among others: women and age; mourning the loss of the possibilities for social democracy and its institutions; issues of temporality and memory), they have not combined them into this form that depends on and acknowledges the collaborative work of artist and portrait sitter and which situates the artist as one person within a network. Certainly other artists have been developing new and often networked forms for handmade (and potentially performative) portraiture which play on ideas of truth, fiction, recognition and obscurity, including Jake

& Dinos Chapman at the 2006 Frieze artfair,[8] Dryden Goodwin's 2010 commission *Linear* for Art on the Underground, or Lynette Yiadom-Boakye's 'Portraits Without A Subject' shown variously including in *Extracts and Verses* at the Chisenhale Gallery in 2012. However, although each of these sets of work are in dialogue with my own, each is differently distinguished by their artists. Where the Chapmans' and Yiadom-Boakye's play in very distinct ways with narratives of truth, fiction, celebrity and obscurity in relation to the politics of representation within the globalised artworld, Goodwin's follows a more realist tradition of oral history and, like *Begin Again*, emphasises the temporality and change within the sitting's exchange of looking. Like *Begin Again, Linear* involves a concern with labour (the sitters are employees of London Underground) although, unlike my work, this does not extend to an explicit concern with the artist's labour. By controlling the naming and anonymising of the sitters in *Begin Again* I have, unlike Goodwin, articulated a complexity as a function of the power relations between artist and sitter while also introducing questions about truth and fiction.

The essays on gallery education are all original, reflecting on practice that I have produced as collaborative practices or teamwork, and framed either by analyses of globalisation or feminist analyses of art, or both. (The introduction to *Education* fits into this series of essays.) One of these essays, *Situating Gallery Education*, is a key text for a number of curatorial programmes including, for instance, at Birkbeck, University of London. Each of the other works has its own terms for its originality, some quite different from the others: the originality of *Telegraph Cottage* lies not only in the discourse of the subject discussed (love, in its variations from idealised Romantic to materialist affective labour), but also in the aesthetic and formal consideration of combining my own feminist rambling diary account of current and remembered professional and domestic life with a poet's series of cut up poems that work through, possibly deconstruct, a classic nineteenth century manuscript (the love letters of Robert Browning and Elizabeth Barrett). Although a chapbook (*Telegraph Cottage*) is quite different from an educational text for students approaching higher school and undergraduate study (*Your Sketchbook Your*

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[8] Adrian Searle (2006) 'It's all going a bit Wallace and Gromit' *The Guardian* 12 October. Accessible at: http://www.theguardian.com/artanddesign/2006/oct/12/friezeartfair2006.friezeartfair1 (Downloaded: 10 May 2016).

Self), which is quite different from an essay reflecting on the primary source material of Yvonne Rainer's notebooks (*Invasive Assessments: Surprise and Performing the Self in the Sketchbook*), each emanates from the same individual perspective developed through an enduring practice of keeping a diary and notebook.

The originality therefore is in the individual works presented but, critically, it lies in their combination and thus, in the context statement, in the concept of the Disoeuvre. This is an original contribution to the feminist critique of art theories and practices, and to the emergent concern with artistic labour, and is significant in the discourse of social, pedagogic and radical art practices not confined to a feminist literature. To support the argument for the concept of a Disoeuvre, one chapter of this context statement builds on the argument I originally set out in *Situating Gallery Education* to consider both the practice of gallery education and the fact of its neglect or its dismissal in art's discourse. The case I am making is that gallery education is an example of art work arguably designated as feminine rather than feminised labour (that is, it has always been identified with women and ranked accordingly) and that its legitimacy as art or any other type of practice and, indeed, its radical interventionism, has for too long been overlooked by feminist and other writers of cultural history. Therefore, an artist whose work includes gallery education as a practice has her work repeatedly (and inaccurately) identified as inconsistent: she does not appear to have an oeuvre large enough for consideration. The discussion is explored further in Chapter 4 through a discussion of labour in relation to artistic practice and questions raised by the concept of the Disoeuvre. The feminisation of labour renders obsolete the phrase 'permanent contract of employment' although it is still in use, and combines with the dismantling of the conditions and values of the anonymised public sector in favour of the self-branded individual. Thus one can build on Verwoert's insight into Beuys' pedagogical work as practice at Dusseldorf Academy of Art to argue that any type of contract can form the basis for artistic work. My argument for the Disoeuvre is thus further supported by an original challenge to examine as possible practice work produced by an artist in an employee relationship.

I argue that the desire for a substantial oeuvre obscures the possibility of seeing a Disoeuvre: attuned to a Disoeuvre rather than an oeuvre, we would give appropriate recognition to the complex

range of work by many more interesting, committed and important artists who lack either privilege or art world acknowledgement. The original argument I make builds on the insights of second wave feminism in regard to the construction of histories of art and the continuing feminist discourse which challenges static constructs and binary polarisation.

Literature Review

In identifying literature relevant to my argument, and in common with my cross-disciplinary approach to making art, I have engaged with recent literature that often functions across several areas – that is, it is inter-sectional. Sometimes it is explicitly situated within a feminist art history and sometimes feminism is obliquely assumed as a contributory influence. It frequently reflects on contemporary cross-disciplinary curatorial and artistic practices, whether based in the studio, the social or the institutional arena (or all three). Some texts specifically reflect on 'the artworld' in relation to labour (including art education) and, in particular, the feminisation of labour in neoliberalism. Within the wider literature reflecting on contemporary artistic and curatorial practices, the majority of writers make only the most cursory – if any – engagement with the British development of gallery education since the late twentieth century; this, as well as feminist critiques of art's histories, informs my reading.

A key insight of second wave feminist art history was subsequently expressed by Griselda Pollock (1992/2001: 79-80):

 'the studio, the gallery, the exhibition catalogue are not separate, but form interdependent moments in the cultural circuit … [and] are overlapping sets within the signifying system which collectively constitutes the discourse of art.'

Combining a structuralist feminist analysis with discourse theory, the statement sits within art history responding to and producing unsettled definitions of the work of art, as well as art's work; the discussion ranges from, for instance, Arthur Danto's much-cited 1964 essay, 'The Artworld', to Alana Jelinek's recent book, *This is not art: activism and other non-art* (2013) published half a century later. Jelinek's book challenges the conventional distinctions and hierarchies of art produced in the studio, the social and the institutional, including the negation of gallery education. She also challenges the hierarchies between what she defines as 'artlike art' and 'lifelike art', and counters the common but

muddled criteria that dismisses some art as 'insufficiently radical' in Carmen Mörsch's phrase (discussed at greater length in Chapter 3).

The omission of education or pedagogy in relation to Pollock's definition is significant and subsequent discussions of the educational turn may be thought to redress this. Irit Rogoff (2008), Paul O'Neill and Mick Wilson (2010), and others associated through international academic research projects and publishing, for instance, with *e-flux journal*, introduced the concept of the educational turn. Rogoff's article discusses whether the educational turn is about criticality – a form of interpreting and curating – or whether it aims to be activist. She briefly reports on the fact of a number of international meetings (which included O'Neill and Wilson) that took place over the previous few years, bringing together academics, post-graduate students and a few curators (but only one or two gallery educators) to discuss education. The European Union's Bologna Accord, and its academic standardisations are criticised as are, implicitly, most gallery education programmes, taking as an example Tate Modern which is summed up as 'an entertainment machine that celebrates "critique lite".' Rogoff argues instead for 'an ability to formulate one's own questions, as opposed to those that are posed to you in the name of an open and participatory democratic process.' Education is about challenge; a turn is about the shifts we make in response to the central and static thing that appears to be turning. Her final conclusion sounds similar to many descriptions of art's originality: that both education and the educational turn might be an attention to truth 'which collects around it subjectivities that are neither gathered nor reflected by other utterances'. O'Neill and Wilson's book contains a range of short articles on the educational turn that were written by those people who had mostly participated in the series of discussions that Rogoff describes; the articles varyingly build on the discussions raised by Rogoff's article and are weighted to various degrees between the scholarly and the journalistic. The book has been widely distributed and, with both 'curating' and 'education' in the title, is also widely known. In Chapter 3 I discuss what Carmen Mörsch, taking Gayatri Spivak's phrase, has noted as 'sanctioned ignorance' regarding gallery education in several articles in the book. Irit Rogoff edited another book A.C.A.D.E.M.Y (2006) that came out of the series of events she records, including a critical article by Jorella Andrews on an exhibition by Liam Gillick and Edgar Schmitz, which I excerpted in *Education*.

Paul O'Neill (2012) explores the recent history of the cross-over of contemporary artistic and curatorial practice since the development of conceptualism that led to the branded artist-curator that he sees as a phenomenon of the 1990s. In common with essays by some of those included in O'Neill and Wilson (2010), and Rogoff (2010), there is sometimes a sense of the writer's subjective interest occluding alternative but viable perspectives. These texts provoke questions about writing between philosophy, art theory, art/curatorial practice and the discipline of history or, more particularly, contemporary art history which the writer has been living through. For instance, in these works as in many others, the lack of an informed perspective on the continuous interest in a pedagogical art approach through the 1980s and 1990s allows for a notion of the 'turn' around 2005. Equally O'Neill (2012) suggests that the development of the artist-curator was an innovation of the late 1990s, a history which omits the continuous practice of anonymised mostly female artist-curators developing gallery education through the 1980s and 1990s. And Grant H Kester (2011) notes problems posed by Nicolas Bourriaud's privileging of his own curatorial work (in *Relational Aesthetics*) negating the continuing practices from the 1960s onwards, which he omits to describe, by artists such as David Harding, Suzanne Lacy, Peter Dunn and Loraine Leeson, Group Material, Ultra Red, et al. (Kester, 2011: 31)

Questions provoked by the concept of the 'turn', around time, change and memory are also subjects in most of my submitted work, and I have found the work of Lisa Baraitser of especial value in relation to these questions. Like Kester (2011) and Clare Johnson (2013), she questions what Kester (2011: 30) describes as 'the epochal consciousness that is typical of the modernist project': praxis, they suggest, leaks across linear definitions of history. In particular, Baraitser (2015) discusses ideas of 'maintenance' – the work essential to capitalism but also essentially hidden, recalling arguments linked to reproductive labour from second wave feminism. In this text she argues that it is not just the labour of maintenance that is hidden, but also the time and 'hence the qualities of this time'. Maintenance systems (that is, those not producing commodities or services) produce different temporal arrangements that 'intervene in the dominant temporal imaginaries of our times'. Synthesising philosophical arguments which, together, reinforce a concept of the future as bleak and the present as stuck, Baraitser evokes Denise Riley's 2012 essay on mourning, 'Time Lived without its Flow' when she writes, 'In this temporal

imaginary the present is experienced as time that is both relentless and refuses to flow.' (Baraitser, 2015: 23) Rather than confine the present as stuck, Baraitser reconsiders ideas of duration, waiting and renewal: maintenance as suspended time in which other forms of time can be imagined. She refers to Lauren Berlant's discussion of 'desisting bodies', the suspension of 'the self' as a form of self-maintenance that equates with caring for the self. Maintenance, Baraitser argues, involves tolerating the sense of nothing happening and that, in the processes of caring for people, attention is given to a different quality of time, an alternative temporal imaginary. The text discusses this in relation to the work of Mierle Laderman Ukeles and Richard Billingham, noting as a form of care work the photographic work Billingham has made of his family.

Grant H Kester's challenge to modernist ideas of rupture as essential in art's reception (excerpted with responses from Claire Bishop in *Education*) are explored as part of a longer introduction and background to the themes of the book in the first two chapters of *The One and the Many: Contemporary Collaborative Art in a Global Context* (2011). He connects his challenge with both the politics and the aesthetics of ideas of rupture or revolution 'as the only acceptable paradigm for political transformation.' (Kester, 2011: 49) Figuratively, his idea that duration is negatively associated with narrative (and therefore counters the rupture demanded of art by modernism) links both to many feminist interpretations of the significance of Ukeles' maintenance art and manifesto, while also linking to the problematic of narrative interpretation of art which is often negatively assumed to be fundamental to gallery education, and to the idea of insufficient radicalism in assessing art or gallery education, already mentioned.

Kester's book, which gives an introduction to 'the broader intellectual history behind current critiques of activist and socially engaged art' (2011: 65) from the period of May '68 onwards, in order to inform his discussions of contemporary collaborative art, is of direct relevance to discussions of gallery education as well as to the concept of the durational but obscured Disoeuvre. His overarching concern, in the introduction to his subsequent discussions of specific collaborative works, is to articulate, analyse and challenge the hegemonic dominance of post-structuralist philosophy in mainstream contemporary art, and what he argues is the card-carrying uniformity of art that illustrates rather than interrogates it.

He suggests that collaborative practices represent a 'paradigm shift in contemporary art production', and discusses these along with '"textual" approaches'. (2011: 10–11) Two distinct forms of collaborative practice are noted: one that moves 'from the specular to the haptic (the desire to literalise social interaction in nonvirtual space)' and the other – more challenging to artistic autonomy – on a continuum from 'the work as a preconceived entity to the work as improvisational and situationally responsive'. (2011: 32) As well as those ideas already mentioned, issues discussed include art's intrinsic relation to the social; ideas of hegemonic recuperation; conviviality and antagonism in art and its relation to social practice; the convention of disdain for 'good works'; ideas of disengaging in the political and staying within the realm of the aesthetic in what he would argue is a failed political (and possibly a failed aesthetic) strategy; privileging authorial power as 'custodianship' over audiences and its relation to ideas of aesthetic autonomy; maintaining 'undecideability' and the ambiguities of the concept of the '"play" *between* art and life'; and the status of labour in art. (Kester, 2011: 1–65) Of particular significance for the Disoeuvre, and for the potential of art historians to comprehend it, is Kester's analysis of the increasing 'interdependence between art practice and the academy'. (2011: 13)

From another North American perspective of a global scene, Gregory Sholette's *Dark Matter* (2011) discusses the work of the majority of artists whose work goes unrecognised by mainstream markets and institutions and, frequently, by the academy. His introductory and closing chapters contain discussion of the significant contribution of those considered amateur; his list is the 'makeshift, amateur, informal, unofficial, autonomous, activist, non-institutional, self-organised practices'. (Sholette, 2011: 1) The book is dedicated both to those who 'refuse the capture of their invisibility' and those whose visibility 'continues to be refused' and, quoting Carol Duncan, Sholette notes the necessity of market failure of the many for the function of a market dependent on the success of a few. (2011: 5–6) This observation is linked to in-built redundancy, an issue threaded through the process and productions of my own *Begin Again* (as part of this submission) and implicit in my discussion of artistic labour in Chapter 4. Although Sholette cites evidence that professional and amateur artists operate on 'a two-way continuum' (2011: 40), his detailed discussions are focused on artists whose work deliberately challenges the power and orthodoxies of art's exhibitionary and public institutions, and the implications

of having this work collected and historicised by those institutions. The chapter 'Mockstitutions' discusses the pedagogical movement within social art practices, reinforcing the idea that 'alternative' models remain outside of institutions, except in the sub-section 'The Academy from Below?' which lists several interventions or incidents within art schools or universities, including Middlesex. His book is significant to my own work in multiple ways, in part because, in his fifth chapter 'Glut, Overproduction, Redundancy!', having discussed sociologist Howard S Becker's 'plural term *art worlds* to describe the multiple inputs that make possible the production of any work of art' (comparable to Griselda Pollock's and other art historians' feminist and post-structuralist definitions), Sholette cites European and North American analyses developed by sociologist Pierre-Michel Menger (2011: 120– 127) discussing the shifting roles, precarious labour and multiple forms of an artist's practice. All this is suggestive in relation to my own development of the concept of the Disoeuvre.

Like Kester and Sholette, in *Social Works: Performing Art, Supporting Publics* Shannon Jackson explores the potential radicality of social practice in art, although she recognises that, as a practice, it is widely variable and ranges from work whose central focus is aesthetic or conceptual or political or any or all of these. It is remarkable that Jackson's work is almost unique in its latent discussion of the question of children in relation to art work. Her Epilogue's clarification of this is of real significance – as she notes, 'children have appeared in various guises throughout this book, moving into the background and the foreground with different projects.' This relates closely to my arguments concerning gallery education discussed in detail in Chapter 3 as well as to my consideration of artistic labour (and the terms in which it is discussed) in Chapter 4. The significance is that, like the best gallery education, children move in and through a book (or practice) whose focus is art produced by, with, for and about adults as well as children without defining one as absolutely distinct from the other. Jackson notes that, to some, referring to children undermines 'a book's political edge' and observes the wide range of appropriation for political ends resulting from 'the perception of their social vulnerability'. Her development of second wave feminist analysis to explore contemporary commercial imperatives in relation to children, through an inter-sectional approach which considers race, class and queer analyses, is especially

pertinent to my own work. As I suggest in Chapter 3, these perspectives have been explored, possibly exploited, by certain male artists including Grayson Perry:

'the child is riveting because of her potential to destroy the aesthetic frame; in her phenomenological presence and her social unpredictability, she is a walking threat to the divide between art and life.' (Jackson, 2011: 240-247)

Like Grant H Kester, Jackson takes on the aesthetic arguments around conviviality and rupture associated with Claire Bishop's perspectives on social practice. Because of her specific discussion of children in relation to collaborative art, Jackson develops a particularly feminist critical perspective on the question of art's instrumentalisation which is especially useful in relation to my own discussion in Chapter 3 on gallery education (see, for instance, Chapter 2, 'Quality Time', Jackson, 2011, especially pages 43–59). Equally, while her chapter on Laderman Ukeles and maintenance is important, her in-depth discussion of institutional critique in her Chapter 4, 'Staged Management' is relevant both to gallery education and to my own discussion in Chapter 4 of artistic labour and branded employment. Her analysis of the personal, emotional and performative experience of enacting institutional critique (Jackson, 2011: 124) is finely juxtaposed with questioning the extra-institutional as necessarily more radical (or better) than work made with public institutions (Jackson, 2011: 55).

Given that the development of British gallery education[9] has effectively failed to interest most British-based writers on curatorship or art, it is unsurprising that North American writers do not focus on it although, like many academics, they contribute to the work of gallery education when they participate in British galleries' seminars and conferences. In fact, even though it is not the focus of their work, Kester, Sholette and Jackson all indicate an awareness of the work of artist/curators working in gallery and museum education. Writing from the perspective of his former role as director of New York's Queens Museum, Tom Finkelpearl in *What We Made: Conversations on Art and Social Cooperation* (Finkelpearl, 2013), discusses 'museum education' in Chapter 3. His book focuses entirely on North

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[9] In 'Situating Gallery Education' I argue that British gallery education was a development specific to the UK for multiple reasons. I suggest one factor in its development was statutory funding at arms-length.

America (where the historical conditions for and development of museum education are quite different from the British development of artist-led gallery education), and its value lies in part because the author acknowledges this focus in his introductory chapter, 'The Art of Social Cooperation: An American Framework'. [10]

Nevertheless, the need to consider gallery education in relation to social/pedagogical art practice has been developed by those with international perspectives who have individually taken an 'academic turn' having previously been involved (or who are still involved) in practice: for instance, as well as my own work, examples include Carmen Mörsch (2009 and 2011), Janna Graham (2010), Nora Sternfeld (2010), Kaija Kaitavuori (2014), Veronica Sekules (2015 and 2016) and others. These writers have spent time working in British gallery education or in collaboration with those who are, as well as working academically, and write with considerable depth and authority. Their published work has so far tended towards theoretical discussion relevant to gallery education, although Graham, Mörsch and Sekules have also undertaken research into recent histories of contemporary practice and further publications are anticipated. There are also examples of publications written outside an academic context, for instance, Marijke Steedman's *Gallery as Community: Art, Education, Politics.*

All these writers allow for the complexities of a practice which variously crosses education, artistic practice and curatorship and goes beyond a 'professional' sector – or, perhaps more accurately, a 'professional' ghetto. Janna Graham's article 'Spanner in the Spectacle' is important for questioning the 'educational turn' as well as for the critical discussion of the labour and work of gallery or artist

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[10] Following a useful introductory chapter, each subsequent chapter contains an account of a dialogue between a range of art producers, with a brief introduction by the author. Introducing Chapter 3, Finkelpearl mentions an important conference, *Transpedagogy: Contemporary Art and the Vehicles of Education* held at MoMA in May 2009 and acknowledges that it was organised by the education department – a rare credit for education departments' role in art's discourse. He credits not just Pablo Helguera as an artist as well as an educator who 'principally' organised it but also, possibly uniquely, Helguera's boss, education director Wendy Woon, whose support and vision is critical to Helguera and the wider programme. I attended this conference as the first part of an international exchange, the second part of which was the conference *Deschooling Society* in 2010, organised by Sally Tallant, then at London's Serpentine Gallery with Cliff Lauson at London's Hayward Gallery. From my perspective of the importance of laying down trails for future historians, I regret that this aspect of *Transpedagogy* was omitted. Accessible at http://www.southbankcentre.co.uk/find/hayward-gallery-and-visual-arts/visual-arts-talks-and-events/tickets/deschooling-society-52395 (Downloaded on 3 June 2016).

educators: in this she offers a critical examination of the work of Mörsch et al at *Documenta* 2010. I refer in Chapter 4 to the consideration given by British-based artist and gallery educator Michaela Ross (2013) to the division between British gallery education as either a practice or a profession. This split has affected the quality of gallery education historical writing and, as Ross observed three years ago, much of the published material by the British organisation Engage (the National Association for Gallery Education) in the previous decade reports on issues such as 'learning outcomes' with variable credibility in terms of scholarship. The journal *Engage*, of which I was founder-editor between 1995 and 1999, has tended in the recent past towards reinforcing gallery education within the firm limits of professional practice, in line with the policy adopted since the late 1990s by its sponsoring organisation. An ambition of those involved as trustees (working with me) in establishing Engage between 1991 and 1995 was to develop a practice of critical reviewing of gallery education projects comparable with exhibitions reviews (for instance, like the Janna Graham article noted above). It was an original motivation behind my work to establish the journal *Engage* in 1995/96. However, the Engage website today, in design and textual content, positions the organisation uncritically in relation to ideas of access and participation linked to the instrumentalising policies associated New Labour before the 2008 crash; remote from art's current intellectual discourses.[11]

How gallery education is historicised is therefore problematic. A glimpse of Engage's website would confirm the prejudices of gallery education's detractors, including those mostly negative allusions to gallery education noted in O'Neill and Wilson (2010). By contemporary cultural writers there is perhaps an assumption that this organisation stands for a profession that I would argue is often, in fact, a practice. Perhaps the Engage brand leads gallery education to succumb to the charge of 'insufficient radicality' noted by Mörsch although, critically, this does define gallery education in terms of politics. Griselda Pollock (2007) singles out the gallery education work of her former colleague, Judith Mastai in an invaluable retrieval of a gallery educator's work from threatened obscurity, important too as a discussion of the work itself. However, as Alexandra Kokoli has noted the art work Feministo's

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[11] See http://engage.org/gallery-education.aspx (Downloaded 19 May 2016).

repeated absence from second wave feminist art histories' revealed an over-arching tendency to credit highly theorised work; by singling out a highly-theorised practice, Pollock's account of Mastai's work models a similar set of values. (Kokoli, 2008a.i: 206–226)

Nevertheless, the journal *Engage* still offers leads for further research into practice and conceptual positioning with an international outlook; the first issue in 1996 on 'Integrated Programming' includes an article by British curator Anna Harding based on her research into the work of American curator Mary Jane Jacob. *Magic Moments: collaborations and young people* (2005), Harding's book of essays and interviews expanding on and further contextualising this research, documents some European and North American collaborative work including gallery education projects (in Britain, at the Whitechapel Gallery and a Tate Liverpool and FACT partnership), although it lacks a critical overview. Significantly, Harding reveals a continuity of projects by artists and curators over decades which belies the notion of the educational turn discussed by academics, including Harding's former Goldsmiths colleague, Irit Rogoff, in the years after the book was published.

The pressures of globalisation can be seen in most of the contemporary publications whose work aims to re-define a praxis of socially engaged or pedagogical art. Like several writers in O'Neill and Wilson (2010), Sholette sometimes uses a border-crossing list (for instance, in his chapter 'Mockstitutions') which lacks a deeper exploration of each individual item. It apparently both supports a text's argument as well as an activist resistance to neoliberal politics, while also reinforcing the writer's brand within the global intellectual elite. Ultimately these pressures lead to a conservativism – even among the radicals – which repeatedly replicates and reinforces the same names, the same brands and, within Sholette's invaluable book, the emphasis is nevertheless on artists who fit within the norms of and who themselves make a claim to radical practices. *Dark Matter* frames artists who may be outside the exhibitionary system but are within an international intellectual discourse with strong ties to academia which ensures a legacy parallel to the market. In this sense academicised theory still holds sway over cultural critics' recognition of value in practice, despite the challenge already noted which Alexandra Kokoli (2008a.i) makes to feminist art histories from the 1970s. Sholette's book is a round-up of a concept, so that, although he mentions amateur women working in quilting bees, he does not

document or discuss them. I suggest this is influenced by the fact that they do not themselves claim a theorised or indeed a self-recorded position in relation to the dominant art world produced through the market or academia, and thus, as well as working outside current theoretical models, they are too difficult to document and translate for those working to current academic pressures to publish. In this, perhaps, they resemble some of those who have worked in gallery education. The will to acknowledge their labour and its products might be there, but not the resources to investigate it.

For Lisa Baraitser's significant work (2015) discussing maintenance and slow time, the durational meetings of a quilting bee might be a model.[12] However, her main focus is the work of Mierle Laderman Ukeles and Richard Billingham who are also widely discussed by others: the possibility of identifying and unearthing neglected artistic territory is repeatedly negated by neoliberal pressure on writers and academics to publish repeatedly, regularly and across national borders (in subject as well as reception); precisely the pressures on time and production that Baraitser's theoretical work aims to counter. It may also be that a lack of primary research is a consequence of writers working across disciplines, and that the plethora of published research produced, in Britain for instance as a result of the Research Assessment Exercise, demands excessive time spent reading the work of peers by the researcher, and primary research is consequently reduced. In this regard, Linda Sandino's work on the V&A (discussed in Chapter 4) is invaluable and achievable partly because the provision for her research

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[12] For instance, when children's daycare provision was still simply an unrealised demand of the Women's Liberation Movement in the UK, a group of women in Birmingham set up the Women's Liberation Playgroup in the early 1970s. Women joined the group as they became mothers of children who were the relevant age. A founder member was the historian Catherine Hall (and wife of Stuart Hall); several members associated with the Birmingham Women Artists Group later became more widely recognised as artists (including through their association with Feministo; see Kokoli, 2004), including Tricia Davis and Phil Goodall, Su Richardson, and Monica Ross. Several members of the Playgroup group went on to set up a weekly women's consciousness raising group. More than thirty years later this group still meets. Ten years ago two members of this group, Kate Groves (my sister) and Celia Jalil attended a quilt-making class and subsequently set up a women's sewing and knitting group that still meets (and makes) weekly. These are some of the amateurs Gregory Sholette alludes to, and this is the gendered maintenance work that informs Lisa Baraitser's discussion: amateurs whose work is close in several ways to professional feminist artists. Although obscured, their work is not entirely unrecorded. When All Saints Church in Kings Heath, Birmingham was refurbished it raised funds by offering to record on paving stones community groups that had met there. One stone commemorates the Women's Liberation Playgroup. (This note is based on discussions with Kate Groves, and fact-checked with her in May 2016.)

is based across the art academy and the art museum. (Sandino, 2013) While disciplines and departments in the university are crossed, university-based academics are frequently more conservative in their approach to museum departments, and retain an out-dated adherence to conceptualising the museum's work as that of collections and exhibitions curators.

Baraitser's reference to Mierle Laderman Ukeles' work (common to many other feminist writers on contemporary art relevant to Chapters 3 and 4, including Helena Reckitt, Angela Dimitrakaki, Shannon Jackson, Helen Molesworth) underlines a renewed appreciation of Ukeles' *Maintenance Manifesto* and her work on maintenance more generally because, over time, it has become increasingly suggestive as a conceptual practice in relation to others' work. It is in fact unusually illuminating across boundaries, such as time, gender and national borders, *vide,* for instance, the work of Michael Landy.[13] But as Helen Molesworth notes, Ukeles' groundbreaking work at the Wadsworth Athenaeum, which in the telling has been so suggestive, was not recorded by the institution that commissioned it (either, Molesworth implies, as exhibitionary document or administratively). Molesworth connects this with Miwon Kwon's observation that 'when the work of maintenance is well-accomplished it goes unseen.' (Molesworth, 2000: 95) Returning to the omission of educational work in Griselda Pollock's statement, and in many other discussions of contemporary art in relation to museology by feminist writers, it seems that gallery education, which in Chapter 3 I associate with reproductive labour, is comparably 'unseen' as well-accomplished maintenance work. My argument, including an event with a security guard (discussed in Chapter 3) that is directly comparable with 'maintenance art', is that gallery education is effectively positioned as maintenance art and that, sometimes, it has possibly been as robust in its museological challenge to compare with Ukeles' original performances. The originality of my argument in this regard is that, in common with writers interested in social practice as a radical form, feminist art historians have also overlooked the 'maintenance' work of gallery education. Perhaps, therefore, Alexandra

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[13] My perception is that the suggestibility of Ukeles' original concept has become greater in the record, and perhaps as Western women's roles generally have been less defined by housework: when I first read about it in the 1970s in Lucy Lippard's *From the Centre* or in the US journal *Heresies* it seemed limited by its literal interpretation of feminist analyses of domestic labour. Now, along with many others, I understand it as signficantly more resonant, especially in relation to time and the museum.

Kokoli's invaluable analysis regarding theory's dominance in feminist art's histories anticipates and is developed further by Mörsch, Jelinek's and Jackson's critiques of judgements made concerning insufficient radicality. (Kokoli, 2008a.i; Mörsch, 2011; Jelinek, 2013; Jackson, 2011)

It is artistic labour in relation to conditions and expectations of contractors, and how this relates to the concept of the Disoeuvre, that is the subject of Chapter 4. As well as those works already discussed in relation to Chapter 3, informing, expanding and supporting my thinking for Chapter 4 are texts concerning the biopolitical and artistic labour by Jan Verwoert, especially 'Exhaustion & Exuberance: Ways to Defy the Pressure to Perform' (2008a), as well as Diedrich Diederichsen's *On surplus value in art* (2008), and Isabelle Graw's *High Price: Art Between the Market and Celebrity Culture* (2009). Despite the generally leftist position taken by these writers, they appear to write remotely from texts published by female art historians who identify the basis for their work as feminist or materialist feminist. While I happily read Verwoert's work as accommodating feminist insights, I note the disjuncture between Diederichsen's apparent blindspots towards the patriarchal norms of his own references in discussing art and artistic labour. Angela McRobbie has consistently written about labour and labour relations in relation to new graduates and emerging practitioners and, increasingly, lecturers in art schools and higher education. Her book *The Aftermath of Feminism*'s (2009) final chapter on the 'feminist academy' focuses mostly on designers and design students whose contract conventions have historically been quite distinct from those of artists. However, her analysis signals a consistent development from second wave British feminism, a formative informal education which continues to affect my own perspective. Common autodidactic and collective pedagogic histories demand acknowledgement of local specificities in artistic pedagogy and artistic labour, perhaps especially when considering global or international artistic practices and mobilities. Andrew Ross's article 'The New Geography of Work: Power to the Precarious?' (2008) has been an important text to situate the impact of neoliberalism in relation to labour in the arts more generally.

Significantly, Angela Dimitrakaki's *Gender, artWork and the global imperative* (2013) is 'a materialist feminist critique' informed by a reflexive understanding of difference, including of nation and culture, as well as issues of translation, mobility, exchange, contracts and economies. Questions of labour and

pedagogy are discussed in relation to particular art works and practices, and underpin the terms of their discussion: some art examined by Dimitrakaki is 'explicitly geared towards the extraction of knowledge *from* (rather than experimenting *with)* social space', a form she suggests of critical and possibly collective pedagogy (Dimitrakaki, 2013: 134). This extremely dense and important book reveals through what it leaves out a tranche of work to be addressed in terms of gallery education. Although in referring to critical and collective pedagogy Dimitrakaki writes about Ann-Sofi Siden's *Warte Mal! Prostitution after the Velvet Revolution* (1999), including its exhibition at London's Hayward Gallery, as there is virtually no published record of the complex and experimental gallery education programme that I produced as Head of Public Programmes with my team, that labour unsurprisingly disappears from view.[14] There are occasional moments as if the record jumps, for instance, when the final chapter includes a section headed 'Feminist artist collectives: pedagogical and street activism from Argentina to Sweden' in which artist pedagogical activist groups are discussed unquestioningly as if part of a new educational turn in artistic or curatorial practice. (But, in any case, I suspect the record-jumping experience becomes more common as a reader ages.)

Also published in 2013, *Politics in a Glass Case: Feminism, exhibition cultures and curatorial transgressions*, edited by Angela Dimitrakaki and Lara Perry, is perhaps, of all the texts discussed, the closest in ethos to critical gallery education practices (which typically originate in feminist critiques of museum hierarchies and exclusions), and therefore the most frustrating in its omissions. It is precisely because the book addresses the concerns of its sub-title that the sound of the record jumping over gallery education is both mute and piercing. This is particularly the case in two articles concerning Tate, Lara Perry's chapter on acquiring and exhibiting women's work at Tate Modern and Helena Reckitt's chapter critiquing Nicholas Bourriaud's *Altermodern (Tate Triennial)* in contrast to Mierle Laderman

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[14] Ironically, the only element of that pioneering programme that has been publicly recorded is a version of a fairly orthodox seminar with Laura Bear, Clare Carolin, Griselda Pollock, and Ann-Sofi Sidén, which forms a chapter in Basu, P. and Macdonald, S., eds. (2007) *Exhibition Experiments* Oxford: Wiley-Blackwell. The text is edited by and credited to curator Clare Carolin and organiser of the event Cathy Haynes: these roles are visible to those art historians who contribute to public events as speakers or audience members and thus are frequently acknowledged when other curators of education – and its productions – are not.

Ukeles' Maintenance Art. Discussing art's work from a feminist perspective, situating it in exhibition- and collection-making, and the practices and exclusions in relation to the public (or corporatising) museum, precisely represents UK gallery education's discourses from the 1980s onwards: a thorough-going materialist analysis of the museum is exactly what women who labour for museums need in order, as the introduction proposes, 'to be seen'.

Perry's essay analysing Tate Modern's relation to feminist interventions focuses only on the museum's exhibitions curation and acquisitions as well as the readily available information about programmes aimed at a general or academic public. An important critique within this framework, its argument would be even stronger with a discussion of the education programme.[15] The 'materialist' approach would be deepened by examining what is not necessarily widely seen, and not necessarily available through online searches and Freedom of Information requests, since education work is often inadequately archived.[16] Perry's essay, therefore, suffers from the problem of Tate's scale and multiplicities (which, quoting TJ Demos, I note in 'What does globalisation mean for education in the art museum?' [2013a]) combined with it singular mediated press relations presentations (also noted in 2013a).

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[15] It could be instructive to extend this work to examine the complexities that arise from two museums (Modern and Britain) situated in close proximity to each other linked through management, some staffing arrangements, complex budgetting and, especially significantly for Perry's essay, through a shared collection. With their very different public profiles, an examination of their collection displays and their education programmes from the 2000s might have revealed Tate Modern as sometimes 'insufficiently radical' when compared with Tate Britain. In particular, the impact of corporatisation and its (associated) higher public profile was greater in the education (and events) programme at Tate Modern. This was for complex reasons including because, by and large, corporates wished to identify as perpetually up-to-date which Tate Modern's name suggested to those making sponsorship decisions on behalf of corporates (in contrast to Tate Britain which, wrongly, is therefore widely understood to be only historical). This relative lack of corporate popular appeal sometimes gave Tate Britain greater scope for experiment and radical recruitment strategies and programming. At Tate Modern it led to the rather conservative forms of public interpretation and engagement through the mural art timeline à la Alfred J Barr alongside technological interactives supported by Bloomberg; kept safely on the liminal walkways between galleries, the galleries themselves were displayed as models of white cube conservative modernism. This was in contrast to the gallery-based events and disruptions taking place at Tate Britain (as discussed in Chapter 3).

[16] Oral history was promoted in the 1970s by feminists and, for instance, History Workshop, as a significant and radical historical method to counter dominant histories which privileged the powerful; it could be critical for those interested in uncovering radical and otherwise ephemeral practices within the museum.

Helena Reckitt's essay in the same book also discusses Tate, in this case, the work of curator Nicolas Bourriaud and the freelance contract he had with Tate Britain to curate the Tate Triennial (2009) *Altermodern*. It would have deepened Reckitt's argument to refer to the work of the feminist, cross-cultural and critically situated education department at Tate Britain in relation to Bourriaud's curatorship which she critiques for its lack of situated politics. She raises important questions about situated specificity (not simply reduced to a concept of the local) related to my own arguments in the articles on gallery education submitted with this PhD. Equally, it would be pertinent to Reckitt's essay to discuss the distinction between Bourriaud's freelance contract and the conventional employee contract agreed with curators. The ever-changing size of education departments acts as a museum's barometer of economy and philosophical direction, and affects the related job precarity of education curators. Thus the arguments I make in Chapter 4 about the pressure on curators to self-brand indicates the significance of Bourriaud's contractual relation to Tate as a global celebrity curator.[17]

Behind both Lara Perry's and Helena Reckitt's essays lie questions of personnel hierarchies, recruitment and labour contracts within the museum or, more broadly, the art world. Discussion of these issues and their impact on programming has not yet become normalised in comparable literature, although this book and the approaches of its writers here and elsewhere does build a materialist feminism to address such issues. Their work is crucial to my work and this text, and I hope to indicate ways in which the work that succeeds from texts by Dimitrakaki, Perry, Reckitt, Catherine Grant (et al, and those taught by them) might delve between the material layers of the museum to unearth feminist artistic and curatorial practices entwined with pedagogy as a medium for desisting bodies. The discussion Dimitrakaki might have had in the interview with Amelia Jones in *Politics in a Glass Case*

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[17] In an article following his dismissal in which he defends his leadership of the Paris École des Beaux Arts, Nicolas Bourriaud writes that he had 'founded the Palais de Tokyo' and 'spent three years as a curator at Tate'. While he omits mention of the Palais de Tokyo's co-founder Jerome Sans, Bourriaud's relation to Tate reads as rather more present, stable and involved than was perceptible to many employees at the time, or implied by his contract. It indicates how the neoliberal pressure to promote one's own brand by locking it to those of global institutions demands an accommodation of varying economies of truth.
'Revisiting the Educational Turn (How I Tried to Renovate an Art School)' in *Art Review*, November 2015,
http://artreview.com/features/november_2015_feature_nicolas_bourriaud_educational_turn/

could have revealed unexpected insights with additional knowledge of the work of women education curators during the 1980s and 1990s: its framing of history may even have shifted. Jones mentions the work of feminist art historians in their work in educating feminist artists (Dimitrakaki & Perry, 2013: 99), singling out Griselda Pollock as an example. While celebrating the work of Griselda Pollock, in *Education* I purposely excerpted a text by Dinah Dosser (Allen, 2011a: 149) as well as the better-recorded Monica Ross and others, to indicate the proliferation of women who have attempted to develop feminist art and art history programmes through the same period. The challenge to be inclusive in sharing recognition is still a live issue, especially as academia struggles to maintain scholarly integrity in the face of corporatisation, especially as commerce typically demands celebrity. Feminist artists have also been working simultaneously and continuously in gallery education, just like those feminist artists and art historians establishing (or trying to maintain) feminist programmes in art schools.

A phrase on the final page of Sholette's *Dark Matter* opens up a possibility for future work on gallery education, when he includes in his list of 'non-compliant labour' 'an artist who covertly hangs her work on a museum wall (complete with an official-looking label)'. (Sholette, 2011: 188) His implication is an artist who is not an employee, but it could be reinterpreted to suggest someone from 'the inside': a gallery educator like Rebecca Sinker, Marijke Steedman, Frances Williams, Matty Pye or Harriet Curnow, whose work I mention in Chapter 3 or in the articles submitted; or – even – me. We all seized the time to hang work (the designation of whose labour is debatable) with official-looking labels at Tate.

Occasionally such work is recorded publicly and accessible for research through text. More commonly an investigation demands oral history interviews supplemented possibly by archival research. Sometimes brochures or other types of publications have been produced. I have not included an examination of these for this text, although further research might consider the archive of, for example, 198 Arts and Learning, the south London gallery established in 1988, currently led by Lucy Davies with colleagues including Barby Asante, which exemplifies a continuity towards the more recently developed centres of social and pedagogical practices, such as Peckham Platform and The

Showroom since its move to Edgware Road. Each of these three small galleries has developed a form of 'integrated practice' that was the theme of the first issue of *Engage* in 1996.

A younger generation of art historians – many trained by the writers I have listed – are developing important knowledge and insights as evidenced, for instance, in 'Taking Care: Feminist Curatorial Pasts, Presents and Futures', a conversation by Victoria Horne, Kirsten Lloyd, Jenny Richards and Catherine Spencer, in *On-Curating* issue 29. Published after the initial submission of this PhD, it shows an awareness of gallery education as an area for exploration (and, indeed, Horne quotes from a talk she invited me to give in Edinburgh). Along with many other feminist art historians (of all ages) completing post-graduate research, including Larne Abse Gogarty, Caroline Gausden, Althea Greenan, Catherine Long, Abi Shapiro, Amy Tobin and Suzanne van Rossenberg (the fact of whose work has informed the development of this PhD), their work suggests a possible re-thinking of artistic and curatorial work in its relation to gallery education.

2 The Disoeuvre: a biopolitical approach to conceptualising an artist's work

In this chapter I discuss the Disoeuvre, its definition and the intellectual background to the development of the concept. I go on to discuss the Disoeuvre in relation to the work I am submitting, the biopolitical contingencies that influenced their production, and the artistic strategies I took in order to work with, adapt to or overcome particular contingencies. I draw from a number of texts that I will discuss further in the subsequent two chapters in relation to gallery education and social artistic practice, and to artistic labour. In this chapter I discuss my own experience of a practice that constructs a Disoeuvre, both to support the works submitted and to elucidate types of accommodation that others might make.

2.1   Definition of 'Disoeuvre'

I have invented this word for its suggestive possibilities. It implies unpicking, in the sense of deconstruction, and mess, even chaos, in its disorder: it is both analytical and anarchistic; teenage, perhaps. Behind it is a question about what one might deserve: do I Disoeuvre recognition?

A neologism, a Disoeuvre is an oeuvre that doesn't look like an oeuvre but nevertheless is. In this text I am making an argument by looking at my own work; in future I hope others will look at their own or other artists' work(s) in order to identify Disoeuvres that otherwise might not be recognised. While one might hope, from a financial perspective, that a Disoeuvre might be a progressive route to becoming recognised as an oeuvre, from a feminist perspective one might hope that a Disoeuvre might become the generic name for bodies of work – work that might be understood to include either or both process-based labour and products but, significantly, some work that is not (yet) habitually identified or visible as art. A Disoeuvre also has possibilities for expanding and contracting its shape: sometimes it includes others – the work of collaborators, mothers, scientists, poets, children – the recognition of whose labour and contribution only benefits the Disoeuvre. The concept of the Disoeuvre necessarily builds on feminist critiques of exclusive conventions within art to disrupt the elevated construct of the 'oeuvre'.

While I have referred to an 'expanded artistic practice' to elucidate the word 'Disoeuvre' in the title of this submission, it is, I think, over-determined by its associations with the expanded field of sculpture which Rosalind Krauss identified in association with Joseph Beuys. A critical feature of a Disoeuvre is multiplicity of effect: while engaging with artistic discourse, it is likely to contain paradox and reject binary oppositions dominant within it.

2.2 Introduction to the Disoeuvre

This text proposes that, in contemplating an artist's oeuvre, it is time for critics, historians, curators and, indeed, artists to consider discrete and connected elements of a practice made within different contingencies, produced through different media and in variable relations to institutions. Equally, difference is no longer limited simply to different media but crosses disciplines as well as ranging between material articulation and immaterial process. Apparently dissimilar works are made to a range of very different contracts. Together, these disparate works, conceived and produced as different applications and responding to different contingencies and habits, make up an expanded and possibly amorphous oeuvre: a Disoeuvre.

While feminist and radical analyses of both life and art have provided a framework for considering artists' oeuvres in this sense of Disoeuvre, their full potential has yet to be realised by historians of art and visual culture. To do so requires re-thinking where and how art might be located, and how to read consistency of thought across very different works. In addition we would need to recognise that many artists have been well-trained in modernist assumptions about art works even though the contemporary term 'artistic practice' is commonly used; that artists who discuss their work in terms of practice are likely nevertheless to identify or claim only a rather narrow section of their work as art. An important aspect of historians' work, therefore, is to stretch an analysis beyond an artist's own definitions.

For instance, in recognition of Joseph Beuys' performative disruptions to the limitations of exhibitionary products defining artistic practice, Jan Verwoert (Verwoert 2008b) writes

'Founding [educational] institutions thus becomes one artistic medium among others. Seen in this light, Beuys' practice of speaking publicly should be treated not as a metadiscourse on his art but as

an artistic medium *sui generis*. Beuys' statements could therefore be regarded as having the status of material that he produced in parallel with other material.'

In a discussion of 'the way Beuys publicly performed the role of the artist with regard to this question of authority' Verwoert notes that Beuys 'incessantly attacked traditional notions of the authority of the work, the artist and the art professor' by the 'opening up of the concept of art with regard to what a work, an artist or a teacher could still be and do beyond the functions established by tradition, office and title.' (Nevertheless, Verwoert argues, Beuys constantly asserts his own authority in interpreting his own work.) While one might consider Beuys as a pioneer to open up the range of possibilities for performing the role and practice of artist, Verwoert's analysis suggests something equally radical in identifying and critiquing artistic practice as a performative form within the context of Beuys' contracted employment at Dusseldorf Academy of Art. (In relation to this text and, indeed, to the inherent structure of practice-led PhDs, Verwoert's critique of Beuys' interpretation of his own work – reinforcing his authority as artist – is salutory.)

Suzanne Lacy has described the influence of Allan Kaprow's proposals regarding art as life in her own and others' development of a feminist practice whose nexus is performance art. (Lacy: 1995) Mary Kelly's 'Post-Partum Document' (and Griselda Pollock's [1979: 33-55] analysis of the critical reception to the 1978 *Hayward Annual* in which part of the work was shown) reference the institutions with which the artist subject as mother engages in the course of the move (and growth) of her baby from the domestic to the social institution of school. In a section of this germinal work Kelly borrows from literary conventions by producing sequential texts within distinct literary and academic forms, indicating multiple roles, identities and performance of a single artistic subject producing a single work. These distinctly voiced or linguistic texts are themselves indicative of, on the one hand, intimate family relationships in the home and, on the other, impersonal analysis produced within the framework of the academy. While Beuys took a performative practice into his work in the academy, Kelly's artistic work in part maps Lacanian thought (associated with Academe) within the domestic and intimate relations of artist/mother and son. Woven into both Kelly's and Beuys' work is a relation to teaching and formal

education initiated and extended through pedagogical practices of informal and domestic networks such as consciousness raising and reading groups.

Beuys, Lacy and Kelly are all artists whose work has been widely recognised, partly because of the strength of their expanded discursive practices, including writing, speaking and teaching (and in different ways and in particular instances their exhibitionary work invokes the possibilities of the didactic or pedagogic). Insights from second wave feminism into the obscuring of women's artistic labour (hidden from history), combined with recent analyses including, for instance, Gregory Sholette's *Dark Matter*, suggest that a wider perspective on hidden artistic labour is called for, especially attending to those artists whose contingent careers might produce a Disoeuvre rather than a readily identifiable oeuvre, but who do not necessarily assert claims for this. One such artist might be the relatively little-recognised American Samella Lewis, whose career mostly centred in Los Angeles. Born in New Orleans in 1924 (although noted by Keith as 1921 [Keith, 2011: 261]), Lewis has been involved in black and feminist art education and activist scenes since the 1950s as art historian, curator, writer, gallerist, artist, campaigner, scholar and educator, including as an employee. According to the biographical account by Naima J Keith in the Hammer Museum's catalogue, *Now Dig This! Art and Black Los Angeles 1960-1980*, as chair of the fine arts department at Florida A&M University, Lewis convened the first professional conference for African American artists (the National Conference of Artists) in 1953. Among the many significant contributions Lewis has made, Keith notes that Lewis took the role of education coordinator at LACMA (Los Angeles County Museum of Art) in 1969 'because she wanted to create new exhibition opportunities for African American artists' but, frustrated at the blocks to this, 'after more than a year of constant conflict and disappointment, she resigned'. (Keith: 2011, 261) Keith's discussion of Lewis' work and career indicates how a career move into gallery education might contain complex motives combining, for instance, a need to earn a living with a desire to effect political change through negotiating institutionally; how an artist might adapt to different situations and roles in order to seize opportunities to overcome political blocks to her own and others advancement; and how prejudicial experience of employment results in a career characterised by comings and goings in relation to contracts and roles. It appears that

Lewis never stopped negotiating a practice which necessarily crossed between the studio, the social and the institutional. Lacking privilege and the object of prejudice, an artist needs to transform the infrastructure while also needing to earn an income, so the artistic work that makes up her Disoeuvre is considerably more complex than the objects produced from her studio.

Second wave feminism recognised women's hitherto 'invisible' labour, whether it was the round-the-clock work of the housewife, or the considerable cultural production dismissed and historically obscured in terms, for instance, of medium (craft), form (ephemeral or undisciplined), professionalism (amateur), aesthetics (twee or primitive), quality (the work of a failed artist) or duration (inconsistent, not reaching her potential). Artists and art historians challenged the concept of the studio as the only site of art's production. I have already drawn attention (on page 19) to Griselda Pollock's post-structuralist argument concerning 'interdependent moments in the cultural circuit' concerning the studio, gallery and catalogue. (1992/2001: 79-80) Her use of the word 'moments' is given weight, perhaps, because her examples are physical rather than transient[18] in the performative sense; thus she omits an explicitly educational reference, as if the cultural circuit was distinct from pedagogy. In subsequent sections I will return to this to discuss artistic or curatorial work with pedagogy as a medium and, with the development of individual and collective knowledge and agency as an aim, especially in relation to gallery education. While I argue that gallery education has been obscured as a form of artistic or curatorial social practice (and sometimes willfully so), the designation of an 'educational turn'[19] since the 2000s has led to many recent acknowledgements that pedagogy has functioned as a medium or form in art.

Feminist and radical art historians have perhaps been more conservative in locating art than the insights of second wave feminism might have provoked. In submitting a range of my works which responded to the different contingencies and contracts through which they were made, I hope to suggest possibilities for identifying other artists' Disoeuvres and, indeed, contributing to the current

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[18] Or what would have been called time-based when, with Roszika Parker, Pollock was publishing her groundbreaking feminist analyses.

[19] Apparently first attributed to Irit Rogoff's 2008 article: Irit Rogoff, 'Turning', *e-flux journal*, 2008, 11. Accessible at: http://www.e-flux.com/journal/turning/ (Downloaded 1 January 2016).

(and longstanding) renewal of how we conceptualise the work of identifying art and its locations. It is only as a result of having worked on this PhD that I am now able vigorously to assert the variety and contingency of the work that is, in fact, my art work which counts towards my own Disoeuvre. The substantial patriarchal conventions and misogynies that I encountered when I first studied and started my career have mutated rather than collapsed. It took determination, argument and adaptability to even be considered for professional employment, never mind gaining work, progression or recognition in the art world, and for this reason among several others it makes sense that my practice developed across the three areas of the studio, the social and the institutional: the PhD has clarified this, but there must be many who have not benefitted as I have from the articulation that is the result of reflective practice-led research for an older artist. Therefore art historians and curators might need to think more inquisitively about the work of those artists whose production appears to be inconsistent or unresolved, or simply classed as educational. Grant H Kester's important work (2011) suggests that collaborative art practice calls 'attention to the exchange itself as creative praxis', that it 'is consciously marked as a form of artistic practice.' The demand that the artist(s) define the work reflexively – a model that links to Duchampian practice as well to the imperative to self-define that comes from identity politics – perhaps over-determines which artistic practices we value sufficiently to investigate. Artists, especially those unrecognised by mainstream histories, may need art historians and cultural critics to identify their work as art worthy of study even if they fail to do so themselves.

Identifying (and critiquing) an artistic practice that is not evidenced as a clearly identifiable sequence of works is challenging but might respond to the multiple and composite subject identities of women as pioneering but frequently under-recognised artists. It could take account of women's changing roles within the last forty years in relation to employment and economic responsibility within the home, as well as the traditional adaptability of women's lives caused by their significant roles as affective labourers. This period corresponds with the global shift to precarious labour practices and the increasing feminisation of work which demands of employees qualities formerly identified with artists. Given the centrality of domestic and affective labour in women's lives, which has combined for working women with increased domestic economic responsibility, a 'practice' has ranged in and out of

the studio, in different forms and under contracts which might be imaginary, hypothetical, freelance, commissioned or, indeed, a contract of employment.

This submission consists of works that represent a continuous practice produced through different types of labour and contract, between and across the social, the studio and the institution. In relation to the institution – in the form of schools of art, the museum and the critical press – both my work and I have occupied a range of fluctuating positions, although frequently at a periphery. The peripheral position contributes to the apparent invisibility of some of the work which, in turn, begs questions about the very notion of publication and public works as a standard for a retrospective practice-led PhD. Building on recent discussions of Mierle Ukeles Laderman's significant concept of 'maintenance' work, I might ask, When was I an artist? When was I not? And, concomitantly, how might we consider containing paradox, and duration rather than progress (possibly as an extension of 'maintenance') to identify a feminist oeuvre? Each work, I suggest, contains within it, implicitly or explicitly, questions about what might be considered a work within an artistic oeuvre and, therefore, what a single artistic practice might be.

2.3 Art as life: doing it for love (irrational catalogue)

My initial higher education was in the 1970s, but as if it were the 1950/60s; that is, uninflected by 1968 and any of the concurrent or subsequent social movements – which I had been following avidly while at school – and it felt to me as if it was in a time/space remote from everything but itself. Adding an extra-curricular feminist challenge, I tried (unsuccessfully, I think, in that period) to develop a practice, like the British-based feminist art exhibitions I saw or read about (Mary Kelly, Susan Hiller, Monica Ross, Kate Walker, Feministo, Tina Keane, Tricia Davies & Phil Goodall, Hackney Flashers & Jo Spence) of referring to my negotiations with others in my work, in terms of either domestic or cultural relationships. In his consideration of the value of an art work in relation to time spent making it, training to make it, or the 'socially necessary labour' to produce and effectively market it, Diederichsen (2008: 33-34) suggests that it is not only the cost and time spent training, but also 'the amount of time

not spent at art school that is a necessary part of becoming an artist'. Noting that time not spent in art school has become relatively diminished, he writes that

'Fewer and fewer professional artists are "outsiders" who acquire their artistic education through romantic involvement in "life" and then go on to invest that productive power. Generally speaking, the curricula vitae of artists increasingly resemble those of other highly qualified specialised workers.'

The consequence he suggests is that the art object's power as exceptional is reduced. His analysis is especially suggestive in support of the Disoeuvre because of the changes that have taken place during my working life. So, for instance, my artistic identity undoubtedly started as an outsider acquiring my artistic education through *romantic involvement in 'life'*; much later it may have appeared that, in Diederichsen's terms, I was such a *highly qualified* worker as an employee of Tate that the status of my work was consequently so un*exceptional* that it could not even be identified as *an art object*. Having in some sense returned to an outsider position I now reassert retrospectively (as well as currently) something of the status of the art works I have made and continue to make.

The particular outsider position that I now occupy is associated with age, and this subject position complicates my retrospective assertion. As has been noted in campaigns generated by women in the media, as well as in scholarly and policy research, older women are especially vulnerable to forced early retirement, redundancy, and are less likely to gain or re-gain employment. Since the 2008 crash, women have been losing their jobs 'at a disproportionately greater rate than men. Of the 2.67 million people who are unemployed, 1.12 million are women – the highest number for 25 years.' (Saner: 2012) The implications of these statistics and other factors affecting older women's labour are explored in Loretto's 'Not seen or heard? Older women in the workplace' (2013: 44-47). Both private and statutory pension provision has disadvantaged women – a lower income with no prospect of an increase negatively affects older women artists' engagement with an art world that requires travel, networking, and other economic demands to participate. Plans to change statutory pensions' inequality benefit women who are currently reaching pensionable age, rather than those who have already reached it. (Altmann, 2013: 34-36 and Thompson, 2013: 37–40). As gallerist Lisa Panting evidenced in her

presentation at the ICA *Feminist Duration* seminar, 'Now You Can Go' (9 December 2015), it is the norm for collectors and museums to refuse to start collecting older women's work which builds on a relative lack of collecting women artists' work when they are younger; maternity frequently negatively affects the market's interest in women's work, despite the work of supportive gallerists like Panting. To review one's work from this position is problematic as, at this point in one's life, it begins to mesh with another set of processes: 'the balancing act between "ego integrity" and "despair" identified as the challenge of old age.' (Andrews, 2014: 51). Catherine Long, whose voluntary labour as a young post-graduate student contributed to the production of Suzanne Lacy's *Silver Action* at Tate Modern (2013), has questioned why British women's leadership 'in historic social transformations over the past half a century' has not led to more women 'in public leadership roles'. She comments,

'For those women that have achieved so much and in the face of such adversity, what happens to that energy and hope when they find themselves still excluded because society is only interested in women when they are young?' (Long, 2013: 32)

Thus, in my desire to reassert not just the value but also the fact of avowedly contingent work as art, I may be attempting to avoid a sense of futility associated with aging, reinforced by sensitivity to others' possible disdain – Graw's (2009: 160) 'every manager wants to be "creative"'; or Steyerl's (2012: 107) 'ever-more educators, mediators, guides, and even guards'. In Diederichsen's terms, the status of the art works is diminished by their obscurity: mine barely function in the market nor are they archived through other people's critical writing although, of course, they continue to be potentially both marketable and critically discussed. While I applaud Gregory Sholette's analysis of *Dark Matter* and much of the work he discusses in that book, the collaborative solidarity required to grasp the politics of one's 'own invisibility and marginalization' and thus 'challenge the formation of normative artistic values' is not necessarily achievable for many complex reasons, including a working life's increasing fragmentation (but perhaps such a politics informs this PhD submission). (Sholette, 2011: 4)

In Chapter 4 I discuss in more depth Diederichsen, Verwoert and others, in regard to artistic labour. I will mention various writers in relation to my Disoeuvre in this introduction, and explore their work further in Chapters 3 and 4. Diederichsen's question about the reduced exceptionality of the art object's

status, noted above, informs – possibly counters – Sholette's and Kester's propositions. Kester's analysis of two distinct forms of social practice relate to questions of exposition:

'One runs along a continuum from the specular to the haptic (the desire to literalize social interaction in nonvirtual space), and the other runs along a continuum from the work as a preconceived entity to the work as improvisational and situationally responsive.' (Kester, 2011: 32)

He argues that Bishop and Bourriaud's privileging of the former demands 'an essentially textual status' in which an event is choreographed 'for the consumption of an audience "summoned" by the artist'. As an alternative he suggests that, instead of 'an either/or mentality, which defines art through antithetical negation … we encounter a relation of reciprocal elucidation'. (Kester, 2011: 32-37) Ideas of 'reciprocal elucidation' and 'the work as improvisational and situationally responsive' is key to an artistic practice that incorporates pedagogy as an equivalent to medium, or as a strategy. I would argue that *Nahnou-Together* was certainly predicated on this as a practice, and that *Nahnou-Together Now* – through the 'Timeline/Mindmap' and through the filmed interviews with actors in the development of modern and contemporary artistic culture in Damascus and Amman – aimed at exhibiting this. On the other hand, *Begin Again Chronicles* and *Begin Again Books 1-21* (and the two performances that I made from *Begin Again*) are an attempt to complicate the artistic role in producing a representation of a practice of 'reciprocal elucidation' that has taken place. In this work I take what might be considered a modernist position of artistic authority but am informed by what Kester observes is the 'inevitable imbrication of ethical and aesthetic concerns in collaborative practice'. (Kester, 2011: 95) However, the 2015 display at Turner Contemporary of *Begin Again*'s painted portraits, with a tear-off text and a vitrine of books, and which formed a backdrop to the performative residency in which I was visibly making a new set of *Dialogic Portraits*, held two different positions which are alluded to in, for instance, *Begin Again Book 1*, pp. 13 & 15, and *Begin Again Book 11*: p. 23. A reasonably conventional exhibition of realist portraits, it was also a document of a collaborative project; an apparent paradox which has been a fundamental aspect of my practice from my first engagement with feminist art theories when, despite their effective

prohibitions, I continued to paint.[20] While Kester notes the 'either/or mentality', Jackson suggests in her refusal to choose between 'polarised critical and artistic allegiances' in relation to works by Santiago Sierra and Shannon Flattery, that

'My sense is that both of these forms of artistic work produce a consciousness of artistic heteronomy and social interdependence *together* ...' (Jackson, 2011: 60)

It is a model of understanding divisions, feeling positioned (or taking a stand) outside the antagonism between them, and attempting to contain them both because together they might be more than the sum of their parts (easily misread as indecisive, discussed in Chapter 4.5). In fact it can be the very opposite of the conceptual 'punchline' denigrated by Diederichsen (2008: 27) and, as Jackson's phrasing articulates, to contain apparently oppositional elements requires a sensual approach – embodied, critically attentive and intuitive – to conceptualisation and practice outside a conventionally plotted notion of progressive time. Important here is the idea of containment, the value of holding on, what Baraitser describes as 'waiting'; thus containment links to the concept of 'maintenance' which I discuss further in Chapter 4. Baraitser notes the argument made by many that the experience of time has shifted from one of an imagined progress to one of mourning the loss of an imagined progress, to arrive now in a present which is 'increasingly experienced as the stuck time of perpetual crisis' reinforced by the 'cancellation of the future'. Describing neoliberalism's pressure on the 'temporal imaginary' (whether speeded-up employment or slowed-down unemployment, relating to the discussion in the previous section), Baraitser suggests that 'the present is experienced as time that is both relentless and refuses to flow.'[21] Thus she argues that 'enduring time works *against* rather than for capital'. Endurance includes the 'paradoxical notion of renewal through maintenance', allowing us to 'grasp time', which she relates to an idea of 'desisting bodies'. (Baraitser, 2015: 22-25) I suggest that containment intertwines with endurance.

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[20] For an historical perspective on this see, for instance, Pollock, 2001: 73-111.

[21] Echoing Denise Riley's *Time Lived, Without Its Flow* (2012), which considers the experience of time in the aftermath of the actual death of her son.

Containment may in part be a response to economic contingency demanding that a subject contain several apparently oppositional positions which straddle the studio, the social and the institutional: a 'desisting body' to definitions of exclusion and the biopolitical. In Sholette's discussion of the 'gift economy', he suggests that transactions endure because they are reciprocally cumulative. Acknowledging the value placed in the gift economy by neoliberals, Sholette describes an alternative in the work of the group Temporary Services (TS) which 'appears to be establishing an autonomous institutional support system from the bottom up, something that would have been the province of the government in the past'. (Sholette, 2011: 100-102) Both the example of the work TS has undertaken at the Harold Washington Library Center (inserting extra books) and the quotation from their mission statement[22] read like examples of the challenge that Shannon Jackson makes regarding the 'renewal of public institutions' (see page 133), echoing what I have argued has sometimes underpinned the work of gallery education although, critically, it seems TS maintains economic independence from the institutions. The idea of inserting gifts through public institutions to personally affect individuals is reminiscent of the artworks/certificates by Sonia Boyce and Michael Landy given (or awarded) to all participants in the Hayward / Department of Health national project discussed on page 149. Like the TS Library Center project, the gifts were made with an understanding that their value would be variably understood and they might be lost, kept or exploited.

Something close to disregard for economic value is key to the idea of contingency for the artist of a Disoeuvre: the continual thread of an arbitrary call and a contingent response are contained within the concept. Sholette's recognition of the work of amateurs is significant. The convention of the Romantic artist suggests that employment in the museum renders one an amateur artist, a Sunday painter. Making 'one's own practice' in employment renders an artist an unprofessional employee. Making a studio

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[22] 'We strive to build an art practice that makes the distinction between art and other forms of creativity irrelevant, [that] champions the work of those who are frequently excluded, under-recognised, marginal, non-commercial, experimental, and/or socially and politically provocative, [that] makes opportunities from large museums and institutions more inclusive by bringing lesser-known artists in through collaborations or advocacy, [and that] puts money and cultural capital back into the work of other artists and self-publishers.' Available at: http://temporaryservices.org/HLP_Poster_Booklet.pdf (Downloaded on: 13 December 2015).

practice apparently identifies an anti-collaborative position. The Disoeuvre positions an artist, therefore, as hovering between the amateur and the professional. It is closely related to ideas of education and learning; the call and response which relate to what George Hein describes as 'progressive', in terms of education as well as politics. (Hein, 2012: 13)

Therefore I suggest that Dimitrakaki's term, 'artWork' makes better sense, than Diederichsen's 'art object': as she argues,

'The term "artWork" is intended to take further feminist art history's partial displacement of the delivered artwork as the exclusive origin of meaning and rethink what "process-based work" can possibly describe.' (Dimitrakaki, 2013: 7)

Noting the 'social turn', though, she clarifies that one must also 'look at the artworks' that artists make. She defines the social turn in terms of 'collaborative artistic practice, a critical engagement with real life and an interest in art's possibility to provide knowledge about the social field'. (Dimitrakaki, 2013: 7–8) To explore this further I will briefly discuss my own formative educational experience.

During my undergraduate years, for several reasons including my reaction to the patriarchal, highly sexualised and sometimes explicitly misogynist culture that prevailed in the two institutions I concurrently attended (university and art school), I took what should have been my third year out. For that fifteen months, and for some years subsequently, I stayed regularly at a live/work commune in South West Scotland started in 1972 on feminist principles. Work was diverse but included 'alternative universities' which hosted hundreds of visitors over the summer developing mutual learning workshops etc. My immersive (art/life) experiences there were at least as informative to my long term perspectives on work as was my formal education which resulted in a BA. Mike Reid, one of the commune residents has written an unpublished memoir based on writing he made in that period. He noted (Reid, 2008: 143),

'I was obsessed with living on next to nothing … the accounts always showed we lived well below DHSS [Department of Health & Social Security] benefit levels … For me, this was the biggest reason for the split: Paul's refusal to talk about money. But also, about identity, about Paul the Architect and Builder, when the rest of us had become primarily communards, and were now only

distantly engineer, copywriter, secretary, systems analyst, etc. Sure, Paul [Simpson, another communard] earned almost all the outside cash. *But we didn't need it. He needed it.*'
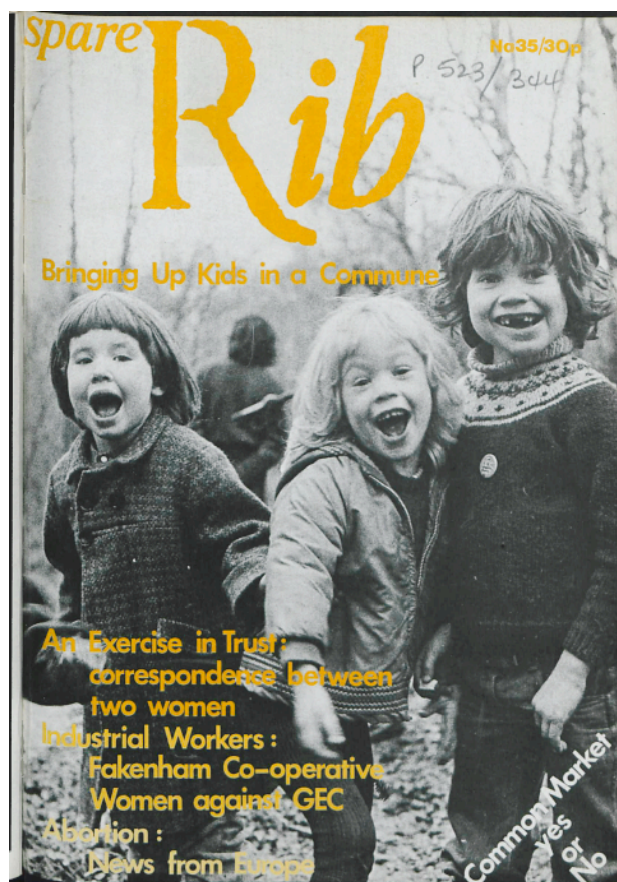
Fig. 2: 'Bringing up Kids in a Commune', *Spare Rib* 37, May 1975.

Cover photograph by Alice Simpson of children at Laurieston Hall.

It illuminates several points (which, as Reid indicates, were themselves contested within the commune): first, a fervent environmentalist economic position which occasionally toyed with an anarcho-primitivist position; second, a composite and communal attitude to labour which was about adapting to different roles according to need; third, a distrust of the hierarchies endemic in professionalised labour and employment status; and, implicitly, fourth, an understanding of the welfare state as a given (as in, 'DHSS benefit levels' – which it was accepted that most students and recent graduates would have experience of, since, during the 1970s, students not only received grants but could 'sign on' during vacations). Like housewife-mothers and Diederichsen's bohemian artists, these communards lived their working identity round the clock and, like them, they were not doing it for money; there may be a slight

distinction here, that some communards were deliberately doing it *against* money, as Reid makes clear. However, I suggest that for some of us working as artists, we have been doing it also because we only very reluctantly engaged with money and then only in a quasi-professional way: that is, while we may have attended to exhibiting or producing art in other ways, we did not necessarily set out to make money through the work. This is distinct, I suggest, from the deliberate strategy of making 'dematerialised' art, as Lippard termed it, which was sometimes motivated to avoid commodification. It was explicitly about 'lifestyle' and did not engage intellectually with the concept of the market because, unlike in the United States that Lippard described, the market seemed very remote indeed. In the same decade that Mike Reid and others were rejecting money *per se*, as noted on page 121 Foucault was introducing the concept of biopolitics, i.e., life was not only politicised but economised (contiguous in this respect with the analysis of Wages for Housework).

For British women of my generation, a reluctance to engage with money might stem from both political and cultural imperatives. The 'revolt against work' which Ross notes (2008: 35) 'broadly manifested itself in Europe and North America in the early 1970s' was a revolt against work as capitalist labour, associated with a rejection of the biopolitics of both white- and blue-collar work.[23] For some, the 'revolt against work' related to resisting the material wealth that, as Graw (2009: 159) suggests, the 'media society' was aggressively promoting. In the 1970s and early 80s there were multiple cultural injunctions against self-promotional networking, now understood as integral to the biopolitical work / life of an artist, as discussed in Chapter 4. These unspoken injunctions attached not just to class, race and gender but also to political allegiance. Susan Hiller has described events and discussions at the ICA and elsewhere, some of which I attended, in which artists such as Art & Language and 'several kinds of Marxists' were 'telling artists what to do'. As she says, they were 'brilliantly articulate, but very aggressive'. She describes how 'other people, not just women … would start to stammer or would talk inconclusively or incoherently, or would sit back down embarrassed.' (Kokoli, 2008b: 130) Personally, I had no cultural or educational experience to enable me to negotiate or promote myself within the

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[23] Ross goes on to suggest that this disaffection with the repetitive drudgery of work led to the introduction of 'quality of work life' by management.

private sector, and for complex reasons I avoided asking for what seemed like favour from gallery owners who, as a class and gender, I identified with the power of privilege I did not possess.[24] Questions of maternity complicated my ambivalence further, especially as maternity labour rights were still being negotiated in this period.[25]

It is no surprise that an article by Sarah Douglas, with selected quotations from a speech made by Lucy Lippard to the College Art Association in 2015, should be headed (quoting Lippard), 'Advice for Art Writers: Keep Your Standard of Living Extremely Low'. Lippard's view of artistic labour is the same view promoted to me growing up at home: do things for the love of it, not for the money,

> 'I followed artists in and out of the art world, looking for that gap between art and life where I like
> to hang out … Freelancing has allowed me to work like an artist … following my own interests, my
> own style' (Lippard/Douglas, 2015)

Although, as Graw notes (2009: 159), the concept of 'life' is 'slippery', Lippard's 'gap between art and life' is a pertinent descriptor for a space in which money is de-prioritised, both in terms of decisively earning little, and in terms of decisively not attending to it. If we experience a complicated disconnect with earning money (having been brought up to be excluded from earning anything other than pin-money), embracing 'lifestyle' politics that rejected an economics modelled on growth, and undergoing artistic training which offered absolutely no analytic, nepotistic or any other type of induction into a professional 'art world', it is not surprising that our artistic labour does not resemble a career. Given a disrespect for conventional political hierarchies and values attributed to art and artists, the idea that some forms of securing an income through making art are better than others is hard to rationalise. If one maintains a sense of self as an artist that is about criticality and independence, one type of practice

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[24] I note that the feminists who gained most consistent recognition as artists or art historians in the 1970s were Susan Hiller, Mary Kelly, Griselda Pollock and Lisa Tickner, each of whom I heard and thought of as, in Hiller's words, 'brilliantly articulate'. The first two were not brought up in Britain and Pollock arrived in Britain at the age of fourteen; one might deduce that growing up outside the entrenched British gender/class system affected the way they could be understood as well as their performance. Equally, I intuitively read their mobility as indicating higher or deeper levels of cultural and other capital.

[25] Given the challenge to family life that feminism made, and the imperative to personally embody one's politics, ambivalence as a single woman artist towards privileged men was exacerbated by social and sexual as well as economic insecurities.

(selling work through a private gallery, for instance) does not necessarily lever more artistic autonomy than another (being contracted to make work for a mental hospital, for instance). This generation – artists like Cashman & Fagin, Loraine Leeson & Peter Dunn, or Freeform, curatorial projects like Public Art Development Trust or Common Ground – challenged the orthodoxy (implicit in John McEwen's reviews noted on page 113) which suggested the quality of work (intellectual, aesthetic) for the private gallery could be elevated over that applied to the mental hospital, for instance.

Lippard's equation of 'freelancing' with 'working like an artist' is conventional for her generation and perhaps for someone who found acclaim relatively young. Her statement suggests that – like most others engaged in the art world – she is not rethinking her use of the term in relation either to art practice or the feminisation of work. Ross (2008: 35-36) notes the 'face-off between the Old Economy and New Economy in the 1990s' when 'the youthful (and youth-minded) were urged to break out of the cage of organisational work, and go it alone as self-fashioning operatives, outside the HR umbrella of benefits, pensions and steady merit increases.' Some of us who responded to this might ask, do our contingent responses to pressures at home and the labour market make us less of an artist? As already mentioned, three constants have threaded through the four decades of my career: first, studio/study-based work; second, working socially with art and pedagogy; third, working in art's institutions, usually the museum or the art school, typically with a brief to generate integrated social and critical practices, while the first and second, typically centred on reflexive and close observation, result in exhibition or publication.[26] Sometimes these threads weave together. I have been engaged with a range of quite different types of contracts. Within the different modes and contracts, there have been multiple roles and types of work that make up a practice, and multiple reasons for going in one direction rather than another. Different types of exclusion and exploitation continue to affect labour relations, with particular pressures on women and other marginalised groups, and these can sabotage the graft that is commonly trivialised by politicians as 'aspiration'. What it is to be freelance or employed no longer

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[26] For instance, at Winchester School of Art, the Hayward, and Tate Britain, as well as freelance contracts in the 1990s, for instance, at the Towner Gallery, Eastbourne, Pallant House Gallery, Chichester and what is now Modern Art Oxford.

matches Lippard's version, if it ever did. From her Marxist perspective (as opposed to Lippard's eco-feminism) Dimitrakaki (2013: 10) suggests that

'the reason why feminism associated with Italian Autonomia in the 1970s is revisited today with some urgency is capital's generalised biopolitical rule and the loss of distinction between work and life'.

It is in the gap (of generational thinking) and the distinction (of economic thinking) between Lippard's term 'that gap between art and life' and Dimitrakaki's term 'the loss of distinction between work and life' that allows for the growth of the concept of the Disoeuvre. My own shifting perspective on my work, labour and practice reflects the significant changes in perspective during my career towards art and work more generally. Between Lippard's gap and Dimitrakaki's distinction is room for the situated practice that Graw (2009: 88-89) describes as the concept of 'art as operation', stemming from the logic of the 'critique of modernism launched by Conceptual art' and 'bolstered by poststructualist art theory'. Noting that AR Penck's 1960s work's reduced colour scheme was the result not only of aesthetic decisions but also economic necessity, Graw states that

'formal artistic decisions must always be located, that is, positioned with respect to historical, local and economic conditions. And secondly, aspects apparently external to the work, such as institutional and economic conditions, must now always be included in the viewing of art, since they cannot in fact be external to it.'

If one accepts this position – and it has represented the avant-garde throughout my career, reinforced by second wave feminist artists and art historians in terms of the feminist concept of 'the personal is political' – it means that art can be made within the terms of varied contracts, including employment, if the conditions are reflected in some form in the work. Given the propensity towards 'reflexive practice' within gallery education, if the artist positions this work as practice rather than profession (in Michaela Ross's terms: see further discussion on page 136), her gallery education projects might be critiqued and valued as a form of contemporary art. In formulating the concept of the Disoeuvre it has been useful to ask, 'When was I an artist?', and to look for both the doubt and the possibility within each work.

While not wishing to overload the currency of 'the gap', I suggest that Kester's (2011: 19) perspective might be extended to consider the relationship between an artist's social, institutional and studio practice:

> 'Knowledge is reliable, safe, and certain as long as it is held in mono-logical isolation and synchronic arrest. As soon as it becomes mobilised and communicable, this certainty slips away and truth is negotiated in the gap between self and other, through an unfolding, dialogical exchange.'

The studio, the social and the institutional act as different spaces in which to test and reflect on propositions created in the others. As noted on page 136, this analysis might be understood in Verwoert's terms as choosing to stay between '*either* yes *or* no', but may render a practice apparently invisible or, if recognised, misunderstood as indecisive, dithering, dilettante.

2.4   Erased tablets

Mum quoting poetry back at me.

Loss (people, public sector, nation state etc, collective)

An artist's practice / oeuvre / career / amateur / professional / vocational / identity / housewife

Today she's quoting Elizabeth Barrett Browning:

But as my bearded vision closelier ran
My tears off, I knew Flush, and rose above
Surprise and sadness; thanking the true PAN,
Who, by low creatures, leads to heights of love.

He has written a brilliant poem about his grandmother's table. We have three leftover tables in two rooms downstairs. It's almost like a café. Plus we have three superfluous desks. Their people have gone. The old mahogany table Rita retrieved from a farm auction, her mock-pirate eyes glinting at the treasure. All vanished. After she died the furniture was thrown away. I could make a watercolour sketch of a child in a new pink dress beside a substantial pile of upturned wooden furniture. Linen, with a cream lacy collar.

Fig. 3: Pages 6 and 7 from *Begin Again Book 2* (Tables), 2012

Works included in this doctoral submission are selected for several reasons with the aim of demonstrating best the concept of the Disoeuvre. First, they were all made within the last decade. Second, they demonstrate a variety of forms and models through which thinking is developed and produced, crossing between different types of artistic and literary practice. Third, they were produced in different relations to collaboration and contract. For these three reasons they demonstrate my argument for the concept of the Disoeuvre. And, finally, they were all relatively straightforward to present and even to reproduce the required documentation in multiples of three for examination. It was for the negative of this latter reason that I did not include certain other works, two of which lie unarticulated between the lines of this text.

One significant but unincluded work started as a touring exhibition curated by Loren Sherman with Shape in 1986-87 of work made from a residency in Durham Cathedral (1984-85), showing in hospitals and day centres and giving talks and workshops to accompany it. From this I developed a social project in one of the locations, with users of Randall Close Day Centre in Battersea who were adults with acquired disabilities. Although in 1988 I passed this project on to another artist, Simon Granger, in order to take up a new, permanent post as lecturer at Winchester School of Art, the Randall Close project was the stimulus for much of my subsequent work and thinking in relation to social projects including gallery education. It was not well documented, but the memory of the project and a key contributor, Lily, is something I continue regularly to reread.[27] Working in the day centre just south of the Thames in Battersea and, discovering that none of these working-class people who were very committed to the art workshops had ever set foot in a London museum or gallery, was a shock. Learning that buses for trips out were provided free by the local authority for users of day centres, I arranged visits to local galleries: the Hayward and the Tate. Despite the many physical obstacles, the visit to the Hayward went well. The experience, however, of having to be policed into the Tate through the tradesman's entrance (because our group included wheelchair users) by hostile uniformed guards

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[27] With extraordinary creative gusto, Lily coped with and manifested an openness to various changing 'identifications' and, in the terms of the 1980s, identities, as if she was living several lives serially within one life. As I left the project she was becoming someone else again, changing her name to Zara: name-changing though was the very least of it.

was instructive. Finally getting into the galleries with a group of people whose agency appeared to have been drained, was even more so. These and other experiences from that project continue to be fundamental to the development of my work and thinking. No attempt has been made to historicise it. Simon Granger developed the project further to create an exhibition of Randall Close participants' work at Battersea Arts Centre. A generation later artists like Katharina Seda have shown comparable work in the museum; see, for instance, Seda's work 'It Doesn't Matter' (2005-07) shown in *The Generational: Younger than Jesus* (New Museum, NY, 2009).

However, another 'work' has been significant not just to my own thinking, it has also produced a legacy. Almost uniquely among my work, it has been noted in texts listed in the Bibliography.[28] Although noted in Parker and Pollock's *Framing Feminism* (from my perspective, with slight inaccuracies and an omission), it is because my particular work on this is so difficult to recover, so lacking in document, and so dependent on the vagaries of distant memory, that I decided not to include it as a submitted work but to include *WASL Table* as an appendix photo-essay. Like much of my work it concerns how we experience and produce the subject of history.

Between 1978 and 1983, with Pauline Barrie I was one of two consistent founding members of the Women Artists Slide Library (WASL). (Others, namely Annie Wright, Debbie Dear, Pam Job, and Elizabeth Shepherd, contributed for less than a year and sometimes for only a few weeks during this period. Gillian Elinor joined in about 1980 and later became a trustee.) Since then WASL has been named the Women Artists Library and now is formally known as the Women's Art Library in the special collections of Goldsmiths Library (See http://www.gold.ac.uk/make/). It is still an active reference point for those researching women's art and has become, itself, the subject of histories, through, for instance, the exhibition curated by Mo Throp and Maria Walsh at Chelsea Space, *CAN*

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[28] These are Parker, R. and Pollock, G. (1987) and Throp, M. & Walsh, M. (2015). The name 'Flick Allen' appears in Condorelli (2009) in a reproduction of Condorelli's *Curtain as Declaration of Desire for Change of Function*, a list of 'every person who has worked in' the ICA, 'both artists and employees'. Beside my own, other texts listed in the Bibliography which acknowledge but do not discuss my work concern gallery or museum education. They are Dewdney, A., Dibosa, D. and Walsh, V. (2013); Hein, G.E. (2012); Mörsch, C. (2011); Sekules, V. (2015). In the unpublished Reid, M. (2008) 'Flick A.' occasionally appears in a list of bystanders.

DO: Photographs and other material from the Women's Art Library Magazine Archive, 18 November – 18 December 2015, or the curators' book, *Twenty Years of MAKE Magazine: Back to the Future of Women's Art* (I.B. Tauris: 2015). But how to show my contribution to the development of the Library from which to consider how it might have informed and been a part of my practice?

One thought was to read my diaries from that period. Looking back at that five years, from when I first moved to London having completed my undergraduate degree, makes instructive reading in terms of my developing a professional understanding of the London art world, the intellectual challenges to which I was responding in feminism and art, and the extensive work I undertook in negotiating with boyfriends in an attempt to live a feminist life. On initial reading I was horrified; on reflection I realised exactly how hard I had worked at affective labour. By contrast, the work I did for the Slide Library and more broadly my study of women's art and art history which, in this period, led to teaching women's art histories initially in adult education and later in art schools, was sparse in its notation. A WASL meeting here or there is noted as a short sentence. Occasionally I record the considerable energy and time I spent taking photographic documentation of women's exhibitions, photographing from reproduction or travelling to borrow slides from unreliably-stocked slide libraries in London's geographic extremities. Only one set of meetings notes has been archived from the entire period: meeting mostly just the two of us, we were not documenting ourselves. Today I still work at the table that for a while was a part of the library but which was left in my council flat when WASL moved out into the tiny office under the stairs at Battersea Arts Centre.

Appendix 1 is a picture essay concerning the significance of my work with WASL through the table. It represents my labour, whether for WASL, or as the mother of a young family when it became the all-purpose making and dining table, or working in the studio, writing and

painting, as it supports me now.

2.5   Situating my work as a Disoeuvre

Fig. 4: Felicity Allen, *Vegetables and Babies*, 1988–89, installation shot from a solo exhibition curated by Public Art Development Trust for Rosehaugh Greycoat, London 1989

I am arguing that the pattern of my work, the shifts of my career, the sites and institutions with which I have worked, the products that I have made or the immaterial works to which I have contributed – my Disoeuvre – reveal a practice that crosses the studio, the social and the institutional. It hinges on close observation and reflexion generated through a visual and verbal notebook practice, both sketchbook and diary. The diary started as a child, sketchbooks as a student. In my late thirties, having children combined with going freelance, with a working base at home, I started to converge practice, diary and sketchbooks becoming borderless notebooks: art as life. In the 1970s I was inspired by reading biographies and diaries in the proliferation of new material about women then being published. Secure in my practice, as artist in residence at Durham Cathedral during the 1984-85 miners' strike I experimented with diaristic works in different forms. Reception through a residency rather than through exhibitions rendered the 'I' of the writing, the female figures in the painting, over-exposed to reductive readings. I started to expunge the human figure from the paintings, replacing it from the late 1980s with fruit, vegetables and cooling towers. In the 2000s, encouraged by the poet Simon Smith, I contributed diaristic writing to *Telegraph Cottage* and, when working on *Begin Again,* combined reflections on portrait sittings with a more general diaristic tendency. With my writing's foundations in feminist critical consciousness raising, it is both self-reflexive and observational: as I suggested of my early career work (page 43), the concerns could still be said to refer to 'my negotiations with others, in terms of either domestic or cultural relationships', working with implicit issues of power.

The path I have been attempting to create incorporates and transcends a subject position of a modernist artist: in that sense, postmodern, like many other artists of my generation, but not necessarily producing work that is visually located within the grouped identities of work or artists yet historicised as postmodern. Rather than working with what Kester (2011: 30) describes (in relation to Bourriaud) as 'the epochal consciousness that is typical of the modernist project', I suggest that the many apparent disparate sequences of work that I have made, sometimes serially, sometimes concurrently, whether studio, social or institutional, expose repeated attempts at containing and exploring apparent contradictions, frequently refuting the displacement of one speeded up 'epoch' for another. Apparently disparate sequences embody a refusal to make the heroic artistic decision to slash or betray, insisting on carrying works as metaphoric lessons to inform each other. I have already suggested linking this containment of paradox with endurance and, by extension, maintenance art. It certainly relates to the critique of binary opposites made by second wave feminism. Containment keeps paradox in dialogue, whether dormant or active, and may, in Verwoert's terms of 'I can't' or Baraitser's 'desisting bodies', refuse to privilege completion that results in quality judgement. Second wave feminism along with other emancipatory and post-colonial work analysed the ways in which judgement was performed by the powerful as a tool of exclusion. Containing paradox, sidestepping the good and the bad, is the essence of the types of radical and mutual education processes with which artists working in museums have experimented. As well as building on educational experiments that might derive from consciousness raising, including well-known but not exclusive examples like Chicago and Shapiro, Freire, or Boal, artist educators also built on reception theory developed by artists, writers, technologists and philosophers. 'Open-endedness' became intensely political as its opposite in the form of 'target culture' was imposed through education and through the corporatisation of the public sector. Perhaps Amelia Jones (2012: 173) describes this:

> 'the goal here is to think otherwise, along with works of art that … explicitly work against the grain of the binary, articulating meaning as a process of interrelational exchange (turning "identity" into an open-ended process of "identifications").'

Nahnou-Together represents an attempt (for my part) to listen, process and contain and one of the most successful sequences (in my own terms) was when I acted as facilitator and workshop leader (discussed in *Border Crossing*). Expanding the quotation I cited on page 42, in Kester's words (2011: 28), it was a collaborative art practice framing an

> 'exchange (spatially, institutionally, procedurally), setting it sufficiently apart from quotidian social interaction to encourage a degree of self-reflection, and calling attention to the exchange itself as creative praxis.'

The work itself was durational and, as noted in *Border Crossing*, the year in which I facilitated a series of three-day workshops in Amman and Damascus, I began by giving everyone notebooks and instituted a period of reflection through writing and discussion to begin each day's session. Thus we were individually and collectively building on 'the improvisational and situationally responsive' (Kester, 2011: 32): listening to our own experience and reflections on the previous day to inform the development of the ensuing day's work. The notes I took during these workshops, and the review of each day's work and reflective notes I made alone in the evenings, inform the article I later wrote. The experience, which was frequently challenging as well as playful and always immersive, was, I think, better realised as a specifically collaborative practice than the exhibition *Nahnou-Together Now* that I curated from the project in 2008. The production of the exhibition encountered possibly more contradictions than it could successfully contain, although within its own terms and contingencies it was successful. The Syrian artist Reem Khatib and the Jordanian artists Samah Hijawi and Ala'a Younis[29] had each contributed to the project and travelled to see the exhibition which was intended only to represent the British experience (as clarified in *Border Crossing)*. I was critical of the work produced by the British artist Faisal Abdu'allah which I feared had the look of a media-inflected version of a generic ravaged Middle East. Abdu'allah had been asked to make a composition from the work of the British young people with whom he had worked in the project and, in his own terms, he had done this and so I included it in

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[29] Now more commonly known in the West as Ala Younis: as she explained to me, she has taken the male form of her name because an English pronunciation for Ala'a is mystifying to non-Arabic speakers. I mention this for clarity and note its relation to the contingency of identity.

the exhibition. However, I speculated that it may have contributed to the very difficult discussions that ensued with the visiting artists. Two of the artists also objected to other aspects of the exhibition which I had been asked by Tate and the British Council to develop, but without the resources to continue the curatorial partnership with my Syrian and Jordanian colleagues. In discussion with Tate Britain's director, Stephen Deuchar, I had opted to critically link *Nahnou-Together Now* with two other exhibitions also programmed at Tate Britain in summer 2008, and I was asked to oversee their production in these terms. Jenny Batchelor (as Interpretation Curator in the Interpretation & Education department which I led), working closely with curator Christine Riding, produced an extraordinary, critical, cross perspectival and technologically ambitious interpretation for *The Lure of the East: British Orientalist Painting* (4 June 2008 to 31 August 2008). By contrast, *Mitra Tabrizian* (4 June – 10 August 2008) curated by Clarrie Wallace with Rose Issa, had very little in-gallery interpretation, maintaining a modern/contemporary conventional relation to the visitor. I wanted the three exhibitions together to pose a problematic provocation which – anecdotally – was comprehended by some visitors, although as they were externally promoted independently of each other and were physically dispersed in Tate Britain, it was only dedicated visitors who responded to the in-gallery promotion to visit all three. While I was contractually obliged to produce an exhibition that I believed would inevitably contain inherent contradictions, the privilege I enjoyed as employee without branded curatorial status meant I could develop an institutionally reflexive project that, for instance, a highly branded but freelance curator might not.

Nahnou-Together took me to Eastern Mediterrannean countries for the first time, and shifted my work considerably. However, it built on work that I had done (or made) over decades as an artist working through a social and pedagogic practice, as well as from curatorial experience that I had gained as an artist exhibiting my work and as an employee of galleries, art schools and museums. The exhibition was a part of the project rather than a culmination (and, in fact, the project continued beyond the exhibition): the hard-won durational aspect of the project resembled an almost below-stairs maintenance work, while the exhibition attempted to contain the contingent sets of knowledge and

experience developed from it. Plotted within my own practice, it led directly to the *Dialogic Portraits* work (initially with *Begin Again*) that I developed as I was leaving employment at Tate.

Begin Again started as an attempt at synthesis from the fall-out resulting from the creative and biopolitical rupture that had produced multiple fragmentary forms of work through the previous two decades (including employment in the 2000s). An attempt at synthesis of a practice into a single form, it became a container for socialised individual reflection which, in part, wrestled with the demand that 'the entrepreneur of one's own labour should also be the artist of his/her own life'. (Von Osten, 2011: 55) It modelled a type of durational project that was intimate, domestic and open-ended: a meeting in this sense of a modernist studio practice and maintenance art, creating a new form of portraiture negotiated through feminist critiques of labour and subjectivity. Marion Von Osten's description and analysis of fragmentation in the life/art/work of the protagonist of Helke Sander's 1978 film, *Redupers. Die allseitig reduzierte Persönlichkeit (The All-Round Reduced Personality: Outtakes)* applies: she describes the cross-over of the protagonist's affective, creative, collective and, what she terms 'career', work and the

Fig. 5: Felicity Allen photographed working at home during a *Begin Again* sitting with Reem Khatib, 30 May 2011, having previously collaborated on *Nahnou-Together*. (Photo: Reem Khatib)

way they leak across and into each situated relationship. The eponymous Reduper stands for a REDUced PERson

> 'a figure who … requires a new form of subjectivity to be realised in the contradictions of capitalist socialisation … *Redupers* marks the post-Fordist convergence of work relationships, subjectivity, desires, and political demands'. (Von Osten, 2011:53)

It was in the 1990s, a period of significant shifts in every aspect of my art/work/life, that I started what I called 'practice writing' in order to help me move out of studio practice, as I felt my self-criticality was too overbearing for the amount of studio work I was able to produce: studio time was significantly reduced by the proportion of affective labour needed for my household at the time, combined with the many, varied and scattered freelance contracts I was working with. Fragmentation led me gradually to increase my work at writing because it allowed me to see myself as amateur rather than a failing professional. I imagined 'practice writing' as equivalent to what I imagined an 18th century girl might think of sewing her samplers in the hope, one day, to become a fully-fledged embroiderer: circumventing the construct of professional with all its commerce and exclusions, but nevertheless aspiring to my own version of excellence that I sometimes saw in the work of others.

Von Osten (2011: 55) suggests that Sander's film of 1978 was already indicating the challenge to negotiate the 1970s demands to 'feel "liberated" from constraints' with the paradoxical demands by a labour market of 'new subjects of work' to be 'contingent and flexible'. However true, this analysis is made in today's terms rather than when the film was made. Since I started a practice as, in some sense, a professional artist in the 1970s, perspectives on what became known as 'the confessional' and 'voice' have shifted dramatically. To this limited extent I can hypothetically accept the split that Dimitrakaki (2013: 59) makes when she suggests that 1989 is the practice-starting point for artists considered to be contemporary. Changing the concept of self and subjectivity affects both how one sees oneself (and one's work) now from how one saw oneself (and one's work) then and how one looks back now at oneself and one's work from that period. All older people deal with this, but given the hiatus shifting of the concept of the self, it is perhaps additionally intense.
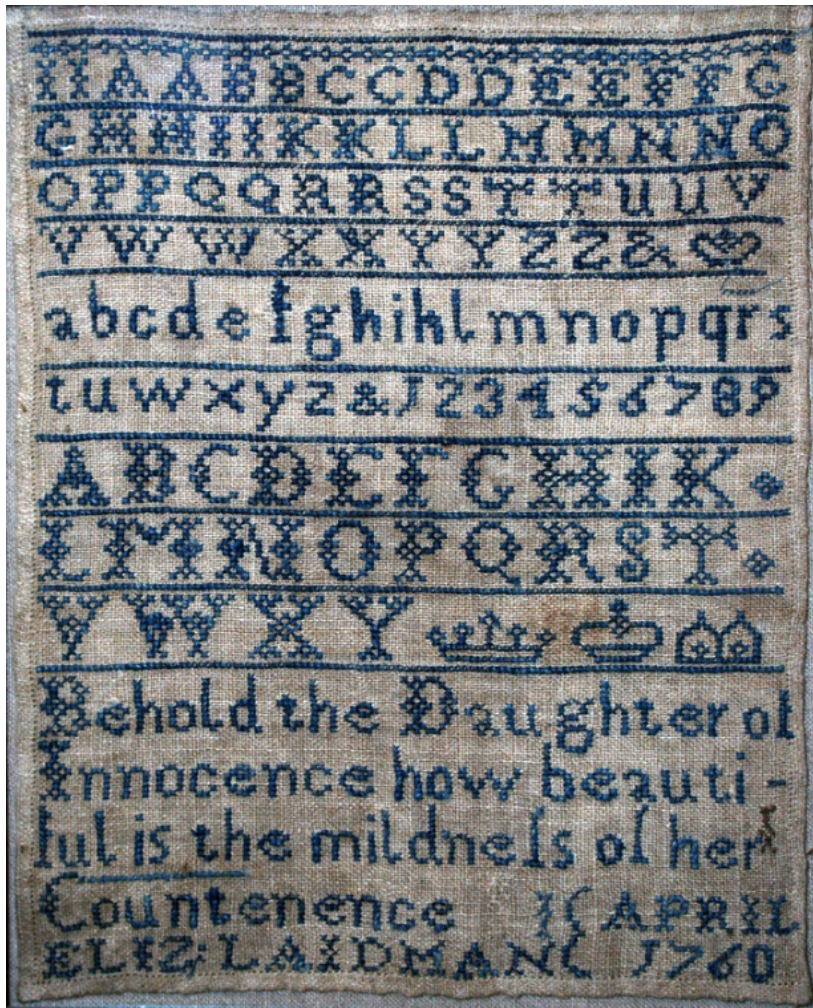
Fig. 6: Cross-stitch alphabet sampler worked by Elizabeth Laidman, 1760. Available at: https://en.wikipedia.org/wiki/Sampler_%28needlework%29 (Downloaded 10 December 2015).

Noting Meskimmon's (2003: 7-8) engagement with art 'as intersubjective modes of articulating difference' (comparable with others as discussed by Jones [2012: 183-193]), I extend this to consider the intersubjective mode of my artistic practice as labour in the three positions I have described, the studio, the social and the institutional. I am not differentiating the domestic from any of these three, as I see the domestic (sometimes quite literally) as a site through which the others are performed; and work as a site into which I have taken the domestic (again, sometimes quite literally when, for instance, as a Hayward employee I worked hard to make my children feel at home in the Southbank Centre which housed the Hayward office). The diary and the sketchbook are the sites through which I have

rehearsed and reflected on those negotiations and the products that I include in this submission all reference this idea. As Anne Wagner writes of artist Anne Truitt's three volumes of published journals,

'to see them as journals, full stop, is to risk missing how closely their qualities as writing are bound up with an active effort to reconcile present and past, to smooth the pathway between two indeterminate places in time.'[30]

The diary/notebook is about creating a space of imaginary freedom that permits the production of a continuous creative self, even when life is fragmented, a studio is unavailable and the body has to be rethought. It is a space of active transition, and the fact that it is at the base of these works suggests that transition is fundamental to the practice, and concepts of this are contained within the artworks produced from that practice. The transitions are no longer limited to the 'two indeterminate places in time' that Wagner observes in Truitt and which links to changing concepts of the 'self', but also acknowledges the contingent links of sites, relations and contracts. By understanding these contingencies, and examining the more hidden works that flow from them, we might, as Meskimmon (2003: 7) writes, be able to comprehend and value not just 'the astounding range of art' which women have made, but the variations in 'modes of practice and sophisticated negotiations with social norms and constraints.' As she continues,

'To explore these things is to engage productively with difference and to attend closely to the historically located and materially specific contingencies of women making art.'

Dimitrakaki (2013: 42) has recalled that the insights of second wave feminism 'demonstrated the importance of keeping political energies focused on social process rather than on established objects of critique (such as the artist and the artwork)'. This understanding, although perhaps dissimilar in the specifics from Dimitrakaki's, informed my initially contingent involvement with gallery education. The multiple forms of my social and exhibitionary practice in the 1980s and 1990s informed my work in gallery education in the 2000s, including work with Shape, curatorial and situated art programmes I developed and taught at Winchester School of Art, cross-art form inter-generational work I developed

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[30] Anne M Wagner, 'The Threshold: Language and Vision in the Art of Anne Truitt', Matthew Marks Gallery, New York, catalogue 2013

with actors, writers and musicians working with Age Exchange, artists' residencies in schools and museums, and the ICA installation I developed through research and made in the spirit of deconstruction from Sir Thomas Brock's *Victoria Memorial* and racially constructed advertising ephemera for colonial tea and coffee production. As Griselda Pollock (2008: 255) has written,

'As a series of interlocking practices of making, analysis, historical revision, theoretical expansion, and astute and continuing analysis of ever changing socio-political and cultural situations in which we work, overdetermined by forces beyond ourselves, feminist work is transgressive of existing institutions and structures in which it nonetheless has to intervene, and to which it should make a radical difference.'

But the critical element, as I have shown, was not simply the political imperative to intervene in an unacknowledged curatorial field within the museum, but also the contingency with which my 'career' has developed. In her re-reading of Feministo, Kokoli writes (2008: 216) that it was

'motivated by the wish to overcome the [retrospective division between humanist and deconstructive feminist art] by showing its contingency. Yet pointing out, in retrospect, that the division is flawed does not mean that it has not been in operation and has not helped shape the field of feminist art.'

Even though I am submitting work in hindsight, having made it with no conception that it would form part of a PhD submission, I should note that behind each work lies the question I have already raised, When was I an artist? And each work – different types of text, publication or exhibition, taking different positions as writer, artist, educator or curator – talks to the others: together they are the product of the mental negotiations I hold with art, its institutions and feminism. In some instances one work overtly reflects on another: see, for instance, *What does globalisation mean for education in the art museum?* reflecting on *Situating Gallery Education*. (They also reflect on other people's writing and work.) Because they are written between 2007 and 2014 they are sometimes reiterative, notably (and, read together, frustratingly) in their defence against the discrediting that gallery education has been subject to during the 2000s. As well as repeating defensive comments, they also manifest the creative and critical reflection that leads from one to another: while *What does globalisation mean* reiterates aspects of

Border Crossing, it also enlarges on the original discussion becoming more critical, for instance, of Tate's collections policy. They reveal the way in which a practice continues to be reflected on, and how it shifts in relation to further study. I discussed these issues (and was informed through the discussions) with my Syrian and Jordanian colleagues through *Nahnou-Together*. But even in sites of 'imaginary freedom' all art practice is contingent. As O'Neill (2012: 14-15) notes, the critical part of making contemporary art is that self-reflexivity which understands the contingency of the practice.

The two articles on globalisation resulted from a scholarship invitation I received from the Getty Research Institute. Because of hospitalisation on my first visit in 2011 I was generously supported to return in 2012 (and in fact returned for a third time in 2014).[31] As well as benefitting from leaving and returning to the same material, I was also working on *Begin Again*, and started to develop the first of the small books (*Begin Again Books 1–21*) on my second visit. Therefore I was concurrently making and reading for both *Begin Again* and the articles on globalisation and, by now, investigating the Getty archive for the article *Invasive Assessments* which I presented as a first draft during my 2012 visit. The Getty holds Yvonne Rainer's archive which informed *Invasive Assessments* and *Begin Again Book 4* (p.19). Robert Watts' and Allan Kaprow's papers at the Getty informed my thinking towards this PhD submission. Watt's papers, from around 1971, at University of California San Diego, show the ways in which he was experimenting with teaching art students. He was quite literally taking performances he had shown in New York galleries and re-purposing them to trial as workshops with students, for the purposes of presenting new proposals on how to teach art to reflect contemporary practice. Noting the apparent lack of distinction he appears to make between gallery audience and the students he is teaching, it indicates the ways in which a practice might leak from one institution to another, art as life perhaps as the thinking might have been.[32] Kaprow's papers from Rutgers University in 1959

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[31] Anticipating the discussion in chapter 4, concerning the pressure to self-brand in the corporatising museum, I later discovered that I was invited to the Getty, which in so many ways manifests its own power, because I was self-critical rather than self-promotional, thanks to the former Head of Education at the Getty, Toby Tannenbaum.

[32] More analysis could be done on this. My hunch is to relate Watts' apparent lack of reflection to a particular type of self-confidence that seemed necessary for white male artists to assume at that time, challenging academe with avant-garde art practices, as indicated by the Kaprow papers. (My reading is

illuminated the institutional battles he took on from the art department within the university, especially in relation to the English department, to gain recognition of conceptualist writing as art (referred to as poetry) and to maintain the authority of the art department to assess it. Following a significant battle concerning an award for Kaprow's student, Lucas Samaras, subsequent papers indicate continuing institutional distrust until Kaprow left in 1961. While Watts' repurposing may indicate his conceptual and ethical values in art, Kaprow's bureaucratic battles clearly articulate and insist on his conceptual art values within the institution that employed him, whether because of his own sense of personal integrity or because of the significance of education in producing the new art he believed in, or both (or neither).[33]

From my very different experience, I identify with this multiple concurrent production and practice-based urgency within the institution. Visiting a London comprehensive school in the first phases of *Nahnou-Together*, I saw the young people's sketchbooks that ultimately led to writing *Your Sketchbook Your Self*. I developed the book as part of my transition out of Tate and it is aimed at school, college and university students. My children, who were at that stage in their education, were among those who gave me feedback as I prepared it. The book came from the friction caused by my critical reaction to what I had seen in the classroom which I discuss in *Invasive Assessments*. A development from the previous work, this paper responded to opportunities arising from the Getty where I recognised in Yvonne Rainer's high school diaries something reminiscent of my own. Equally her mid-life sketchbooks reminded me of others' work, notably the artist Jane Gifford. As publisher, Tate

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informed by the work I did in the Getty archive to trace the labour of the secretaries and typists – the administrators – based on experiential knowledge I acquired through my own training and work as a secretary in the early 1970s.) Watts' and Kaprow's challenge to academe also links, I suggest, to the political movements (and revolts) that had risen in academic institutions in the late 1960s.

[33] Robert Watts' papers, listed as 'Academic, 1949-1988; Series III' at Getty Research Institute, Special Collections, reference (2006.M.27); Allan Kaprow's papers, listed as Series I: Education, 1940-1996; Series VI: Teaching Files, 1952-1993; and Series VII: Professional Correspondence, 1946-1998; at Getty Research Institute, Special Collections, reference (980063). I am grateful to John Tain at the Getty Research Institute for drawing my attention to these and to my contemporary Getty Scholar, Natilee Harren, with whom I discussed this work. I am intermittently making a work in relation to Kaprow's battles at Rutgers which identifies and considers the work of the women who typed the letters and memos. For this work I am also referring to my own experience of secretarial work before and as I became an artist.

demanded that, in the book, I model the practice of drawing from Tate's displays and, as a result, I spent a day sitting in Tate Modern drawing Picasso's *Three Dancers*. I deliberately chose this work because it was the first work of art I had fallen in love with as an adolescent, when it hung in the former Tate Gallery. In this way I was actively revising my relationship to Tate. This revision indicates an affective fidelity of, in Baraitser's riff on Laderman's *Maintenance Manifesto*, 'durational drag' (Baraitser, 2015: 25). It also corresponds with the idea generated by Ukeles' 1973 *Maintenance Art Performances* in Connecticut's Wadsworth Athenaeum, that there are multiple and mobile roles within and around the museum that any one of us might take at any time, which I suggest when I write 'by "people" I meant all those connected with the museum, including those employed by it' in *What Does Globalisation Mean*.

The theoretical insights suggesting the relations and contingencies that I have been describing were being developed in second wave feminism: as an artist in conversation with another artist, Mary Kelly (Kelly & Hiller, 1976 : 2'14) talks of 'a subject being constituted by that moment' which allows one to question 'how is the female subject being constituted at that moment'.[34] As already noted, Griselda Pollock (Pollock, 1992/2001: p 79-80), building on her work from that period, wrote that

> 'Modernist art theory ... privileges the studio as *the* discreet space where art is made ... Feminist materialist theory suggests that the studio, the gallery, the exhibition catalogue are not separate, but form interdependent moments in the cultural circuit of capitalist production and consumption.'

It is unsurprising, then that, trained in modernism and informally an on-the-hoof feminism, an artist as 'a female subject being constituted at that moment' would cross her practice into several types of spaces at once. As Angela Dimitrakaki has recently pointed out (Dimitrakaki, 2013: 51), while the fact that contemporary women artists fetch less at auctions than their male colleagues

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[34] At the time I would have listened but not had the theoretical background to comprehend the intellectual context. I might even have thought of the subject in terms of a work of art rather than people: it was a new language not commonly taught in art schools. The fact that formal education rarely keeps up with intellectual and artistic practice is just one manifestation of the fact that life is always historic as well as contemporary: durational drag has to be embraced in reflection.

'would absurdly allow us to speak about the feminisation of women artists' own production ... What is more relevant is what this concept – feminisation – suggests about the gendered socio-economic spaces where contemporary art-making becomes a job and whether this raises methodological issues that should be considered in formulating a feminist politics in art history.'

It is easy to forget in the current situation in which everyone without privilege is under pressure, that labour for women has always been feminised, and therefore one should reconsider how one examines women's practice retrospectively while taking account of Alexandra Kokoli's point that (2008: 213)

'feminism makes a particularly slippery subject for historiography, even for the writing of its own (hi)stories, since it is under an on-going process of redefinition that involves a constant self-decentring.'

I would add to this that much work which may not yet have been identified with feminism is of interest partly because it has been working under cover. In her conversation with Susan Hiller, Mary Kelly suggests that conceiving of the subject being made in time leads to the possibility that 'some women's art practice' might revitalise 'the practice at a given historical point'. It may be time to look away from the overtly transgressive – conventionally, the heroic – to the unheralded, often obscured as 'good works' or 'liberal'. Expanding on Sholette's 'dark matter', investigating the works between and beneathe the disparate works of the Disoeuvre requires a fresh look at the different roles an artist takes, while she may look as if she is failing, and she hovers over definitions including amateur and professional.
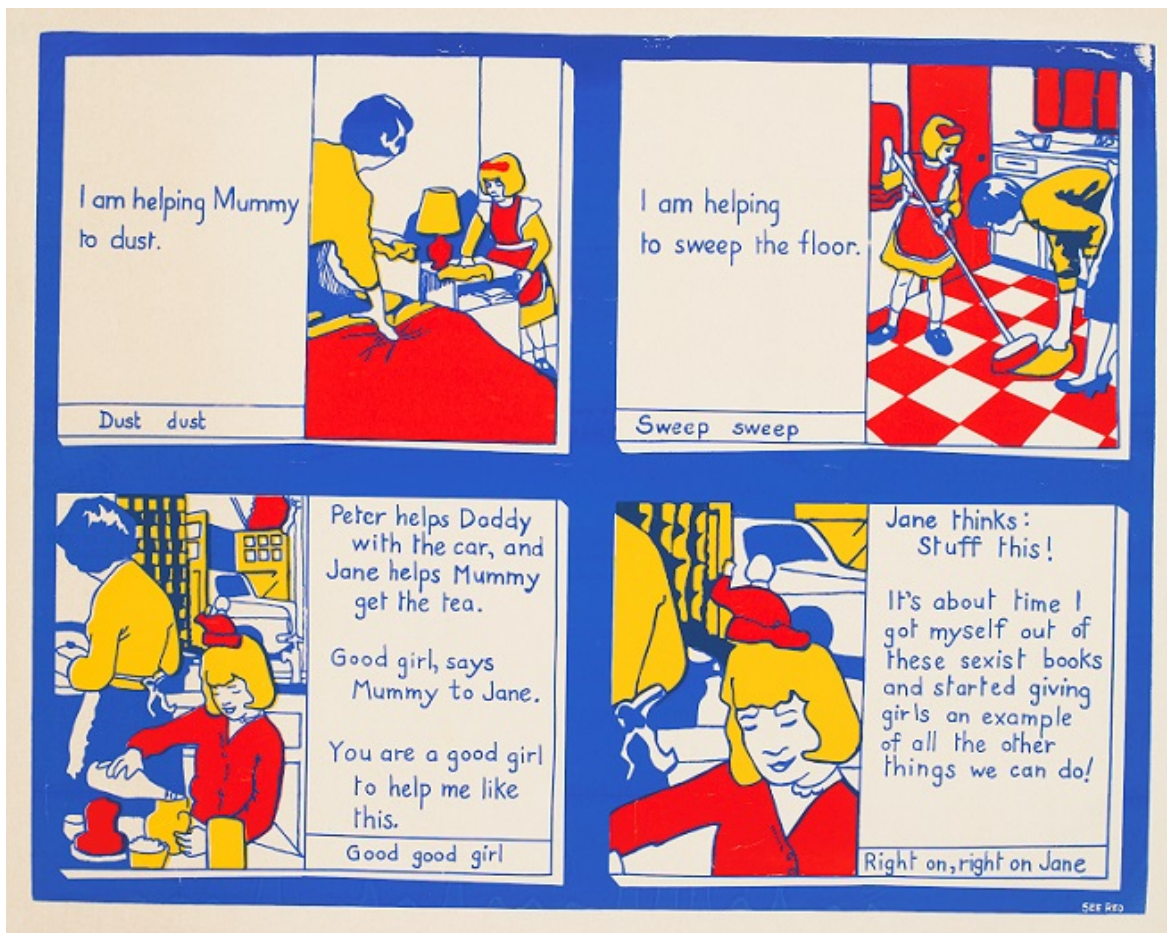
Fig. 7: See Red Women's Workshop (poster collective), *Jane*, c.1975. (Archive in the Women's Library, and posters in the V&A.) Initially bought at a stall at the Edinburgh National Women's Conference 1975, it hung on the walls of my various homes over the next half-decade.

3.1   A subjective labour

I write as someone framed by the experience of having participated in (therefore with a concomitant awareness of contributing to) second wave feminism during my early twenties when I was also studying as an undergraduate in institutions populated by lecturers and programmes antipathetic to feminism and apparently unaware of or resistant to theoretical developments in universities and art schools elsewhere. Women's Studies had not yet secured even a tentative position in most British universities in

that period. This historic background still affects my thinking however much I revise it. It informs my work, and it may have formed it.

My concept of the Disoeuvre emanated from trying to make sense of my own working life and practice which is now quite substantial in terms of duration. Perhaps because of its somewhat erratic trajectory – moving back and forth between the provinces and the capital, different types of jobs and precarity, different types of institutions and projects, different types of art, of writing, of discourse – I have found I wanted to reflect on the Disoeuvre as a possible analysis within the context of a PhD submission. I wanted to take account of the accident, contingency and politics of the personal and professional lives that make up a working life, and develop a feminist reading that can expound its intellectual and artistic veracity, especially in light of the political moves towards 'feminising' labour generally and the increasing demands for artists, cultural workers, and academics to produce, network and travel.

The temporal transition that my career has crossed as a 'gendered labouring subject' has been identified in relation first to domesticity during the period of modernism but later to 'the social outdoors' and 'crossing global space' (Dimitrakaki, 2014: 15). However, Anne Wagner's work on artists, such as, for instance, Georgia O'Keeffe, Lee Krasner, Eva Hesse, and Anne Truitt indicates the disruptive mobility for the modern woman artist as 'wife', the legacy of which for many of us did not end with the transition to the postmodern era whether or not we were married (Wagner, 2013: 86-87). Responding to changing conditions of labour, Hito Steyerl (2012: 103) has observed that 'what used to be work has increasingly been turned into occupation' and she suggests that the shift is not only economic, but also affects time and space: work, she says, results in 'a product, a reward, or a wage'. An occupation 'keeps people busy … [with] no necessary conclusion'. Nevertheless, the domestic and the professional continue to be situated as conflicting in the lives of women, as Dimitrakaki makes personally explicit (Dimitrakaki, 2014: 11). Indeed, as McRobbie suggests, in discussing women's labour, 'Women come to embody processes of mobility and transition', noting that, as the small business freelance artist status (that I enacted during much of the 1990s when I was also the mother of young children) has become increasingly normalised, the experience – however

apparently pleasurable – has been 'characterised by constant change' (McRobbie, 2010: 68, 74). Contingency as affected by, for instance, political change is acknowledged to affect not just the emphasis but the nature of an artist's work. For instance, Ismail Saray, an under-recognised Turkish/British artist, has produced a Disoeuvre across exhibitionary work and editing the journal *AND Journal of Art and Art Education* (1984–1993). His crossover practice was the subject of a solo retrospective exhibition at Salt, the Istanbul gallery and research centre, in 2015. An anonymous pdf text published by Salt describes Saray's practice shifting from conceptual to 'politically-charged' in response to returning to live in Turkey from London and following Turkey's military coup d'état in 1980.[35] Although our self-descriptions and social status might differ (I identify more with Saray than with Truitt, but am like neither) the crossover of professional artist and manager of domestic relations increase the contingent nature of work.

While being applauded as a focused repetitive element within certain forms of studio practice, contingency is usually seen negatively in terms of a traditional artistic career. 'Contingent' or 'precarious' labour 'is generally performed for more than one employer', part-time and fixed-term (Ori and Sargeant, 2013: x). For an artist who is also a wife and mother, therefore, it might be part of a strategic form of work through which to practice[36]. Equally, contingency suggests change and adaptability and, for instance, if an artist shifts from working wife and mother to working single mother, 'standard' full-time, contractually open-ended employment might be the best feasible option for a few years. My question, then, is, When was she (or I) an artist? When was she (I) not?

In certain circumstances, I suggest, a practice might transfer across different types of labour, including what has been understood to be a standard form of employment. For many women of my generation, work has always in some sense been 'feminised' (McRobbie, 2010: 62, Reckitt, 2013: 151[37], et al) although, as Dimitrakaki points out, this term's currency in relation to labour has only developed

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[35] http://saltonline.org/media/files/ismailsaray_abouttheartist.pdf accessed 6 November 2015
[36] Although in my own case I am female, I am not necessarily making gendered assumptions about these roles.
[37] Reckitt suggests the term originates with Cristina Morini, 'The Feminization of Labour in Cognitive Capitalism', *Feminist Review* 87 (2007), pps. 40-59.

as men's contractual conditions have shifted from 'standard' to precarious (Dimitrakaki, 2013: 111). While a potential or actual contractor's pressure to produce, network and travel can be experienced as invasive of the contractee's time and persona, overturning 'the self' from 'a place of retreat' into 'a productive force', in certain types of liberal institutions the demand for 'compulsory self-invention and self-management' (Radical Philosophy Collective, 2010: 1) may permit an artist employee to realise her practice under a contract of paid labour.

Anne Wagner (1996: 6-7) writes of the self-apprehension of many American women artists through 'various expressions of disjunction and recognition' and notes

'the long-standing tendency to view the female personality itself as specially labile, defined by multiplicity … But personality aside, the *social* identity of the woman has been equally subject to elaboration by recourse to roles or types … what is striking about this list of roles is … that she could be understood, if not simultaneously to occupy them all, then at least to put them on and take them off with the practised frequency of a trouper in the Christmas pantomime.'

For artists of my generation who have lacked privilege, Woolf's 'room of one's own' was both a concept and a space that we still had to fight for. That is, a space in which 'the self' could perform as 'a place of retreat', a creative interval from putting on and taking off roles or, in Baraitser's description, a space equivalent to time 'living in the impasse in order to reveal its qualities' (Baraitser, 2015: 36). The studio was, as Griselda Pollock notes, a place of 'imaginary freedom' in which a woman artist might imagine herself to some extent relieved of her gendered identity (Pollock, 1992/2001: 83). Although Wagner and Pollock were both discussing modernist women artists, in tandem with Clare Johnson (2013) and Lee Baraitser (2015) I argue that the slippage of one era's mode to another is more fluid than histories sometimes suggest. To some degree we continue to enact our mothers' imaginary legacy; their desires inform what we wish to achieve, and we honour their memory through our achievements. As Alexandra Kokoli has noted (Kokoli, 2008: 11),

'Generational difference cannot be reduced to inequality as straight-forwardly as gender difference has (strategically) been, but it still partakes in structures of power that need to be recognised and submitted to feminist analysis.'

I write as an artist trained to experience era, space and time as an imaginary engulfing sea rather than a canal dammed with dates of historic political significance. It is a training I started consciously to internalise as a 1970s undergraduate art student who had dropped out (living in the impasse) for a year. I painted representations of the sea from sketchbook observations as part of the reflexive processes which I also developed through practising yoga, writing a diary, and participating in feminist collective learning workshops and 'lifestyle politics' at a rural commune. This concept, model and practice of retreat was at least as significant as the three years that framed it of undergraduate study in Fine Art and English, combined with its antagonism of feminist activist discourse. The retreat together with the undergraduate experience exposes – through its boundary crossing – the fallacy of the artistic culture binary split which prevailed in the 1970s and has re-emerged repeatedly since, which Jelinek describes, as she says, foregoing complexity, as 'artlike art' and 'lifelike art'. While the former is 'assumed to be apolitical, because it is perceived as removed from the social arena', the latter, which is assumed to be leftist, 'includes relational, dialogic, participatory and community-orientated practices'(Jelinek, 2013: 93). I write this in a period in which 'post-studio art' is frequently discussed as if a radical norm: as Davidts & Paice (2009: 2) note, 'The artist's studio is in dire standing … Any praise is by definition considered to be ideologically suspect.' While I do remember from the 1970s noting a remark that the Royal Academy schools only admitted women when it had been displaced as out-moded by the newly modern Royal College of Art, I would still argue that the imaginary space of freedom that a studio represents is especially vital for marginalised artists. It represents not only the physical space that Woolf describes but also Baraitser's 'time of impasse' which allows for Wagner's disrobing to take place, in these days perhaps to unpick if not to divest the trappings of the consumer and to disturb 'information' interference; in Steyerl's terms, to become an occupier of time and space rather than occupied by 'activity, service, distraction, therapy, and engagement'. (Steyerl, 2012: 104)[38] Indeed, as the varying

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[38] Taking the space to write a diary and to keep it was hardwon: as a young woman, as well as my own self-inflicted accusations of 'self-indulgence' and, later, 'narcissism', a succession of boyfriends attempted to prevent me from writing, or read them without my permission or argued for their destruction. This experience informed my work on sketchbooks and diaries, catalysed when I witnessed the invasive and behaviourist requirements made of school students' sketchbooks. See Allen 2013c.

work that I have made demonstrates, whether or not caused by the many experiences of rupture occasioned in my early life, I have repeatedly engaged with the 'durational drag of staying alongside … out-of-date ideas', not 'rather than the time of transgression' but partly as a deliberate act of transgression (Baraitser, 2015: 25).

This PhD submission stems from a refusal and a recognition. First, a refusal to accept the impossibility of recognition for my labour as an artist because, as Jelinek has noted, only specific types of practice are assumed to have 'inherent radical potency' (Jelinek, 2013: 10). While as Kokoli notes, criteria for success display 'a disregard of pragmatic and material(ist) considerations that could be deemed ideological' (Kokoli, 2008: 208), thus withholding the attribution of 'radical potency' can be the nail in the coffin for the 'marginalised' artist. And, second, as Dimitrakaki has noted, there is wide recognition that modern art's 'round-the-clock creativity (the passion for work)' has become 'the blueprint for the highly exploitative regime of globally dominated productivity today.' (Dimitrakaki, 2013: 10) Given that my 'modern art' training informed my labour in a twenty-first century globally productive institution, I also want to assert that part of that labour assimilated my practice to produce at least one project (Nahnou-Together, Submission 2; Allen 2008a and Allen 2009) for which my contribution was a part of my Disoeuvre.

3.2   Rereading obscurity

The work known in Britain as gallery education is habitually obscured, while consideration of it as artistic practice is also refuted, and it is important in relation to my submission to explore this. Equally, while a discourse of artistic labour as a practice is the norm, it is only exceptionally that an artist's labour made under a contract of employment is recognised as their practice, as Verwoert has suggested of Beuys (Verwoert, 2008b).

Artistic practice is only acknowledged under certain conditions within the art museum (I refer simply to 'the museum' in the convention, say, of Crimp [1993], although I mean specifically the art museum). I have suggested that in Britain many museums produce a strand of artistic practice in the form of gallery education which is habitually denied as such (Allen, 2008b). Joshua Simon suggests that the fact that

Fig. 8: Felicity Allen, *Durham Cathedral Drawing* 1985 (pastel and charcoal on paper). Collection of Sharyn Brooks.

this work is both produced and denied as art by the museum is critical to demonstrate the museum's credibility in terms of determining value (Simon, 2015). That is, exhibitions produced by exhibitionary curators working with artists is acknowledged as art; work by artists working on projects developed with education curators (who frequently are artists themselves) is not.[39] Denying the value of artistic practice produced by artist educators is politically problematic since education curation is typically more inclusive in terms of class and race in relation to recruitment than exhibitionary curation. (Jelinek, 2013: 24-25) While I partially agree with Simon, I would also link the common negation by art writers of the artistic practice of artist educators with the historic negation of women's domestic and women's artistic labour more generally.

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[39] As noted in Allen, 2008a, in the period in which gallery education developed in Britain and when I ran The National Association for Gallery Education, i.e., 1991–1995, I observed that there was usually a split in educational background between exhibitionary curators (History of Art) and education curators (Fine Art). As the post-graduate contemporary curating courses were established in the mid-90s this started to change.

A significant analysis of second wave feminism was to uncover the systemic negations to which women and women's work were subject. For instance, the fact that housework, written off as women's work, was indeed work and an elaboration of the detail of what that meant. While the Wages for Housework campaign was, at least in Britain, a controversial and minority position, it was part of a broader discussion that raised awareness generally about the value of women's negated work. Silvia Federici (Federici, 1975: 2) summed up what a number of others, including Selma James, Ellen Malos and Mariarosa dalla Costa, were articulating:

'Housework had to be transformed into a natural attribute [to perpetuate patriarchal capitalism] rather than be recognised as a social contract because from the beginning of capital's scheme for women this work was destined to be unwaged. Capital had to convince us that it is a natural, unavoidable and even fulfilling activity to make us accept our unwaged work.'

Equally, feminist art historians were working hard to recover the labour and reputation of 'lost' women artists, reasserting the fact that women artists had been active throughout modernism including internationally acclaimed women artists since, at least, the eighteenth century (for instance through the LACMA exhibition, *Women Artists 1550-1950*, curated and with an internationally distributed catalogue by Ann Sutherland Harris and Linda Nochlin). The feminist project built on other theoretical models, represented for instance in new understandings of art as a complex system rather than a studio-based production, *vide* Pollock on 'the discourse of art' (1992/2001: 79-80). Other than its literal description, Pollock's argument (as originally noted in this text on page 19) hints at the possibility that individuals might also shift their subject positions in relation to the 'situated moments' of studio, exhibition, catalogue etc. In addition, I suggest that the concept of Pollock's situated examples have been continually stretched by feminist and radical artistic and curatorial practices throughout the period during and since second wave feminism, whether beyond the gallery or including, for instance, into the arena of gallery education. Two years later, Andrea Fraser (1994/2005: 69) discussing 'project work' in the text connected with her exhibition with Helmut Draxler, 'Services: Conditions and Relations of Project Oriented Artistic Practice', lists project work as

'the work of the interpretation or analysis of sites and situations in and outside of cultural institutions;

the work of presentation and installation;

the work of public education in and outside of cultural institutions;

advocacy and other community based work, including organizing, education, documentary production and the creation of alternative structures.'

Despite Fraser's comprehensive and inclusive list, her work 'Museum Highlights' has frequently been, I suggest, misinterpreted to trigger omissions and occasionally negations of gallery education in feminist and radical theoretical and historical texts. Carmen Mörsch (2011) notes Fraser's work in relation to the negation of gallery education by, for instance, Sheikh (2010: 61-75) and, more generally, I allude to this negation in several of the articles included for doctoral submission (Allen, 2008b, 2013a, 2013b).

The formative experience of discovering that women had, in Sheila Rowbotham's language, been 'hidden from history', and the wider political consciousness that this led to, has fundamentally informed my attitude to developing a practice although, when I started as an artist, I thought in terms of 'works' (products), 'work' (employment), and 'my work' (a practice defined, as Pollock noted, by the studio). While in the 1980s I was opting to make a complex practice that penetrated inside, across and away from different forms of cultural and other institutions, it was only in the 2000s, when working at Tate, that I began retrospectively to view this work in the contemporaneous perspective of a practice which, in my case, was both contingent and deliberate. It was as I grappled with this understanding, which brought together and made sense of my work since the 1970s (including the negations of gallery education already mentioned) that I started work on *Education*.

The Documents of Art series editor, Ian Farr indicated that the series aimed to avoid reproducing texts which were easily available elsewhere or writers whose work was already a first point of call. It meant leaving out several famous names which might have given the book more authority; artists whose educational work attached to high-reputational art schools combined with an exhibiting practice had given them an almost heroic status, like Michael Craig-Martin associated with Goldsmiths in the UK or, perhaps more notably, John Baldessari or Michael Asher, both associated with CalArts in the

US. Equally, Farr suggested that I should focus on the contemporary where possible: the last ten to fifteen years. This meant omitting a number of texts from the 1980s and 1990s which I still regret, especially, for instance, by General Idea: although it is well-known, their work should have been represented for many reasons including that it spoke of AIDS activism. I did, however, insist on including Tamara Krikorian's previously unnoted text from 1976 for two reasons. First, I saw her as an artist/curator/writer/educator who exemplified some of the issues already noted for women artists (transitional, adaptable, mobile), who had made important contributions throughout her career, in which she had been at the forefront of many tendencies (including early work with London Video Arts in the late 1970s/early 80s), but who was in danger of being 'hidden from history'. Mörsch has noted that some practices are dismissed as 'insufficiently radical' (Mörsch, 2011: 10), Jackson has noted a dismissive critical antipathy towards statutory funding and employment (Jackson, 2011: 55), and Jelinek notes the impact of geographic location on artists' reputations (Jelinek, 2013: 32). Krikorian's reputation, I suggest, has been affected by each of these conditions and, in addition, she was not identified with a feminist or radical group which might be historicised, in Sholette's terms, as 'Dark Matter' (Sholette, 2011). However, although in the current context I can describe her suggestively to discuss a feminist analysis of the Disoeuvre, my second and core reason for including her text was because, published in *Studio International* in 1976, it argued that the new art centres, galleries and museums needed to develop education programmes in order to situate the avant-garde work they were showing and, in so doing, to develop strong, well-informed local audiences.[40] All through the period of New Labour (1997–2010), gallery education had been attacked by those on the left and the right (and within the department I ran at Tate Britain, 2003–2010) as being the instrument of the government's social policies, that is, of turning art into a socio-political instrument and, at the same time, 'dumbing down' (examples are noted in my texts Allen, 2008b, 2013a and 2013b). Jelinek notes that the range of the debate was exemplified in Wallinger & Warnock's *Art for All? Their Policies and Our Culture* (Jelinek,

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[40] Equally, I excerpted Dinah Dossor's 1982 article 'To claim an education' to demonstrate that, in Britain, women lecturers paved the way in introducing postmodern practice (rather than theory) in provincial art schools, despite the acclaim generally accorded better-known programmes like Goldsmiths.

2013: 24). I wanted to show in *Education* that the roots of the concept for gallery education related to something more complex, comparable to ideas generated by avant-garde artists including those associated with Russian modernism.

Kristina Lee Podesvska's 'A Pedagogical Turn: Brief Notes on Education as Art' (2007) is an exemplary text which reinforces an obscuring of gallery education by omission. It is significant because it is otherwise a very good summary that artists and art students interested in 'the educational turn' treat as a key text. Lee Podevska notes a number of well-known artists whose work has inflected the 'educational turn' in contemporary artists' work. She follows a discussion of Joseph Beuys with a discussion of extra-museo site-specific work (referring for instance to Miwon Kwon's analysis in *One Place After Another*, 2002), and museum-focused institutional critique, reinforcing the formation of Andrea Fraser's *Museum Highlights* (1989) and Fred Wilson's *Mining the Museum* (1992-93) as universal classics, although both interventions, when made, were specific (that is, local) to US museums. Wilson's work relates specifically to America's history of slavery. Fraser's work relates to the US system of volunteer docents enmeshed with corporate and collector sponsorship of museums which, at the time it was made, was not relevant to Britain (and is still distinct, especially in regional museums).

The text describes artist groupings and networks which produce alternative or project-based educational work. Like many other examples of texts on curatorial/artistic education practices in the last twenty years the omission of gallery education reveals an apparent lack of knowledge of this area of work, including the work in Vancouver of Judith Mastai which is discussed by Griselda Pollock in *Museums after Modernism*.[41] The narrative follows a sequence of relatively well-known named artists and writers (Malevich, Reinhardt, Beuys, Kwon, Fraser, Wilson, Buren, Haacke, Bourriaud, Bishop, Tiravanija, Gillick, Rogoff). It culminates with a discussion of a few contemporary groupings or projects which are extra-institutional, such as the Copenhagen Free University and *The School of Panamerican Unrest*, the latter authored by Pablo Helguera. In fact, although Lee Podevska does not mention this, Helguera's work is a good example of Pollock's idea of 'interdependence' (Pollock, 1992:

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[41] Lee Podevska is an editor of the magazine *fillip*, also in Vancouver.

79) extended to different roles and subjects to produce Fraser's 'project work', illustrating the codependent relationship between independent artist / curator and established institutions noted by O'Neill (2012: 136). Pablo Helguera is both artist of *The School of Panamerican Unrest* and concurrently holds the position of Director of Adult and Academic Programmes in the Education Department of MOMA. His boss, Wendy Woon who produces an exemplary programme at MOMA, is invested in recruiting artists and enabling them to produce their work while also producing programmes for MOMA and, given the specific remit of Helguera's job, he develops a significant network of curators and academics, enhancing his work as an artist. This is one among many possible examples of 'interdependence' or 'codependence'; my own cross-institutional labour could be seen in a similar light.

While the majority of recent articles relating to art, curating and pedagogy simply omit any reference to gallery education, occasionally there is an argued dismissal, for instance, in Simon Sheikh's article 'Letter to Jane (Investigation of a Function)', in common with several others in O'Neill's and Wilson's *Curating and the Educational Turn* (2010). Of 28 articles written by 35 named authors, only one text relates to gallery education: by Sally Tallant, its subject is 'integrated programming', a subject which, as Veronica Sekules points out in the journal *Engage* 35 (2015), was the subject of the first issue of *Engage* in Autumn 1996 (when I was founding editor). Even Griselda Pollock (Pollock & Zemans, 2007: 24) distinguished the work of her deceased friend and former colleague Judith Mastai, with a negative generalising aside, 'Think of the endless troops of schoolchildren brought to national museums of the West, there to be inducted, to learn how to become part of a national entity through its fossilized, fixed historical culture.' She then suggests that

> 'An effective challenge to social relations of production, racism, sexism, and homophobia has to be
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> produced as an effect of working … with histories and geographies of difference that can be staged
>
> through the museum as an open and productive institution'

and argues that cultural institutions should model 'rereading' rather than conserving cultures and identities. In the late 1990s *Engage* was on sale in British gallery bookshops. It is possible it was seen as a trade magazine for specialists. Otherwise these writers might have read, for instance, Ian Cole, then Head of Education at what is now Modern Art Oxford, writing in the Global Diary section about a

visit to the Museum of Contemporary Art, San Diego, where he notes Gwen Gomez' community outreach programmes because, in sympathy with his own and his colleagues' approach, 'she is primarily concerned with the priorities and concerns of her contact groups rather than with selling them the MCA's "product" on the MCA's terms …' (Cole, 1998: 42-43).

Regardless of its single negative generalisation, it is still refreshing to read in Pollock's text a rigorous analysis of Mastai's work in the hope that it might inspire feminist art historians to undertake further research into historic UK practice, as well as generate knowledge for existing and future gallery educators. The work of the first generation who pioneered British gallery education in the 1980s and early 1990s has been overlooked – for instance, Vivien Ashley, Sue Clive, Ian Cole, Alison Cox, Lindsey Fryer, Richard (or Ryszard) Gagola, Sarah Hyde, Toby Jackson and the original Tate Liverpool team, Ruth Lewis-Jones, Helen Luckett, Liz Rideal, Veronica Sekules, to name just a few. Nevertheless, I suggest that some of their work – as labour or project – may have in fact informed the development of the artist-as-curator that O'Neill (2012) historises. Despite this neglect, a younger generation that made up the former Serpentine team, Sally Tallant and Janna Graham, who are identified with the development of the artist-as-curator discussed by O'Neill and Wilson, have fortunately been recognised for their work.[42]

A feminist analysis that combines what Carmen Mörsch identifies as 'sanctioned ignorance' (Mörsch, 2011: 11, discussed in greater detail on page 18) with what I have identified as 'exceptionalism' (Allen, 2013a) produces questions about how gallery education is positioned as labour, comparable to the negation of women's labour more generally. (Both are habitually identified with the

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[42] Andrea Phillips contributed to *Dis-assembly,* a Serpentine publication commissioned by Tallant to commemorate one of her Serpentine projects. Also see my note on Tom Morton's 2006 Frieze article in 'What does globalisation mean for education in the art museum?', p.5. Both Tallant and Graham contribute to O'Neill and Wilson, 2010. See also, an example which is both positive of Graham but regrettably dismissive of earlier work, by Eva Forsman, Nina Suni, Ulla Taipale, Heidy Tiits, Annukka Vähäsÿrinki & Emilio Zamudio, 'Para-Sites, Following in the Footsteps of Freire, Interview with Janna Graham': 'Though radical education in art galleries has already been going on for some decades, it only became fashionable in the art world and mainstream galleries at the beginning of the 21st century, as part of the so-called Educational Turn. Janna Graham is one of the pioneers of so-called radical gallery education.' CUMMA Papers, Available from: https://cummastudies.files.wordpress.com/2015/04/cumma-papers-121.pdf (Downloaded on: 20 9 15).

ignominy of proximity to children.) One might wonder about the impact of such consistent negation on the production of gallery education, indeed, the impact on the work of the mostly women artists who have developed this type of practice.

3.3 Gallery education as practice: artistic, curatorial, social, critical

Already aware of the failure of British education curation, as if in competition with exhibitions or biennial curation, to gain intellectual interest from British-based cultural historians and other writers, in 2007 I published 'Situating Gallery Education', included in this submission. I argued that a nationally distinct form of British gallery education had been generated in the 1980s from the radical artistic and political movements of the 1960s and 1970s. I suggested that gallery education was an artistic and curatorial practice whose original imperative was to change the museum, it was largely developed by artists (the vast majority of whom were women), and it was different from a more general museum education (which also variously responded to and produced radical praxis through, for instance, oral and radical histories). My argument was experiential: having lived as a teenager and young adult involved in radical and feminist activism in the 1960s and 1970s and, from 1991 until 1995, having worked as the founding director of the National Association for Gallery Education (from 1996 known as Engage), and having worked as founding editor of the journal *Engage* from 1995 until 1999. Following publication of 'Situating Gallery Education' I have reflected on the fact that gallery education was being developed by radicals (mostly collectivist feminists) at the same time that Thatcher was testing strategies to shift art museums, art galleries and art centres from the state sector into a US privatised philanthropic model of control and funding through corporate sponsorship and individual investment. In line with Dimitrakaki's observation that feminist theory and practice from the 1970s through to the 1990s 'stressed the political usefulness of grasping space in terms of "private" or "public"' (Dimitrakaki, 2013: 115), it seems to me now that gallery education in the 1980s and 1990s represented not simply an attempt to infiltrate art museums by practitioners whose feminist and collectivist values embraced (and produced) the New Art History, but also and more radically as an effort to turn the museum truly public at the point when 'the public' as a concept was being decimated.

The work undertaken by Helen Luckett at Southampton City Art Gallery during the 1970s and 1980s (which I discuss on pp. 54-58) is a case in point: in discussion with Luckett about her motivation, her first response was that she had been 'militant about the use of public collections'[43]. For the senior curators well-established in post at the V&A when the daughter of a bank clerk, Elizabeth Esteve-Coll was the first woman to take up a post as director of a national museum, her strategic demands for public access represented a similar militancy (Adams, 2010a: 28-42) although by then, and in the context of that museum, this extended to a contemporaneous engagement with a postcolonial interpretation of the V&A collection in relation to a cross-cultural British 'public'. (Adams, 2010b: 63-79).

Equally, as I have suggested elsewhere (Allen, 1995: 42-52), the early development of gallery education was in part a rejection of the split of the late 1970s between community art and fine art, to insert a concept of visual culture into the museum. I also think now that at least some of the many artists who turned to anonymous collectivist obscurity under the radar in museums were in part motivated as a reaction against the highly-branded YBA phenomenon which was being railroaded through the same museums' exhibitions programmes and as YBA artists also benefitted from an expanded form of private patronage in contemporary art, represented by collectors who were often associated with the museums as trustees, donors or lenders. So I would argue that gallery education originated in anticipation of the combined artistic/curatorial practice whose development Paul O'Neill (2012) discusses. Reflexivity about the museum and its artistic and pedagogical processes have been key to gallery education's development, discussed by Michaela Ross (Ross, 2013). O'Neill (2012: 18) describes the curatorial impact of the 1960s artistic shift into conceptualism – the advent of the contemporary, in which art could be produced and critiqued through verbal language. Thus, he suggests, those involved in making and discussing it could be 'producers of art, whether they called themselves curators, critics, or artists …' By the late 1980s gallery educators were extending this to add 'gallery educators and viewers' as they developed pedagogically constructivist or mutual learning

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[43] Helen Luckett in conversation with the author, 28 October 2015

pedagogies in the gallery. O'Neill (2012: 27-28) also describes the development of institutional critique in the US from the mid-1980s which investigated 'the institutional basis of art'. While I would not claim that all gallery education was the same as institutional critique, I note with Ross (2013) that gallery educators positioned under the radar certainly at times developed a mongrel practice that could be performative and could include analysis of the 'institutional basis of art'; sometimes both. So, although I think my article 'From community arts to gallery education' (Dickson, 1995) was largely uncontroversial, I would suggest now that the history was more complicated than I articulated then.

'Situating Gallery Education' contributed to a series of papers written as part of *Tate Encounters: Britishness and Visual Cultures*, a major AHRC-funded research project which was developed by Mike Phillips and Victoria Walsh working in the team I led at Tate Britain in collaboration with Phillips' former colleague Andrew Dewdney at London South Bank University and David Dibosa from CCW, University of the Arts London. As part of the cross-cultural strategy I had been developing since joining Tate in 2003, I had seized an opportunity when the AHRC announced funding for a new cross-disciplinary research area, 'Diasporas, Migrations & Identities' (2005-2010). Mike Phillips was about to take up his position as the first appointment to the new post that I had created, Curator of Cross Cultural Programmes. I asked him to prioritise developing an application with the support of his line manager, Victoria Walsh. Ultimately, with Dewdney as principal investigator, and Walsh and Dibosa as co-investigators, the research team (which also included undergraduate LSBU students) 'with various ties to immigration investigated how Britishness is produced through the displays of the museum'[44]; that is, as well as scholarly research undertaken by the group, ethnographic techniques were used with the undergraduates to focus on their own unmediated encounters with objects in the spaces of the galleries, with only exceptional participation in socially engaged programmes developed by education curators. This research, as well as many of the radical youth and school projects developed within the department, certainly fulfill Pollock's criteria for reread (rather than conserved) cultures and identities. (Dewdney, Dibosa, Walsh, 2012)

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[44] As described by Mörsch (2011: 6).

A quotation from 'Situating Gallery Education' became the epigraph that headed Carmen Mörsch's article 'Alliances for Unlearning: On the Possibility of Future Collaborations Between Gallery Education and Institutions of Critique'. Mörsch (2011: 5-11) identifies gallery education as 'at the edges of the art field and of the attention of those writing within it.' Having noted the possible radical advantage in being under the museum's radar, she continues

'Due to the presumption that [gallery educators'] position is insufficiently radical, they are frequently subjected to disregard or contempt from critically positioned actors in the art field, from whom they would prefer to receive interest and support.'

Noting dismissive comments about gallery education in articles by Simon Sheikh (already noted) and Andrea Phillips, Mörsch continues

'It is hard to imagine that a protagonist from gallery education would write an article about the "functions of curating" without basic knowledge of this practice. That this does not seem to be a problem the other way around indicates the hierarchies between curating and educating: the lack of knowledge about the history and discourses of gallery education involves a "sanctioned ignorance", in Gayatri Spivak's sense, an unknowing that strengthens one's own position of power.'[45]

I find Mörsch's theoretical analysis instructive. She points out that Sheikh's article's eponymous 'For Jane …' is Jane Castleton, the fictional character performed by Andrea Fraser in 'Museum Highlights', which, as already noted, was singled out in Lee Podevska's article. Both articles identify Jane Castleton with pedagogy in the museum. Where Mörsch suggests that Sheikh is out of date, I would suggest that, first, perhaps Lee Podevska but certainly Sheikh is confusing fiction with fact and that, second, Sheikh is not even out of date but out of place: if relevant at all, his conflation of Jane Castleton with the museum is relevant specifically to the United States. Indeed, the word 'docent', which is the role consistently ascribed to Castleton, is not in use in British English, only in American. I understand the voluntary, but nevertheless sought-after, role of docent to be as intimately connected with complexities

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[45] Mörsch's reference to Spivak's term 'sanctioned ignorance' is a concept explored by Spivak in Spivak, G. (1999) *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present.* Cambridge and London: Harvard University Press.

in private funding for museums (through links with individual donors and collectors) as it is with instruction. Volunteers recruited by gallery education are quite different and tend to be in discursive groups (for instance youth groups involved in critical programmes with the aim of broadening access to higher education).[46]

In Helena Reckitt's 'Forgotten Relations: Feminist Artists and Relational Aesthetics' (Reckitt, 2013: 131-156) a key concern is the obscuring of the history of feminist radical art and curatorial practices which paved the way for the more recent practices of brand-name curators who are promoted as both radical and groundbreaking. Taking Mierle Laderman Ukeles' work, including her early Maintenance Art piece, 'Washing Piece' (Wadsworth Atheneum, 1973) as exemplary (and which was itself about obscured gendered labour), Reckitt critiques Nicolas Bourriaud's self-branded concept of 'relational aesthetics'. Critiquing a lack of political engagement, Reckitt describes Bourriaud's work as 'adaptive rather than resistant' to the status quo, reinforcing the museum visitor's status as consumer. She challenges the attribution of radicality to Bourriaud's version of social practice, in contrast to materialist practices of institutional critique, and suggests it aimlessly puts undirected visitors centre-stage. Reckitt asserts that the concept lacks specificity in both the exhibitions and the eponymous book caused in part by Bourriaud's broadening base of artists, so that the concept includes a wide range of practices 'from gallery-based social installations that matched Bourriaud's definition to commmunity-oriented, activist, public and site-reflexive projects' (Reckitt, 2013: 137). A failure to recognise gallery education as a form of social practice which endured for literally decades before, the months during, and the years since Bourriaud curated the *Tate Triennial* exhibition at Tate Britain characterised *Altermodern* (2009). Appropriately, then, Reckitt comments that an idea is perpetuated that 'men enacting feminised artistic activities are doing something groundbreaking and exciting that in female hands would seem

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[46] Further up-to-date research might reveal changes to compare with the Getty Museum in 2011 when the incoming director, with a curatorial background, halved the education department and replaced the gallery educators working with schools with docents. The rationale for this was that finances had to be conserved in order to continue to buy works for the collection. As art museum trustees are usually collectors and not educators, this reveals the bias of their expertise, while also maintaining value for them in collecting art both privately and for the museum. I draw on the Getty incident in *Begin Again Books 1–11*.

unremarkable.' (Reckitt, 2013: 141) Reckitt sums up by quoting Walead Beshty contrasting relational aesthetics with institutional critique which 'always reasserted the material conditions of space.' (Reckitt, 2013: 152) Beshty also argues that, in Bourriaud's hands, 'the viewer continues to be merely the object in the environment acted upon, enticed to engage in a series of banal activities' (Beshty, 2005): in this sense, distinct from the gallery education practice I describe in the articles I am submitting here.

It is somewhat ironic, then, that British-based writer Simon Sheikh's disparagement of gallery education should take a work of US institutional critique as its proxy subject. It is as if he is seduced by the status and wit of Jane Castleton's writer/artist/performer/educator, Andrea Fraser into turning away from the material specifics of British gallery education to muse on a fictional American persona. Institutional critique, as applied to social practice or gallery education as a parallel, might be produced not only through the material conditions of space, but alternatively through the material conditions of labour and time: in this perhaps it is closer to Andrea Fraser's other ubiquitous work of institutional critique, *Untitled* (2003), enacted through the representation of power, reputation, patronage and status exchanged between two people and, by reputation – more legend than seen in its video format – with the wider 'artworld'. In contrast, a real example of a materialist work of British gallery education institutional critique might be the durational youth programme that produced a series of projects at Tate Britain, which enabled some young people to be durationally supported in their artistic development, as Baraitser (2015) develops Laderman Ukeles (1969), 'maintenance' (rather than event or performance).

As a contrast to Fraser's fictional docent, Marijke Steedman, in her real former role as Curator of Youth Programmes at Tate Britain, found through discussion with a member of Tate's security staff that he was a recent migrant to Britain studying for a degree by distance learning through a local university which he could not afford to attend. As a consequence of Kafka-esque techno-bureaucracy, the Home Office had denied him permanent residency despite his mother's permanent residential status. Steedman encouraged him to join Tate Britain's radically-positioned peer-led youth programme. The youth programmes developed and produced projects, events and displays as part of their reflexive work, including projects noted in, for instance, Allen (2013a) – *Nahnou-Together* (2004–2010); or Allen

(2013b) – such as *Conversations* (2007), or *Visual Dialogues* (2004–2010, with annual iterations at Tate Britain, Birmingham City Gallery; the Laing Gallery, Newcastle; Manchester City Art Gallery; and Sheffield City Gallery). Team members were paid if they worked on producing events for young people. The 'security guard' (as I will refer to him) was also economically supported to fully participate in *Nahnou-Together*, which included travelling to Syria and Jordan to meet and work with peers from these countries. Peers were young people and artists, curators and educators; the adults often, like the British, single individuals combining several roles (but for different historic and cultural reasons). The fact of the shift of the security guard's relation to Tate, from a simple one of precarious wage labourer to a complex one which included critical artistic production, carried a type of disruption that Claire Bishop (as excerpted in Allen, 2011a: 221-222) argues is required of art, although in this instance only witnessed by a few gallery educators and those colleagues with whom he shared it. As a form of social practice, gallery education projects frequently produce such radical and performative moments of political and aesthetic friction that may or may not be legible in subsequent documentary or archival exhibition (and it is the display of social practice that concerns Bishop). However, one could argue that the destabilising, critiquing and varying of the security guard's relation to Tate is an intimate form of social practice (whether curatorial or artistic) as an intervention in the incrementally corporatising museum;[47] a form of rereading. Noting the common experience of 'temping' for the 'creative class', Ross (2008: 41) argues for the importance of building 'a cross-class alliance – drawn from the sectors of the service class, the creative class and the knowledge class'. Given that when I arrived to run the department Steedman's repeatedly renewed six-month contract was due to come to an end (the repeated renewal of short-term funding had run out), her work with the security guard was a precise realisation of Ross's demand, if in miniature.

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[47] I use the continuous present 'corporatising' when applied to museums that were formally and are still commonly understood to be 'public', to indicate a continuing process (with considerable variation depending on the status and locality of the museum). A feature of corporatisation is that it is never static, 'change management' an apparently eternal process. I choose 'corporatisation' rather than 'privatisation' because the latter suggests financial arrangements only, whereas the former is suggestive of the culture of the organisation.

Dorothee Richter's (2011: 51) interest in propositions made by Oliver Marchart and Nora Sternfeld chime with Steedman's work with the security guard. Richter notes Marchart's view that emancipatory pedagogy should include '(a) interruption and (b) anticanonisation', the former linked to modernist ideas of rupture, the latter to feminist and postcolonial critiques of the canon. Richter also notes Nora Sternfeld's work which identifies 'four essential criteria' for emancipatory pedagogy which are, in brief, questioning ideas of 'natural talent … developing an awareness of one's own situation … addressing social relationships that reveal the mechanisms of exclusion and expoitation' and, finally, connecting the political to the pedagogical / personal to enable change. Such counter-narratives form a political practice and 'that is precisely what separates emancipatory practice from merely participatory practice.' Richter's analysis of the passive visitor, which reads through Bourdieu, does not distinguish between the very different models of visit and pedagogic participation. However, happily a by-product of short-term or terminated contracts as precarity becomes normalised in the museum, is that former gallery educators are increasingly writing reflexively specific commentaries on their work.[48] With a background in international European projects as former head of education at Finland's Kiasma Museum of Contemporary Art, and at Birmingham's Ikon Gallery, Kaija Kaitavuori's doctoral work, *Art of Engagement: Audience Participation and Contemporary Art* (Kaitavuori, 2014)**,** has analysed artistic concepts and productions of participatory work identifying the different relations in which viewers (or, more properly, participants) are positioned in relation to ideas of passivity, agency and, in Beshty's terms, acted upon by artists or curators.

An aspect of Kaitavuori's work is to explore the tensions between the values ascribed to a performative display and the agency of the participant or viewer, which can be critical to the conceptual aesthetic success of a disruptive, pedagogic or activist work. Attempting to display the 'event' of the security guard to a wider audience beyond the elite group that witnessed it might well compromise its potential to disrupt. The work of Liberate Tate manifests this paradox. Having originated from an

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[48] Without a straightforward cause and effect this applies to this doctoral submission, and might similarly apply indirectly to other doctoral theses or texts by former gallery employees included in the Bibliography.

education workshop titled 'Disobedience Makes History: Exploring creative resistance at the boundaries between art and life', programmed by Tate Modern's education curators with artist John Jordan in January 2010 (Jordan: 2010), Liberate Tate's activism has grown into something remarkable for its professional, frequently large-scale staging and its artistic and political conceptualisation and execution. As well as carrying a direct message to challenge BP sponsorship of Tate, it performs (and documents and archives online and in brochures[49]) the struggle for ownership and legitimacy of the incrementally corporatising museum, and challenges hierarchies of artistic exclusion. In this respect some Liberate Tate performances might be compared with Andrea Fraser's *Untitled.* However, their series of surprise-staged interventionist performances against BP sponsorship in both Tate's London museums frequently seems to create a pleasurable jolt to visitors which could be said to add value to the 'visitor experience' and cachet to a liberal institution.[50] In intent, though, and in practice through its use of bibliographic materials, Liberate Tate also has something in common with the work of gallery educators in the 1980s who were beginning to challenge conservative norms of exclusion and behaviours (ownership) in galleries and museums – in Richter's paraphrase already noted, 'anticanonisation'[51]. However, although equivalents to this are common, as demonstrated by the more recent but almost invisible performative act of slightly shifting the position of a security guard, the production of gallery education projects frequently evades its own consumption as conceptualist activism by anyone other than its producing participants. Gayle Chong Kwan's work, which I describe in *Reassembling the Barricades* is an example of this limited reception, despite the fact that it is recorded in a video. I discuss the particular issues of exhibiting her film *Conversations* which may have closed down

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[49] See Liberate Tate. Available at: http://www.liberatetate.org.uk/ (Downloaded on 10 November 2015).

[50] In this it continues an artistic /curatorial conceptual trajectory from the 1980s, signalled in Krzysztof Wodiczko surprise-projecting a swastika on apartheid era's South Africa House in 1985 (with technical support from Stephen White with whom he was working on an ICA-commissioned projection on to Nelson's Column). On the second of two evenings projecting on to Nelson's Column Wodiczko rotated one of his projectors towards South Africa House for two hours. Information accessible at https://en.wikipedia.org/wiki/Krzysztof_Wodiczko (Downloaded on 4 September 2015).

[51] This is Richter's translation from the German in Oliver Marchart, "Die Institution spricht," in Beatrice Jaschke, Charlotte Martinez-Turek, and Nora Sternfeld, eds., *Wer spricht?: Autorität und Autorschaft in Ausstellungen* (Vienna: Turia + Kant, 2005), p.34.

access to the work; regrettably there are no customer survey figures to ascertain the extent to which it was viewed by visitors to *Hogarth* but its purpose in part was to offer a 'rereading'. In the course of the project Chong Kwan worked with Lydia Carmichael who was brought up in the now closed Foundling Hospital. With a poignance not lost on those involved in the video's production, Carmichael volunteered as a guide in the Foundling Museum, informing visitors of the regime she grew up with. Carmichael had identified her birth mother, Flora Newton who was a film editor. Through the project Chong Kwan traces Newton's work in the archive of the British Film Institute and *Conversations* shows Carmichael watching a 1940s film edited by her mother for the first time: her mother's labour is revealed. Yet the video, *Conversations*, has an uncertain status, having been made for and from a one-off project, only shown once more as part of the session 'Situating Gallery Education' which I co-curated with Veronica Sekules for the 2008 AAH annual conference held at Tate Britain.

Examples such as these do not diminish the work of Liberate Tate, but simply recognise the labour of those who have worked within the condition known as or, perhaps more accurately, obscured as gallery education. Where trades unions and the policies of institutions said to be public, such as universities and museums, had failed the security guard, the artist curators of gallery education devised a social practice that attended to material and relational paradox, including labour, within the museum. Behind this statement is an implication about employment, precarity, gender and disidentification from, yet a professional relationship to, the institutional employer that can enable artistic practice from 'within' the institution.

The paradox of being 'insufficiently radical' is exposed in relation to Liberate Tate. Whereas Marijke Steedman, acting as artist, facilitator and employee, could discreetly shift things in relation to the security guard, Tate Modern's gallery educators found that, by curating a public event with artist activist John Jordan, they had to work within the terms of the media profile of the institution. Clearly as the event drew closer to production, internal anxieties were emerging, as manifested in the email Jordan (2010) quotes that was sent to him from an unnamed Tate education curator:

"'Ultimately, it is also important to be aware that we cannot host any activism directed against Tate and its sponsors, however we very much welcome and encourage a debate and reflection on the relationship between art and activism.'"

Jordan incorporated this email into the first of two workshops, sharing and discussing it with the participants. Given the particularly precarious contracts with which gallery educators are frequently obliged to work, I would argue that Jordan's original intervention – undoubtedly radical – was more problematic in relation to those personally responsible for contracting him than is implied in his comment that 'those who work in our (so-called) public institutions play along' with corporations (like BP) motivated to gain 'cultural legitimacy' from the museum. For the year leading up to Jordan's *Art Monthly* article and in which the workshops took place, gallery educators at Tate were aware that their jobs were on the line as 'change management' had been introduced and, by April 2010, the education department staff in London had been cut by approximately a third. Thus the precarity of those radical gallery educators brave enough to engage with questions of activism was potentially exacerbated by the actions of a freelance artist who, on receiving the email, decided not to disclose to those education curators (who had contracted him) that he planned to use their email as the basis for his workshop. In this, gallery educators are at least as vulnerable as exhibition curators who are institutionally exposed by artists they work with, but without the cachet of a high profile support network. Nor do they receive recognition for their intellectual labour. In discussing the work of John Jordan and Liberate Tate I wish to show something of the complexity of interests and vulnerabilities in relation to the struggle to claim the museum as public. In particular, beneath the 'dark matter' of Sholette's phrase represented by those involved with Liberate Tate, is the even darker matter of those artists whose circumstances may demand they attempt to hang on to a job through which they aim to make institutional and artistic change. Unlike Nicolas Bourriaud and other well-branded curators, for this they may well be dismissed as 'insufficiently radical'.

As Fraser's famously complex work of art, *Untitled* (2003), connotes a gender-specific form of sex work, so gallery education's obscurity – while sometimes desired – has all the gender-specific attributions of its negative, good works. Denise Riley (1988: 54) has argued that 'good works' connotes

a very specific type of labour. In relation to 'the social', Riley describes a history which, by the mid-twentieth century, becomes 'women of one degree [acting] upon women of a lower class, or of a different race, with a consequent moralisation of all': neither sexy nor 'contemporary', yet the concept, I suggest, colours perceptions of women artists' work in gallery education. Tom Morton's (2006: 181) opening sentences castigating gallery education describe Tate Britain's Art Trolley as if it were itself the lumbering stereotype of old maid schoolma'am. Community arts – which is where Cashman and Fagin defined their 1970s work, and which I have argued (Allen, 1995) informed gallery education – appears now to fall into this category, dismissed for instance by Michael G Birchall (2015) when he notes that 'community art' has shifted 'to more radical ideas of socially engaged art'. Although we may query some of the effects of postmodern pluralism, it is simply historically incorrect to suggest that 'community arts', or 'socially engaged art' or any other tendency, can be summed up as either less or more reactionary. As Shannon Jackson (2011: 14) observes about social practice (which she also refers to as socially engaged practice), reinforcing Reckitt's critique of the branded term 'relational aesthetics' as a catch-all phrase (noted above),

> 'Whereas for many the word "social" signifies an interest in explicit forms of political change, for other contemporary artists it refers more autonomously to the aesthetic exploration of time, collectivity, and embodiment as medium and material. Even when social practices address political issues, their stance and their forms differ explicitly in their themes and implicitly in their assumptions about the role of aesthetics in social inquiry.'

This type of multiplicity also applies to gallery education. It is not an exact equivalent for the extremely loose concept of social practice – gallery education was introduced at least by the 1970s and developed in Britain in the 1980s and has changed over time – but instances of gallery education, for instance, my own work in the collaboratively produced *Nahnou-Together* or Sally Tallant's and Janna Graham's well-known *Centre for Possible Studies*, or Veronica Sekules' *Culture of the Countryside* fit easily alongside other work defined as social practice by their artists or curators. Historical research will complicate this

further.[52] Already familiar, through second wave feminist literature, with Niki de Saint Phalle's 1966 work *She – a Cathedral* at Stockholm's Moderna Museet, I became aware of performative gallery education certainly taking place at the former Tate Gallery by the 1970s when, as an employee in the 2000s, I listened to a tape in Tate's archive beyond the end of the recorded radio programme. Once the *Critics Forum* programme from July 1975 had finished, I then heard on the rest of the tape a former education team member informally interview children participating in a summer event which may have been the exhibition 'Tate Games' discussed on *Critics Forum*. This recording was not listed as it was presumed to have been recorded over. However, it is now catalogued as 'A review of the Tate Education Department's 'Tate Games' for children and adults by Richard Cork et al, `Critics Forum', BBC Radio 4, 1975. Also six minutes of children's art workshop including interviews with child artists.' The title of 'child artists' certainly shows a sensitivity to power relations between children and adults.[53]

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[52] Issue 35 of the journal *Engage* 'Twenty-Five Years of Gallery Education' is a useful starting place for flavours of that history, but the ethos of the organisation has shifted considerably in that quarter century, and might represent the 'profession' rather than the 'practice' in Michaela Ross' terms (Ross, 2013) discussed in Section 4.4 (from page 83).

[53] The 'child artists" interviewer may well have been Terry (or Terence) Meacham, the education curator of the project. The *Critics Forum* item is introduced thus: 'For the last two years the education department of the Tate Gallery has mounted a holiday show called *Kids Play*, designed to introduce children to art and gallery going. This year they've extended the scheme to something called *Tate Games* for adults as well. It's in a tent which you enter through a portico echoing the one on the main building beside it. Once through the portico you go through a sequence of passages related in concept to Marcel Duchamp's last painting [unclear word]. Beyond this, in the tent itself you come to a three dimensional reproduction of Duchamp's two-dimensional work called 'Large Glass or The Bride Stripped Bare by her Bachelors Even', a series of machine-like forms, one of whose themes is sexual frustration. Nearby are two bicycles which if you pedal hard make part of the machinery move. Various other amusement arcade-type games include a sort of pin-tail in which by twiddling knobs you can contribute to a random painting in the style of Jackson Pollock. There's a white bagatelle board on which silver balls make patterns determined by hidden magnets. This relates to Bernard Cohen's painting 'Three Spots, One Blue and Two Yellow' in the gallery itself. But there are no notices on display about the connection between particular games and particular works of art because the organisers hope that adults and children will make their own connections. I suppose this is the point on which the show succeeds or fails. Will children and adults make their own connection?' Richard Cork, one of the contributors to *Critics Forum*, had in 1973 written a review of Tate Games for the Evening Standard, crediting Terry Measham as the education curator. (Cork, 2003: 318–322). The review is further evidence that Cork (and others) understood gallery education as contributing to 'an ideal museum system, which viewed itself as a dynamic instrument of social change', and that children treated thus 'goes a long way towards making amends for those dreary decades when museums reserved themselves for *cognoscenti* and shut everyone else politely but firmly out.' On notes from a recorded interview, when asked why Tate Games was stopped, AG suggests it was linked to Terence Meacham's move to Australia where he started to produce similar installations.

In my writing (1995, 2008b) I have made a distinction between museum education and gallery education because I have argued that the latter, as a form, started to take shape in the 1980s. I now know that there were significant antecedents, including the obscured work at the former Tate Gallery, Martin Rewcastle's and Jenni Lomax's 1970s work at The Whitechapel Gallery, Sue Clive's work in Manchester, Vivien Ashley at the Serpentine, and Helen Luckett's work at Southampton City Art Gallery which started in 1974; assisting her was Michael Cassin who went on to run education teams in the UK (including the National Galleries of Scotland) and the US.[54] This knowledge simply reinforces the argument I make in 'Situating Gallery Education' that gallery education developed from the radical and feminist artistic and curatorial practices of the 1970s.

3.4   Reproductive labour and the radical

In considering reproductive labour and the radical I question what the reproductive means in the museum, including the representation and performance of home, intimacy and the child. In 'Reassembling the Barricades: What does globalisation mean for education in the art museum?' (2013a)

Available at http://www.performance-wales.org/media/transcripts/IWFYAT-SI-5_Gingell_Anne_Interview_Summary_small.pdf (Downloaded 20 Jan 2016).
Frustratingly, in her fascinating article on the idea of 'play' and 'play power' in relation to three physically participatory exhibitions at Tate which took place between 1965 and 1971, Hilary Floe does not make the link with 'Tate Games' which started in 1973 (Floe, 2014); nor do the gallery educators who write for the same article of Tate Papers (No. 22, Autumn 2014).

[54] In a personal conversation with Carmen Mörsch (2005) I understood that she had consulted the Whitechapel's archives and traced Martin Rewcastle's work which informed her German doctoral thesis; Rewcastle died shortly before she hoped to meet him so she was unable to interview him and chose not to interview Jenni Lomax. From my discussions with Jenni Lomax as part of my Dialogic Portraits work at Turner Contemporary (2014-15), I understood Rewcastle to have had the political motivation to develop the programme while Lomax had the artistic / facilitative / curatorial skills to develop partnerships to implement it. This gendered split was comparable to another I experienced working with Owen Kelly in 1978-80 on a community arts programme in South London who, with the political motivation but lacking practical involvement, went on to publish the influential (1984) *Community, Art and the State: Storming the Citadels*, London: Marion Boyars. Michaela Ross (2014) refers to Jenni Lomax's work at Whitechapel but does not mention Rewcastle. To complicate my argument – and clarify the need to distinguish between the US and the UK – Michael Cassin, currently Director of Clark's Centre for Education in the Visual Arts, leads their Docent Summer School. Sue Clive has written briefly about her 1980s work in Manchester including a reference to 'the Education Officer for Arts Council's touring exhibitions' which is an anonymous reference to Helen Luckett. The text is undated, but must have been originally published on the Engage website around 2006. Available at: http://www.gallery-jobs.org/sue_clive.html (Downloaded 5 December 2015).

I summarise an analysis of the four functions of gallery education made by Carmen Mörsch (2009: 5-13) as follows:

> '… affirmative for an existing audience, reproductive for young audiences, critical deconstructive when it works with participants to question and become autonomous agents of knowledge, and transformative.'

It is the strong association with the 'reproductive' within the museum – and its associations with 'reproductive labour' – that fuels the obscuring of gallery education and its negating as a practice with a radical history. Whether or not gallery education's apparent successes in institutional transformation have been recuperated by the museum's shift towards corporatisation, gallery education has consistently been reproductive. The colleagues who joined the new organisation, NAGE as Engage was known initially from 1988 to 1995, usually worked with schools to transform the conventions of regimentation schools brought with them. Gallery educators did this by developing training programmes and literature, residencies, exhibitions, projects and workshops, using collaborative models with artists, teachers, and children and occasionally parents, as well as creating institutional partnerships. However, gallery education's reproductive labour was not only with children: as I note in 'Situating Gallery Education', it has the potential to transformatively bring together people with different specialisms and experience, crossing disciplines, age, culture, sexuality; generally border crossing. Sometimes this potential has been realised.[55]

In second wave feminism, reproductive labour was articulated as hinging the personal and the political. Federici and Camille Barbagallo (2012) have made clear that 'care work' is a particular aspect of reproductive work, which they list as follows:

> '… household cleaning, shopping, preparing food, doing the laundry, paying the bills; the provision of intimacy and emotional support, such as listening or consoling, the bearing of children, teaching and disciplining them are also an important part of reproductive work.'

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[55] Anecdotally, I find in converation that curators often dismiss gallery education because they have seen examples of bad practice, which is of course equivalent to suggesting that art of poor quality renders all art bad. It could be compared with the problems of 'glimpsing' I discuss in 'Border Crossing'.

Fig 9: *BBC News online page reporting Grayson Perry winning the Turner Prize 7 December 2004.* From a screenshot, available at: BBC http://news.bbc.co.uk/1/hi/entertainment/3298707.stm (Downloaded 10 November 2015)

They continue the list to include the work of personal and social engagement, such as neighbourliness, sexual relationships and family social life. Reproductive labour, Federici (2008) reminds us, involves women's exploitation in which women work 'with people not things.' I relate this to issues of reproductive labour and the child in the museum.

In 1999 a student discussed an exhibition with me which had been curated by Jake & Dinos Chapman, of work they had made and submitted for that year's Art GCSE examination. The examiners were unaware that they were marking work made by international artists and the Chapmans displayed the work showing the grading and the examiners' remarks. Recalling that their work in the Royal Academy's *Sensation* (1997) included 'Zygotic acceleration, biogenetic, de-sublimated libidinal model

(enlarged x 1000)' (1995), and 'Tragic Anatomies' (1996), a fibreglass sculpture and an installation of multiple fibreglass sculptures that read as a distorted pornographic image of children, which I had observed at the time was regulated by the gallery only for those over sixteen, I was provoked further to consider the child as a key signifier in the very active museum contest between modernism, feminism, and neo-liberalism. (This is an idea with which their work consistently indicates that the Chapmans, too, are very familiar, as was Mike Kelley.) The GCSE work was differently transgressive from the *Sensation* work, but both questioned ideas of how childhood is culturally positioned and represented, and how adults police, test and control children – both issues of representation and control becoming rapidly more urgent with the newly popular acquisition of the Internet (and the development of a market for online paedophilia) and increasing techno-bureaucratic pedagogies in state education. (The National Curriculum was introduced iteratively over several years, starting in 1989 following the Education Reform Act 1988, Ofsted was established in 1993, the Internet was defined in 1995 and first made public in this period.[56]) I concluded that:

First, a modernist artistic subject is frequently positioned by curators and viewers and press (and sometimes represents himself) as a child – juggling either notions of 'spoilt' or 'primitive', untutored and therefore omnipotent or enlightened etc – and this legacy is still sometimes enacted through curator/artist relations.

Second, a collectivist feminist subject (viewer, curator, educator, artist or any combination of these) wishes to open the museum to children – to have the child looked after so that she can revert to pre- or non-maternal subjectivity and concentrate on the displays, or as part of a politics which links the subjugation of children with the subjugation of women, or more technically to 'reproduce' children as 'autonomous agents of knowledge' in Mörsch's terms.

And finally, c) a commercial/media position within the incrementally corporatising museum might embrace 'family-friendly' strategies, for instance to reproduce audiences, or create family membership

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[56] See http://www.publications.parliament.uk/pa/cm200809/cmselect/cmchilsch/344/34405.htm and http://www.internetsociety.org/internet/what-internet/history-internet/brief-history-internet (Downloaded on: 10 November 2015) and Gillard D (2011) *Education in England: a brief history* www.educationengland.org.uk/history   (Downloaded on: 11 November 2015).

schemes, or develop informal access for elites and their children to induct and hook potential future sponsors, or promote gifts for children to sell to grandparents in the museum shop. This version of the child is supported by Henry Giroux's descriptions of selling to and through children through the concept of public pedagogy (for instance, advertising) which I sample in *Education* (Allen, 2011: 122-124).

Discussing Naomi Wolf's *Misconceptions*, Baraitser and Tyler (2010: 122) describe the parent's relationship to the child as fundamental in the concept of affective labour (doing something for love) 'that over-rides the narcissism and greed that Wolf identifies as driving consumer culture.' Complicating this, they note that, despite the considerable amount of work undertaken by feminists to unpick 'the varied ways motherhood gets polarised into idealised and denigrated forms, contemporary images and narratives of motherhood remain as impossible as ever.' I would extend this 'impossibility' from the domestic to the idea of public parenting.[57] To consider my three versions further, in light of artists playing with the modernist legacy of artist-as-child trope[58], as well as issues of gender, intimacy and the commodification of public space, recall the Turner Prize award ceremony of 2003 when Grayson Perry surprised the assembled company to win against the Chapman brothers (others shortlisted were Anya Gallacio and Willie Doherty). The Chapmans' reputation was as intellectual *enfants terribles* and, as the BBC webpage of 7 December 2003 notes (See Fig. 1), they were expected to win. They were beaten by a man performing a nostalgic possibly soft-porn male representation of a girl – hints of the coquettish child star Shirley Temple combined with Henry Darger's 'Vivian Girls' –

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[57] I am using the term 'public parenting' as an equivalent to Giroux's 'public pedagogy' although it is more complicated because parenting is commonly understood to be private except in the case of children and young people 'looked after' by Social Services. In this case the term 'corporate parenting' has been developed. It is sadly ironic that it is associated with the switch from childcare to techno-bureaucracy undertaken by social workers while aiming to ensure empathy and imagination and and an understanding that 'a corporate parent is intended to carry out many of the roles a parent would.' Children & Young People's Commissioner Scotland.
Available from: http://www.cypcs.org.uk/news/in-the-news/corporate-parenting-what-it-is-and-why-it-matters (Downloaded on 10 January 2016).
[58] I am specifically discussing male artists here because the 'artist-as-child' trope has completely different meanings for women artists who are more likely to focus on being taken seriously through assertive behaviour. By contrast, infantilisation is a strategy employed against women as a conventional method of disempowerment.

stealing the scene as well as the prize. Perry trumped the Chapmans because his Claire persona contains references not only to repressed sexual perversities (in 1937 Graham Greene referred to Temple as 'a totsy')[59] but also, as Adrian Searle notes (2003) that, while Perry makes 'middling, minor art', in Claire he has made 'exactly the kind of creation the media loves'. In Claire, Perry is pulling the strings along with the media fanfare surrounding the Turner Prize, ventriloquising his own commodifying exploitation. Thus Grayson Perry, on the evening of 7 December 2003, toyed with my first example of the modernist child artist, played with my second example by subverting gender and fictive child / adult relations, in order to orchestrate a successful coup in relation to the museum and his peers, by reworking my third example of commercial imperative. To return to Baraitser and Tyler (2010), I suggest that, whether or not Perry is 'intellectual', he has a sophisticated performative understanding of parent as magnate, complicating the representation of the child in the museum, which relate to his revelations concerning his own experience of being step-fathered which he produces through ceramic and textual autobiography.

Perry's surefooted performance leads to my more pedestrian analysis that, from a feminist perspective, developing gallery education as part of an artistic practice extends a key part of the labour of housework into the museum, that of child rearing. Building on the intimate transgressions that, for instance, Mary Kelly made by including nappy liners in 'Post-partum Document', gallery education's acts of populating the art museum with real children as if at home turns those transgressions performative (See Fig 4). In this they are equivalent to another part of housework – cleaning – that Mierle Laderman Ukeles has famously been recognised for introducing as art / life work in the art museum. They may be spectacular but they have no apparent art-speculative value; unlike performance art, they are difficult to document in part for legal reasons. (Comparable therefore to happenings, while habitually losing out on the 'I was there' afterword.) Indeed, taboos as well as laws against exploiting children for labour or sex are a key theme addressed in Jake & Dinos Chapman's work. The themes of speculation, spectacle, intimacy, sex and labour (and our own implication as viewers) are slightly less

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[59] Alexander Chancellor (2014) 'Was Graham Greene right about Shirley Temple?' *The Spectator*, 22 February.

unbearable in Andrea Fraser's *Untitled* because the subjects are adults. I suggest the Chapmans are working close to Lee Edelman's concept (2004: 4) of 'the Child as emblem of futurity's unquestioned value' and, by association with Edelman, making a more disruptively queered proposition than Perry's; in any case, a visual encapsulation of the idea of the future and, economically, a potential future sale.

Just as Mary Kelly's work has not resulted in the introduction of creches into museums (which many of us sought), neither has Ukeles' work resulted in any noticeable improvement for cleaners of museums – or sanitation workers – in either this country or the United States. And nor has UK second-wave feminist art such as the Berwick Street Film Collective's 'Nightcleaners', or 'Feministo'; although comparable work, for instance 'Homeworkers' (1977) by Margaret Harrison, and Harrison's

Fig. 10: *Tiny Tate* 2004 (a family day devised for young children and their families by Matty Pye). Children building houses to wear in the Duveen Galleries, inspired by Michael Landy's *Semi-Detached* also on display in the Duveen Galleries (18 May – 12 December 2004). (Photo: Richard Eaton)

and Kelly's work with Kay Hunt, 'Women and Work: A Document on the Division of Labour in Industry 1973-75', (1973-75) have now been collected and shown by Tate. In fact, despite art and political activism, contracting out employment of cleaners and security staff was among the first signs

of the influence of neoliberal economics behind the scenes of UK global museums. Ironically London's National Gallery was slow to globalise for complex and hardly radical reasons, as is apparent from the strike action by security staff being forcibly contracted out to the private firm Securitas, which started as short stoppages in March and April 2015 and became a full strike between 11 August and 2 October 2015. The National Gallery's press statements have argued for flexible labour practices in part to 'extend further our education programme and public events'.[60] This demonstrates that, however much museum directors support education and its radical possibilities – and some certainly do, in order to direct a museum when governmental neoliberal policies prevail, education (like the image of the child I have already discussed) becomes the metaphorical object through which arguments of social value, as well as actual cuts in lean times, are made. Marijke Steedman's Youth Programmes work with the security guard should be seen in light of these tendencies. External access to the artistic process in relation to Steedman's work with the security guard could be thought of in terms of intimacy and the necessity of seclusion as ethical protection and effectiveness in labour activism: it is certainly anticanonical, comparable to some forms of domestic labour and distinct from the heroic methodology employed by John Jordan in instigating Liberate Tate.

Twenty-five years later, the title of the 1982 exhibition *Through Children's Eyes* (curated by Southampton Art Gallery's former Keeper of Education, Helen Luckett with children from Wildground County Junior School) might read as a tokenistic event common to regional museums. Google *Through Children's Eyes* and the title has clearly become a cliché.[61] However, in 1982 this work was unquestionably radical and was, in fact, the second in a series of three exhibitions Luckett curated with children from the school (the first, in which children simply selected work from the collection, was in 1978). As a result of pressure from arts and arts education organisations and their supporters, the National Curriculum introduced for the first time an emphasis on understanding cultural contexts as well as making art; it also carried an obligation for schoolchildren to be taken out of school, which

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[60] http://www.nationalgallery.org.uk/strike-action-statement accessed 11 November 2015
[61] https://www.google.co.uk/search?q=through+children%27s+eyes&ie=utf-8&oe=utf-8&gws_rd=cr&ei=FR9DVsmZN4PjU-WvjZgH 11 November 2015

could include visiting museums. However, as noted above, this was only gradually introduced following the 1988 Education Reform Act. Groundbreaking projects like *Through Children's Eyes* could therefore inform the arts education lobby in a series of reports that culminated in the NACCCE Report 1999.[62] Museum curators at the time generally only worked in partnership with those not employed by their institution if they brought particular artistic expertise. Thus *Through Children's Eyes* was at least as radical as those noted in histories of radical art, for instance, 'Art for Society' curated by Richard Cork for the

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[62] The NACCE Report was produced by the National Advisory Committee on Creative and Cultural Education, commissioned by the 1997 Labour government and chaired by Ken Robinson, and published as *All our Futures: Creativity, Culture and Education*.

Whitechapel Gallery, 1978, or (with Conrad Atkinson and Stephen Willats), 'Art for Whom?', Serpentine Gallery, 1978/9, which included Cashman's and Fagin's Laycock School work, but included only one woman, Loraine Leeson who, at that time, was working with Peter Dunn. We should consider *Through Children's Eyes* in the same frame as the well-recorded feminist or 'women's' exhibitions such as the Hayward Annual, 1978, or the ICA's three explicitly feminist exhibitions, *Women's Images of Men, Issue* and *About Time*, from 1980. Luckett took on the multiple curatorial roles of employee organising and producing the exhibition, writing, editing and producing the catalogue, organising an exhibition tour to other British galleries, as well as identifying, recruiting and working with the school. This involved negotiating and collaborating with teacher Wendy Hedge and her class of seven-year old children and, together, developing and producing the educational programme (which would have meant inducting both teacher and children into the complexities of curating).

Wildground was a rural school in the New Forest whose children lacked conventional routes into, in Bourdieu's term, cultural capital. Luckett notes in the flyer promoting the exhibition as an Arts Council Touring Exhibition (see Figs 6 & 7),

> 'The children soon became aware that adults had difficulty in coping with such modern works of art. Above all they realised that, while children might happily spend up to an hour exploring one picture, grown-ups rarely gave more than a few seconds.'

The sense of children working with the commitment of artists is frequently a strong motivation for artists working in gallery education, and it was pioneering for its time. The text also explains that, in order to 'detain people longer', the children included in the exhibition their 'comments and reactions to each work of art'. Just as Tamara Krikorian, as already noted, had in 1976 called for gallery education so that a general public might get involved with the new avant-garde, that is, contemporary art, so Luckett was advanced in developing playful and illuminating interpretation and programmes for contemporary art exhibitions which she went on to develop with the Arts Council's National Touring Exhibitions Service. Borrowing from Southampton Art Gallery and the Arts Council Collection, the list of artists in Through Children's Eyes was wide-ranging, mixing generations and modern and contemporary, from Gillian Ayres to Bill Woodrow. The third show, Changing Minds (1988) was with

the same children who were by this time all at different secondary schools (negotiating with which, I would add, would have been administratively demanding). Also a touring show, it combined historic works by, for instance, Renoir and John Martin, with a greater emphasis on the contemporary, including Keith Piper, Sylvia Ziranek, Helen Chadwick, Susan Hiller, and many more.

The Arts Council exhibition *Through Children's Eyes* offers a fresh look at contemporary art. During the school year of 1981–82 two classes of seven and eight year-olds from a school near Southampton were introduced to fourteen recently made works of art.

The purpose of introducing very young children to these pictures and sculptures was to see whether they, with their freshness of vision and curiosity, could not only come to enjoy them thoroughly themselves, but could also introduce them to more incredulous adults.

The children soon became aware that adults had difficulty in coping with such modern works of art. Above all they realised that, while children might happily spend up to an hour exploring one picture, grown-ups rarely gave more than a few seconds. At first they thought of devising traps to detain people longer but came to realise that their own thoughts and feelings about the works would provide the most valuable aid to looking.

The exhibition therefore presents the children's comments and reactions to each work of art. It includes paintings by Howard Hodgkin, Anthony Green and Gillian Ayres, and a 'photo-sculpture' called *SMASH* by Gilbert and George. Amongst other works are a sculpture which the children christened *The Mermaid's Table*, a drawing made by the sun's rays, an elephant which has disappeared, and a campfire whose smoke forms a black vinyl armchair on the ceiling.

Through Children's Eyes has been devised for the Arts Council by Helen Luckett, Keeper of Education at Southampton Art Gallery. In a well-illustrated catalogue, on sale at the exhibition at 40p, she vividly relates what the children came to speak of as their 'good adventure', and shows how adults might take a lead from their experience.

Fig. 12: Other side of the leaflet for 'Through Children's Eyes' toured from Southampton Art Gallery to Rochdale Art Gallery 4 December – 2 January 1983, curated by Helen Luckett. (Photo: Helen Luckett)

It would be historically and geopolitically appropriate to read the flyer for *Through Children's Eyes* alongside the review of Mary Kelly's work shown in the Hayward Annual 1978 by Kenneth Robinson (not the arts educationalist who chaired the NACCCE report), documented and critiqued by Pollock (1979: 47). In dismissing Kelly's work, Robinson suggests it might 'brighten up the waiting rooms' of

Queen Charlotte's maternity hospital or Mothercare: 'I just didn't expect to find it at the Hayward.'[63] The dictum 'Children should be seen and not heard' not only still had currency but extended to suggest that discussion of children is gendered and pathological.

At Tate Britain during the period I ran the Interpretation & Education department (2003–2010) by situating children centre stage some programmes switched the gallery from a traditional picture gallery into a domestic landscape: as shown in Figs. 5 and 8, literally the galleries could be transformed by families gravitating in horizontal clusters on the floor as if at home playing with lego or with board games. Visitors became performative, as if they were part of an updated 1960s or 1970s participatory work – in this case apparently without an artist or choreographer directing them. The artists were the gallery educators who produced the event and stepped back simply to facilitate. These were, for instance, Rebecca Sinker, Mark Miller, Frances Williams, Matilda (Matty) Pye, Joceline (Joss) Howe (each employed by Tate and with a background in artistic practice) who collaborated with other freelance artists – Kimathi Donkor, Lottie Child, Faisal Abdu'Allah, Sarah Haq, and many more. Sometimes young people from the peer-led learning groups would also contribute to devising, producing and facilitating events.[64] Domestic imagery was, therefore, not only being recalled through professional artists' displays and performances, but generating space for domestic enactment by 'audiences' (who might include artists, curators, art historians, and anyone else) in the gallery spaces themselves, observable by other members of staff and audience. Angela Dimitrakaki (2014: 9) has noted the way that, for Marsha Meskimmon, 'home' is not a 'fixed place, [but] is marked by "movement, change and multiplicity"'. She interprets Meskimmon (2011: 6) as asking,

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[63] Kenneth Robinson writing in Punch, 6.9.78, quoted in Pollock, 1979.

[64] The performative conception behind the series of events held in the gallery spaces of Tate Britain during this period could be compared – although quite different in ambition and ethos – with the flux of meetings and events produced as part of Utopia Station curated by Molly Nesbitt, Hans-Ulrich Obrist, and Rirkrit Tiravanija at the Venice Biennial in 2003. The Tate Britain programme was distinct from Tate Modern's which, led by Toby Jackson, was more spacially regulated and with an emphasis on technology, information and learning through a limited supply of devised games which could be borrowed by families. With my own and the Director Stephen Deuchar's departure from Tate Britain (2010 and 2009 respectively), and Chief Curator Judith Nesbitt's change in role (2010), curatorial emphases changed.

"'What are the ethical and political implications of be(long)ing at home everywhere, of a cosmopolitan imagination that is premised upon an embodied, embedded, generous and affective form of subjectivity in conversation with others in and through difference?'"

Making oneself at home (and thus reinforcing a concept of diverse public ownership within the museum) was an important underlying concept behind many of the department's tactics, although inevitably always susceptible to hegemonic recuperation. To what extent could the work of and produced by professionals and children feel at home in the museum, while still benefitting from freedoms associated with a lack of institutional and external attention, yet also (and possibly consequently) being the subject of symbolic elevation or actual cuts, depending on political contingency? What kinds of intimacies and frailties might be exposed within the museum?

Museums and galleries have frequently struggled to find ways to accommodate displays of educational or 'community' work: that is, work that does not qualify as professional (discussed, for

Fig. 13: Sparky Tate, November 2006 (a family day devised for children and their families, led by Frances Williams). The concepts for the day linked to autumn festivals of fire and light, including Hallowe'en and Guy Fawkes Night; in the Tudor galleries people made witches' hats. (Photo: Richard Eaton)

instance, in Allen 2009, Allen 2013a and Allen 2013b). London museums and galleries have shown their engagement with this work in peripheral spaces or specially designated education galleries; discussed, for instance, in my interview with Liz Rideal (Allen & Rideal, 1997, 16-22). In discussions prior to Tate Britain's 2006 temporary display of borrowed *Africaniste* work, *Seeing Africa* (instigated by Mike Phillips, the first Curator of Cross Cultural Programmes appointed in the Education department), I was informed by Chris Stephens, the Head of Displays, that conventionally a qualification for work shown in Tate's temporary exhibitions was that it was of a standard the museum might purchase for the collection if resources were unlimited. (He was far more engaged with shared experiments than this comment out of context might suggest.) At least since the pioneering exhibition *Towards Another Picture* at Midland Group Nottingham (1977-78), curated by Andrew Brighton and Lynda Morris, these debates – and related questions of taste – have troubled curators and critics. In the accompanying book Brighton and Morris (1977: v) list as exclusions which form the orthodoxy: 'those artists popular in reproduction, and working class painters of working life'. John McEwen's *Spectator* review mirrors an opposing perspective. Noting William Coldstream's comment that in the 1930s a subject of interminable discussion was the gap between art and life, McEwen writes that the gap is now 'chockful of bureaucrats, teachers, even a seasoning of critics' whose minds are exercised by class contradictions 'be he the curator of a museum, the administrator of a provincial arts laboratory, a member of the ever-increasing Arts Council or just a journeyman teacher'.[65] (Impossible, then, to conceive that any of these roles might be occupied by artists with aims to exhibit in museums, never mind make claims that work produced in these roles might be art: to pick up in Section 4.)

In the 21st century gallery educators have found different ways of displaying artist-led project work, but peripherally to central, professional galleries. Since 2009 the Whitechapel has pioneered an annual children's commission which invites museum-exhibiting artists to make work with children in local

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[65] The complications of a feminist position in that era, including a prevailing feminist articulation of hostility to painting, are perhaps demonstrated by the fact that McEwen – clearly articulating what was understood to be a right-wing perspective in a right-wing journal – was one of the few British critics to champion Paula Rego, then in her forties, on her first London exhibition at the Air Gallery in 1981 (McEwen, 1981: 28).

schools which is exhibited in galleries (although even these are awkward interstitial spaces.) The second commission was to Jake & Dinos Chapman revealing the intellectual and status ambition of this project. In 2012 Eva Rothschild produced 'Boys and Sculpture', an exemplar of what might be achieved. Bloomberg sponsorship produces a shopping mall-type techno-display for visitors' drawings in Tate Modern's café/shop anterooms to exhibitions galleries.[66] Amateur work is shown in main galleries when artists like Jeremy Deller take the role of artistic director (see, for instance, *Turner Prize* at Tate Britain, 2004) but not usually if produced through education curation. Even the Serpentine's 2006 *Dis-assembly*, an ambitious project with North Westminster Community School, led by Sally Tallant with artists including White Cube's Runa Islam and the work of Christian Boltanski, was documented with a critical catalogue but not shown in the Serpentine main galleries. In this sense, the hierarchy of value that Joshua Simon noted is played out: education with young people is confined to particular spaces, in terms of 'making oneself at home' the equivalent of the aristocratic domestic nursery.

In the period that I worked there, Tate Britain was, then, unusual in the fact that it was a global museum which, in different ways, showed children's and young people's work in its main galleries which may in some sense have placed those involved and their families 'at home' in the museum. Perhaps the most surprising of these was an annual recurring project with artists and writers working with primary schools in the East London borough of Newham (and occasionally either Westminster or Greenwich), a project which went through several iterations starting in 1997/8 as *Visual Paths* (or *Visual Paths to Literacy*), and from 2001/2 as *Ideas Factory*. In 2003 I had been shocked that a global museum would display work on mobile commercial exhibition panels in corridors. In its final phase from 2006, as *VerbalEyes*, the work was exhibited in the Duveen Galleries which form the central spine of Tate Britain. This combined with an annual festive event in the galleries, which included children, their teachers, their parents or their older siblings coming together on a Saturday to share in floor-based

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[66] See Tate press releases. Available at: http://artsandbusiness.bitc.org.uk/news-events/news/bloomberg-and-tate-modern-bloomberg-connects and at: http://www.tate.org.uk/about/press-office/press-releases/new-learning-zone-and-multimedia-guide-tate-modern (Downloaded on: 14 November 2015)

activities in the galleries. Given the range of cultural and social backgrounds represented,[67] these events signaled something of the work with which John McEwen's leftist bureaucrats had been engaged for the decades between.

The mercurial quality of who the museum might make 'at home' by exhibiting their work in central galleries was demonstrated when young people, working with artist Faisal Abdu'allah, produced photographic portraits of significant quality and ambition leading the Head of Young People's Programmes Rebecca Sinker to negotiate to show the series in the ambulatories that cross the spinal Duveen galleries (Fig. 10). Curators working in the Interpretation and Education department generally encouraged each other to work with contingency, extending the comparison I make with squatting in

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[67] Revising this text on 14 November 2015, I realise the need to make explicit the fact that, according to the 2011 UK census, Newham is one of the five boroughs in Britain with the lowest number of 'white British' people and one of the five British boroughs with the highest numbers of Muslims. This work was developed in the context of the cross cultural strategy of exchange that was a focus for the department's work, as noted in Allen (2013a and 2013b). http://www.ons.gov.uk/ons/rel/mro/news-release/census-2-1----london/census-gives-insights-into-characteristics-of-london-s-population.html accessed 14 November 2015

'Situating Gallery Education' (Allen, 2008b). Opportunist displays like this mimicked the quick curatorial responses Chris Stephens made to mark the lives and deaths of British artists by displaying appropriate works from Tate's collection in the ambulatories. In discussion with a Tate Patron hosting a Patrons dinner in the Duveens at the time of this display, I realised that she had mistaken the work for that of Yinka Shonibare. The assumption and discussion raised questions about how work might look at home in the gallery, and how this was experienced in the reception of that work. It unsettles the status of amateur and professional, which is of such significance to the market and collections and how artists position themselves; and how works are understood by collectors (which is how a Patron might identify). This could be understood as comparable in concept to Andrea Fraser's 'Museum Highlights: A Gallery Talk' (1989), the single channel colour video owned by Tate. As Richard Martin's online catalogue entry (2014) states,

'For Fraser, "Jane Castleton is neither a character nor an individual. She is an object, a site determined by a function. As a docent, she is the museum's representative, and her function is, quite simply, to tell visitors what the museum wants – that is, to tell them what *they* can give to satisfy the museum".'

As the museum's representative, the 'docent' is presumed then to feel at home in the museum. The notion of 'home' is appropriate as, like housework, the docent's work is unpaid reproductive labour and 'she' is usually a she: checking with American-based curatorial colleagues[68] she is typically older, possibly retired, well-off, may be a collector or the wife of a collector, and prepared to undertake intensive periods of training (*vide* Michael Cassin's work noted in footnote 28, page 47) in order to give time for work she will say she does for the love of it (but less time than a part-time job would typically demand, and with greater flexibility). The museum may monetise her volunteering in a hierarchy of philanthropic giving,[69] but she can be vulnerable to exclusion: while many employees might wish to change the age, wealth and colour of those 'representing' or 'at home in' the museum, the growth of the obligatory unpaid internship as part of the initiation of students and young graduates into professional grade work is also a threat to the continuing role of the docent.[70]

Where Fraser might also describe the combined production by mostly unknowns of the Tate ambulatories work as 'an object, a site determined by a function', I would argue that the display's function is to complicate ideas of home, profession, and collection in the museum. Exhibited, it is anonymously collaborative, ambiguous to patrons and visitors as an original, a copy or a derivative, and

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[68] Facebook 'Binders of Women' page, 20 January 2016, responses from a geographically widespread area.

[69] For instance, under the 'Get Involved' section of the website of El Paso Museum in Texas, a hierarchy is listed: at the top is the 'Collectors Club', immediately followed by 'Docents' followed by other ways of 'getting involved', an expression that translates as 'giving'. Everything is monetised, whether it is voluntary labour or a 'gift' which buys membership to an exclusive group which, for instance, visits artists in their studios. Available at: http://www.elpasoartmuseum.org/get-involved (Downloaded on: 14 November 2015).

[70] See, for instance, Peggy McGlone's article (30 October 2014) 'Hirshhorn ends docent program, telling volunteers that they are no longer needed', *The Washington Post*. Available at:
https://www.washingtonpost.com/entertainment/museums/hirshhorn-ends-docent-program-telling-volunteers-that-they-are-no-longer-needed/2014/10/30/24d1b8aa-5ec6-11e4-8b9e-2ccdac31a031_story.html (Downloaded on: 20 January 2016). Thanks to Sheila Regan for drawing my attention to this article.

the product of students in a pedagogical process. This shifts it into a radical artistic challenge to both the museum and its recognition of artistic labour. It is the very antithesis of the presumed register of instruction assumed in part by the figure of Jane Castleton with her fictionally emblematic name. In its very failure to be archived within the archive it at once both fails and succeeds because, unlike Fraser's Jane Castleton or perhaps the Guerrilla Girls, its very exhibition – at this time – reveals it to be outside the museum's and market's definition of competition for recognition.

Its lack of relative status, in terms of art criticism and the archive, is linked to its status within the museum. Despite the fact that this work is part of a continuing labour made over decades within the museum, the museum itself has yet to develop a mechanism for acquiring work produced through artists, students and amateurs working with the gallery educators it employs. Whereas Joshua Simon (2015) may accurately surmise the dominant structural thinking of the museum's denial of this work, positioning it as other to artistic work worthy of collection, I suggest that the pleasure and politics of mercuriality within the museum – as well as going in and out of radar, both ephemeral and enduring – paradoxically is comparable to the concept of 'maintenance' that Lisa Baraitser (2015: 25) links to 'the slowness of chronic time … the durational drag of staying alongside others or out-of-date ideas … the elongated time of incremental change, rather than the time of breakthrough or revolution.' This 'maintenance' time, Baraitser suggests, 'maintains our relation with time itself, time we can grasp and have' when quintessentially the museum is about time lost, even if documenting the present for an anticipated future. This longstanding ephemeral and marginal position, which as I continue to maintain, emerged out of the radical and feminist practices of the 1970s, is in some sense one of several possible British versions of the actions which, in the US, became the Guerrilla Girls. Where the Guerrilla Girls have consistently demanded that women be included in the benefits of exposure, recognition and reward associated with the dominant museum and market systems, the radical artistic practices contained within gallery education link more with a history of British socialist feminism which, in this instance, developed to subvert from the inside the exclusivities in the concept of the museum as it interlocks with the market. A closer similarity might be found, therefore, with the US artists Temporary Services, whose actions, as Sholette notes, have included secreting uncollected books into the Harold

Washington Library Center 'aimed at illicitly improving its quality'. (Sholette, 2011: 101-103) While I would not wish to deny the frequent frustration at the failure to gain recognition (especially given the gender, class and ethnic backgrounds of those working in and with gallery education), there is also a strategic gratification in undertaking mercurial creative maintenance work apparently unrecognised by the host. For some of us our ambitions may have been unrealisable but, it could be argued that, although the Guerrilla Girls have fared better in terms of artistic reputation, neither have they necessarily achieved their articulated ambitions.

HOW TO WORK BETTER.

1 DO ONE THING
                AT A TIME
2 KNOW THE PROBLEM
3 LEARN TO LISTEN
4 LEARN TO ASK
                QUESTIONS
5 DISTINGUISH SENSE
        FROM NONSENSE

6 ACCEPT CHANGE
                AS INEVITABLE
7 ADMIT MISTAKES
8 SAY IT SIMPLE
9 BE CALM
10 SMILE
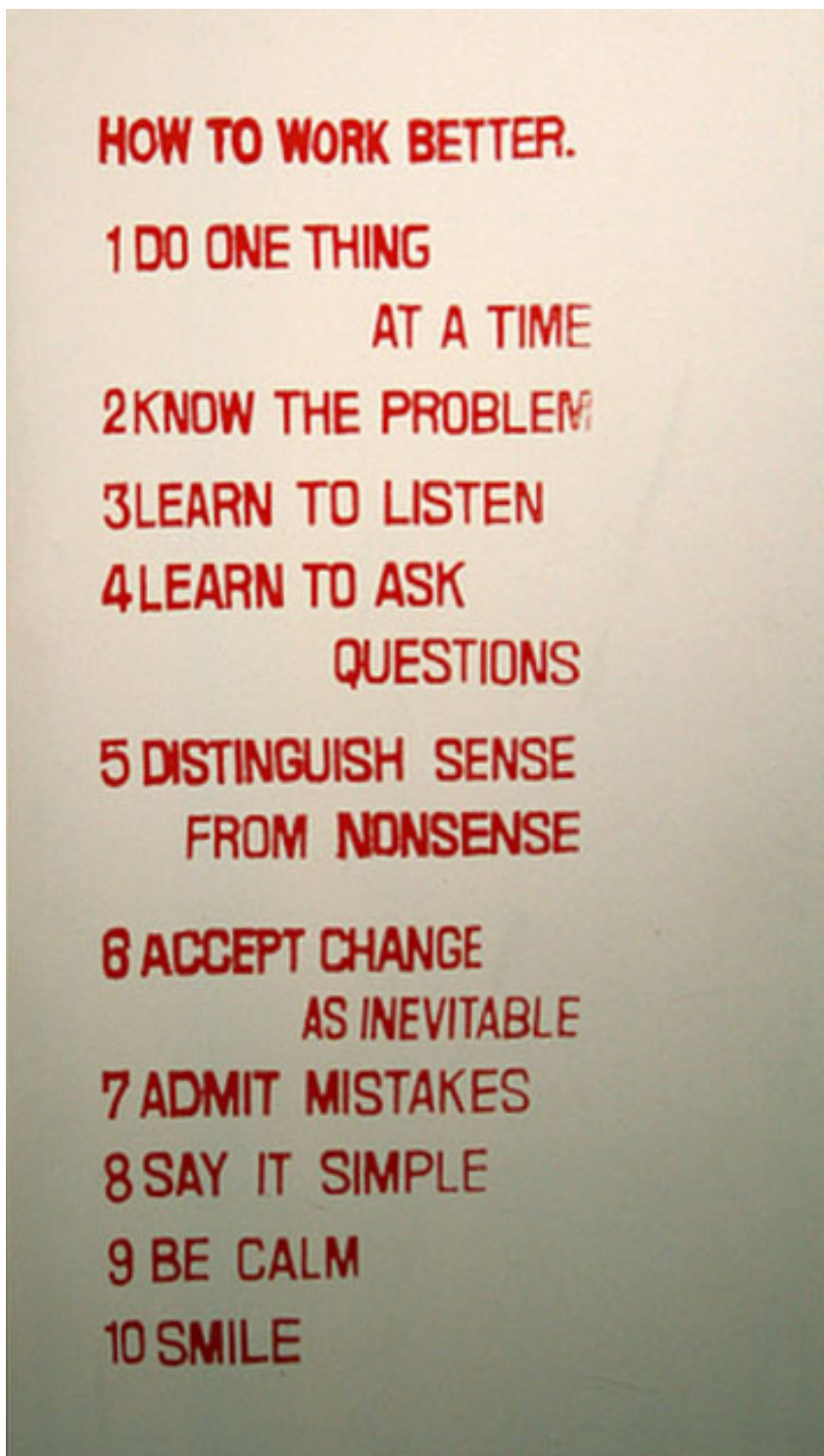
Fig. 16: Fischli & Weiss, *How to Work Better* 1991 (print).

4.1 Labour, art, life

Reinforcing the distinctions that McEwen makes in 1978 (as noted in Chapter 3 from page 111), Andrew Ross (2008: 32) observes that 'the landscape of cultural work, in the era of the Keynesian welfare state, was a relatively settled environment'. This settled environment is the background to the mythic distinction that McEwen implies: to be considered 'a real artist' (as opposed, in the common conceptions of the time, to the self-styled poseur artist or the failed artist) s/he could not benefit from what Ross identifies as the 'secure living' that could be made from the 'stable of commercial industries' of culture, such as 'broadcasting, publishing or academe'.[71]

Despite the fact that Foucault was identifying the concept of biopolitics in the same period that McEwen was writing,[72] and key texts conceptualising a new feminist and poststructuralist art history were being published (including those already referred to, such as Sutherland Harris & Nochlin [1976] and Pollock [1979]), art histories (made by artists as much as art historians) continue to observe something akin to McEwen's distinction between artists and administrators, teachers et al, even if allowing for process-based practice that crosses institutions. So the celebrated radical artist and writer Hito Steyerl writes that, related to 'the dissolution of art and life' is that the 'artist-as-dilettante and biopolitical designer was overtaken by … (worst of all) the administrator-as-revolutionary.' (2012: 111-112) While articulating the complex challenges art and artists are variously making to concepts of profession and practice, it also reveals how apparently desirable and contested both the labour and the brand of 'artist' continues to be, despite the massive increase in numbers in the West that Sholette (2011: 116-134) describes in his chapter 'Glut, Overproduction, Redundancy!' While Steyerl's comment may in part be aimed at managerialism (which I note in each of the articles I am submitting, as well as in the introduction to *Education* [Allen, 2011a: 19]), in its personification her text implicitly conforms to

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[71] This view prevailed at the time of my graduation and induction into the art world and still holds implicit currency. While rationally feminist critiques might be persuasive, the prevalent view is a familiar, internalised and ineradicable, however well-maintained the repeated process of erasure.

[72] Foucault's lecture series at the Collège de France, 'La naissance de la biopolitique', took place in 1979, as noted in Lemke, T. (2001) '"The Birth of Bio-Politics" – Michel Foucault's Lecture at the Collège de France on Neo-Liberal Governmentality' *Economy and Society* 30, 2, pp. 190-207.

longstanding conventions of intellectual snobbery. Today's administrator-as-revolutionary might equally be an angry feminist secretary from the 1970s.

So work made as a 'jobbing teacher' or an 'administrator' or a 'critic' is generally not conceived of as part of a practice unless – exceptionally – explicitly claimed as such by the artist. The curator/artist whose development O'Neill (2012) attributes to a particular moment in the 1990s has challenged this state of affairs, but brings with it possibilities for a redefinition of exclusions (for instance, the work of gallery educators, as already noted, or those 'administrators' whose peripheral class position demands an 'uncreative' dependency on job security). Despite this, artists have continually identified the way, for instance, teaching[73] informs their studio practice and vice versa, as documented in the Red Cat Gallery exhibition *The Experimental Impulse* 18 November 2011 to 15 January 2012 and, in part, recalled in Janet Sarbanes' 'A Community of Artists: Radical Pedagogy at CalArts, 1969-72' as well as, for instance, by Richard Layzell (1997: 3-7).

Foucault's concept of biopolitics, and its interpretation by post-operaismo thinkers is discussed by Isabelle Graw (2009: 158-59) whose translated text includes paraphrasing Thomas Lemke's definition of biopolitics as essentially a '"political economy of life"', life not only politicised but economised[74]. The fact that 'biopolitics functions primarily by stimulation and not by submission or discipline' is integral to the neoliberal employer, or the globalised art museum. The power of biopolitics is based on its pervasiveness: 'even the most intimate aspects of everyday life are subject to a pressure to optimise'; Isabelle Graw describes how, since the 1960s, 'media society … tirelessly produces affect', echoing Henry Giroux's analysis of 'public pedagogy' excerpted in *Education* (Allen, 2011: 48-51). As Graw notes, the 'increased focus on life' is 'also due in part to the social movements of the 1960s and 70s, which insisted on a politicisation of the private'. As has been noted by many, including Nancy Fraser (Allen, 2011: 20), neoliberalism has switched the successes achieved by second wave feminist struggles for its own instrumentalisation. Writing for publication in 2009, Graw (2009: 114) anticipates the

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[73] That is, learning from one's own study and articulations as a teacher, and from one's students: in essence, the discursive act.

[74] For instance, Hardt & Negri (2001) *Empire* Cambridge: Harvard University Press, p.402; Lemke, T. (2007) *Biopolitik* Hamburg: Junius, p.9

dismantling of the welfare state, and notes the lack of safety nets for artists 'defeated by the imperative of commercial success'. She describes 'less successful artists' securing livelihood in roles assisting others to make work and she assumes that the new institutional 'norm of self-determined creative work … is still preferable to the merciless rhythm of punching a clock'. However, given that the shifts in workplace culture within global corporates is now widely known, for instance Amazon's office culture as an exemplar of brutally competitive entrepreneurialism on top of algorithmic systems controlling labour in their warehouses, the very concept of 'self-determined creative work' in the workplace might be shortlived.[75]

Jan Verwoert has discussed the pressure to perform at work following the West's major shift of manual labour offshore to other continents, riffing on Deutsche Bank's slogan 'A Passion to Perform' (Verwoert, 2008a: 90), to 'produce the social and intellectual capital that service societies thrive on today'. But not just at work. As the 2010 Radical Philosophy editorial describes (Allen, 2011a: 173), this performativity is demanded around the clock by potential employers or patrons of the young as they are inducted into the labour force. (As it is induction it therefore becomes normalised.) While it affects all, the acceleration of the look, the visual and the performative has particular repercussions for women, as noted by McRobbie (2010: 60) as well as for those marginalised as visually 'different'. Angela McRobbie (2015) vividly describes the impact of managerialism and competition for women academics when academic employment, let alone preferment, requires round-the-clock focus on academic labour. In this the cultural sector is the vanguard, with its longstanding conventions of private views at children's tea- and bedtimes, now with additional breakfast press launches sandwiching long working days and demanding international travel (Rugoff, 1999, Allen, 1999). The pressure to be 'global' as well as cross-disciplinary is explored in depth by Dimitrakaki (2013), as are the pressures to be flexible. As flexible labour was a demand made by second wave feminism, Ross (2008: 40) discusses Scandinavian attempts at benign 'flexicurity' as well as the more notorious 'flexploitation' of the global corporates.

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[75] See for instance, Jodi Kantor and David Streitfeld (15 August 2015) 'Inside Amazon: Wrestling Big Ideas in a Bruising Workplace' *New York Times* Accessible at: http://www.nytimes.com/2015/08/16/technology/inside-amazon-wrestling-big-ideas-in-a-bruising-workplace.html?_r=0 (Downloaded on: 20 November 2015).

Each of these issues – performativity, mobility and flexibility – contribute to the life / work of biopolitics which, for artists, may well produce an intellectually borderless – indeed, an almost seamless – practice of art / life / work.

4.2   The corporatising public museum

How does biopolitics play out for artist employees in the museum as it shifts from, say, a national public museum of art to a global corporatising museum of art? Pen Dalton, writing in 2001 (Allen, 2011a: 118-121), notes the correlation between the requirements the Confederation of British Industry states are necessary for the labour force and what was the official mission of Camberwell School of Arts (now part of University of the Arts, London). Indeed, a key feature of the neoliberal workplace has been the demand for creativity and entrepreneurialism. Graw (2009: 112), discusses the ubiquity of the artist as 'the blueprint' for the entrepreneurial subject within the 'creative industries and the service sector'. She, like Diederichsen, Dimitrakaki and many others discusses mobility and flexibility in addition to the creativity and initiative that it is assumed as characteristic of artists and demanded of all employees. She notes the habitual 'deregulated working life of the artist' which comes 'at the price of maximum insecurity' which therefore can be usefully applied within institutions whose funding is regularly under threat. Ross (2008: 35-36) notes the different ways that this demand – or one might say, empowerment, since 'entrepreneurialism' is conceived in terms of 'self-actualising' – is weighted against less equality, less fairness: 'the managerial programme to sell liberation from drudgery was accompanied by the introduction of risk, uncertainty and nonstandard work arrangements.' Many artists are of course engaged as (nonstandard) freelancers instead of or as well as employees by museums. Ross also notes that freelancing as a 'creative' in the New Economy has meant leaving 'your safety gear at the door'. I would add that for an artist with economic and caring responsibilities for others, this is not a choice to make when starting from a weak position, say, as a single parent: so artists might choose a standard contract if it is on offer, transferring the risk from income to artistic reputation. Ross describes the

pressure as well as the need to 'massage' one's 'contacts'.[76] Qualms about forgoing solidarity with others is not unique to feminists, of course. Massaging one's contacts is multiply suggestive: while in all other aspects, part of female gendering is the process of learning to care for and empathise with others, Ross is suggesting that at work that caring must be reversed into exploitation. It is a step on the road to the manipulated exploitation of friends described by Giroux in Allen (2011a: 122-124).

Echoing *Radical Philosophy* (Allen, 2011: 173), Verwoert (2008a: 25), Graw (2009: 157-160), Diederichsen (2008: 34-37), Ross (2008: 34), McRobbie (2010: 72), and Baraitser (2015: 21–47) all variously describe the sense that time is out of control. One is performing round the clock, as already described and, whatever the contract, one is expected to work long hours, additional to the agreed contract, for the sake of the quality of work produced: Verwoert's 'over-producing' to achieve 'high performance'. Creativity at work in fact means one cares about one's work, as if passion – the bohemian artist's staple – were involved. Discussing the neoliberal institution, Ross (2008: 36) notes its 'unpredictable tempo' and argues that neoliberalism's advocates 'have preached the existential charge of this kind of work ethic' as a form of liberation from 'the fetters of company rules, managerial surveillance and formal regularity.' As neoliberalism has been culturally as well as institutionally promoted, rules are uncool and negatively linked to both reproductive work and public sector bureaucracy.[77]

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[76] Consciousness raising emphasised the need to treat others with respect and at all costs to avoid exploiting the sisterhood, often above any emphasis on raising one's own self-esteem. See, for example, Lisa Tickner's comments that 'there was a whole thing about the politics of how women would share knowledge with other women in a way that didn't claim authority, that wasn't intimidating…'
Accessible at: http://www.aah.org.uk/projects/oral-history/interviews/interview-with-lisa-tickner#sthash.YqeIL6Fu.dpuf (Downloaded on: 22 November 2015).

[77] One form this has taken is through the negative branding of the 'nanny state', a term believed to have originated with Conservative MP Iain McLeod in *The Spectator*, 3 December 1965, but given new life in the first Thatcher government. I suggest that the term was also promoted in order to distance Thatcher herself from her gender, and possibly reinforce her unusual Tory status as a shopkeeper's daughter (that is, ordinary because not 'benefitting' from a nanny): disparaging the 'nanny state' was derogatory of regulation and the public sector but also distanced her from the culturally normative versions of her gender and class in the form of responsibility for delegated affective and reproductive labour. As Yergin and Stanislaw note, Thatcher 'wanted to replace what she called the "Nanny State" and its cradle-to-grave "coddling" with the much more bracing risks and rewards of the "enterprise culture." Yergin, D. & Stanislaw, J., ed. (1998) *Commanding Heights*. New York: Touchstone, pp.

Like Verwoert, Ross (2008: 34) argues that 'the ethnographic evidence on knowledge and creative industry workplaces' reveals that compensation for autonomy means 'longer hours in pursuit of the satisfying finish' and, with the corporate normalisation of redundancies in the public sector, 'dispensability in exchange for flexibility'. In tune with the concept of 'maintenance' work as a form of unrecognised labour as discussed by Baraitser (2015), Reckitt (2013), Dimitrakaki (2013), and Jackson (2011) and referencing the work of Mierle Laderman Ukeles, Ross notes that 'arguably the most instrumentally valuable aspect of the creative work traditions' are the 'coping strategies … to help endure a feast-or-famine economy in return for the promise of success and acclaim'. I would argue that, as well as this being a characteristic that artists have developed 'over centuries', so too have housewives, dependent and with varying degrees of and, sometimes, no influence on how much housekeeping money they receive each week.

4.3   Self-branding, contingency, and situated practice

The museum depends on its variously contracted entrepreneurs – external public relations firms, contracted out security and cleaning staff, project-based freelancers, one-off exhibiting artists or conference speakers, or as staff on standard contracts that may nevertheless be terminated within the terms of change management. Many of these work against each other in order to do what they describe as 'best' for the institution. Increased fluctuations in employment status means that every museum 'contact' has an evolving and unpredicatable working relation with it. The borders of the museum are no longer fixed by a geographic site, but become channels through which different bodies and different ideas flow in different directions. O'Neill's (2012: 136) analysis suggests a mutuality in the 1990s development of co-dependence between established institution and freelance artist-curator. However,

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105-113. This section accessible at:
http://www.pbs.org/wgbh/commandingheights/shared/minitext/prof_margaretthatcher.html
(Downloaded on: 13 January 2015).
In arriving at this analysis I was informed by my practice-led and archival research (1982-85, including *Café Royal* [1984-85] ICA London) into allegorical, mythical and realist portrayals in female public statues in London, especially Queen Victoria as Thatcher was reappropriating 'Victorian values'. Marina Warner's *Monuments and Maidens* (1985) informed and reinforced my further reflections.

Fig. 17: Fischli & Weiss, *How to Work Better* 1991 (situated on an office block). Accessible at: https-//www.flickr.com/photos/rytc/387947202 (Downloaded on: 25 January 2016)

the corporatising museum's increased use of its power to hire and fire potentially creates an increasingly conformist wider art ecology. And, despite its internal multiplicities and contradictions, in terms of PR the museum speaks with only one voice, as noted in Allen, 2013a.

Given the freedom and pressure to be entrepreneurial, and the contiguous bureaucratic deregulation, the ethos of one's labour emerges in different forms which may or may not depend on the ethos of one's practice as an artist. Self-branding externally and internally in the global museum is essential, both in order to maintain respect and move within the organisation as well as to move successfully out of it. It is both accelerated and deregulated from the former bureaucratic civil service conventions to gain preferment, and the recognition it attracts is possibly more quixotic in its dispensation. The replacement of the concept of 'managers' with 'leadership' not only emphasises entrepreneurial ambitions, but also hands individual 'leaders' increased individualisation in their power. Given the prevalence of privately educated white men taking senior roles in global museums, I suggest the normal forms of privilege influence what may look to directors and trustees like well-informed choices. With the nod, however, to a more liberal ethos, self-branding and self-promotion are critical not simply to head upwards but also to hang on.

Certain roles within the museum aid (or inhibit) one's own self-promotion within and beyond it. For instance, those who influence or control the promotion of the museum's culture can position themselves to combine their 'own' work with the work of the museum. They might identify as artists, entrepreneurs or mavericks, or any combination of these. My contribution to *Nahnou-Together* while at Tate, as Head of Interpretation and Education, might align – negatively or positively – to this analysis, as might the BBC's current Arts Editor, Will Gompertz' comic stand-up tour at the Edinburgh Festival (media-sponsored by *The Guardian*) while Director of Tate Media. At MoMA, Pablo Helguera's work as an artist as well as his work as Director of Adult and Academic Programmes are likely to be mutually beneficial in that one reputationally advances the other. If one is to work long hours for a corporatising global museum, it is likely that one's practice will seep into the institutional work while the institution's demands for entrepreneurship trains one to exploit the museum as a potential site of practice.

Fig. 18: From a screenshot of the Tate website showing a reproduction from *Tate Etc* issue 6 (2006). The image on the print issue is attributed to Ryan Gander, *Fischli&Weiss*. A similar photograph of Gander's studio wall is included in Celine Condorelli's book *Support Structures*. *Tate Etc*, a magazine designed to increase and maintain Tate's membership, was produced at this time by Tate's Media Department. Available from: http://www.tate.org.uk/context-comment/articles/working-it-out (Downloaded on: 25 Janaury 2016)

Working on *Nahnou-Together* I took two decisions early on. First, my commitment to my Syrian colleagues, as well as to the intellectual demands they and the project demanded of me, led me to decide to continue the project longterm whether or not the British Council continued as an economic and cultural partner (cf. Doherty, 2004: 2, discussed on page 85). Second, that, given this open-ended duration and the apparent diversion from my work as a senior manager, I would work even longer days and more weekends in order to realise it. In this, it could be said that I fulfilled the institution's apparent expectation that I respond to its 'voracious' demands (in the words of my boss), while at the same time drawing on authority gained from my artistic experience of working on social projects as a form of management. Critically, I set my own agenda in terms of time, process, duration, and personal commitment. At a practical level I was more hands-on than for the rest of my work undertaken in the role of senior manager. Others in the Tate team collaborated with me and made important

contributions, notably the administrators Yejide Akinade and Claire Mohacek (formerly Owen), the intern Lucetta Johnson and, in shorter bursts, Sophie Higgs, Rebecca Heald and Indie Choudhary. In addition, a number of artists contributed at specific moments in the project, including Henna Nadeem, Maria Zeb Benjamin, and Faisal Abdu'Allah. (These are only the British Tate-based professional contributors; there were many more students who contributed and some of their teachers, and many professionals and students from Jordan and Syria. They are all listed in the booklet that accompanied the 2008 exhibition, *Nahnou-Together Now*, in this submission.)

The shift of focus by artists from producing works of art to producing an artistic practice with many unpredicted variables is celebrated by Ryan Gander (Condorelli, 2009: 162) in his discussion of Fischli & Weiss' 'How to Work Better' (Figs 11, 12 and 13). Seeing this work hanging in Tate's Director of Media's office showed just how situated an artistic labour becomes, how a reading emerges, in Andrea Fraser's terms, as 'a site determined by a function', once an artist produces such a 'practice'. Gander notes that 'How to Work Better' is a 'tongue-in-cheek work using a motivational statement' which was itself hanging in a Zurich office. The motivational statement corresponds closely with Leadership training that I undertook while at Tate in 2003 when I realised that the approach to work promoted by the retired 'captains of industry' teaching me was directly comparable to years of studio and social practice. In that office Fischli & Weiss' work demonstrated both instruction and apparent disdain for the banalities of such instruction, from which to attribute qualities of artistic knowledge and sardonic wit in its owner (as well as the artists). In this situation the work fulfills Diederichsen's (2008, p.24) formula,

> 'A coalition of the vulgar avantgarde, museum educators and witty artists has brought into the world the idea (which is not entirely new) that, since Duchamp, the goal of art has been to deliver a punch line, that one crucial manoeuvre, that little extra inspiration … [which] involves the communicative strategies of advertising, for which it is important that a brand, a product, and a campaign be organised around a single, identifiable, but surprising "claim", as it is termed in the industry.'

Diederichsen's version of the neoliberal hold on post-conceptualism describes the very antithesis of 'maintenance art', or the domestic amateurism analysed in feminist art histories (Kokoli, 2008: 214-216)

alongside women's exclusion from professional organisations and status (Pollock, 1979).[78] As an employee of the corporatising museum I found myself recalling my second wave feminist identification as consistently hovering between an idea of the professional and the amateur, a considered stance which walks a tightrope, and relates to Gregory Sholette's analysis of Dark Matter (2011). This identity seemed essential as I laboured to avoid institutionalisation and, in itself, formed a continuity of practice.

It could be argued that my reading of 'How to Work Better' in the media director's office was over-determined by the context, that a gallery might relieve it of this weight of interpretation. However, noting Claire Bishop's assertion that the gallery space is 'relatively neutral', Shannon Jackson (2011, p.26) argues,

> 'For community artists for whom civic engagement is a given – and for whom a "gallery space" is never "neutral" – Bishop's sense that socially engaged art actually invokes "community" to deflate debate and impose consensus is hard to fathom.'

An attempt at the neutrality apparently offered by the gallery can lead to an absence of situatedness, both in time and in place. The well-known (and well-branded) curator Nicolas Bourriaud was recruited on a short-term contract by Tate to curate *Altermodern*, the Tate Triennial (2009). Duration, though, is a fundamental form of situation (or situatedness) in relation to social practice. As Helena Reckitt (2013: 152) notes in her critique of *Relational Aesthetics* (both Nicolas Bourriaud's curatorial practice and the book), 'Enacting micro-politics without a broader macro-politics, the relationships Bourriaud envisages seem unmoored in site, context or consequence', going on to compare the concept with the 1980s Martini ad, taking place '"anytime, anyplace, anywhere"'. A lack of situatedness – notably duration – creates the prospect of repeating the fundamental weakness I have noted in Allen, 2013a, where I discuss Alfredo Jaar's 1992 work at the Whitechapel Gallery. (Also noted by others, including Grant H. Kester [2004: 148-151].) The disparity between the durational commitment to, for instance, 'Nahnou-

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[78] In fact these exclusions have been described by many, and repeatedly so. In 2015 Griselda Pollock wrote a short article titled 'The National Gallery is erasing women from the history of art' in *The Conversation*. Accessible at: http://theconversation.com/the-national-gallery-is-erasing-women-from-the-history-of-art-42505 (Downloaded on: 5 June 2015).

Together' running concurrently (although obscured) at Tate Britain with Bourriaud's transient engagement with the institution and the works of relational aesthetics demonstrated distinctions in 'situatedness'. Reckitt (2013: 152) cites Jackson to draw attention to the problematic politics (and, consequently, aesthetics) of Bourriaud's concept. In fact, the analysis is also pertinent to questions of gallery education as a form of contracted labour producing social practice. Reckitt writes,

> 'Stripping socially-based art of its criticality and ambivalence, Bourriaud invites museum visitors to come together in what Jackson terms "a frictionless environment, unencumbered by the claims of responsibility". An artistic appropriation of the everyday that denies its underlying politics, this framework suppresses the key feminist insight that neither "art" nor "work" are ever *just* that, but are always subject to conditions of who does what, for whom, and under what terms.'

If twentieth century professionals working with the modernist museum could ideally produce a neutral space for art, current labour practices in the global museum have contributed to its demise. I have argued (Allen, 2008b) that in the 1980s artist/educators (anticipating the artist/curators of the 1990s) went into museums as part of a challenge to a reactionary dominant culture (alongside the theoretical and practical work linked, for instance, to Birmingham's Centre for Contemporary Cultural Studies, the Open University, and in London the Inner London Education Authority, and smaller social arts organisations developed by artists around Britain, for instance in London, Cockpit Arts and Camerawork). More recently, as Lara Perry has discussed (Perry, 2013: 31-47), Tate has retrospectively collected the 1970s and 1980s radical work by black and feminist artists, as well as less aligned women artists, although the only influence of the more radical feminist analysis to challenge the construction of an archive based on (often privileged) individuals has only entered the museum through the education department. But also, as Lisa Corrin, the curator responsible for Fred Wilson's 'Mining the Museum', wrote in 1991 (Messias Carbonell, 2004: 384), of artists' 'reconciliation' with the museum, 'manipulating permanent collections to question the boundaries of the museum and its usefulness for addressing contemporary aesthetic and social issues.' More recently Shannon Jackson argued (2011: 9),

> 'If our critical language only values agency when it is resisting state structure, then we can find ourselves in an awkward position when we also want to call for the renewal of public institutions.'

Whether or not our perception is that, in 2015's Britain, the damage to public institutions is already irreparable, 'sanctioned ignorance' of the obscured work that has taken place in public institutions for the last thirty-odd years only hinders an understanding of current and future approaches to re-conceiving the art museum and other curatorial-artistic-pedagogic projects.

While I have situated the work of gallery educators and others in the museum in terms of Ross's (2008: 45) 'long march' to transformation – comparable to 'maintenance', another imaginary conception for artist employees and contractees in relation to the corporatising museum might be to see the museum as patron, especially given the emphasis on entrepreneurialism and creativity. Isabelle Graw (2009: 204-205) discusses Hans Haacke's work of institutional critique *Shapolsky Group* (1971) for his exhibition at the Guggenheim which resulted in its cancellation, as the work proved that 'the real-estate market casts a long shadow reaching into the supposedly economy-free zone of the public museum.' She describes this early version of institutional critique as self-reflexive but notes the developments in the 1990s articulated more clearly the implicit position of the artist and the work within the interlocking relations of the museum (representing the aesthetic) and the market. As she says, 'critical distance must be constantly reassessed, and always on the basis of recognition of the artist's own involvement'. Going on to discuss Courbet's (1854) *The Meeting, or Bonjour, Monsieur Courbet* (noting in passing that 'painting is not problematic or obsolete per se'), she discusses the allegory Courbet portrays, acknowledging his situation of economic dependence on his patron but

> 'rephrased, as if the patron should consider himself lucky that the vital artist allows him to take some part in his artistic freedom. Dependency is reformatted such that the artist seems finally to triumph over capital – the same capital on whch he nevertheless continues to depend.' (Graw, 2009: 207)

Such a relationship, in which the 'imaginary freedom' of the studio is perhaps parallel to the right to ramble, is threaded through the painting with a bravado that is certainly gendered and is explicitly class-bound. Although Graw goes on to discuss Andrea Fraser's performative lectures, it seems that Fraser's (2003) *Untitled* is a more direct parallel with the Courbet picture. How does one negotiate with patrons who have the power of gender, class and money over the artist? In passing Graw (2009: 206) comments

that 'according to TJ Clark, [Courbet] never stopped looking for financial backers throughout his life.' It begs the question, continuing from the casting couch, how many one-night stands might a woman artist need to perform? Other artists have further explored the reality of institutional and nationalist regulatory power as well as class, gender and race in complicating women artists' negotiations with potential patrons: Tanja Ostojić's *Looking for a Husband with EU Passport* (2000-05) does just this, exposing the fragility of the concept of 'imaginary freedom' as embodied in the Romantic and radical concept of Courbet's ramble. In fact, as Dimitrakaki shows (2013: 79), Ostojić explicitly refers to Courbet in a 2004 colour photo work from this series, *Untitled/After Courbet (L'origine du monde 1866, 46 x 55 cm)*.

An alternative model is employment. In the film *As If They Existed* Griselda Pollock states that women may have been excluded but they were never defeated, they were always negotiating. Reflecting on her early work with Roszika Parker, she says, '… you were studying, How did women negotiate the situations they found themselves in?' (Allen & Dale, 2015: 22'-25') She continues, 'They made art because of as much as despite the situations they found themselves in.' While women are in a differential position, 'they've always been negotiating those situations but they've also always been participating'. As she speaks this in the film, the viewer hears the sound of repetition in Pollock's voice: the manifestation of negotiation, if not converting then at least keeping up. Employment in the public sector appeared to offer stability that might best suit a single working mother artist. With neoliberalism that has been tested (time, production, normalising redundancy, demands to self-brand etc) but it has also, in some cases and especially in gallery education, given freedom to be 'creative' and in some instances enabled the production of works that form a continuity in an artistic practice.

The key is that women have historically worked with contingency – a lack of legal economic independence and the demands of reproductive labour (notably child-rearing) have ensured this. The model of 'imaginary freedom' suggested by the modernist untrammelled studio that Pollock discusses in *As If They Existed* – represented in the work, say, of Anne Truitt as discussed by Anne Wagner (Truitt

& Wagner, 2013: 7-21) – is nevertheless contingent on family life or a demand for its absence.[79] Andrew Ross (2008: 34) discusses contingency in current employment conditions, and the fact that precariousness reflects increasing nonstandard employment. He notes that 'we have seen the steady march of contingency into the lower and middle levels of the professional and high-wage service industries'. I would argue that adapting to contingency (that is, refusing to give up) is possibly a characteristic of many artists' practice and that valuing that might demand a second look at work that looks as if it represents a failure or non-practice. During the period of neoliberalisation of the British public sector and the increasing division between rich and poor, artists with economic responsibility for others are more likely to seek standard employment contracts without necessarily recognising that the status of 'precariat' is now multi-class. The self-management qualities that I had developed as an artist I have transferred when necessary into managerial employment, along with my 'creativity and entrepreneurialism'. As Dimitrakaki puts it (2013: 88), 'focused, resourceful, self-managed' form the '*the "ideal" subjectivity* promoted by capital today'. Equally, my experience of institutional management transfers into my ex-institutional artistic practices (notably in the dialogic portraits series), although I have not adapted the model of studio-as-institution that Diederichsen discusses. The 'cross-class identification' that Ross (2008: 35) promotes is something that some feminists and others marginalised through, for instance, race, have worked for, at least since second wave feminism.

4.4   Practice and the professional

Michaela Ross (2013: 3-20) makes a distinction between two types of analysis and production of gallery education: on the one hand gallery education as an artistic practice, and on the other gallery education as a profession. She suggests (Ross, 2013: 7) that 'the attempted professionalisation of the role of the artist working in the educational function of the museum' has resulted in a plethora of 'pseudo-scientific and economic models/metaphors' in the literature. Whereas I would argue that practice has

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[79] I made the film with Tom Dale during the course of a residency I undertook at Turner Contemporary, Margate (autumn 2014 – spring 2015) after I had registered my PhD submission, and thus it is not included in the submission although it is closely related to *Begin Again*.

been a significant strand in anticipating and then pursuing the development of gallery education, she identifies it as a more recent response to the 'educational turn' in artistic and curatorial practice (Ross, 2013: 8). Ross notes that Sarah Mossop, an early member of NAGE (now Engage), has suggested that gallery education in the 1970s and 80s 'explored new terrain produced at the intersections between art, education and locality'. This implicit link to community arts omits the feminist intervention inherent to the early development of a practice which is artistic and curatorial (which I posit in *Situating Gallery Education* [2008a]). Nevertheless, Ross's analysis of the split between profession and practice, I suggest, supports the concept of the Disoeuvre. As she argues, (Ross, 2013: 2)

> 'many artists are attracted to the role because it allows them to operate in and through a complex site, involving overlapping disciplines and discourses. They might be interested in the socio-political aspects of the role and the emancipatory function of education, or may be drawn to the museum-related theme of epistemology, for example.'

Verwoert (2008a: 91) discusses pluralism and the challenge to traditionally-fixed disciplines, against the rise of consumer culture discussed also by Diederichsen (2008) and Graw (2009), noting that experiencing the 'dictatorial regimes of modernity' resulted in an analysis that 'the imposition of binding choices' was precisely the method through which 'the power of ideology manifests itself in the pressure of social control'. On the other hand, the 'limitless choice' of the consumer society is itself entirely ideological. In this situation, the refusal to choose, he suggests, provides an answer: as he says, choosing to stay between '*either* yes *or* no'. One might argue that this has been a longstanding and highly gendered position, taken by feminists and other anonymised artists since they first refused to stay within prescribed disciplinary and institutional boundaries, and also started to question the 'yes or no' judgements about aesthetic value of works of art – see, for instance, Pollock and Parker (1981) and, more recently, Amelia Jones (2012: 174) proposing

> 'queer feminist durationality … [as] the opposite of both conventional ideas of art stemming from aesthetics (art as the expression of an individual who can be identified through the form of the art) and of post-Second World War theories of identity and the visual'

which, she argues, stemmed from binaries of self and other. Because of its association with gender, and possibly because it has been theorised in the mainstream relatively recently, this refusal has often been (and continues to be) misunderstood as indecisive, dithering, dilettante.[80] However assured the 'I can't' is, it can easily be misread if the artist lacks privilege. (Jones' discussion of the 'hole' in feminist work is in part a discussion of what she argues are misreadings of second wave feminist work. It is tempting to take this as analogous to a feminist or queer strand in the work of gallery education: creating a hole in the museum.)

If the education function of a museum is positioned as an equivalent of corporate social responsibility (as discussed in Allen, 2013a), its role is to model a professional service (this model is reinforced by the gendered assumptions about service itself, as noted by Dimitrakaki [2013: 36-37]). However, suggestive once more of the concept of 'maintenance', as Claire Doherty argues, 'education departments have been able to take on a new and productive role by supporting practices that the traditional exhibition structure fails to support' (Doherty, 2004: 15), noting that they need not 'carry out instructions enforced by funding'. I suggest that the potentially disruptive element in Doherty's version shifts it towards the notion of a practice rather than a profession. While Ross (2013: 13) notes that the context for Doherty's article was a discussion of 'New Institutionalism', I would argue that the role that Doherty promotes was not, as she suggests, new (as evidenced by, for example, Helen Luckett's work of the 1970s and 80s) but possibly needed to be discussed as new for a younger generation of gallery educators; or to be reread in the context of the then-new analyses of New Institutionalism. The necessity arises from the already rehearsed status of 'sanctioned ignorance' of the histories and practices of gallery education; equally, the lack of a history indicates that, although gallery education was represented by a functioning professional organisation by 1991, it is still in the process of professionalising. Indeed, in this period (the early 2000s) Engage (the organisation) was shifting to

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[80] For a model of this characterisation, see Jackie Wullschlager's review of the Sonia Delaunay, Barbara Hepworth, and Agnes Martin retrospectives held across Tate in summer 2015. Wullschlager, J. (2015), 'Barbara Hepworth: forms and hollows' *Financial Times*, 26 June.
Available at:
http://www.ft.com/cms/s/2/6a964dba-1997-11e5-8201-cbdb03d71480.html#slide0
(Downloaded on: 25 November 2015).

pursue the route of professionalisation, described by Ross, as producing a literature of pseudo-scientific models.[81]

In common with gallery education, artistic practice demands a critically active practice of management (something of a refrain in articles in this submission). Whether working as an employee or as an exhibiting artist, with the corporatisation of the museum any artist has to engage with the techno-bureaucratic management culture and is therefore involved in management (even if delegated). Following the trajectory of Institutional Critique, Carey Young's work has engaged performatively with the culture of 'learning' behind 'change management' (see Allen, 2011a: 182), while Joshua Simon has noted that the practice of the artist Sol Lewitt has been employing management as part of his practice since the 1970s (Simon, 2015). Diederichsen (2008: 28-36) suggests there are now two different types of artist: the 'conceptual entrepreneur' who works office hours in the studio and delegates to 'a large number of assistants' who perform any additional activities for him as well as handling production, and the other type who labour all hours including propping up the bar. The first, he suggests, 'is not produced through self-exploitation.' Taking a slightly different perspective, the first might actually be a single parent leaving work on time to collect children from the childminder, in which case work will continue well into the hours that the other artist is propping up the bar. (Parenting[82] does not feature in Diederichsen's concept of the artist, whichever type.) He notes (Diederichsen, 2008: 43) that the 'artistic commodity' contains the 'abstraction of the artist's living labour, together with all of the labour previously invested in art school, nightlife, and Bohemian existence'. And he lists other people's labour which contributes to the 'artistic commodity' which also,

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[81] Michaela Ross does not give examples, but I surmise she might be thinking of the programmes developed by Engage that took a managerialist and sociological model of evaluation, often a condition of funding from government demanding 'evidence'. For examples of this, see *Engage* 35, which also includes contributions from a younger generation reclaiming gallery education as a radical practice (e.g., Ballard, Bradby, Croose Myhill, Lewis & Zervou, *Five Terms from the Lexicon of Gallery Education*).

[82] Or, for that matter, caring for elderly or disabled family members: we are in an era in which 'parenting' might begin to include, as it were, parenting upwards (as in 'managing upwards'). The loose term 'caring' is not specific enough, loaded with similar problems to the term 'affective labour' as opposed to 'reproductive labour' already noted as discussed by Federici (2008).

'contains the spiritual management of all of these subordinate types of labour by a director, a person in charge … This new aura is thus a special kind of value that realises managerial and intellectual labour as well as the many kinds of labour that go to make up the artist's life.'

Given the cross-over between the entrepreneurial artist and the entrepreneurial employee who might be both manager and artist, it makes increasing sense that some artists' production of 'artistic commodities' are situated from a position of employment (including as a manager of people: his description applies to my work on *Nahnou-Together*). The problem arises, therefore, in distinguishing where his or her artwork begins and ends, but given the managerial methodologies of the studio-based artists that Diederichsen describes, and the self-branding of the curatorial and other museum employees, this question becomes inherently illogical.

Only seven years after it was published, Diederichsen's (2008: 34) observations about higher education sits askew at least in relation to the state of British higher education and the public sector in 2015. However, he accurately describes a tendency in the European tradition to date, which is that state-training and publicly commissioning artists 'effectively casts artists as civil servants or government employees' and suggests that therefore they are 'bound to a conception of the common good'. This is of especial relevance to the historical research on 1the V&A, informed by considerations of gender, conducted by Linda Sandino which I discuss below.

In the first text that I wrote on gallery education (Allen, 1995), I suggested links with the tradition of museum education and with community arts. Although I have widened my perspective since, and clarified a feminist focus (Allen, 2008b, 2013a and 2013b), Helen Luckett's work at Southampton Art Gallery forms a link between museum education and the forms that gallery education developed from the 1980s, including the Arts Council's National Touring Exhibitions service (known then as NTE, now Hayward Touring) where Luckett worked next. NTE's remit was to tour exhibitions around the country, including work from the Arts Council Collection and, in some cases, going into remote localities. This service bears similarities to that discussed by Linda Sandino (Sandino, 2013: 83-106) which was established in the Circulation Department at the V&A by Peter Floud from 1947 (coincidentally, also the year that saw the start of the professional organisation, Group for Education in

Museums, known as GEM). As Sandino notes, the significance of this department was Floud's choice to appoint women who were artists (trained, for instance, at the Slade) as well as people whose work was informed by their politics (and sometimes both), as a significant proportion of employees in the department were members of the Communist Party of Great Britain. (By 1974, seventeen artists were employed by the department. [Sandino, 2013: 99]) Sandino (2013: 87) argues that archival notes and correspondence suggest that, for instance, Barbara Morris' talent as an artist was acknowledged by those involved in her appointment and that 'museum work was not compensation for failure as an artist'. In addition, Sandino (2013: 92) notes that, in the Communist Party, 'education was seen as an importat arena for bringing about equality and fostering talent.' Peter Floud is described by former colleague, Geoffrey Opie as 'charismatic', '"a renowned socialist" with an "anarchic view of how his department should be run" compared to the rest of the Museum with its strict hierarchies'. (Sandino, 2013: 94) Sandino gives a fascinating account of the fast-changing post-war politics of employment in the civil service (the status of the V&A at the time), discussing both the infuence of socialism on the work of individuals and the department, and the shifts in attitudes expressed by members of the executive and political class towards employing people on the left. Part of this discussion includes employees' own attitudes to their politics as expressed or not in their work: interviewed by Sandino, Morris described Floud's 'insistence "that we [staff] were there to help and educate the public rather than pursuing our own interests for the sake of it"'. Another interviewee, Jennifer Hawkins Opie, describes the department as 'embattled', although Sandino shows how it was mutually supportive with the Education department. Echoing Marijke Steedman and the security guard, Sandino (2013: 99) suggests the ex-art school staff 'brought not just practical skills and visual intelligence, but an ability to work with a variety of people across the Museum's hierarchy'.

The distinction Peter Floud makes between public service and 'pursuing our own interests' is one that has been complicated by both the reconceptualisations that have occurred since about subjectivity and by the corporatisation of the public sector with a new emphasis on creativity and entrepreneurialism. Sandino (2013: 101-102) makes an illuminating analysis, though, of how, for the (mainly women) artist employees

'the Museum provided a space, both literal and conceptual, for a possible resolution of the conflict between ideals and circumstances in the scholarship and dissemination of art and design as engines for social change.'[83]

In this sense, she describes a place of reflexive practice comparable to a possible studio. Given that historicising types of labour helps establish that labour as a profession, it is of particular interest to me that Matilda Pye is Sandino's co-editor. Employed to develop research and academic programmes at the V&A, Matty Pye is an artist who started work as an employee in museums with me at Tate Britain where, with extraordinary inspiration, she led the SureStart programme where she truly worked 'with a variety of people' (pre-school children and their adult carers from disparate class, social, cultural geographies, as well as a professional team offering different types of specialist expertise in health and childcare) and all other social classifications. Her work epitomises the intellectually, creatively and socially adventurous qualities that transform what might be a service into artistic practice that refuses to accept the border controls of daily life.

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[83] Whether or not any success can be claimed, the desire to transform museums into 'engines for social change' has a long history. See my footnote 27 (page 46) quoting Richard Cork in 1973 arguing for the art museum to become 'a dynamic instrument of social change' (Cork, 2003: 318–322).

Figs. 19, 20, 21: 'Big & Small', Tate Britain's SureStart programme led by Matty Pye, working with Rebecca Warren's *Turner Prize* installation 2006. Seeing, discussing and feeling the work. (All photos in Figs 9 – 16: Richard Eaton)

Figs. 22, 23, 24: 'Big & Small'. Learning about armature.

Figs. 25 & 26: 'Big & Small'. Learning about clay and making a sculpture.

4.5 Anonymity and the amateur

Conscious of our histories of relegation to the status of artistic amateur, many women artists' work – like Matty Pye's as a museum employee – is overlooked precisely because it refuses to recognise the border controls that are designed to let only a few of us in. Is such an artist professional, amateur, a public servant, or does her status as employee render her 'insufficiently radical'? While a modernist artist might be recognised because s/he displayed an obsession described as 'passion' which over-rode other responsibilities (frequently assumed to include family), the reputation of a contemporary artist like, for instance, Jeremy Deller, benefits from conceptually-based work that displays virtuosity in commissioning others' artistic skills: as Diederichsen (2008: 42) notes, 'The artist's singularity is no longer transferred to the object via physical contact with them, but via a spiritual one. The artist *conceives* the readymade, *plans* the project'. This type of production might compare with that of artists working institutionally in gallery education (as well as elsewhere) although situated differently. However it lacks the fluidity of identifications that Amelia Jones argues for (2012: 183), building, for instance, on Rosi Braidotti's 'subjectivity as flows of inter-relationality'. Key to this is the non-binary, and I would argue that both subjectively – in terms of art production – and institutionally – in terms of divisions such as practitioner or professional – one might occupy, contain and apply different and sometimes paradoxical identifications.

While a lack of recognition might be irritating, it might also be produced by a political recalcitrance which defiantly embraces a history obscured by the anonymised and which rejects the exponential imperative to self-brand: a combination of Sholette's (2011) 'dark matter', and Verwoert's (2008a: 92) 'I can't' (which is actually synonomous with Melville's Bartleby's 'I'd rather not', rather than an idea of failure or inability). As Graw (2009: 114) notes, artists turn against the demand for creativity and resist the 'paradigm for self-realisation'. One might apply Ross's (2008: 44) description of US higher education 'awash with contingency' to Britain's corporatising formerly public institutions – the museum, for instance, or the university. Those artists, therefore, who Diederichsen identifies as being trained for public service, like employees in the high modern period of the V&A's Department of Circulation, are now frequently disaffected by what they perceive as the destruction of public

ownership through the state. Where in the past they might have become union activists, with the disempowering of the unions, the accelerated emphasis on individualism, and the pressure to be entrepreneurial, a disidentification from the institution and the concept of public service becomes manifest: a characteristic which conventionally typifies the bohemian artist, and a position emblematic of the contemporary critical artist. In this case there is no longer a contradiction in continuing your artistic practice through your employment. Whereas Peter Floud's commitment on behalf of the V&A was to the public rather than one's own interest (and certainly not the self-interest of self-branding), and Helen Luckett's 'militancy' represented what Ross (2008: 45) describes as

> 'the path taken by New Left advocates who pursued the "long march through the institutions" from
>
> the early 1970s onwards, with the goal of reforming the culture of power from the inside',

the withdrawal 'from their obligations' to employees that Ross (2008: 40) argues governments and firms have been making 'for over two decades' has diminished a sense of public service or, indeed, obligation for the formerly-public employee. The assertion I made regarding the liminal position of exchange occupied by gallery education in the museum (Allen, 2008b: 1) is distinct from but related to the disidentified agency that Ross (2008: 45) locates in 'the outside [which] is no longer the extraneous – marginal or peripheral to the real decision-making centres'. As an employee with neoliberal 'free agency' and post-statutory disaffection, an artist might draw a salary for as long as her contract endures in order to make a social practice which supports a reform of 'the culture of power from the inside'.

4.6   Duration

Lisa Baraitser (2015: 28) suggests that 'maintenance is the temporal dimension of care'. Given the pressures already described that pertain in the corporatising museum, questions of maintenance, temporality and care are highly politicised, especially in education departments. This is because of the demands on labour, noted above – specifically, short-term or jettisoned contracts, flexibility, additional unpaid hours to reach the highest production and aesthetic standards. It is also because of the quality of affective labour that caring for visitors and participants represents, whether service-styled 'customer care', the care of institutional conscience represented by 'corporate social responsibility', or the

(ambitiously transformative) affective labour of pedagogy, typical of many artists of social practice and exemplified by, say, Luckett or Steedman, that is part of a personally integrated artistic and/or pyofessional practice. As Verwoert (2008a: 90) notes, in the 'high performance culture' the avant-garde are also 'job-slaves' who 'serve customers who consume the communication and sociability that we produce'. Good quality social artistic practice that is produced by gallery education maintains the ambitions of the 'high performance culture' but ditches the concept of customers in favour of contributors. Whether conceptualised within the framework of Freire, as produced by Janna Graham formerly at the Serpentine, or of Boal, as produced by Adrian Jackson of Cardboard Citizens, or informed by hybrids including Freire alongside Hart's ladder of youth participation as produced by Rebecca Sinker (see Allen, 2011a: 104-5), engagement with contributors goes far beyond a question of communication and sociability.

I would argue that the logic of the discussions of 'maintenance art' by Helena Reckitt (2013: 131-156) and Lisa Baraitser (2015: 21-47) means that the pressure to self-brand and self-promote within and beyond the museum is usually at odds with the concept of maintenance as it is contained within the ethos as well as the function of social practice through gallery education. Going beyond the consumption of sociability demands that – like making studio-based art – the artist(s) focuses attention on the needs of the contributors and the work being made; the duration of a project is a significant material to work with. It cannot be determined by the style of systematic project management represented by the Gantt chart (see Allen 2009), although it might be informed by this and other contingencies. This is the implication behind the reference already made (on page 85) to Claire Doherty's comment about funders.

My work at both the Hayward and Tate Britain gained certain freedoms as well as problems from the shadow cast by Tate Modern, which opened in 2001, during my employment at the Hayward. Moving from the Hayward to Tate, the free collection displays meant that time was no longer determined by an exhibitions cycle and benefitted from some designated education spaces for practical, discursive and performative work. The considerable liberty to work in the Hayward galleries that the

education team had enjoyed under the leadership of Susan Ferleger Brades applied also in Tate Britain's collection galleries under the direction of Stephen Deuchar.

Fig. 27: Michael Landy, *Shepherds Purse*, 2002. (Photo: Felicity Allen with her reflection)

As the Hayward had no education spaces Ferleger Brades had welcomed my suggestion that, with each architectural design uniquely made for each exhibition, we would identify a space for education that was, as it were, site specific to the exhibition itself. This worked with varying degrees of success, but was an important experiment which was varyingly embraced or challenged by external partner curators and artists. I also developed longer term projects, for instance with local schoolboys and their teacher, to develop performative interpretation in the exhibitions, or holiday programmes with children

Fig. 28: Sonia Boyce *So Amazing,* 2002. (Photo: Felicity Allen)

looked after by Social Services, who were presented with artists' prints made by Sonia Boyce and Michael Landy. In partnership with Barbara Herts, a civil servant representing the Department of Health on secondment from the Department for Education and Skills (who was introduced to the concept and supported by her boss, Tom Jeffery) I had helped develop a national project, and contributing children and young people looked after by Social Services from different parts of the country were given a framed print each, with notes on the back to help them keep it safe. In response to Herts' request that participants be given a certificate I had suggested commissioning the prints because I was well aware that children and young people 'in care' habitually lose not just their homes and members of their family but also their familiar objects. Multiply disadvantaged (affectively, economically, geographically, educationally etc.), I wanted them to have something portable that could endure into their adult lives: a print that would almost certainly increase in economic value as well as
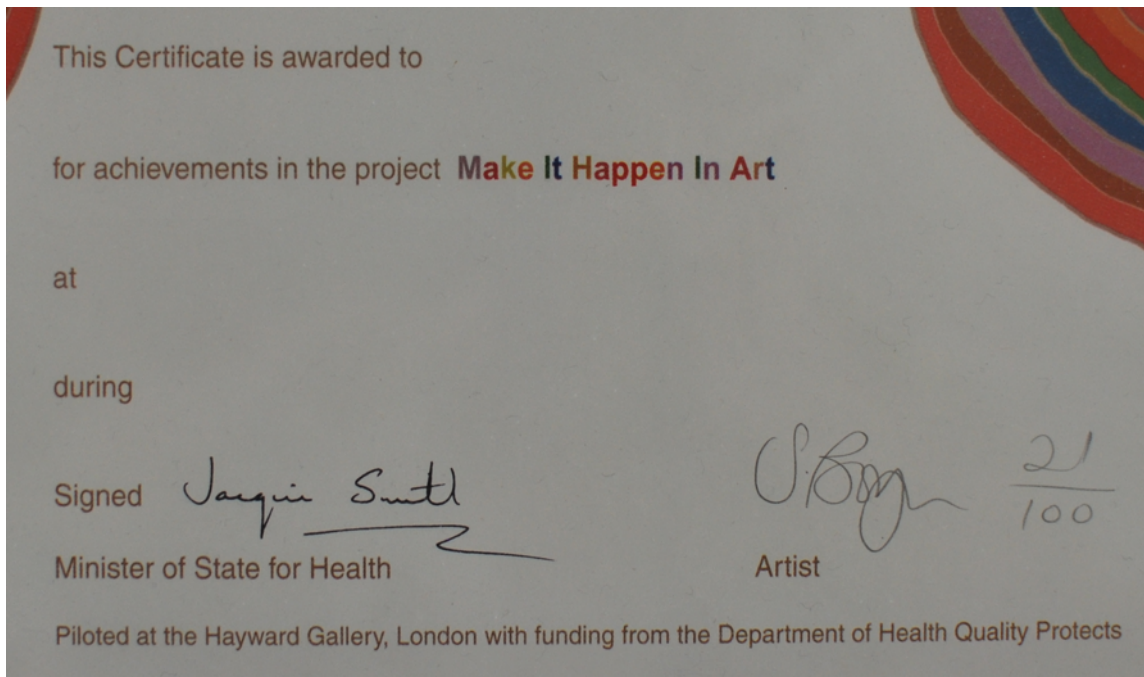
Fig. 29: Sonia Boyce *So Amazing*, 2002, detail. (Photo: Felicity Allen)

affective value that, if they were lucky enough to hang on to it, could signal one form of continuity through and beyond their lives. Michael Landy used it as his first experiment in making a new series of works, from drawings of urban weeds. His understanding of fortune, the frequently arbitrary nature of loss, and resilience, all resonated with the awareness that some of these prints might survive with their owners, some would be lost. However, endurance – or maintenance – was a possibility. The fact that Barbara Herts insisted that the Minister of State for Health, Jacqui Smith (2001-03), should sign the prints seemed to create an opportune artistic friction, as the print combined the statutory nature of the intervention in these people's lives, alongside the notion of liberty that the artist's signature represented. While for Herts a government minister seemed more significant than artists whose names were not well-known outside of the artworld, I was aware that these less familiar names might in fact endure longer than that of a New Labour minister, especially as both Boyce and Landy already had work in museum collections. It is possible that some of the owners of these prints will one day observe

the way their print documents the intersection, possibly the dialectic, between policy, values, social and artistic practices in their lives.

How to consider this type of duration – which, I suggest, fits within an idea of maintenance art – in relation to the examples that Diederichsen (2008: 41) identifies when he argues that duration has been crucial to concepts of value in art? First, he suggests, is the idea that a work of art crosses time. Second, he points out that modern reception theory considers truths slowly to emerge (which is conflated with speculation). And, third, duration he suggests is now the subject of special genres (duration pieces). Perhaps this example of social practice contains all three. Perhaps, though, Jones' more fluid 'queer feminist durationality' is pertinent in relation to this work. There is a strong correlation between her discussions of inter-subjective 'meaning making' in relation to, for instance, Jan Verwoert's conceptualisation of inter-subjective modes of engaging with art, and those of gallery educators from the 1990s and 2000s (including Toby Jackson, Catherine Orbach, Naomi Horlock, Adrian Plant at Tate Liverpool in the 1990s). Certainly by the time Tate Liverpool opened in 1988, the model of constructivist education developed by that team (alongside comparable developments by others elsewhere) involved acknowledging both the subjective associations (identifications) of those positioned as both teachers and students, and a materialist reading of the works and their contexts. Crucially, in relation to Jones' argument, there was always an understanding that educational experiences might well be latent, flowering in a subject (teacher and/or student) possibly decades later, possibly repeatedly and differently (and resisting, therefore, the ever-increasing use of testing inflicted on both children and teachers in schools).[84] (Jones, 2012: 170-193)

While the museum and especially the Kunsthalle gallery are increasingly regulated not just by the timing (the lack of duration) of the exhibition but also the plethora of programmed events, whose replication form a continuity rather than a punctum, the gallery education project can offer time out,

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[84] A manifestation of Jackson's team's legacy is produced in the section 'Ways In: Frameworks for Engaging with Visual Art in a Gallery' in Charman, H., Rose, K. & Wilson, G. (2006) *The Art Gallery Handbook: A resource for teachers.* London: Tate, pp. 57-65. At Tate Modern Jackson, working with Helen Charman, established training based on this analysis for freelancers termed 'artist educators'. While the analysis was highly valued, the training was deemed by some I worked with to be rather programmatic, possibly endangering the spontaneity and reciprocity of artistic improvisation, play and facilitation.

time to be grasped, in Baraitser's terms (Baraitser, 2015: 25). It is, in this sense, produced in some cases by 'bodies that desist' which 'ask us to think about the slowness of chronic time, rather than the time of rupture.' I particularly appreciate Baraitser's understanding that these desisting bodies also ask us to think about 'the durational drag of staying alongside others or out-of-date ideas, rather than the time of transgression'. This is in tune with my own refusal to give up painting – even insisting on taking it up again after a decade's gap. Throughout my working life it has repeatedly been defined as intrinsically conservative to the extent that, even as recently as 2009, as noted above on page 81, Graw writes apologetically that 'painting is not problematic or obsolete *per se*'. But perhaps the whole idea of painting as 'obsolete' clarifies where and how this argument might fit: in the hinging of the concept of the avant-garde to the concept of the market, that is, where once painting was seen as problematic partly because of its place as the auratic token of the art market, now it is the insistence on in-built obsolescence within the market, while the medium of the type of management art described by Diederichsen might be understood as 'shopping'. The new aura associated with the artistic commodity, Diederichsen (2008: 43) suggests, 'is thus a special kind of value that realises managerial and intellectual labour as well as the many kinds of labour that go to make up the artist's life.'

Maintenance requires questioning, possibly resisting, the imperative to abandon particular media or technologies. As Alana Jelinek (2013: 10) has noted (echoing Mörsch), assumptions have been made about 'specific types of practice with an inherent radical potency while denying the possibility of radicalism to other types of practice'. She indicates that this has led to 'artwork that actually challenges dominant discourse and structures' being 'trivialised, marginalised or overlooked'. As she suggests (Jelinek, 2014: 167):

> 'It is in its embodiment of plurality that art has the potential to nuance and make more complex. When art moves beyond reiterating the endless variations on a basic matrix, the potential for rupture, for 'dissensus' is achieved. It is for this reason that the value of art can be and must be found to exist in both the art-as-social-good tradition (life-like art) and in the tradition of art-for-art's-sake (art-like art).'

The plurality Jelinek refers to might be in terms of practice, rather than necessarily embodied in particular works. While a continuity may be conventionally understood as the basis of a significant artistic practice, the continuity may not necessarily be visible. In my own case, in retrospect I can see that I have continued to work with at least three central forms of practice throughout the four decades to date of my career, all of which I reflexively produced in *Begin Again*: observational painting, reflexive writing, and a social practice which contains pedagogical concepts and processes. Equally, my practice as well as my labour has been produced in the studio, the social and the institutional. Thus, I have 'stayed alongside' several apparently disconnected practices, including witnessing – and contributing to – a social practice that has moved through time as community arts, situated art school teaching, gallery education, artist/curator projects and social practice. As already noted, Ross (2008: 45) comments on the long march to change institutions, while Baraitser (2015: 25) creates a link to this with the concept of maintenance:

> 'Desisting bodies ask us to think about … the elongated time of incremental change, rather than the time of breakthrough or revolution. Maintenance, in other words, takes the form of suspended time that allows connections with alternative temporal imaginaries to be maintained …'

While ideas of duration and, implicitly, maintenance, have informed my thinking, as evidenced by the Hayward project described above, being in the different location of Syria while working on *Nahnou-Together* really focused my thinking about duration and maintenance. I suggest this in *Border Crossing* (Allen, 2009) in relation to the work of Stuart Hall. Durational practice is often obscured by being situated differently and looking different: a social practice produced through an institution in the additional hours the museum demands is doubly obscured within the museum and within the terms of employment and, given the lack of reflexive time for the artist, may also be partially obscured from her as part of her practice. Yet it may be part of a multiply-formed practice, each part of which is intrinsic to the others as part of the artist's intellectual discourse in development and production. Within the museum, as noted regarding the 'long march' which, for instance, Luckett's work represents, duration takes on the 'drag' which Baraitser so vividly describes. In my own case, duration is episodically

maintained in an artistic practice that crosses between and through the studio, the social and the institutional.

The logic of my own practice is perhaps illustrated by the problem that Marijke Steedman and the Security Guard pose: the boundaries between art practice and pedagogical practice are blurred, as process-based art blurs the boundaries of when or where an art work starts and ends; comparable with discussions about the sketch and the sketchbook as part of a larger work. The Disoeuvre, especially one that hovers between amateur and professional (i.e. avoids the market and foregoes or fails to produce self-branding) hinges therefore on maintenance and containment, possibly even maintaining containment. The question of discourse – the dialogue through and with which the work or Disoeuvre engages – is critical in definition; but this does not mean that the work will have been reviewed or discussed in 'the literature': as pressures increase on academic and intellectual labour (that I have already discussed) the possibilities for original and groundbreaking research become fewer. That is, a narrative form is perpetuated which singles out a few artists rather than addressing the composite work, for instance, produced by feminism that leak across the borders of individual artists' lives. The pressure as a labourer to self-brand combines with pressures of scholarship for originality to stay conservatively 'discover' the brilliant new artist. In Anne Wagner's image, the narrative form also fails to observe the different work clothes individuals put on and take off as they transfer their labour across different institutional frameworks, whose trail might lead to investigations in previously unchecked spaces. We frequently get beyond the monograph to the theme or the theory, but nevertheless the stock of artists and the routes through which work is identified still retains many of the pre-second wave restrictions. The Disoeuvre demands that we work to dissolve these restrictions; extending Kokoli's phrase 'a constant self-decentring' between the individual and the social which may lie within the institutional. This is critically important not just for what art might be but also to interrogate labour's uses in art's institutions and examine art's values, and how artists hidden from history wrestle with these institutions to affect these values.

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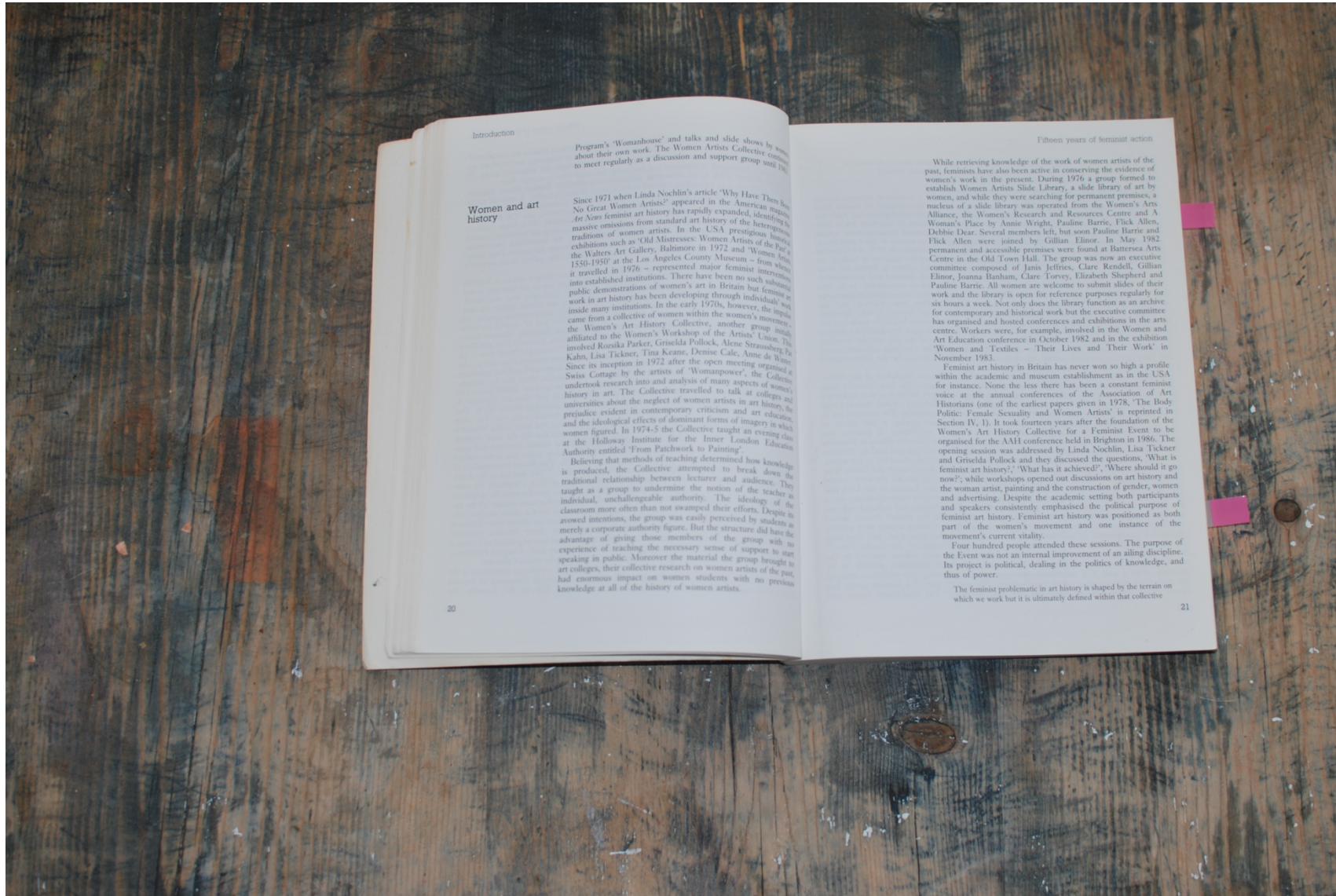
APPENDIX

The W A S L Table

A photo-essay, produced in discussion with
Alexandra Kokoli,
Stanley Allen and Dorothy Allen-Pickard,
with additional photography by Dorothy Allen-Pickard.

A photograph of a loaf of bread on the WASL table in a photograph album I made in the late 1990s.

WASL recorded in Griselda Pollock & Roszika Parker (1987) *Framing Feminism: Art & the Women's Movement 1970-85*, an account which omits Pam Job as an early contributor to the development of the Library. The book is photographed on the table on which I work on this PhD.
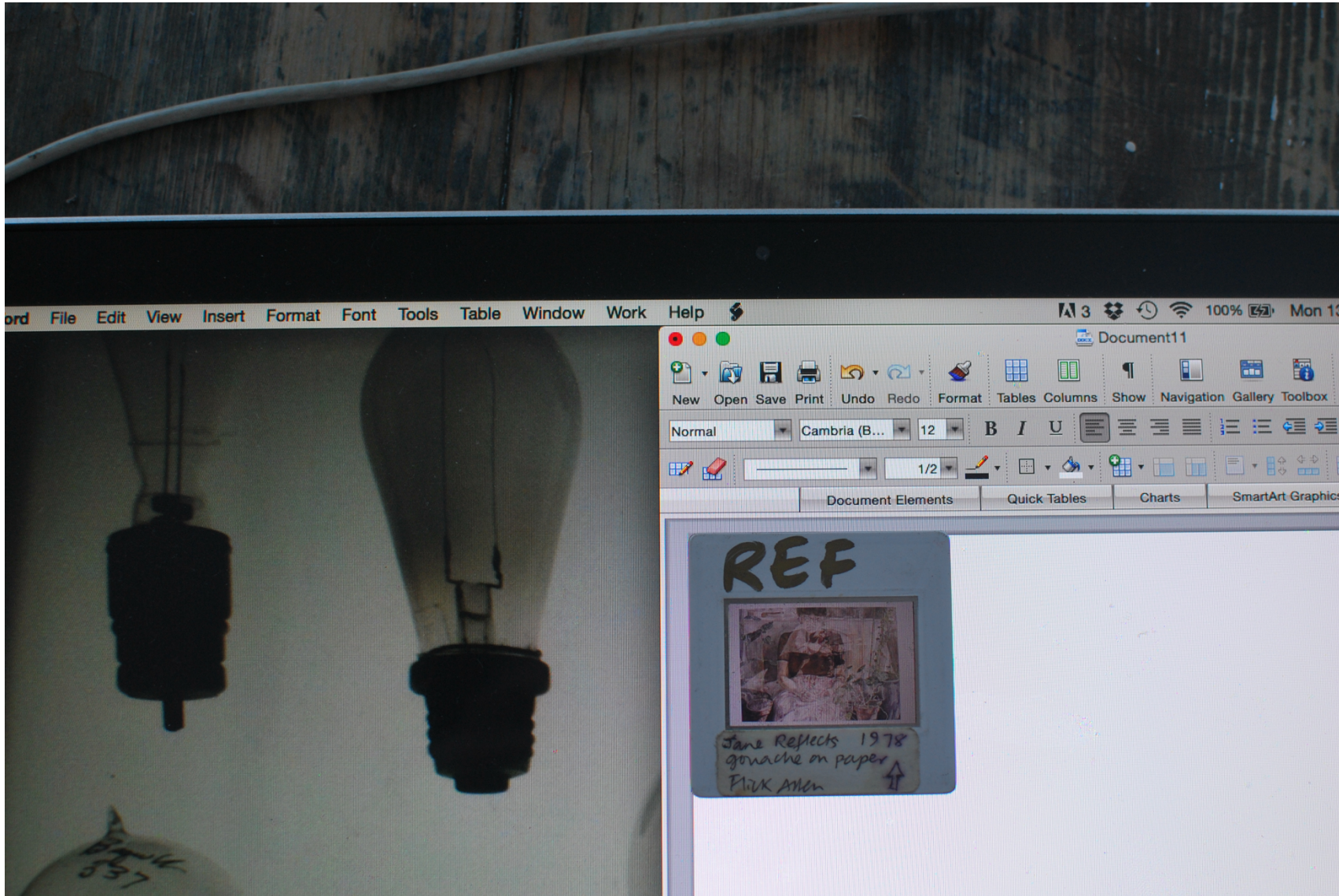
An analogue slide of *Jane Reflects* which I painted on the WASL table in 1978 when I had recently graduated. I acquired the table when I started the Women Artists Slide Library with Annie Wright. Pauline Barrie joined us a few months later. We met first in my flat, and then in the Womens Research and Resource Centre in Clerkenwell. Around 1980 WASL moved into Battersea Arts Centre. Pauline worked on administration and I took slides of women's work.

Parker & Pollock with a photograph album. The two photographs show, (top, l-r) Felicity Allen, Elizabeth Shepherd, Lys De Beaumont, (bottom, l-r), Felicity Allen, Pam Job, Elizabeth Shepherd, Lys De Beaumont. We are sitting around the WASL table. Elizabeth Shepherd and Pam Job joined Pauline and me to work on WASL, followed by Gillian Elinor. Pauline, Elizabeth, Gillian and I curated an exhibition together which was shown at Battersea Arts Centre. It included works by Elona Bennett, Jane Gifford, Hilary Robinson and others. We also ran a one-day conference.

v

Celine Condorelli's book *Support Structures* with photographs in an album showing a party in 1990. The WASL table supports the lunch.
The top left photograph shows me sitting with Lily (also known as Zara) at a Christmas party at Randall Close Day Centre.
The photograph album and *Support Structures* are standing on the WASL table.
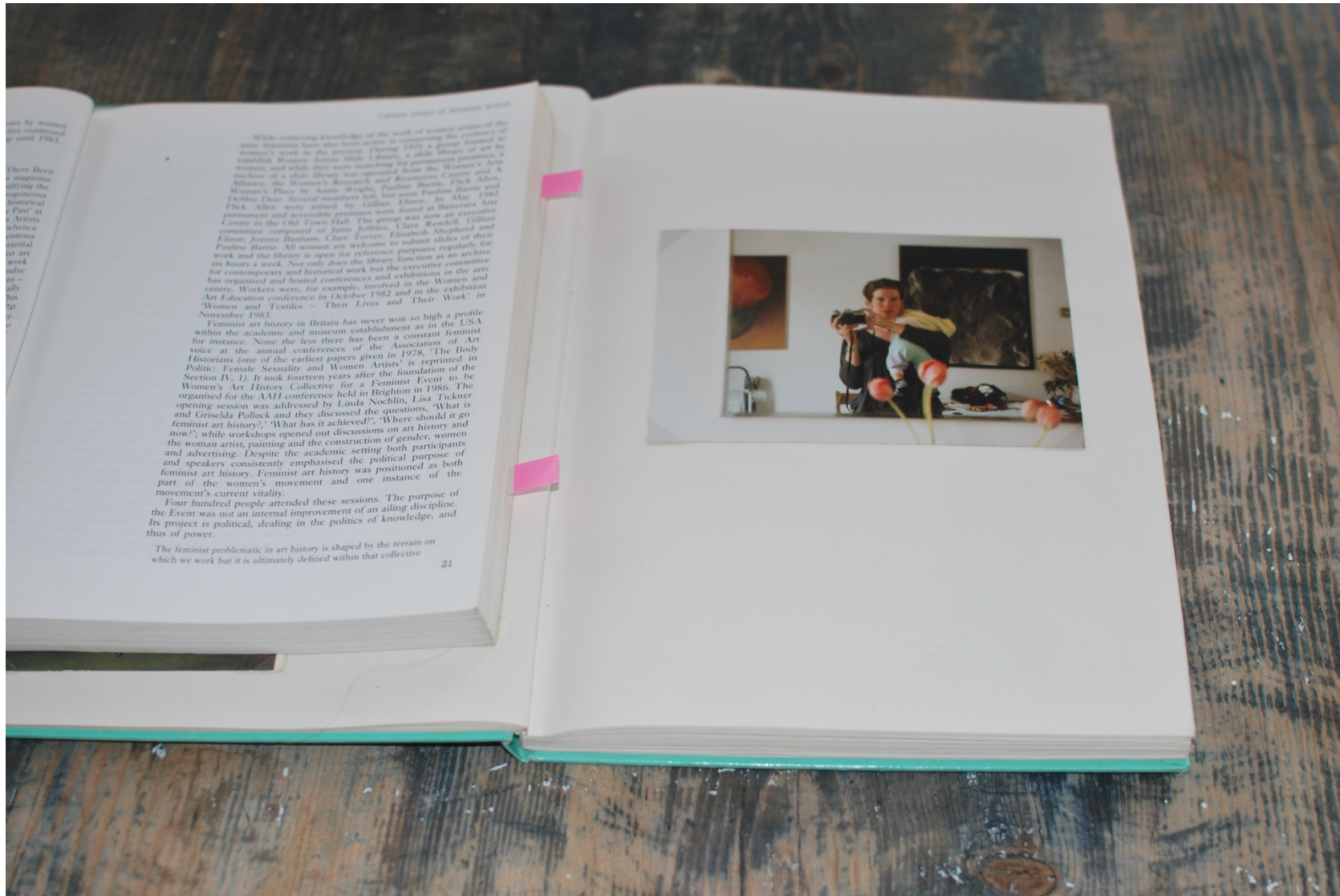
Parker & Pollock with an album showing a self-portrait holding my second baby in 1992. In the background is a pushchair, two of my pictures hanging on the wall and the WASL table. The photograph is one of a series of photographic self-portraits I have made; this one about two months after Dorothy's birth.

Celine Condorelli's *Support Structures* with a photograph album. One photograph shows the WASL table in the 1990s supporting an image made by my son Stanley. The other shows him sitting at the table. On the wall behind Stanley is a picture I painted of a sugarloaf in the Towner Museum, Eastbourne, where I did a residency, showed my work and ran workshops.

Mo Throp and Maria Walsh's *Back to the Future of Women's Art: Twenty Years of Make Magazine*. The magazine was produced by the Women's Art Library (formerly WASL). At the exhibition that launched the book at Chelsea Space (18 Nov – 18 Dec 2015), I saw several versions of the original WASL logo, designed to look like a deconstructed slide by Sophie Gibson. The logo had been repeatedly interfered with. The photographs are of two of Dorothy's birthday parties. The children are sitting around the WASL table in the early 2000s.

The WASL table functioning as a bar at a party to celebrate Stanley's coming of age and departure to study at Glasgow School of Art, 2008. Hanging to the left of the window is a print by Michael Landy. To the right are two paintings I made in 1989 and 1990, the one to the right as a present for my son's father in anticipation of Stanley's birth.
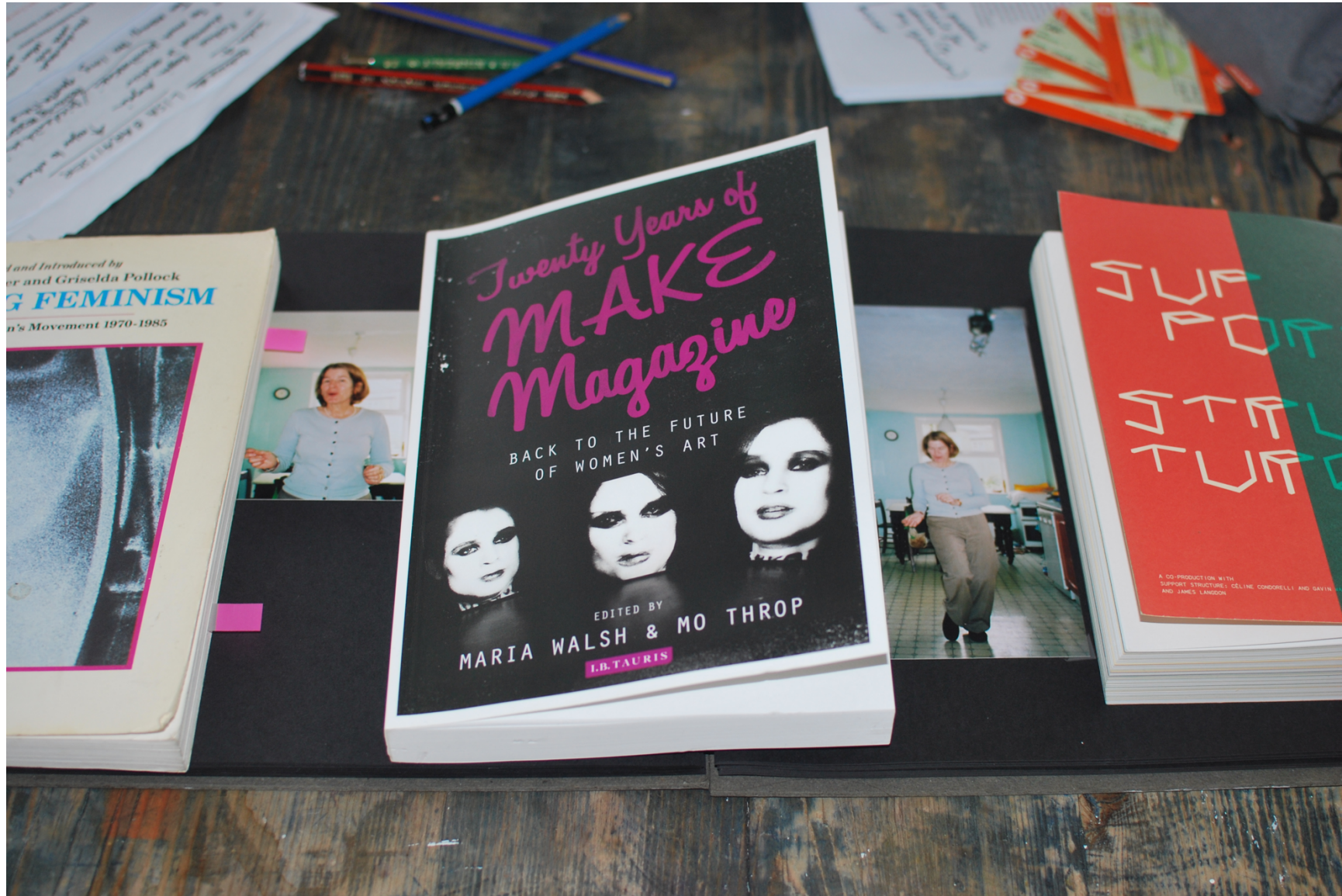
Parker & Pollock, Walsh & Throp, and Condorelli, lying on top of an album showing two photographs of me dancing in the kitchen in front of the WASL table, about 2000 in New Cross Gate. I was with WASL for five years, the WASL table has been with me for about four decades.

The table in 2015 supporting my work on this PhD.