Durational Painting:

gifting, grafting, hosting, collaborating

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

This thesis takes as its focus contemporary painting, and develops an understanding of painting as a time-based medium. My research project addresses the array of strategies artists employ to produce *durational paintings,* a term I have coined as a means of referring to paintings that destabilise the traditional idea of painting as a static object, hung on a wall.

The medium of painting embraces other mediums, such as performance and installation, to yield *durational paintings.* These paintings engage people in their production: vitally, they are participatory and are produced through collaboration. Furthermore, these paintings employ materials imbued with particular properties, such as longevity or, conversely, ephemerality.

In time-based media collections and in existing histories of participatory and relational practices painting is absent: these omissions are redressed by the present study. Now that painting is time-based, it is 'live'.

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Introduction

During World War II, the National Gallery, London transported its vast collections of artworks to locations outside the capital to ensure their protection during the Blitz. Among these identified 'safe houses' were the caves and slate quarries of Wales. Purpose-built sheds, installed with air conditioning units, were built deep inside these sites.

During this period of sheltered accommodation for its holdings, the gallery acquired a painting by Rembrandt. No sooner was the work purchased than it was crated up and sent down a mine for protection. Upon discovering this fact, a member of the public sent an open letter to the Trustees of the National Gallery for publication in *The Times* newspaper:

> Sir, Your excellent illustration of the nation's newly acquired Rembrandt was good to see. So good that one longs to see the original, which will now, I suppose, be stored in a safe place till after the war. Because London's face is scarred and bruised these days we need more than ever to see beautiful things. Like many another one hungry for aesthetic refreshment, I would welcome the opportunity of seeing a few of the hundreds of the nation's masterpieces now stored in a safe place. Would the Trustees of the National Gallery consider whether it were not wise and well to risk one picture for exhibition each week?[1]

[1] Quoted in <http://www.andrewgrahamdixon.com/archive/the-national-gallery-during-the-second-world-war.html> [accessed 2 December 2014].

Figure 1. Paintings being stored in Welsh slate mines during WWII.[2]

As a consequence, something remarkable occurred. The Director and Trustees decided to bring the Rembrandt to London to be exhibited in isolation within the National Gallery for three weeks only. This attracted thousands of visitors, 'as many […], it was calculated, as the gallery might expect during peacetime, when all its treasures were on display'.[3] Following the success of this showing, a 'Picture of the Month' scheme was established: each month, a single painting was returned to London and hung in 'splendid solitude'[4] within the gallery. The initiation of this scheme, triggered by a member of the public, whereby paintings were 'exhumed'[5] and brought back to London, marks one cultural

[2] <http://www.gettyimages.co.uk/detail/news-photo/sir-kenneth-clark-director-of-the-national-gallery-inspects-news-photo/2304871?esource=SEO_GIS_CDN_Redirect#sir-kenneth-clark-director-of-the-national-gallery-inspects-a-in-picture-id2304871> [accessed 2 December 2014].
[3] <http://www.andrewgrahamdixon.com/archive/the-national-gallery-during-the-second-world-war.html> [accessed 2 December 2014].
[4] Yve-Alain Bois, 'Slow (Fast) Modern', in *Speed Limits*, ed. by Jeffrey T. Schnapp (Montreal: Canadian Centre for Architecture, 2009), pp. 122–126 (p. 123).
[5] <http://www.andrewgrahamdixon.com/archive/the-national-gallery-during-the-second-world-war.html> [accessed 2 December 2014].

moment in the history of painting that promotes painting as a time-based medium.

Institutions such as the Guggenheim and the Tate have collections dedicated to time-based media, yet painting is not recognised within them. These institutions classify time-based media works as those which 'unfold to the viewer over time',[6] 'defy stasis […], depend on technology and have duration as a dimension'.[7]

This thesis takes as its focus contemporary painting, and seeks to develop an understanding of the ways in which painting can be considered as a time-based medium. As my research reveals, paintings likewise have 'duration' as a dimension. This is not to say that all paintings do so. Rather, this project addresses the array of strategies which artists adopt to produce *durational paintings*, a term I have coined as a means of referring to paintings that destabilise the traditional idea of painting as a static object, hung on a wall.

Traditionally, painting objects, once bought and collected or exhibited in museums, are 'frozen in time' and kept in a state of suspended animation, only that it is conservators rather than doctors who place their 'bodies' on life support. *Durational paintings*, however, play with these conventions. This is achieved in a variety of ways, and often two or more strategies are combined to yield durational paintings. Firstly (and in no particular order), painting may embrace other mediums such as performance and installation. Secondly, the painters of durational paintings – including myself – may engage people in

[6] <https://www.guggenheim.org/conservation/time-based-media> [accessed 10 February 2015].
[7] <http://www.tate.org.uk/about/our-work/conservation/time-based-media> [accessed 10 February 2015].

their production: vitally, these paintings are participatory, collaborative, interactive and are performed. Thirdly, durational paintings may sidestep stasis through their choices of materials.

Anna Dezeuze addresses participatory practices, specifically those that yield what she refers to as 'do-it-yourself' artworks. Participatory practice, she explains, reaches back to the 1960s and 'is particularly prominent in contemporary art today'; however, she explains that these practices are not 'unified by formal characteristics',[8] and continues:

> A participatory practice […] can be an object to be worn or to be touched, a score to be performed, a collective performance in which the artist may or may not participate, an environment to be entered or a sequence of spaces to be traversed, a digital image to be clicked on, or a combination of one or more of these features. Because of this variety […] participatory practices are often included in established categories of twentieth century visual art such as performance, conceptual, installation or new media art.[9]

Curiously, though Dezeuze chooses Yoko Ono's 'instructionalised painting' *Painting to Hammer a Nail* (1961)[10] as the featured artwork for the cover of her book and highlights it as an important figure within the first few pages of her text, it appears to be the only painting discussed in the entire publication. Also, as the above quotation shows, painting is not listed among the established categories that participatory practice is normally divided into. Dezeuze's behaviour is most bizarre, and there seems to be no explicable reason for her decision to omit painting from the discussion of participatory

[8] Anna Dezeuze, 'An introduction to the do-it-yourself artwork', in *The 'do-it-yourself' artwork: Participation from Fluxus to new media*, ed. by Anna Dezeuze (Manchester: Manchester University Press, 2012 [2010]), p. 1.
[9] Dezeuze, 'An introduction', p. 1.
[10] I included Yoko Ono's *Painting to Hammer a Nail* (1961) in my curated exhibition *Painting in Time* at The Tetley, Leeds in 2015.

practice, while *appearing* to lead with it. Claire Bishop, Nicolas Bourriaud and Hans Ulrich Obrist have also critically engaged with relational artworks and participatory practices through their writings and exhibitions; however, painting has again been significantly absent from their studies. Bishop claims that 'the 1960s provided myriad opportunities for physically engaging the viewer in a work of art',[11] but she does not recognise painting as a practice that can engage a viewer physically. Likewise, Bourriaud, who coined the term *relational aesthetics* as a means of grouping together practices established in the 1990s that physically engaged participants as materials, ignores painting. Finally, Obrist's ongoing co-curated project *do it*, begun in 1994, focuses on do-it-yourself artworks that are time-based through the inclusion of a spectator who must 'do' the activity the artist instructs; but again, Obrist disregards painting from this line of enquiry.[12] Participation, however, was registered by Allan Kaprow in Jackson Pollock's enormous wall-sized canvases. Kaprow wrote that Pollock's 'mural-scale paintings ceased to become painting and became environments'. The sheer size of them meant that they

> continued out into the room […] the entire painting comes out at us (we are participants rather than observers), right in the room.[13]

Not only do I redress these perceived omissions in my own studio practice and writing, but I curated *Painting in Time*, a large-scale exhibition of what I call 'durational paintings' by a cross-generational group of international artists. This exhibition opened at The Tetley, Leeds in 2015 and then toured to the Sullivan

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[11] Claire Bishop, *Participation: Documents on Contemporary Art* (London and Cambridge: Whitechapel Gallery and MIT Press, 2006), p. 10.

[12] *do it*, 2013, conceived and curated by Hans Ulrich Obrist, produced by Manchester International Festival and Manchester Art Gallery, in collaboration with Independent Curators International (ICI), New York (5 July–22 September 2013).

[13] Allan Kaprow, 'The Legacy of Jackson Pollock', in *Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1993), p. 6.

Galleries, in the School of the Arts Institute Chicago, in 2016.[14] Among the thirty-two artists included in *Painting in Time* were Yoko Ono, Lisa Milroy, Polly Apfelbaum and Natasha Kidd. All the artists included in the project are actively working today, therefore I was placed in a privileged position, whereby I could enter into dialogue with each artist as a means of commissioning new works, restaging older works and encouraged the making of work 'live' in the gallery spaces. The exhibition's presentation in Chicago was choreographed, in the sense that works were swapped in and out of the exhibition over its sixteen-week-long run and accompanied by an ambitious performance programme.

Figure 2. Polly Apfelbaum, *Color Revolts* (2015), as installed in *Painting in Time*, 2015, The Tetley, Leeds.
Four trestle tables with plasticine platforms and glitter piles (dimensions variable).
Image: Jules Lister.

[14] *Painting in Time*, The Tetley, Leeds in 2015 then toured to *The Sullivan Galleries*, School of the Arts Institute Chicago, Chicago in 2016 under the new title *Painting in Time: Part Two*. In this thesis the exhibition in its entirety is referred to simply as *Painting in Time*.

This text therefore can be read against the backdrop of my ambitious curatorial project. It is structured in such a way that each chapter both undertakes a close reading of my own paintings and draws in works included in *Painting in Time*: both elements serve to illuminate the underpinnings of this thesis through practice. At the time of going to press with the publicity for *Painting in Time*, my view was that the exhibition explored the relationship between time and contemporary painting. In hindsight, through curating and reflecting on the exhibition as it travelled to Chicago, it became clear that the exhibition was not about this. Rather, the exhibition made a claim for painting as a time-based medium. It is this claim that lies at the heart of my doctoral project.

Coincidentally, my exhibition surfaced at the same time as two others – *The Forever Now: Contemporary Painting in an Atemporal World* (2014–2015, MoMA, New York) and *Painting 2.0: Expression in the Information Age* (2015–2016, Museum Brandhorst, Munich and mumok, Vienna). These high-profile surveys of painting make it apparent through their titles that each exhibition also deals with painting's relationship with time. I touch on these exhibitions and their relation to my own in the ensuing chapters.

The materials which *durational paintings* employ are specifically selected for their properties, such as longevity or, conversely, ephemerality. Some durational paintings are imbued with planned obsolescence through the very materials of which they are comprised: for example, Polly Apfelbaum's *Color Revolts* are 'death-aware', meaning that from the outset the artist's intention is that the works have a set and predetermined life-span. At The Tetley, the *Color Revolts* were destroyed at the close of the exhibition; the 'life' of the work therefore mirrored the 'life' of the exhibition. It is Apfelbaum's intention that the *Color Revolts* be resurrected to 'live' again in future exhibitions, only to be

killed off as the exhibition ends. Amelia Groom asks us to consider Kazimir Malevich's painting *Black Square* (1915) as a 'live, real-time event' because its surface is 'riddled with hairline cracks revealing colours and previous paintings hidden underneath', giving the painting, as she sees it, a 'posthumous kinetic dimension'.[15]

Traditional paintings – those made using oil on canvas – of course bring with them their own temporal challenges, which conservationists are well versed in handling. In the case of, for instance, *Black Square*, material decay is merely circumstantial, due to the handling of paint and varying environmental conditions that the painting has unwillingly been subjected to over the past hundred years. Malevich's painting is not a *durational painting*, since the artists who make durational paintings that deal with material alteration or 'death' (which is just one strategy employed by the painters of durational paintings) do so premeditatedly. An interesting quandary arose when Richard Wright's painting *no title* (2009), exhibited in the 2009 Turner Prize, was acquired by the Tate. Wright's works are site-specific wall works that, importantly, are 'painted over at exhibition close' and 'destroyed'.[16] Unlike Apfelbaum's works, which can reappear, Wright insists his should not: 'the work is really not finished until it is removed'.[17] Tate's acquisition of the work however raised interesting issues as to a works status if the artists 'instructions' are not obeyed. The authors of the research surrounding Wright's work refer to his pieces as paintings, sometimes installations or 'temporal events; *performative* works controlled by

[15] Amelia Groom, 'after life after death', *E.R.O.S.* Issue 5 ["Death Vol. 1"] (October 2014).
[16] Harriet Pearson, Maureen Cross and Rachel Barker, 'Protecting Impermanence: A Preliminary Investigation into the Care of Temporary Artworks', *Immediations* 3/1 (2012), 1–19 (p. 12).
[17] Interview with Wright (conducted 20 December 2010), quoted in Pearson et al., 'Protecting Impermanence', p. 12.

the live context in which they are created and ultimately destroyed'.[18] Wright's work was removed, and therefore the work completed; however, Wright in conversation with Tate has approved a hypothetical 'revival'[19] of the work in the future. The 'live' event of painting is of paramount interest to this thesis, as it reveals painting to be time-based.

> [P]ainting, since the late 1970s version of its 'end', has not only survived but also thrived because of its embrace of the coalitional. What sometimes works for governments frequently works for painting, as nearly thirty years of recent activity that is considered to be painting has demonstrated by its ability to work with rather than against other media.[20]

This thesis is not preoccupied with what is and what is not painting. Rather, painting is affirmed by embracing the coalitional attitude promoted here by Myers, whereby painting teams up with other mediums. Apfelbaum, known for her 'fallen paintings', frees painting from the wall. Her paintings 'collaborate' with the medium of sculpture which, as she states, 'sits on the floor […] a support that […] had been ignored' previously by painting.[21] In Apfelbaum's practice, painting also teams up with performance to produce durational paintings. She prefers to create works in a given exhibition space, and in conversation with Morgan Falconer she states:

> [I]t's important […] that the work is made in reaction to the place. There is an element of performance, and it helps move the work away from the object, thinking of it more as a series of relationships, not just in space but in time as well ...[22]

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[18] Pearson et al., 'Protecting Impermanence', p. 15.
[19] Pearson et al., 'Protecting Impermanence', p. 17.
[20] Terry R. Myers, 'Introduction: What has already been said about painting is still not enough', in *Painting: Whitechapel Documents of Contemporary Art,* ed. by Terry R. Myers (London and Cambridge: Whitechapel Gallery and MIT Press, 2011), pp. 12–27 (p. 18).
[21] <http://www.worcesterart.org/information/PR/worcester-art-museum-polly-apfelbaum-press-release.pdf> [accessed 16 February 2017].
[22] Morgan Falconer, 'New Work: Polly Apfelbaum', *Art World* (April/May 2009), 88–91 (p. 88).

These coalitions do not only see painting seeking out other mediums – 'painting', in Daniel Birnbaum's words, '[as] a zone of contagion, constantly branching out'.[23] Other mediums reach out to painting to form these alliances. Tony Conrad for example employed painting in the making of his 'movies'. The *Yellow Movie(s)* made in the early 1970s were created so as to 'run for fifty years'.[24] He recognised that film would be impractical: a film reel run continuously for fifty years would burn out. Paint is more robust, yet brings with it its own unique material decay, which Conrad desired. Conrad created large-scale movies, by painting screen-shaped rectangles on paper in white emulsion paint, demarcated with blooping ink to isolate the 'movie screen' from the white paper that surrounded it. Installed on the wall, whilst 'running', in each and every exhibition from then on, he believed that the paint would 'yellow' through its exposure to light and produce yellow movies.[25] Furthermore, he believed, if you were to stand in front of the movie for a while you would appear in it, because your body would block the light from hitting the painted surface behind you, meaning your ghostly image would be captured on film.[26] Conrad's movies show painting 'unfolding' in real time, like the artworks held in time-based media collections.

There is no shortage of writing on what has become commonly known as the 'expanded field of painting', a term adapted from Rosalind Krauss's seminal 1979 text 'Sculpture in the Expanded Field'. There, Krauss declared that 'rather surprising things' came to be 'called sculpture'; her essay maps out the

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[23] Daniel Birnbaum, 'Where is Painting Now?', *Tate* 1 (September/October 2002), 60–63 (p. 61).
[24] <https://www.youtube.com/watch?v=2Uh-SF4Z7AI> [accessed 6 January 2017]
[25] In the way wallpaper yellows when direct sunlight touches it. However, it is in fact pollution rather than sunlight that discolours Conrad's painted surfaces.
[26] <https://www.youtube.com/watch?v=2Uh-SF4Z7AI> [accessed 6 January 2017].

medium of sculpture becoming 'infinitely malleable'.[27] Likewise, surprising things have come to be called painting, and since the 1950s the medium of painting has demonstrated itself to be just as infinitely malleable. Painting in the expanded field has seen painting unhinged from the wall, circulated using conventional and unconventional methods of exchange, and located both inside and outside of museums/galleries. Although paintings do continue to be made with traditional painting materials, tools and supports, equally often these are abandoned, or combined with non-traditional materials and supports (sequins, neon lights, soap, buildings, the floor …).

However, my specific focus when beginning this research zoned in on the anxiety surrounding what the boundaries of contemporary painting are now. Recent curatorial concerns evidence a fear of not knowing where the peripheries of painting are, as their titles suggest: *Painting at the Edge of the World* (2001), *As Painting: Division and Displacement* (2001), *Painting Not Painting* (2003), or *Painting … EXPANDED* (2012). Writers and theorists such as Gustavo Fares ('Painting in the Expanded Field', 1994), Martin Herbert ('How much paint does it take to make a painting?', 2004) and David Joselit ('Painting Beside Itself', 2009) try to hold contradictions together to understand painting now. Ultimately this reveals the medium to be caught in that familiar Derridean motif, a double-bind. Throughout this thesis I draw upon Jacques Derrida's writing as a means of grappling with many of the knotted and un-untanglable threads that run through my research project. As Barbara Johnson puts it, Derrida 'forged the term deconstruction' that elaborated 'a critique of "Western metaphysics", "everyday" thought and language as well. Western thought, says Derrida, has always been structured in terms of dichotomies or

[27] Rosalind Krauss, 'Sculpture in the Expanded Field', *October* 8 (Spring 1979), 30–44 (p. 30).

polarities':[28] for example good *versus* bad, man *versus* woman, life *versus* death. In these pairings the former term is always privileged over the latter. In his *Letter to a Japanese Friend* (1983), Derrida expresses that 'deconstruction' is closely related to 'analysis'. Etymologically, the word 'analysis' refers to the action of unloosening something. Deconstruction, then, unloosens or undoes something: 'Deconstruction takes place … *[i]t deconstructs it-self. It can be deconstructed.*'[29] Or, to put it differently: deconstruction is trying to say the thing you cannot say.

In the following chapters I move back and forth between practice and writing, where neither illustrates the other; rather, they are to be 'read' in tandem, as they slide together to offer a comprehensive overview of the things I am dealing with in the studio in individual works and through exhibitions. For example, Chapter 1, 'Zumba', demonstrates painting collaborating with the mediums of performance and installation. Painting is 'live', may even be transmitted over the radio, and – like a rainbow – manifests only when the correct conditions align. Chapter 2, 'Festooned Fingernails', focuses on the art market's physical manifestation, an art fair, and exposes its transient nature, whereby fairs pop up in parks and empty buildings across the globe at predetermined times of the year repeatedly year upon year. My *Festooned Fingernails* dramatise an array of messy exchanges that are involved when one 'plants' one's project at the heart of an art fair and coerces, by way of gifting, spectators to become 'custodians'. In Chapter 3, I explore the ways in which my *Shrink-wrapped Paintings* rely on 'collaboration' with their 'hosts'.

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[28] Barbara Johnson, 'Translator's Introduction', in Jacques Derrida, *Dissemination*, trans. and with an introduction and additional notes by Barbara Johnson (Chicago: University of Chicago Press, 2004) pp. vii–xxxv (p. viii).

[29] Jacques Derrida, 'Letter to a Japanese Friend', in *A Derrida Reader: Between the Blinds*, ed. by Peggy Kamuf (New York: Columbia University Press, 1991), pp. 269–276 (p. 274).

Furthermore, each of these chapters unfolds a multitude of complex social exchanges that occur between painting and people.

It is my contention that the original work done here, in dialogue with the arguments and practitioners (artists and curators) I invoke from the past and present, enables others to see painting anew here in the present. As Stephen Melville puts it, painting has 'no essence outside of its history'; rather it goes through a continual cycle of 'gathering, dispersing, and regathering itself at every moment'.[30] As I see it the past and the present of the medium exist in a symbiotic relationship, vitally nourishing each other. Painting, here and in my studio, is 'regathered' and 'regenerated' as a time-based medium, alive … and living with us.

[30] Stephen Melville, 'Counting/As/Painting', in *As Painting: Division and Displacement*, ed. by Philip Armstrong, Laura Lisbon and Stephen Melville (Cambridge: MIT Press, 2001), pp. 1–27 (p. 1).

Chapter 1 ***Zumba***

Figure 1. Peacock fanning tail feathers during courtship ritual.[1]

The mating dance has begun.

The peacock's train, a weighty mass of plumes, is erected into a jewelled crown. A hundred pairs of unblinking eyes gawk, wide-eyed, as he dances. Shimmying his tail feathers in the sunlight transforms them into a glimmering halo. His iridescent aura radiates outwards in the hope of luring a female towards him.

A similarly overwhelming display is employed by *Zumba* (2014) to ensnare its audience. *Zumba* is a performed painting that, in the hands of others, happens only momentarily. This 'durational painting' appears like the peacock springing

[1] Image downloaded from <https://s-media-cache-ak0.pinimg.com/originals/dd/61/d1/dd61d170c7244d 303c40bce47a5e080a.jpg> [accessed 19 April 2017].

into life opposite a potential mate; it presents itself as a rattling apparition, performing for no more than fifteen seconds.

Please take your seats

Zumba addresses the length of time one spends looking at an artwork.[2] As Hans Ulrich Obrist notes, people spend 'on average only 1.8 seconds looking at a work of art'.[3] In light of this, I would suggest a painting is looked at for even less time, assuming performance and moving image works were calculated into the survey. Isabelle Graw says of painting that '[i]f we dislike the work we can turn our gaze away', whereas film, 'develops over time, making it necessary to spend time with it if we want to get a sense of the work'. [4] Film and video works often offer their viewers a seat, and display their running time as part of their accompanying wall text, so that the duration of viewing (to see the whole work) is prescribed. Artist Bruce McLean (seemingly) takes umbrage at this, posing the question: why don't paintings have a predetermined duration of viewing, and for that matter a seat? For his 2012–2013 exhibition *Time-based Painting*,[5] McLean exhibited one large painting on a wall, in a room with four wooden benches positioned in front of it. The press release

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[2] In 2001, the Metropolitan Museum of Art 'unobtrusively observed' 150 visitors looking at six paintings, pre-selected by the observation team. The data compiled showed that the mode time for viewing an artwork 'was 10 seconds' (references from <http://journals.sagepub.com/doi/pdf/10.2190/5MQM-59JH-X21R-JN5J> [accessed 15 February 2017]). It is important to note that this study, conducted in 2001, predated the advent of smartphones.

[3] 'Tino Sehgal in an evolutive discussion with Hans Ulrich Obrist', *AnOther Magazine* (Autumn/Winter 2013), published at <http://mariangoodman.com/sites/default/files/Another%20Magazine%20%28Fall-Winter%202013%29.compressed-1.pdf> [accessed 29 March 2017], n.p.

[4] Isabelle Graw, 'The value of liveliness: painting as an index of agency in the New Economy', in *Painting Beyond Itself: The Medium in the Post-Medium Condition*, ed. by Isabelle Graw and Ewa Lajer-Burcharth (Berlin and New York: Sternberg Press, 2016), pp. 79–101 (p. 100).

[5] Bruce McLean, *Time-Based Painting*, Tanya Leighton, Berlin, 1 December 2012 – 19 January 2013.

reads: 'Time-Based Painting (a work to be viewed in silence for a period of at least ten minutes)'.[6]

Figure 2. Bruce McLean, *The generation game of sculpture, a cuddly toy, a … no I've said that* (2010). Oil, acrylic and charcoal on canvas, 250 x 360 cm. Installed in *Time-based Painting*, 2012–2013, Tanya Leighton, Berlin.[7]

In thinking about the work of Tino Seghal, Obrist explains that the artists' 'situations […] make us stop and spend real time' with or in them. They are, he goes on to say, 'more like sculptures that live from 10am till 6pm'.[8] McLean's painting, installed similarly to a video work, sets the work's viewing duration at at least ten minutes. The work's installation, using furniture and an

[6] <http://www.tanyaleighton.com/p/p000526/MCLEAN_Time-Based_Painting_TLG_2012.pdf> [accessed 14 February 2014].
[7] Image downloaded from <http://www.tanyaleighton.com/index.php?pageId=526&l=en> [accessed 14 February 2014].
[8] Sehgal/Obrist, n.p.

accompanying text, prompts the viewer into sitting down and looking for a protracted length of time.

Artist and writer Daniel Buren has also questioned the durational viewing conditions of works of art, asking: 'Are we sure that the works hung in a gallery are seen?'[9] In January 1973, for one night only, Buren staged his painting *Act III* (1973) not in a gallery, but in a theatre. He decided to opt for the context of a working theatre:

> In the theatre, quite obviously, the accent is placed on this function with a given, specific, specified period of time. Viewing time? Staging? Backcloth? First scene? Second scene? Etc.[10]

Here, Buren employed the theatre as a readymade. Using the stage as he found it, undressed and bare, *Act III* comprised a 420 x 429 cm white and orange vertically striped cloth, with its outermost uncoloured stripes painted white, hung across the stage and illuminated with theatrical lighting in front of a seated audience.

Audiences are accustomed to the theatre's readymade format: performances unfold on stage in front of them whilst they remain seated, and time is structured through acts, scenes and intervals. By colliding the medium of painting with the medium of performance in the theatre, Buren was able to dictate the viewing period of a painting. In the case of *Act III*, it was one evening. This controlled viewing, sustained over a predetermined time-span, encourages a longer duration of engagement and in turn hopefully gives way to seeing. Perhaps audiences do need support in 'seeing', rather than glancing

[9] Daniel Buren, 'Act III', in Rudolf Herman Fuchs, *Discordance: a book/Cohérence: un livre*, trans. from the French by David Britt (Eindhoven: Van Abbermuseum, 1976), p. 9.
[10] Buren, 'Act III', p. 9.

at an artwork for 1.8 seconds. Museums for some can be intimidating spaces. As Brian O'Doherty points out, white cube spaces can have 'the sanctity of the church, the formality of the courtroom [and] the mystique of the experimental laboratory'.[11] Vitally, O'Doherty suggests that this anxiety of stopping and looking at works may have something to do with the fact that 'while eyes and minds are welcome, space-occupying bodies are not'.[12]

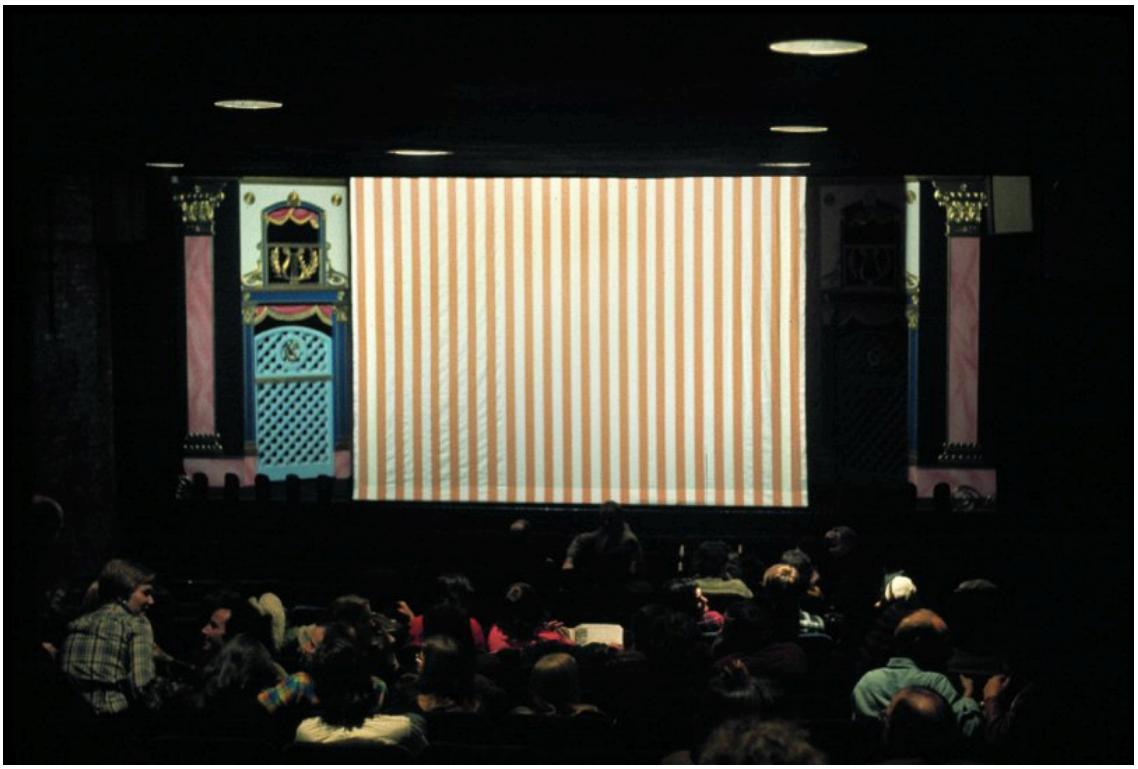

Figure 3. Daniel Buren, *Act III* (1973), installed at The New Theatre, New York.[13]

Buren explains that his audience, '[o]nce in their seats[, …] settled down to await the "event"'. In hindsight this seemed rather uneventful, as the event was 'simply the sight of what was in front of them'.[14] Elsewhere, Buren writes that

[11] Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition (Berkeley: University of California Press, 1999), p. 14.
[12] O'Doherty, *Inside the White Cube*, p. 15.
[13] Image downloaded from <http://catalogue.danielburen.com/artworks/view/69> [accessed 9 February 2016]; this webpage also contains valuable information about this performance of *Act III*.
[14] Buren, 'Act III', pp. 8–9.

Act III 'has been presented as the third part of a continuing performance.'[15] For me, the 'continuing' nature of this performance is extremely important. *Act III* is not the third time this painting has been performed, rather this is just the third 'act' in the painting's life. *Act II* was also presented on a theatre stage – this time in Belgrade – and was 'painted white and red',[16] unlike *Act III* which was 'white and orange'.[17] It appears therefore that each 'act' stages a different painting object. Buren's 'durational paintings' can in fact be thought of as singular durational *works* made up of a series of multiple *acts*, which alludes to the possibility of past and future events.

Figure 4. *Zumba* (2014), installed in *Show-Off*, 2014, London. Curated by LeandaKateLouise.

[15] <http://catalogue.danielburen.com/artworks/view/69> [accessed 9 February 2017].
[16] Jennifer Licht, *Eight Contemporary Artists* (New York: Museum of Modern Art, 1974), p. 19. Available at <https://www.moma.org/d/c/exhibition_catalogues/W1siZiIsIjMwMDE4NTEyMyJdLFsicCIsImVuY292ZXIiLCJ3d3cubW9tYS5vcmcvY2FsZW5kYXIvZXhoaWJpdGlvbnMvMjUxMCIsImh0dHBzOi8vd3d3Lm1vbWEub3JnL2NhbGVuZGFyL2V4aGliaXRpb25zLzI1MTA%2FbG9jYWxlPWVuIiwiaSJdXQ.pdf?sha=505eec20c3001a39> [accessed 9 February 2017].
[17] Licht, p. 19.

In *Zumba,* I was inspired by the peacock to make a painting that could manifest anywhere, for a short time only. I wanted to make a time-based painting. My aim was also to match the spectacle of the painting to that of the posturing peacock.[18] It is important to note here that the development of *Zumba*, coincided with a curatorial project I was working on at the time, with the artist collective I co-direct, LeandaKateLouise.[19] *Show-Off* aimed, in the words of the press release, to

> mobilise sculptures, paintings, drawings and performances in front of a seated audience, physically bringing a procession of works to directly 'meet' the onlookers rather than the viewer activating the work through their own movements in space.[20]

Show-Off used specific viewing conditions as a way of offering alternative modes of experiencing 'visual' artworks. Firstly, an audience sat in rows in front of a stage. Secondly, art handlers carried and directed works on stage 'one by one to show them off'.[21] Thirdly, each artwork under the auspices of myself and my co-curator Rose Davey became choreographed. As curators, we decided how works would be mobilised and assembled on stage, how they would be lit with the professional theatrical lighting we had hired, and how long they would remain in the 'limelight'.[22] The viewing duration of individual artworks ranged

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[18] For an example of a posturing peacock, see <https://www.youtube.com/watch?v=OeEMIwJxSkU> [accessed 5 April 2017]

[19] LeandaKateLouise was founded in 2010 by myself and two other artists. We met while studying at the Slade School of Fine Art, University College London (MFA Painting, 2008–2010). LKL strives to explore the gaps between the artist's studio and the gallery space, between the art world and the public, and between emerging and established artists. An ongoing series of projects are designed to generate innovative ideas and exhibitions that challenge both LKL and the artists we work with.

[20] *Show-Off* (2014), London. Curated by LeandaKateLouise. Press release available at <http://www. leandakatelouise.com/filter/showoff> [accessed 6 November 2014].

[21] *Show-Off* (2014), press release.

[22] It is important to note that LeandaKateLouise commissioned artist Gary Woodley to create *Show-Off's* stage. Made of individual hollow plywood units, the stage can be reconfigured to house the needs of each individual artwork. As curators, we not only choreographed the

from ten seconds to six minutes, with the whole *parade* lasting for forty-five minutes. For Martin Creed's *Work No. 603* (2006), for example, the stage was assembled into a large plinth. Under dimmed lighting, six art handlers slowly carried one cactus each on stage, adding them to an ascending line of cacti. Once in position, the entire work was lit with a spotlight for a few seconds. One by one the six art handlers returned to the stage (this time quickly), stood behind their assigned cactus and then, cued by the stage manager (via their radio headsets), picked up their cactus and marched off stage together.

Figure 5. Martin Creed, *Work No. 603* (2006), 6 different kinds of cactus, variable dimensions. Edition 1/1 + 1 AP.
Installed in *Show-Off*, 2014, London, curated by LeandaKateLouise.

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artworks but the stage as well. To name just a few configurations; the stage can be transformed into a catwalk to walk down, a flat stage to perform on, a surface to project onto or an altar to present works upon. We also designed and cued the lighting by way of a laptop running DMX. Each artwork was lit in a variety of ways: spot-lit, flood-lit, UV lights and coloured. For *Zumba* I was able to hire strobes, to ensure utter bedazzlement! Even the stage was lit, albeit dimly, so that the audience could see the choreography of the art handlers moving the stage, which is also in itself an artwork.

Figure 6. Gary Woodley, *Flexible Design for Living* (2014).
Stage hands experimenting with configurations of the stage for *Show-Off*, 2014, London.

Fundamentally, this collective viewing by the audience in a darkened space is akin to attending the theatre, and furthermore, this seated durational viewing draws comparisons with the cinema or sporting events. I had anticipated the audience's reaction, over the three consecutive evenings *Show-Off* was performed, to be one of silence, and perhaps applause at the end of the forty-five-minute performance. But like the end of a musical number in a West End show, each artwork was greeted by cheers, laughter, bursts of applause and focused silence. However, on one of the three evenings, the audience sat, mute, stoically observing the parade of twenty-five art works, though at the procession's close the audience erupted in rapturous applause. Perhaps collective viewing experiences under durational conditions elicit a herd mentality? You clap because others do, you remain silent because others are, you sit and watch a video work in a gallery because you feel you should – because, as we saw Graw proposing earlier, video 'develops over time'

whereas (apparently) painting does not. *Show-Off* is physically and theoretically assembled to challenge such firmly rooted ideologies.[23]

Figure 7. Rose Wylie, *Jack Goes Swimming (Jack)* (2013).
Installed in *Show-Off*, 2014, London, curated by LeandaKateLouise.

I recognise that our aspirations for the project might seem naively utopian. One could argue that our seated audience is in fact captured – forced to remain seated until the last artwork has exited the stage. Somebody is unlikely to get up and stumble over other seated viewers to get to the end of a row

[23] In fact, the stage can be flat-packed into a one-metre cube, which allows the project to tour. Going forward, in each and every venue the stage will be reassembled, and the choreography of each artwork tweaked or completely rethought to fit a given space. This flexible mode of display eradicates the white cube, and reduces the physical space and timespan a conventional group exhibition hang requires. We aim to make *Show-Off* available to a diverse public and not just an art going audience, as a flat-pack exhibition, it can be staged in schools, on farms and in town halls, and art institutions alike, thus, dismantling the hierarchies of who can and who cannot view art. The project seeks to offer a friendly and inclusive means of viewing contemporary art. The viewing duration of each artwork, like the scenes and acts of a play are predetermined by us, the curators. The anxiety experienced in white cube spaces that I referred to earlier, diminishes, instead, one can simply sit back and watch a parade of artworks.

and leave. Indeed, it is very possible that the anxiety I hoped *Show-Off* would alleviate (through embracing filmic, performative and theatrical devices) might have served to exasperate those who prefer to roam around.

Figure 8. Mali Morris, *Act* (2006).
Installed in *Show-Off*, 2014, London, curated by LeandaKateLouise.

Christian Marclay's work *The Clock* (2010) manages to aggravate some of its viewers. *The Clock* is an extraordinary 24-hour-long, single-channel video work, of collaged fragments of film that tell the time by means of clock faces, stopwatches, sundials, etc. The work is synched in real time with the actual time we are experiencing, and, like our day, unfolds over 24 hours. The film is also a clock. Writer Lynne Tillman recounts her stressful experience whilst watching:

> It was Thursday – 3.15pm, 3.16pm, 3.17pm – I was watching time pass … what am I watching for? I wouldn't, couldn't, wait for the end.[24]

[24] Lynne Tillman, 'Marking Time', *frieze*, no. 153 (March 2013), p. 21.

Both Buren's staged paintings and *Show-Off* restrict a mobile audience in a way that even video works rarely do. Contemporary artists such as Marclay[25] and Seghal, who produce moving image works, and performances, do so cognizant that audiences will move about, potentially entering and exiting the space at any time. Occasionally, artists will ask audiences to queue, and enter the spaces that house their works at allotted times.

Buren questions whether the theatre is better than the gallery for 'seeing'. His answer must be no, because the theatre is not the only place Buren chooses to present work. Rather, it is but one option. McLean seems to simultaneously demand and invite us to sit and view his painting, an invitation that is perhaps not as inviting as we first thought. The insistence that the work must be viewed in silence comes across as an order rather than merely a request. This order however, is not clearly an instruction either. The audience therefore is left to decide whether to heed or ignore the artist. As 'at least ten minutes', McLean's suggested duration seems to offer the viewer a choice. Is one supposed to sit and glance at a watch? Furthermore, what is gained in looking for longer, what does the painting reveal over time? McLean is an artist that works across almost every discipline. I would argues that his aim is to simply level the playing field, to give painting that which film is typically afforded: a comfortable seat in an isolated room with nothing but one work of art to allow for focussed sustained viewing.

[25] Marclay certainly makes us painfully aware of our lives literally flashing before our eyes while sitting still; however, we have the choice to get up and leave, and for that matter to re-enter, at any point.

What is gained through capturing an audience, and lost when audiences roam free, is difficult to detect. However, what has become clear is the dichotomies between forced and optional viewing and invited/instructionalised viewing. These modes of comprehension are complexly intertwined and vitally paradoxical and untangleable. I vehemently oppose Graw's suggestion that films, not paintings develop over time. It is necessary and unavoidable that painting is seen as and with duration.

Figure 9. A rainbow.

There and not there

Zumba exaggerates the time-based qualities of painting, by snatching away the audience's viewing time: it is performed for fifteen seconds only. Comprised of many component parts – a large double- sided fabric embroidered with thousands of silver sequins, strobe lighting, a darkened

space, a laptop running DMX, and two people – *Zumba* only manifests when each aligns. Likewise, a rainbow only comes into being when specific atmospheric conditions arise.[26] Remarkably, rainbows are ubiquitous. These meteorological phenomena have the potential to spring up anywhere across the globe, while remaining seemingly rare and special. Intangible by nature, we can never touch or own them; however, they are available to all. They exist everywhere and anywhere concurrently, yet have no fixed location and no graspable beginning, middle or end: we never reach that elusive pot of gold. Rainbows epitomise the concerns of *Zumba,* a work that exists in a continual state of becoming.

In the hands of others, *Zumba* appears and disappears only momentarily. People need to pick up the work's body – its piece of sequinned fabric – to perform it, and are invariably inducted by way of 'body-to-body transmission'. I adopt this performative technique, which is often used by choreographers, as a way of physically demonstrating the work's movement. After an initial introduction, the inductee can induct another, and so on. Importantly, *Zumba*'s performers are not professional dancers or actors; this differs to Seghal's approach, since he often recruits for his 'situations'.[27] I am not 'modelling […] a professional activity',[28] a method Nicolas Bourriaud states is characteristic of artists who produce relational artworks; I will return to discuss this in Chapter 2 as I do employ this tactic in the project *Festooned Fingernails*. In delegating

[26] A light source (usually the sun's rays) needs to enter water droplets at a very particular angle. As light enters the droplets it is reflected and refracted, and this dispersion of light results in a rainbow.

[27] This approach differs from that of artist Tino Seghal, who recruits professionals for his 'situations'.

[28] Nicolas Bourriaud, *Relational Aesthetics,* trans. by Simon Pleasance and Fronza Woods with the participation of Mathieu Copeland (Dijon: Les presses du réel, 2002), p. 35.

the performance of *Zumba* to others I 'outsource authenticity',[29] a concept developed by Claire Bishop to which I refer in Chapter 3. In doing so, authenticity is instilled in the sense that the work is non-hierarchical: anyone can perform the work once inducted, just as anyone can see a rainbow.

Within my curatorial project *Painting in Time* at The Tetley, Leeds, *Zumba* was always performed in a room which had been purposely closed off from the rest of the exhibition, using a blackout curtain across the door entrance. Just outside the room, a laptop controlled the strobe lights, and on the wall was a list of times, to indicate to the audience the time at which they should gather to see the work. Inside the room, *Zumba*'s glittery body sat spot-lit on a percussion table[30] adjacent to the strobe lights that were rigged and lay in wait.

Performers working in tandem pressed play on the DMX programme controlled by the laptop; the programme was designed to allow the performers enough time to walk over and enter the room, draw the blackout curtain over the door, turn off the spotlight and plunge the room into complete darkness. Before the laptop triggered the strobes, performers, now using a small torch, found their way to collect the silver sequinned fabric from its resting place. With *Zumba* in their hands, performers orientated the fabric landscape and stood approximately 1.5 metres away from each other. They made sure the work was rotated to face its audience (for maximum visual effect). Now in position in

[29] Claire Bishop, 'Delegated Performance: Outsourcing Authenticity', in Bishop, *Artificial Hells: participatory art and the politics of spectatorship* (London: Verso, 2012), p. 237.
[30] A percussion table was used because *Zumba* makes a sound: these tables ensure noise-free instrument changes due to the wave foam on the table surface. Once the strobes stop flickering, *Zumba* is returned to the table, the sound is absorbed, and the work silenced.

pitch-black, the strobe lights began to flash, which cued the performers to vigorously pump their arms to shake (dance) the fabric for fifteen seconds.

This shimmying movement mirrors the peacock's vibrating aura, and the action of dancing the work brings with it sound, a flapping scratchy noise that parallels the peacock's rattling tail. The work is inspired not only by the peacock, but also by a particular exercise in the dance fitness class, Zumba,[31] designed to tone up one's bingo wings. *Zumba* dissolves the bond between canvas and stretcher, painting and wall; instead, performers (flexing their bingo wings) take up the heavy lifting that the stretcher bars or wall usually shoulder as the painting faces its audience and performs.

Figure 10. *Zumba* (2014), installed in *Painting in Time*, 2015, co-curated by Sarah Kate Wilson, The Tetley, Leeds.

[31] The dance exercise Zumba, created by Colombian dancer and choreographer Alberto Perez in the 1990s, is not limited to one dance form. It combines hip hop, soca, samba, salsa, meringue and mambo with exercises such as lunges and squats.

Dancing (agitating) the fabric under pulsating strobe lights oscillating on and off at a high frequency creates a spectacular illusion.[32] Through optical trickery, the painting's heavily laden glittery surface transforms into liquid. Each and every quivering sequin functions as a tiny mirror and therefore bounces the white light of the strobes rhythmically into the eyes of the audience. In the folds of the billowing fabric, where light does not reach, shadows are created, while exposed sequins glisten and form highlights, rendering the fabric into a fluid three-dimensional form.

Live and on air

> [U]nlike those visual media that store time explicitly, such as film, video, and performance […], in painting the MARKING and STORAGE or ACCUMULATION of time are simultaneous and ongoing. Painting, somewhat paradoxically, is LIVE: a live medium … 'On the Air'.[33]

David Joselit believes painting to be 'a live medium'.[34] For Joselit, paintings mark, store and accumulate time on their surfaces through their making. These time batteries (paintings), states Joselit, 'stockpile […] affect and visual stimuli',[35] which the viewer upon meeting the work cannot consume 'all at once'.[36] To remedy this, audiences now capture paintings as pictures on their smart phones and therefore defer this consumption for a future date.[37] In doing this, visitors are drawn into a process of 'accumulating accumulation',[38] meaning 'the marking and storage […] of time' in making and consuming

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[32] For *Zumba* being performed, see <https://www.sarahkatewilson.com/news>.
[33] David Joselit, 'Marking, Scoring, Storing, and Speculating (on Time)', in *Painting Beyond Itself*, eds. Graw and Lajer-Burcharth, pp. 11–20 (p. 12).
[34] Joselit, 'Marking, Scoring …', p. 12.
[35] Joselit, 'Marking, Scoring …', pp. 14, 11.
[36] Joselit, 'Marking, Scoring …', p. 14.
[37] Joselit, 'Marking, Scoring …', pp. 11–15.
[38] Joselit, 'Marking, Scoring …', p. 15.

painting 'are simultaneous and ongoing'.[39]

He continues: 'The question has become not where to deposit […] paint on its support, but rather, where will the painting […] go. How will it behave?'[40] He explains that painting 'may function as a score',[41] leading to 'a kind of scoring in physical space' – he calls this the 'externalization of painting'.[42] He cites Jutta Koether as an artist who makes painting performative as a means of scoring the physical space outside of the canvas; I will return to a discussion of her work below.

The strobing effect upon *Zumba* of there, not there, there again but different, gives the work a limbo-like status; alternately lit and unlit, my painting fluctuates between seen and unseen, illusion and reality. This is made more pronounced by the brevity of *Zumba*'s performance. My painting may only appear for a mere fifteen seconds, but its appearance can be repeated *ad infinitum*. This repetition is not the same as the repetition we experience through a looped film, which is the same each and every time it is played. As Joselit has explained, 'live' painting is accessed and downloaded differently each time, as we cannot consume it all in one go. Peggy Phelan's writing on performance here is also applicable to painting. It is true to say of *Zumba* that it 'can be performed again, but this repetition itself marks it as "different"'.[43] *Zumba* is live, and to experience it, one must be present: to quote Phelan again, '[p]erformance's only life is in the present'.[44] Although performances of

[39] Joselit, 'Marking, Scoring …', p.12.
[40] Joselit, 'Marking, Scoring …', p.17.
[41] Joselit, 'Marking, Scoring …', p. 15.
[42] Joselit, 'Marking, Scoring …', p. 17.
[43] Peggy Phelan, *Unmarked: The Politics of Performance* (London: Routledge, 1993), p. 146.
[44] Phelan, p. 146.

Zumba are repeatable, the '[p]erformance occurs over a time which will not be repeated'.[45]

For the writer Gustavo Fares, painting has been losing ground to other media with, as he sees it, 'the importance of "seeing" and of "being there" […] passed on to the realm of the installation and performance art, where the actual space is an important component of the piece'.[46] *Zumba* insists that being there is an intrinsic element of seeing painting, not just a 'durational painting', but all paintings, as the physical experience of a painting in an actual space can never be translated into a picture. What *Zumba* set out to do is to address the length of time one spends looking at a painting; it achieves this by exaggerating the viewing duration of the work through its installation and embrace of performance.

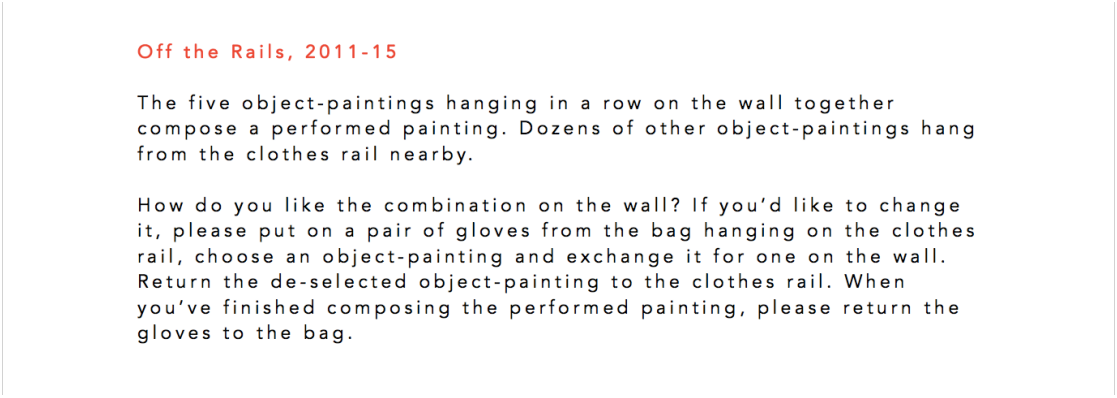
[45] Phelan, p. 146.
[46] Gustavo Fares, 'Painting in the Expanded Field', *Janus Head* 7/2 (Winter 2004), 477–487 (p. 484).

Figure 11. Lisa Milroy, *Off the Rails* (2011–15), detail.
Installed in *Painting in Time: Part Two*, 2016, Sullivan Galleries, SAIC, Chicago.
Image: Tony Favarula, courtesy SAIC.

Lisa Milroy also embraces this idea of performance producing difference in her paintings. I included two works by Milroy in *Painting in Time*, that she groups together under the heading *Performance Paintings.* Milroy's 'performed painting' *Stock Exchange (B&W)* (2014–15),[47] for example, invites the audience, by way of instructions displayed on the wall, to physically rearrange her banner paintings 'until a composition emerges that appeals to you'.[48] Milroy's double-sided painting allows for continual rearrangement, through the viewers' interactions. In *Off the Rails* (2011–15), instructions displayed on the wall (Fig.

[47] Lisa Milroy, *Stock Exchange (B&W)* (2014–15). Acrylic on canvas, powder-coated aluminium strips; glue; nails; gloves for participating handler. Overall dimensions: 126 x 250 x 5cm. The phrase 'performed painting' comes from the wall text for this painting, as displayed in *Painting in Time*, 2015, The Tetley, Leeds. Note that the description of these quoted phrases as 'instructions' is my own; Milroy refers only to 'wall text' (as for example in email correspondence with the present author, 30 March 2015).
[48] Wall text for *Stock Exchange (B&W)* (2014–15), displayed in *Painting in Time*, 2015, The Tetley, Leeds.

12) similarly offer spectators the option to rearrange the 'object paintings' into new 'combinations'.[49] With fifty painting objects that each depict a different dress on each side there are seemingly limitless configurations, so that audiences meet and leave her *Performance Paintings* anew each and every time. Milroy allows you to take on the role of artist, composing the work as you see fit. Similarly with a series of paintings by R. H. Quaytman,[50] some of which as Joselit says were 'held in potential' in a 'shelving unit closely resembling those that furnish museums' or galleries' storage rooms'.[51] Visitors to Quaytman's exhibition took on the role of curator, swapping out paintings hung on the walls for those in 'storage', an area not usually accessed as it is the 'backstage' area to any gallery, i.e. the stockroom.


Off the Rails, 2011-15

The five object-paintings hanging in a row on the wall together compose a performed painting. Dozens of other object-paintings hang from the clothes rail nearby.

How do you like the combination on the wall? If you'd like to change it, please put on a pair of gloves from the bag hanging on the clothes rail, choose an object-painting and exchange it for one on the wall. Return the de-selected object-painting to the clothes rail. When you've finished composing the performed painting, please return the gloves to the bag.

Figure 12. Wall text for Lisa Milroy's work *Off the Rails* (2011–15).

[49] Wall text for *Off the Rails* (2011–15), as displayed in *Painting in Time: Part Two*, 2016, SAIC, Chicago.
[50] *From One O to the Other*, Orchard, New York, March–April 2008.
[51] David Joselit, 'Institutional Responsibility: The Short Life of Orchard', *Grey Room* 35 (Spring 2009), 108–115 (p. 113).

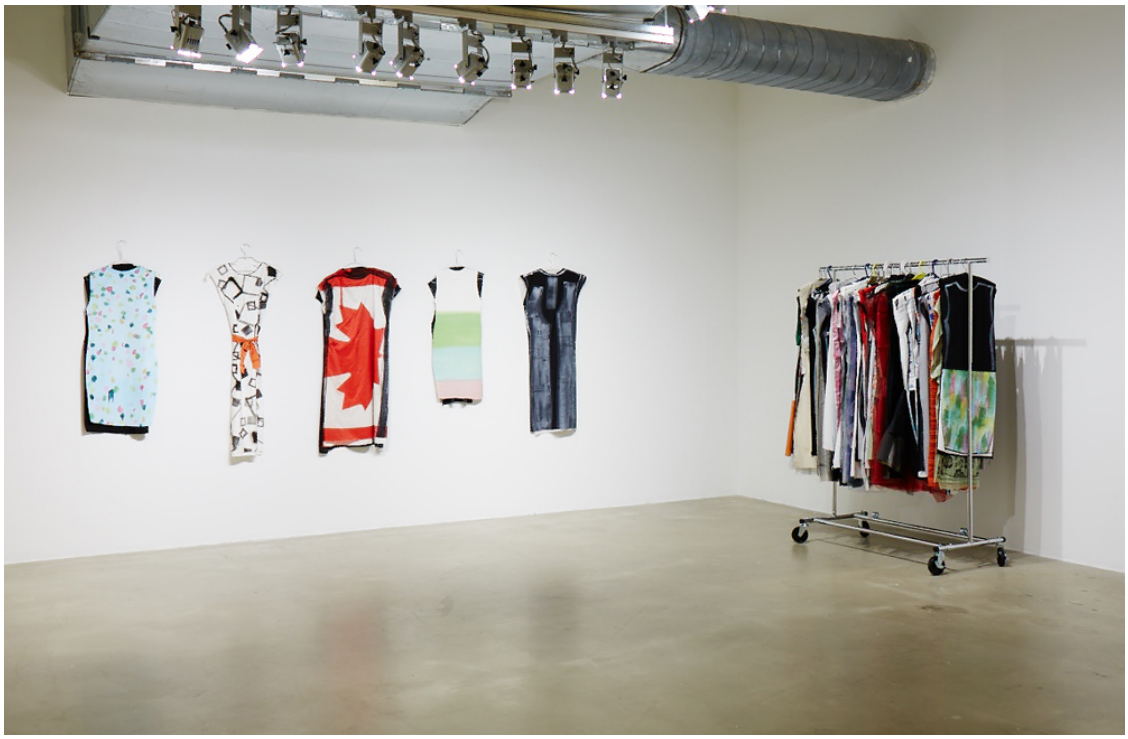


Figure 13. Lisa Milroy, *Off the Rails* (2011–15), installed in *Painting in Time: Part Two*, 2016, Sullivan Galleries, SAIC, Chicago. Image: Tony Favarula, courtesy SAIC.

My intentions for *Zumba* were that the work would and could appear anywhere. On reflection, through my writing, I realised it could not. *Zumba*, like the rainbow, needs a network of elements to bring it into being, and in this way it is unlike the peacock, a one-man band who drags around a cumbersome tail and can begin a mating dance whenever the mood takes him. *Zumba*, by contrast, has to re-collect the appropriate materials (fabric, strobes, computer), a small workforce (two performers), and a specific type of site (darkened space) each and every time it manifests.

As I said earlier, I wished for *Zumba* to govern its own timetable. In the exhibitions *Show-Off* and *Painting in Time* this did not happen. In *Show-Off*, *Zumba* was choreographed into a procession of many artworks. In *Painting in Time*, the work's 'showing times' were displayed like feeding times in a zoo,

meaning visitors assembled at the appropriate time to see the work performed. Interestingly, there were exceptions to this schedule as gallery attendants at The Tetley were approached by members of the public to perform *Zumba* 'on request'. Unbeknown to me, they complied.[52] This unforeseen event was fortuitous, as it enabled me to reflect on the failings of the work in both exhibitions. The spectacle of *Zumba*, if conjured by external forces – i.e. timetables, choreography – or by request, can no longer manifest as an apparition. Rainbows do not announce themselves, they simply appear when the correct conditions align. The optical illusion *Zumba* creates, the work's sudden appearance as a vortex of shimmering matter, should also go unannounced and meet an unsuspecting audience. My aim is for the work to transfix its audience, as a means of countering the meandering audience member.

Figure 14. *Zumba* (2014) being performed on *Drivetime Underground*, 28 May 2016. Image: Dimitri Djuric.

[52] I discovered this was happening because friends and family were among those who requested performances, and later relayed this information to me.

To see if could reconcile this, I reached out to composer and performer Neil Luck, who was at this time producing *Drivetime Underground*,[53] 'a radio show featuring experimental music and performance […] in the style of a commercial radio "magazine"-style show'. I wrote to him that:

> I would like to propose an on-air performance of *Zumba* (2014), a painting performed by two people for thirty seconds in the dark under strobe lighting.[54]

He accepted my proposal, and invited me not only to broadcast my painting, but to be a studio guest on *Drivetime Underground*. The fabric, strobes and performers (one of them me) were miked up; however, the sound of the painting was not my primary concern. My fascination lay in the act of transmitting a painting over the airwaves.[55] How would this aural projection of a painting[56] be received in the homes and workplaces of listeners anywhere in the world?

Live on the radio, in conversation with Luck,[57] I explained that at some point in the hour-long radio show I would perform *Zumba*, with fellow artist Karen David. I selected her because she had never performed my piece, and therefore would need to be inducted by way of 'body-to-body transmission', like all of the people who have performed the work before.[58] This induction

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[53] Presented by Neil Luck, broadcast by Resonance FM 104.4FM and digital, in partnership with Sound and Music's Composer-Curator programme. See <https://www.drivetimeunderground.com/about> [accessed 14 May 2016].

[54] Email correspondence between myself and Neil Luck, 13 April 2016.

[55] I took the decision here to perform the work for thirty seconds rather than fifteen.

[56] Again the aura of the peacock is evoked through the aural projection of the painting.

[57] <https://soundcloud.com/user-304154986/drivetime-underground-episode-4-download-zubin-kanga-sarah-kate-wilson> [accessed 29 May 2016], 00:06:05 into interview.

[58] The practicalities of airing something over the radio and being considerate to Luck's programme meant *Zumba* yet again could not regulate its own timetable. In light of this I decided to air the 'body-to-body transmission' over the radio as well, so the viewers were offered insight, for want of a better work, backstage. <https://soundcloud.com/user-

took place at the beginning of the radio show, I demonstrated to David how to perform the work; she asked questions which were unrehearsed. Once she had completed her 'training' and was satisfied she understood what was to be done, David left the room. I explained to the listening audience that at some point later on in the show, she would return, turn off the studio lights, press play on the DMX programme on the laptop (to trigger the strobes) and pick up the work; at that point I would join her. Therefore the two of us would perform the work together, while the manner of David's intervention would enable a flash-mob approach for the performance.

Figure 15. *Zumba* (2014) being performed on *Drivetime Underground*, 28 May 2016. Image: Dimitri Djuric.

As promised, David abruptly interrupted the radio show.[59] I abandoned my conversation with Luck and joined her in performing *Zumba*. Once the strobes

304154986/drivetime-underground-episode-4-download-zubin-kanga-sarah-kate-wilson> [accessed 29 May 2016], **00:09:30–00:11:45**.

[59] <https://soundcloud.com/user-304154986/drivetime-underground-episode-4-download-zubin-kanga-sarah-kate-wilson> [accessed 29 May 2016]. The 'performance' is at **00:47:50–**

stopped flashing, the body of the painting was dropped to the floor, thus ending the performance. Following this, the reactions of viewers in the studio are heard, and a brief discussion of what had just happened ensued. The overwhelming visual sensation of the strobe lights on the sequins in the tiny space of a studio was so intense that you hear me in the recording of the show describe it as 'eye-burn'.[60] Even after the painting 'dissipated' (stopped performing), its presence was still visible. The work's after-image remained. Similarly, my painting erupted out from sound systems; although the work manifested in the room, its physical body was absent from listeners' experience.

While I was curating *Painting in Time*, another exhibition – a significant survey of contemporary painting – surfaced. This was *Painting 2.0: Expression in the Information Age* (2015–2016).[61] Curated by Achim Hochdörfer, David Joselit and Manuela Ammer, *Painting 2.0* toured to two European institutions, included 107 international artists, and featured over 250 works. The trio of curators dipped into the host institutions' collections, loaned works and made new acquisitions, which resulted in a stellar international line-up of artists such as R. H. Quaytman, Jutta Koether, Ei Arakawa, Martin Kippenberger, Daniel Buren and Robert Rauschenberg.

00:48:20.

[60] <https://soundcloud.com/user-304154986/drivetime-underground-episode-4-download-zubin-kanga-sarah-kate-wilson> [accessed 29 May 2016], 00:48:35–00:49:19.

[61] Hosted at the Museum Brandhorst, Bayerische Staatgemäldesammlungen in Munich (14 November 2015 – 30 April 2016) and mumok, Museum moderner Kunst Stiftung Ludwig Wien, Vienna (4 June–6 November 2016).

Painting 2.0 addressed the ways in which painting, like the internet, 'has grown interactive'[62] in the information age, an age which the curators say 'encompasses the period from the 1960s to the present'. What attracts me to this exhibition, however, is the conceit upon which the exhibition is premised, alluded to in its title: the idea that painting, following the logic of the term 'Web 2.0', is a collaborative medium.[63] Within such a medium, a 'new social structure' has seen 'user-generated online content' become paramount. The curators proclaim that painting's interactivity is achieved through three modes. Firstly, by the medium of painting 'establishing associations between distinct genres, as well as between different sets of objects'. These are listed as painting's incorporation of '"alien" objects, such as readymades, advertising, film, video, and performance into its procedures'. Secondly, artists use 'the history of art as a fully available archive', meaning that 'painters […] reassemble in individual canvases already-existing art histories'. Finally, the curators state:

> Interactivity has also emerged as an embrace of performance [… T]his takes several forms in 'Painting 2.0', including activating paintings as interlocutors, with their artists and/or publics in staged events, recording or presenting the process of painting alongside or in place of painting-objects, or producing works through collaboration.[64]

This identification made by the curators is of utmost relevance to my doctoral project; the timeliness of such an exhibition that directly addresses paintings embrace of performance was indeed fortuitous, given my focus in this chapter.

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[62] All quotations in this paragraph are drawn from the curators' introduction to *Painting 2.0* [exhibition catalogue], p. 10.

[63] Tim Berners-Lee, inventor of the World Wide Web. always envisioned that the web would be a collaborative medium, where people could meet, read and write. Where critics make a distinction between 1.0 and 2.0 is that 2.0 allows for users to interact and collaborate through social media sites and blogs, whereas 1.0 was a more passive 'user as reader/researcher' model. The term 'Web 2.0' was used in 1999 by Darcy DiNucci in 'Fragmented Future', and in 2002 and 2004 by Tim O'Reilly. <https://en.wikipedia.org/wiki/Web_2.0> [accessed 10 October 2016].

[64] *Painting 2.0* [exhibition catalogue], curators' introduction, p. 10.

Unfortunately, *Painting 2.0* offers few examples. At best, painting's embrace of performance is mainly represented through documentation.[65] The exhibition does offer a vast survey of the medium's interactivity with other mediums and its absorption of 'alien objects', as well as representing artists who mine and regurgitate the history of art. This scavenging was also made abundantly clear in Laura Hoptman's recent blockbuster exhibition at MoMA, New York, *The Forever Now: Contemporary Painting in an Atemporal World* (2014–2015). She promoted the work of painters who 'roam around'[66] in the history of art. This rummaging and foraging is surely more prevalent now than ever, with our hands automatically dipping into our pockets to fetch out glowing hand-held portals that allow us to travel back in time and teleport 'styles, motifs or ideas'[67] to the present.

With a lack of examples of the medium's embrace of performance, I wish to bracket a discussion of the exhibition here and turn instead to a text by David Joselit, co-curator of *Painting 2.0*: 'Painting Beside Itself', published in 2009, six years prior to the exhibition. This seminal text seeks to extend the concept that 'painting has always belonged to networks of distribution and exhibition',[68] and of course consumption.[69] As I said earlier, Joselit states the scoring of physical

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[65] The exhibition includes one of Amy Sillman's iPad drawings, essentially an animation of her working drawings. Wade Guyton and Kelley Walker are represented in the exhibition through three works produced jointly as Guyon/Walker. It seems that the curators fail to deliver the activation of 'paintings as interlocutors, with their artists and/or publics in staged events'. Ei Akawara, included in *Painting 2.0*, often performs with others painters' paintings, yet in the exhibition only the documentation of one of these types of interactions is displayed. Similarly, Andrea Fraser's work *May I Help You?* (1991) is presented as a video rather than re-staging her performance.

[66] Laura Hoptman, *The Forever Now: Contemporary Painting in an Atemporal World* (New York: The Museum of Modern Art, 2014) [exhibition catalogue], p. 18.

[67] Hoptman, p. 14.

[68] David Joselit, 'Painting Beside Itself', *October* 130 (Fall 2009), 125–134 (p. 125).

[69] Painting is the most commodifiable art object in circulation, due to its easy portability from collector to exhibition to collector to museum, from walls to storage to conservator.

space, when painting circulates in the world is achieved by Koether's painting, through the embrace of performance. He explains that Koether 'actualizes the *behavior of objects within networks*';[70] this, he says, was evident in her exhibition *Lux Interior* (2009).[71]

Within *Lux Interior,* Joselit explains, Koethers's painting *Hot Rod (after Poussin)* (2009) 'functioned as a cynosure of performance, installation, and painted canvas'.[72] So what actions does Koether express and pass onto her painting object *Hot Rod?* Firstly, she ascribes her painting with anthropomorphic qualities, through its installation. Similarly to Buren, Koether installs her work, a 'single painting […] on its own wall, with one foot on the stage and one foot off',[73] giving the appearance of her work having been 'caught in the act of stepping onstage'.[74] Koether's stage, however, is not the same as Buren's, but there are similarities. Koether uses the gallery's 'showing' space, built within the main fabric of the gallery. The space within the space is comprised of a raised platform and is delineated by two white walls which do not quite reach up to the ceiling. The wall upon which her painting is hung is a free-standing wall, and appears more screen than a wall. The screen is held up by metal poles that protrude above and below the white wooden wall/screen. One of the legs (metal poles) has stepped outside of the walled structure and off the raised platform (see Fig. 16). For Joselit, this gives the painting its 'own presence as a personage',[75] like a star stepping on stage to perform. Digging a little deeper, I discovered that Joselit gives Koether more credit than she is

[70] Joselit, 'Painting Beside Itself', p. 128.
[71] *Lux Interior* [work by Jutta Koether], April–May 2009, Reena Spaulings Fine Art, New York.
[72] Joselit, 'Painting Beside Itself', p. 126.
[73] Reena Spaulings Fine Art, press release [emailed to me on 20 August 2015].
[74] Reena Spaulings Fine Art, press release.
[75] Joselit, 'Painting Beside Itself', p. 127.

due, as the artist Seth Price[76] had previously used the same wall in his own solo show at the gallery. Nevertheless, her positioning of it gives the impression that the painting is about to 'act'.

Koether. Lux Interior. *2009. Installation view, Reena Spaulings Fine Art, 2009. Photograph by Farzad Owrang.*

Figure 16. Jutta Koether exhibition *Lux Interior*, 2009, Reena Spaulings Fine Art, New York.

Figure 17. Audience and space at the exhibition *Lux Interior*, 2009, Reena Spaulings Fine Art, New York.

[76] *Seth Price*, 22 January–22 February 2009, Reena Spaulings Fine Art, New York.

Not only did *Hot Rod* take to the stage; so did Koether. For three consecutive Saturday afternoons, in front of an audience, Koether joined *Hot Rod* and performed in, around and next to the painting 'as the painting's discursive and bodily interlocutor'.[77] Performing for an audience in dialogue with its maker demonstrates what Joselit sees as 'painting-as-cultural artifact' moving out to 'a social network (or body), and from this network back onto painting'.[78] Through these performances and through the subject matter of her painting, which is a reimagining of Nicolas Poussin's painting *Landscape with Pyramus and Thisbe* (1651),[79] Koether puts her painting 'into dialogue not only with her own actions outside of the canvas but also with historical figures'.[80] She plugs her painting into a network that connects with a multitude of other people, ideas, actions and artworks.[81] In Chapter 2, I will return to Joselit's theory of networked painting in relation to the way artworks circulate.

Figure 18. *Zumba* (2014), installed at The Tetley, Leeds, in *Painting in Time*, 2015, co-curated by Sarah Kate Wilson, The Tetley, Leeds.

[77] Joselit, 'Painting Beside Itself', p. 128.
[78] Joselit, 'Painting Beside Itself', pp. 130–131.
[79] Titled in full *Hot Rod (after Poussin)*, Koether's work is a reimagining of Poussin's painting, itself inspired by the eponymous story of the lovers from Ovid's *Metamorphoses*.
[80] Joselit, 'Marking, Scoring …', p. 18.
[81] These figures include, but are not limited to, Ovid, Shakespeare, Poussin and T. J. Clark.

Michael Fried would refer to the 'durational paintings' included in this thesis as *theatrical*: for him the work, like theatre, has a 'sense of temporality, of time both passing and to come, *simultaneously approaching and receding*, as if apprehended in an infinite perspective'.[82] Fried set 'literalist' work (his term for Minimal Art) in opposition to modernist painting and sculpture in his text 'Art and Objecthood' (1967), written in the wake of Clement Greenberg's quarantining of painting and sculpture under the name of modernism. For Fried, literalist arts are 'theatrical' because they have a 'preoccupation […] with the duration of the experience',[83] whereas in modernist painting and sculpture '*at every moment the work itself is wholly manifest* […] experience[d] as a kind of instantaneousness'.[84]

The work done in this chapter has shown that we cannot easily say when a painting is wholly manifest. Rather, the artists examined above show painting as 'essentially a presentment of endless, or indefinite, *duration*',[85] where works exist in a state of flux, and are live, with each version of the work, as Peggy Phelan puts it, being 'different'.

> Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. Performance's being […] becomes itself through disappearance.[86]

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[82] Michael Fried, 'Art and Objecthood', in *Minimal Art: A Critical Anthology*, ed. by Gregory Battcock (New York: E. P. Dutton, 1968), pp. 116–147 (p. 145).
[83] Fried, p. 145.
[84] Fried, pp. 145–6.
[85] Fried, p. 144.
[86] Phelan, *Unmarked*, p. 146.

To again apply Phelan's writing on performance to painting, *Zumba* 'becomes itself through disappearance'. Ontologically, *Zumba* becomes *Zumba* when it is picked up and performed, repeatedly. The work appears, dazzles, dissipates over and over again *ad infinitum*. *Zumba,* therefore, exists in a continual state of becoming: like the rainbow, it must manifest to disappear and disappear to manifest again.

Chapter 2 ***Festooned Fingernails***

Figure 1. A rose bush graft.[1]

When I think about a graft, an image of a cherry blossom tree springs to mind – one that has both pink and white petals. Though I know it is possible to force two plants together to grow as one, these grafted trees seem to me not real but magical. In this chapter my focus will be *Festooned Fingernails*, a project that employs the act of grafting in a variety of ways as a means of complicating the conventional methods of trading paintings. *Festooned Fingernails* was conceived in 2014, in response to an open call invitation for an artist project to be realised at the Frieze Art Fair, London. Although this project currently remains unrealised, I will unfold my proposal here as a means of illuminating the pertinent ideas held within it.

I wished to install a fully functioning manicure parlour into the Frieze Art Fair, complete with professional nail technicians. Beauticians would work on the booth during the fair's opening hours, and offer complimentary manicures to visitors at Frieze. These manicures, however, would involve visitors having my miniature paintings, made on false acrylic fingernails (falsies), grafted onto their

[1]<http://www.gardenworldimages.com/ImageThumbs/NPA_050609026/3/NPA_050609026_GRAFTING_ A_ROSE_BUSH_STEM_APPLY_OF_GRAFTING_GLUE_GLUING.jpg> [accessed 4 March 2016].

fingernails. Visitors who accept this offer enter into a range of tangled exchanges that this project instigates. As Miwon Kwon states:

> many works from the 1960s and 1970s and later – art as idea, art as action, conceptual art, performance art, happenings and so on – attempt to install alternative models of exchange that encounter, complicate or parody the dominant market – the profit-based system of exchange.[2]

The spectator who accepts the 'gift' of a manicure enters into a relationship with me and with the artwork. They transition from viewer to custodian rather than owner. In conversation with me inside the booth at Frieze custodians enter into a verbal agreement. They agree to wear my paintings on their hands 'until they fall off', which will probably happen two or three weeks later.[3] Anywhere the wearer goes, the nails go too. After custodians leave the booth, it is my hope that the nails, due to their unusual appearance,[4] will function as conversation pieces and trigger responses from members of the public. Custodians will be expected to take part in any conversations that may occur. Grafting my project into Frieze, where a capitalist system of exchange reins, but employing the economy of the gift within this structure of exchange, allows me to 'complicate' – as I will go on to show – 'the profit-based system'.

The beauty salon is a readymade, complete with professional salon equipment and technicians; it will appear to have been transplanted into the fair, removed from the high street and now repositioned in Frieze. Location is everything in

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[2] Miwon Kwon, 'Exchange rate: On obligation and reciprocity in some art of the 1960s and after', in *The 'do-it-yourself' artwork: Participation from Fluxus to new media*, ed. by Anna Dezeuze (Manchester: Manchester University Press, 2012 [2010]), pp. 229–239 (pp. 230–1).

[3] Manicure glue is the means by which my paintings are grafted to their fingernails, and this is designed to only remain adhesive for a few weeks.

[4] In dialogue with nail technicians I will create these miniature paintings to be comfortable to wear. I do not wish to spend time here imagining their appearance, as I am yet to make them. Put simply, they will not look like normal manicured nails.

an art fair, ergo the location of my booth is imperative, my booth needs to convey authenticity as a fully functioning manicure parlour and as a fully functioning gallery booth trading artworks. My project must be inserted into the middle of the fair in a prime location, and not snuck away in an area dedicated to 'Frieze projects'.

As can be seen, I use the terms booth and salon interchangeably. This is because *Festooned Fingernails* is caught in a double bind. As a gallery booth it displays art, and as a beauty parlour it offers manicures. The project registers as being similar both to a gallery booth and to a beauty parlour, but cannot be understood wholly as either. Further complications arise, because the art on 'display' is not simply my fingernail-sized paintings. Rather, *Festooned Fingernails* as a project is an artwork made up of many component parts: the readymade, the graft of the readymade onto the fair, the manicures, the paintings, the participation that occurs once paintings adhere to the bodies of participants, and the variety of exchanges that occur once each custodian exits the fair.

For me a graft signals something that is alive, where one living thing is joined to another living thing. A plant graft can be useful as it may yield more crops if space is limited, i.e. the space of one tree instead of two trees can produce two different crops: for example, an orange tree that grows both lemons and oranges. Note how I just wrote 'an orange tree that grows lemons': I have fallen into the trap of setting up a dichotomy between the two trees, host and parasite, I have privileged the host. The project *Festooned Fingernails* is riddled with such binaries; what I meant to say is that the (a) tree grows both oranges and lemons. Many complex social exchanges are evident in *Festooned Fingernails*, and attention needs to be paid to them. Importantly, things are

woven together rather than opposed to each other, or to put this differently, '[d]econstruction takes place'.[5] Whilst we might 'unloosen' one element of a social exchange brought about by *Festooned Fingernails*, we necessarily tighten something elsewhere. This is highlighted by Derrida using Philippe Sollers's writing. Sollers uses an elliptical form as a way of looking at an orbit in which things develop a *modus vivendi* where things 'can exist side by side',[6] inside and outside (each other) rather than in opposition to one another. He writes:

> [I]t is a contradiction to depict one body as constantly falling towards another, and as, at the same time, constantly flying away from it. The ellipse is a form of motion which, while allowing this contradiction to go on, at the same time reconciles it.[7]

Festooned Fingernails establishes various *modus vivendi*:[8] throughout the project contradictions exist yet can be reconciled. For example, both the false nails and the human nails are transformed by each other when grafted together; through infiltration each is now contaminated. The nails however decide to absorb this contamination, the two need each other's vital systems to exist, and in doing so produce a further entity, while each also retaining their own identities.

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[5] Derrida, 'Letter to a Japanese Friend', p. 274.
[6] Quoted in Jacques Derrida, 'Grafts, a Return to Overcasting [Retour au surjet]', in *Dissemination*, trans. by Barbara Johnson (Chicago: University of Chicago Press, 2004), pp. 389–393 (p. 390).
[7] Ibid.
[8] 'An arrangement or agreement allowing conflicting parties to coexist peacefully, either indefinitely or until a final settlement is reached.' <https://en.oxforddictionaries.com/definition/us/modus_vivendi> [accessed 22 May 2016].

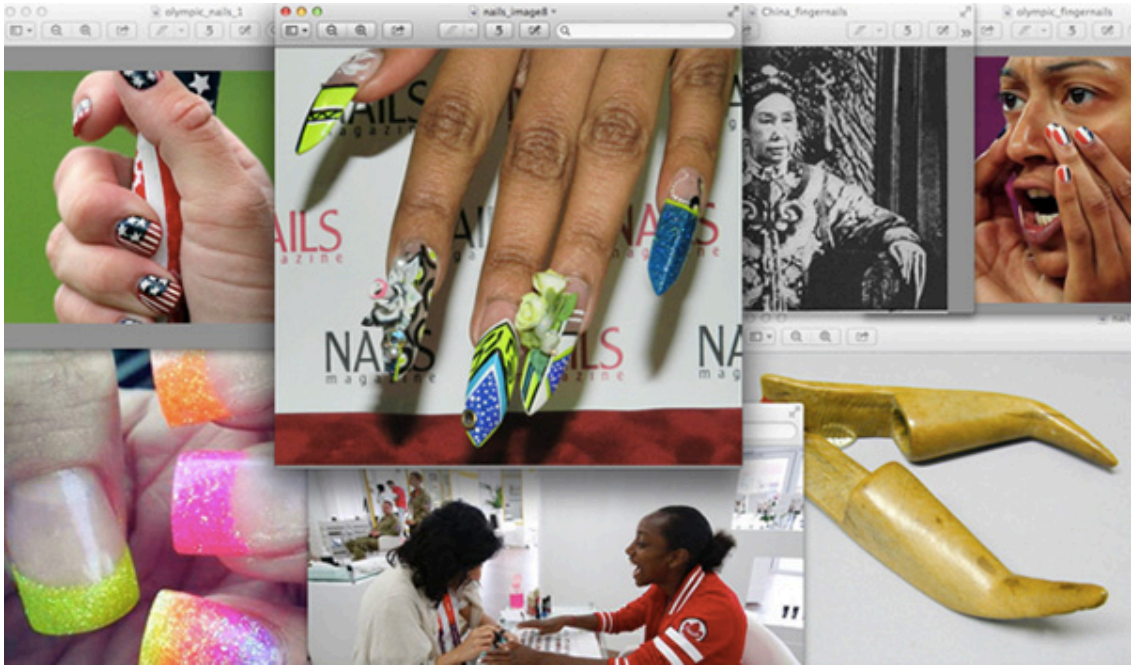

Figure 2. *Festooned Fingernails* (2014). Mood-board submitted for the Frieze Art Projects Award.

I chose the fingernail as the focus of this project because of its historical baggage, its ephemeral qualities, and because of the unique qualities of the site, a walking mobile one. The cultural history of fingernails is fascinating, the decoration of them is not isolated to one ethnicity or gender and appears to be a global pastime. Although acrylic nails are now readily available to the masses with nail bars on most highstreets, the ornamentation and growing of long impractical fingernails has long been connected to wealth and power and the differentiation between social classes. Chinese royalty cultivated long nails, and wore finger protectors to bed to guard against damage. Nails were used to signal class distinctions in the Caribbean, black women began to wear long elaborate acrylic fingernails to demonstrate an indifference towards housework, and for that matter indicate they weren't the hired help in any other household. From the 1970s, African American and African Caribbean communities in the UK have pioneered the art of nail embellishment using artificial nails. Commercial galleries and beauty salons, are both in the business of trading aesthetics and the declaration of status. The buying of art, especially at Frieze

(when galleries bring their most sought-after artworks) is reserved for the affluent. The wearing of false fingernails is no longer a pastime for the wealthy, and false nails do not now operate as signifiers in the way they once did. In transporting the nail bar from the high street to Frieze, I repair/restore its tether to high society.

> […] methods of social exchanges, interactivity with the viewer within the aesthetic experience being offered to him/her, and the various communication processes […] as tools serving to link individuals and human groups together.[9]

In the 1990s, under the umbrella of *relational aesthetics*, a name he coined, the curator Nicolas Bourriaud grouped together artists producing relational artworks, works that privileged 'human interactions' within a 'social context, rather than the assertion of an independent and *private* symbolic space'.[10] Claire Bishop explains that this approach broke away from Greenberg's modernist goals of a private space between audience and artwork, meaning 'relational art is seen as a direct response to the shift from goods to a service-based economy'.[11] For example, Rirkrit Tiravanija,[12] in his 1992 exhibition *Untitled (Free)*, cooked and served Thai curry to visitors to the gallery. He served the audience a free meal and a space for them to interact with other visitors and 'create a community'.[13] The enjoyment of a free meal connects to my project; however, the projects differ. Food is more useful than a manicure: it nourishes you, and in extreme circumstances would keep someone alive. However, the soup-kitchen-cum-artwork installed within an art gallery does not

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[9] Nicolas Bourriaud, *Relational Aesthetics,* trans. by Simon Pleasance and Fronza Woods with the participation of Mathieu Copeland (Dijon: Les presses du réel, 2002), p. 43.
[10] Bourriaud, p. 14.
[11] Claire Bishop, 'Antagonism and Relational Aesthetics', *October* 110 (Fall 2004), 51–79 (p. 54).
[12] Tiravanija is championed by Bourriaud as a key figure under the banner of relational aesthetics.
[13] Bishop, 'Antagonism and Relational Aesthetics', p. 54.

offer free meals to those in need, because those who visit galleries are usually not destitute. People visit, participate in the 'aesthetic experience' of a 'performance', eat and leave. Other than their feeling full and perhaps having had a conversation, what is produced, who is the work for, what is it supposed to bring about? For Bourriaud, relational artworks offer an 'arena of exchange';[14] here, people encounter each other and 'apparently' form relationships in 'microtopias'.[15]

As visitors to Frieze happen upon my booth, they encounter the salon. They are offered a service: to 'have their nails done'. Similarly, my manicure bar operates as an *arena of exchange*, that ruptures the fabric and flow of the fair. The pressures of buying that exist in the booth next door are eradicated and replaced with respite from the bustle of the fair. Bourriaud would refer to the employment of beauticians and the readymade as 'the modelling of a professional activity',[16] meaning that professionals are operating in the same way they would in the 'real world' outside of the art world system. That is to say, the manicure you receive will be as 'authentic' as one you may receive elsewhere; conversely within the project *Festooned Fingernails* it is not. Although a manicure service which includes relaxation, pampering and conversation is provided as it would be in a regular salon, the intentions are different. Instead of customers exchanging currency for a service, male and female visitors are asked to partake in the activity of having their nails embellished with my works. My paintings are grafted to their bodies.

Relational aesthetics privileges intersubjective relationships over an aesthetic art object; the opposition that Bourriaud was keen to stress, I seek to dissolve.

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[14] Bourriaud, pp. 17–18.
[15] Bourriaud, p. 13.
[16] Bourriaud, p. 35.

The salon is the first object, triggering interaction. The second object, triggering participation, is my fingernail-sized paintings; now grafted onto the hands of custodians, they have the potential to provoke conversations with members of the public. During the verbal exchange of contracts I mentioned earlier, a *modus vivendi* is invoked – they agree to wear my paintings and I agree to give them away.

Lucy Lippard predicted that art made in the wake of the 1960s 'ultra-conceptual art', often 'designed in the studio but executed elsewhere', would give way to the 'dematerialization of art […] objects becoming wholly obsolete'.[17] Lippard saw this as a shift to bring about the 'de-commodification of art' works – works that 'could not be bought and sold by the greedy sector that owned everything and was exploiting the world'.[18] Of course, the residual materials from these practices are traded in their place: the '"score", relic, souvenir or documentation'.[19] As I quoted earlier, Kwon posits the idea that practices since the 1960s and 70s have installed alternative models of exchange, some of which 'engage the logic of the gift economy':[20] they are not literal gifts, but rather the artwork operates *like* a gift, as 'a mechanism to instigate social exchanges or interactions that specifically put into motion a circuit of obligation and reciprocity, typically involved in giving and receiving or accepting, and giving in return'.[21]

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[17] Lucy Lippard and John Chandler, 'The Dematerialization of Art', *Art International* 6/6 (1968), p. 31.
[18] Lucy Lippard, 'Escape Attempts', introduction to *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, ed. by Lucy Lippard (New York: Praeger, 1973; repr. Berkeley and Los Angeles: University of California Press, 1997), pp. vii–xxii (p. xiv).
[19] Paul Schimmed (ed.), *Out of Actions* (Los Angeles: Museum of Contemporary Art, 2000), quoted in Kwon, 'Exchange rate', p. 230.
[20] Kwon, 'Exchange rate', p. 231.
[21] Kwon, 'Exchange rate', pp. 231–2.

> For there to be a gift, there must be no reciprocity, return, exchange, countergift, or debt. If the other *gives* me back or *owes* me or has to give me back what I gave him or her, there will not have been a gift …[22]

Following Derrida, 'deconstruction takes place' in the gift economy. I gift my paintings, and a manicure, to the participant. I explain there are conditions attached to keeping this gift, they must wear the false fingernails until they fall off. The recipient (participant), now in possession of a gift, feels obliged to reciprocate. I have given them a means to reciprocate – in becoming 'custodians' of my nails they enter into a pact, promising me they will participate in any exchanges with the public that may take place whilst wearing these nails. If the custodians do this, I will be obligated to repay them, and so on. However, seeing as I do not know if they hold up their end of the bargain, I will never know if they wore my paintings for an hour after exiting the fair, a day, or a week. I remain in a state of limbo: in their debt, but only perhaps. Dezeuze writes: 'Ultimately […] all forms of spectator participation can potentially be read as affirmations of authorial control under the cover of gift-giving.'[23] This is not my intention – I do not wish for total authorial control. Rather I opt for a work that is 'open-ended',[24] that embraces the slippage between art and life.

For Bourriaud the 'core political significance of relational aesthetics' is its 'DIY, microtopian ethos',[25] whereby artists create a space within with relationships

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[22] Jacques Derrida, *Given Time: I. Counterfeit Money*, trans. by Peggy Kamuf (Chicago: University of Chicago Press, 1992), p. 12.

[23] Anna Dezeuze, 'An introduction to the 'do-it-yourself' artwork', in *The 'do-it-yourself' artwork*, p. 13.

[24] Claire Bishop wrote 'Antagonism and Relational Aesthetics' as a direct response to Bourriaud's text *Relational Aesthetics*. Bishop speaks disparagingly of *Relational Aesthetics*: as she sees it, this type of 'work that is open-ended, interactive […] appearing to be "work-in-progress" […] seems to derive from a creative misreading of poststructuralist theory: rather than the *interpretations* of a work of art being open to continual reassessment, the work of art *itself* is argued to be in perpetual flux'.

[25] Bishop, 'Antagonism and Relational Aesthetics', p. 54.

can form. My project does not offer 'little services' to 'fill in the cracks in the social bond',[26] as Bourriaud suggests Christine Hill does when she gives massages and shines shoes for others. He continues: 'Through little gestures art is like an angelic programme, a set of tasks carried out beside or beneath the real economic system, so as to patiently re-stich the relational fabric.'[27] Although *Festooned Fingernails* is indebted to the path forged by relational artworks, I have strayed from it. My project does engage people socially, however I use my custodians as walking talking galleries, or 'marketing' vehicles, who will talk about my work.

The project *Festooned Fingernails* was designed in the studio to be 'executed' in two specific sites: within Frieze, and on the bodies of participants. Elsewhere, I explained it is imperative that my booth is grafted onto the booths of commercial galleries. Professionalism and authority is conjured by employing parasitical behavior – by grafting the project onto the 'body' of the fair, the project becomes united with the other booths. This union is mirrored through the adhesion of an acrylic nail to a fingernail. One could say the project operates as a form of prosthesis: as a commissioned artist project I am already operating as a superfluous entity to the fair, I am not there for the same reasons as a gallery booth (to sell art and promote artists). Instead this project aims to co-opt people into the making of my work, by gifting them artwork. There is an indivisible relationship between the fair as the context for the original activity or service (manicure) and the body as the site for the new spectator to encounter and the site where the contract is enacted on a daily basis.

[26] Bourriaud, p. 36.
[27] Bourriaud, p. 36.

'Context', the OED tells me, derives from the Latin *contextus*, from *con-* 'together' and *texere* 'to weave'.[28] A context weaves together individual parts to make a space of situation within which the event occurs, *Festooned Fingernails* as a project 'weaves' itself into the fabric of the fair and is then woven to the body of participants, making the project portable. The custodian will exit the art fair at the end of the day, taking my work with them, meaning my project disseminates throughout the fair and infiltrates beyond. Visitors to the fair do not necessarily live locally (London); my hope is that the works can travel all around the world on the custodian's hand. I envisage custodians boarding flights back to LA after a week in London. Now the work is not only on their hands but *in their hands*: they must uphold the contract, enter into conversations with any new spectators whom they might encounter, who might ask them about their nails – where did you get those, who made them, etc. etc.

As I said earlier, the fingernails are caught in a double bind. They have been gifted, which places the recipient in the position of debt. However, what if the gift is rejected? What if my verbal contract with the host is breached? Would the debt be erased? What if the host abandons the work by removing the fingernails with solvent, dissolving the adhesive and throwing the falsies away? Would the custodian then become the artist – would they gain superiority over me? Would the project have failed? This contract of 'care' the custodians either uphold or don't is an exciting one, and something I can only explore fully once I actually make this project a reality.

Kwon recounts the Guggenheim Museum's 1995 Gonzalez-Torres retrospective. Here, the audience were invited to take away sweets and papers, and it was noted by 'critics and curators [that] these works are acts of unusual

[28] <https://en.oxforddictionaries.com/definition/context> [accessed 14 April 2017].

generosity. And the thought of Gonzalez-Torres's work being distributed around the world through the movement of his audience (rather than through the standard art market as a precious and expensive commodity).'[29] However, bins close to the museum exits were found filled to the brim with the papers, which had been collected and then discarded by the audience. As Kwon observes, this 'hoarding and then trashing of Gonzalez-Torres's "gift" threw into harsh relief another fact: the thinness in the line separating honour and humiliation and the tenuousness of the very notion of the gift'.[30] False nails have been chosen for just such a reason, so that this prospect of trashing or retaining them as gifts is never far away.

These *durational paintings* are made using acrylic nails and imbued with planned obsolescence: the glue that holds them to the fingernail will only last for two to three weeks. Their ephemerality sits in stark contrast to the permanence of the fetishized finished art object being traded by all the other gallery booths. Once the glue ceases to hold the two bodies together the nails will be fall away. This shedding may go unnoticed by the custodian, falsies may snap off and slip down the side of a seat on the plane. Wherever the custodian goes, the nails go, this dissemination may result in the nails shedding like detritus or dissemination of the project can take place through the conversations between custodians and spectators who see the nails. Alternatively, the nails may be removed and kept or when they fall off, collected and saved.

Thinking of works in the hands of others ignites ideas of custodial care, a care which is drawn upon never more than in Kidd's paintings. I included Kidd's *Overspill: V2, 2016* in *Painting in Time*. Kidd's paintings are made in gallery

[29] Kwon, 'Exchange rate', p. 237.
[30] Kwon, 'Exchange rate', p.237.

spaces, 'live', through collaboration between people, machine and painting object. Using a peristaltic pump and an arterial system of mdpe piping, a series of paintings all connected in the system to each other are *fed* with white household emulsion paint. For *Painting in Time,* Kidd stretched canvases in such a way that a pouch is created on the surface of the painting; this pouch is then filled to the brim with paint. Once these marsupial-like paintings are full, push lock valves control the flow of paint to each work. Each painting has to be 'nurtured' by the gallery staff in charge of the exhibition. Kidd refers to the people who care for her paintings as 'attendants': the paintings 'call out for attention'[31], attendants are at the beck and call of these paintings, they must open each value to each painting ever so slightly to allow a single drip of paint to overflow the pouch. The drip flows over the inflated belly of the painting and onto the floor below. The attendants must remain attentive, returning to the paintings often to see if said drip, which has left its residual escape route behind has dried. Once dry the value must be opened again. This process continues for the duration of the exhibition with each secretion pooling and drying on the gallery floor below.

Made on the hands of participants who have been contracted in to collaborating in the work, my paintings exit the fair and enter into networks unbeknown to me. This again conjures Joselit's 'externalization of painting', discussed in Chapter 1. This on-air, live quality of painting, does not stop when the spectators eye alights on the paintings surface, Joselit, asks 'where will the painting […] go':[32] how will it circulate in the world? He explains that 'mark making on canvas' has expanded into 'a kind of scoring in physical space.'[33] *Festooned Fingernails* certainly 'scores' space. The works are worn, custodians

[31] This term is used repeatedly by Kidd when discussing her work.
[32] Joselit, 'Marking, Scoring …', p. 17.
[33] Joselit, 'Marking, Scoring …', p. 17.

bodies whilst mobile will continually move and weave and unweave themselves onto and into new contexts and scenarios. The work therefore will greet new audiences and meet new receptions.

Joselit states, and I agree, that 'painting has always belonged to networks of distribution and exhibition', insofar as paintings are shown, circulated, bought and sold. Martin Kippenberger stated:

> Simply to hang a painting on the wall and say that it's art is dreadful. The whole network is important! Even spaghettini […]. When you say art, then everything possible belongs to it. In a gallery that is also the floor, the architecture, the color of the walls …[34]

The notion of paintings belonging within networks surfaces in painting's very recent past, specifically in art historian and critic David Joselit's seminal 2009 text 'Painting Beside Itself' which I discussed in Chapter 1. Koether is championed by Joselit as an artist who 'actualizes the *behavior of objects within networks*',[35] which opposes Martin Kippenberger's assertion (quoted above) that 'an individual painting should explicitly *visualize*'[36] its networks of circulation. It remains unclear to me why Kippenberger demanded this of painting in the 1990s. Perhaps, as Joselit suggests, we should read his claim against the backdrop of 'digital networks',[37] which in the early 1990s were beginning to infiltrate and populate our everyday lives and have now become omnipresent through smartphones and the internet. Painting would need to contend with these technological advancements, as it did in an earlier era with the birth of the camera.

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[34] Martin Kippenberger interviewed by Jutta Koether (November 1990–May 1991), 'One Has to Be Able to Take It!', in *Martin Kippenberger: The Problem Perspective*, ed. by Ann Goldstein (Los Angeles: Museum of Contemporary Art; Cambridge: MIT Press, 2008), p. 316.
[35] Joselit, 'Painting Beside Itself', p. 128.
[36] Kippenberger/Koether, quoted in Joselit, 'Painting Beside Itself', p. 125.
[37] Joselit, 'Painting Beside Itself', p. 125.

Kippenberger 'visualised' the 'networks' of 'circulation' to which paintings are exposed in his work *Heavy Burschi (Heavy Guy)* (1989–90). This work sees him employ Merlin Carpenter, his then assistant, to paint fifty-one of Kippenberger's works from reproductions in catalogues. These paintings by Carpenter were photographed and printed out at the scale of the original painting. Carpenter's paintings were then destroyed, and their carcasses displayed in a skip next to said prints of his replica paintings. Kippenberger's overt visualisation of networks of circulation, such as dissemination through photographic reproduction in art magazines and catalogues, of course constitutes a comment on the art market, where paintings endlessly cycle through exhibitions, reviews, magazines auctions, art fairs. It is a 'joke without a punch line',[38] as Gregory H. Williams puts it – and I agree. Kippenberger's reductive approach, for me, does nothing more than point at a network, mock it and *dump* it in the gallery as a means of visualising a closed and endlessly looping system; it is an empty gesture that leaves me cold. But I also find in Joselit a much more open and exciting line of questioning which is of interest to my project.

Referring back to Kippenberger's statement, Joselit asks 'How does painting belong to a network?'[39] Joining my ideas to Joselit's I wish to develop a sense of the ways in which painting belongs to and uses networks, specifically social networks. Networks comprised of many threads, that mesh people ideas and places together to form nets. These interlocking systems allow for communication, for ideas to be transmitted and for people to be connected. As Joselit's text addresses painting, the traditional woven support of the medium, canvas, emerges for me as the epitome of a network.

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[38] Gregory H. Williams, *Permission to Laugh: Humor and Politics in Contemporary German Art* (Chicago: University of Chicago Press, 2012), p. 78.
[39] Joselit, 'Painting Beside Itself', p. 125.

Throughout this thesis I have been teasing out threads that make up the fabric of painting. The joy of a network for me lies in the fact that there is no limit to the number of things or people one can network. We have transport networks, computers are networked so we can share files, broadcasting networks transmit through radios and televisions. Using the World Wide Web 2.0 we can circulate information to millions of people networked through social media platforms. We can 'network' in the sense that we physically plug into a group of people to help elevate our careers, and to a certain extent this is what *Festooned Fingernails* does. It positions itself in one of the most renowned art fairs in the world, and then extends this through parasitically living on the bodies of spectators-cum-custodians.

> The people who buy a work of art they can't hang up or have in their garden are less interested in possession. They are patrons rather than collectors.[40]

The idea of an ongoing relationship forged through a bond is evidenced in my works that require audience participation with an object and ask for the spectator to become a participant, a custodian. By this, I mean someone who continually cares for the work. The work is only the work when the custodian's role is fulfilled. These custodians continue to keep the work 'alive' in the way a friend or neighbour keeps your fish alive while you are on holiday: by feeding them.

[40] Lippard, 'Escape Attempts', p. xiv.

Figure 3. Goldfish.[41]

[41] <http://il3.picdn.net/shutterstock/videos/14401741/thumb/1.jpg> [accessed 17 April 2017].

Chapter 3 ***Shrink-wrapped Paintings***

This chapter examines my most recent body of work, the *Shrink-wrapped Paintings*. Here I will focus on hospitality, specifically the act of hosting; this being the 'body' of my work (if indeed it can be disconnected from my own). The hospitality my paintings require, to ensure their 'survival', will be explored through writings by Daniel Buren and Brian O'Doherty; these will then contribute to a discussion of the 'place' in which an artwork is 'produced' and 'consumed'. The complexities of hosting and being hosted will be illuminated by an examination of Jacques Derrida's writings on hospitality. A discussion of hospitality will give way to a discussion of collaboration in the practice of painting, and in particular of forms of collaboration which are perhaps antithetical – as suggested in the Introduction – to the wider understanding of the medium of painting.

As *durational paintings,* the *Shrink-wrapped Paintings* employ two main strategies. The first is the use of non-traditional painting materials combined with the traditional surface of a painting, a stretched canvas. The second is people: traditionally viewers, now defined as hosts and thus collaborators.

I start the works with conventionally stretched and primed canvases. Sometimes, instead of newly stretched canvases, I re-use paintings that I have abandoned as failures: *Mannequin* (Fig. 1), for example, has had a previous life. I then proceed to lay these painted surfaces flat and face up on the grey concrete studio floor. These rectangular picture planes – especially the blank white ones – look eerily like vacant slabs in the mortuary waiting to receive a body. Lying dormant on the floor, the canvases begin to be loaded up, not with paint, but with objects such as studio materials and personal effects.

Vitally, the *bodies* that come to rest here are things from the real world. I see the canvases as receptacles, receivers of the things in my everyday life. Similarly, the matt blank surfaces of Robert Rauschenberg's *White Paintings* also receive the everyday. The composer John Cage famously asserted that these *White Painting*s were 'airports for the lights, shadows and particles'.[1]

Figure 1. *Mannequin* (2016).
Stretched fabric on stretched canvas with mixed media and shrink-wrap. 100 x 80 x 31 cm.
Image: Tom Carter.

[1] Quoted in Brandon Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (Cambridge, MA: The MIT Press, 2003), p. 33.

Having recently moved into a much smaller home, I had to sift through my belongings, throwing away, recycling or donating all kinds of clutter, as well as storing other belongings for future retrieval. This process of accumulating, packing up, storing and preserving curiously mirrors the making and collecting of art. Artworks are often crated up and shelved – either by artists in studios or by their owners.

Figure 2. *Mannequin* (2016), detail.
Stretched fabric on stretched canvas with mixed media and shrink-wrap. 100 x 80 x 31 cm.
Image: Tom Carter.

The process of storing objects, through loading up the canvases, is revealed in the surfaces of the *Shrink-wrapped Paintings*, which transparently index the process of their own manufacture. Over weeks in my studio, whilst working on other bodies of work, I place more and more paraphernalia on the canvases. Pretty much anything that enters my orbit can end up in the works: empty blister packs of paracetamol, studio debris, remnants of other works, plates, accoutrement such as trainers, dresses, jewellery, packaging, birthday cards,

and gifts from ex-boyfriends.[2] Furthermore, these new paintings cannibalistically consume older works, such as visors from *Painting Visors* (2016), deflated balloons cut from the work *Helium* (2014), and umbrellas used in *Unlucky* (2014).

> This is a pile of stuff that was in the corner of my kitchen. I was going to make a corner sculpture. I've brought some piles of things that I think are like sculptures made in the course of living, without trying to make them.[3]

I say I 'place' objects on the canvases, because despite my best efforts to just discard things onto a pile of accumulating debris, I cannot. I begin to compose objects on the surface, thinking about the placement of colour, scale and texture as well as making relationships between different objects. Even when I work across five canvases at a time, I seem unable to adopt a laisse faire approach that would see me, chucking (because tossing seems too polite) objects onto the works. This working process, is antithetical to the one adopted by Martin Creed for some of his works included in the exhibition *What You Find*, 2016, Hauser and Wirth Somerset. In a recent interview Creed explains the production of works made accidentally, through the process of 'living', which once acknowledged and recognised are translated into artworks.

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[2] For further reading on an artist's 'orbit', see Brian O'Doherty, *Studio and Cube: On the relationship between where art is made and where art is displayed* (New York: The Temple Hoyne Buell Center for the Study of American Architecture, with Princeton Architectural Press, 2009), p. 18.

[3] Martin Creed, quoted in Adrian Searle, 'Martin Creed: "I keep hair. And I'm afraid of cheese"', *The Guardian*, 18 May 2016 <https://www.theguardian.com/artanddesign/2016/may/18/martin-creed-i-keep-hair-and-im-afraid-of-cheese> [accessed 25 February 2017].

Figure 3. *Right Foot* (2016).
Mixed media on board with shrink-wrap, 40 x 30 x 9.5 cm approx.
Image: Tom Carter.

Once a layer of 'sediment' has built up on the painting's surface, I set about securing the objects in place. This is done purely through the use of shrink-wrap plastic, also known as industrial-strength cling-film. Objects are bound to painting surfaces, this binding, importantly, needs to be forceful, because the shrink-wrap is the only means keeping these objects in contact with the canvas surface. The shrink-wrap, bought directly from the factory on a roll, is pulled taut and stretched from one side (any side) of the canvas, over its surface, to the other, ensuring in the process that any objects are trapped tightly within swaddling layers of plastic. One must wrap around the back of the canvas and over its front, again and again, until the objects are suffocated. Air pockets need to be eradicated, as they cause objects to slip out of place. In the

process of binding, whatever composition one has created – through 'placement' as I discussed above – is negated as objects fall into other positions. For example, in *Right Foot* (Fig. 3), the tension of the shrink-wrap pulled the trainer into the centre of the canvas.

Figure 4. Machine at airport, wrapping up suitcases using green shrink-wrap.[4]

The tension that the shrink-wrap exerts on objects means that occasionally objects protrude and snag the plastic; as a result, small tears appear. However, this is something that is fixable, like a body, occasionally cut and scratched, one seals the body closed with stitches. Here, one simply wraps another layer of plastic tightly over the rip to make sure that the objects remain encased. This process of patching up the painting body of course conjures the image of the conservator, who painstakingly restores damaged or decaying surfaces and works hard to prevent future aging. Embalming a painting made of everyday stuff is comical – and intentionally so. I wish to make works that are alive and

[4] <http://www.miamiherald.com/news/local/community/miami-dade/3ow9l7/picture40319034/ALTERNATES/FREE_640/eP8ts.So.56.JPG> [accessed 9 April 2017].

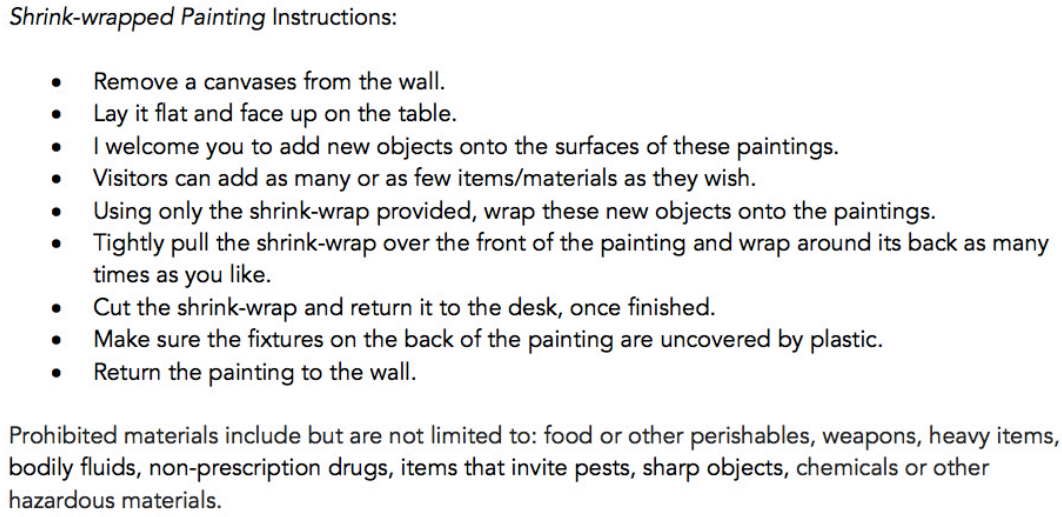
always becoming, rather than preserved and static. An example of this happening within contemporary art practice was presented by curator Laura Hoptman in her exhibition *The Forever Now: Contemporary Painting in an Atemporal World* (2014–15, MoMA, New York). Her exhibition included paintings by Oscar Murillo; some were traditionally stretched and hung on walls, whereas eight large canvases were displayed folded up on the floor. Murillo, in 'allowing his works to be touched by all […], challenged – not without humour – the fact that contemporary paintings by some artists have become so valuable and so sought after that they cannot be touched or even closely examined by the average viewer'.[5] As can be seen in the images in Fig. 5, I am not the only person handling Murillo's paintings.

[5] Wall label displayed next to Oscar Murillo's work in *The Forever Now: Contemporary Painting in an Atemporal World*, 2014–15, MoMA, New York.

Figure 5. Myself and a stranger, handling Oscar Murillo's work in *The Forever Now: Contemporary Painting in an Atemporal World*, 2014–15, MoMA, New York.

Instructionalised hosts

Importantly, I am not the sole creator of the *Shrink-wrapped Paintings*, I delegate their making to others, as a means of ensuring their ongoing duration. I refer to these others as hosts, who grant hospitality to my paintings on the walls of their homes, galleries and museums alike. Each painting is begun, before being left in the care of the host, i.e. layers of debris will already be present on the surface before the host hosts the work. Each painting is accompanied by a list of instructions (Fig. 6), which hosts – or anyone else for that matter – must follow if they wish to participate in the work.



Shrink-wrapped Painting Instructions:

- Remove a canvases from the wall.
- Lay it flat and face up on the table.
- I welcome you to add new objects onto the surfaces of these paintings.
- Visitors can add as many or as few items/materials as they wish.
- Using only the shrink-wrap provided, wrap these new objects onto the paintings.
- Tightly pull the shrink-wrap over the front of the painting and wrap around its back as many times as you like.
- Cut the shrink-wrap and return it to the desk, once finished.
- Make sure the fixtures on the back of the painting are uncovered by plastic.
- Return the painting to the wall.

Prohibited materials include but are not limited to: food or other perishables, weapons, heavy items, bodily fluids, non-prescription drugs, items that invite pests, sharp objects, chemicals or other hazardous materials.

Figure 6. Instructions for *Shrink-wrapped Paintings* (2017).

> I think painting can be instructionalized […] the painting will be more or less a do-it-yourself kit according to the instructions.[6]

To borrow Ono's term, my paintings are 'instructionalised'. Anna Dezeuze states that a 'participatory practice'[7] is a type of practice that produces artworks that 'require an active physical and/or conceptual participation on the part of the spectator'.[8] She explains how 'do-it-yourself practices' such as Ono's rose to attention in the 1960s, and continues by observing '[t]he second wave of do-it-yourself practices' surfacing in the 1990s, 'made visible through the curatorial and critical activities of […] Nicolas Bourriaud and Hans-Ulrich Obrist'.[9] Dezeuze explains that Obrist's *do it* project, begun in 1994 and still ongoing, exposed the work of 'artists who shared an interest in spectator

[6] Yoko Ono, 'Letter to Ivan Karp. 4 January 1965', in *Grapefruit: A Book of Instructions and Drawings* (New York: Simon & Schuster, 2nd edn, 2000), n.p.
[7] Anna Dezeuze, 'An introduction to the "do-it-yourself" artwork', in *The 'do-it-yourself' artwork*, p. 1.
[8] Dezeuze, 'An introduction', p. 1.
[9] Dezeuze, 'An introduction', p. 4.

participation' and 'focused on the do-it-yourself artwork as a mode of production, using the format of the instruction piece or score'.[10]

Ono's work *Painting to Hammer a Nail* (1961) is a participatory work which, Dezeuze explains, is brought into existence when a participant follows an 'instruction'[11] to perform the work. For *Painting in Time* at The Tetley, in dialogue with Ono's studio, I loaned *Painting to Hammer a Nail*. In the past Ono has designated different objects in the realisation of this instructionalised painting: a white-painted wooden block, or several wooden blocks, once a bed, once a chair, or other types of furniture, several times a wooden cross. For *Painting in Time,* Ono specified the use of a toilet, comprised of a wooden toilet seat and overhead wooden water tank, with porcelain bowl and pull chain. Next to this a container of nails and a hammer (the tools used in the instructions) were provided, and affixed to the wall: the 'score' through which Ono extends an invitation to the audience. This invitation, by way of instruction, asks the viewer to 'do' something. The score – or, put another way, the instruction – reads as follows:

> Hammer a nail into a mirror, a piece of glass, a canvas, wood or metal every morning. Also, pick up a hair that came off when you combed in the morning and tie it around the hammered nail. The painting ends when the surface is covered with nails. Yoko Ono, 1961 Winter

At the close of the exhibition I shipped the work, now covered in nails, to New York. This piece has now entered into Ono's personal archive. The work, 'ended' at the close of the exhibition, therefore was instructionalised for the life-span of the exhibition.

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[10] Dezeuze, 'An introduction', p. 5.
[11] Dezeuze, 'An introduction', p. 1.

Figure 7. Yoko Ono, *Painting to Hammer a Nail* (1961).
Installed in the exhibition *Painting in Time* at The Tetley, 2015.
Image: Jules Lister.

Like Ono's work, my *Shrink-wrapped Paintings* – in Dezeuze's phrase – 'mobilise spectator participation'[12] and address the 'triangular relation between the artist, the artwork and the spectator/participant'.[13] Dezeuze refers to Lygia Clark, an artist who 'wanted spectators to "participate actively" in works that were no longer addressed to the eye only', as proposed by formalist critics such as Clement Greenberg, but appealed 'to the viewer's "eye-body"'.[14] The many-sided hinged metal shapes of Clark's *Bicho* were made to be picked up. In allowing the *Bicho* to be touched, Clark

> shifted the viewer's experience from an optical encounter to an embrace (*corpo-a-corpo*, the Brazilian term used by the artist, literally means 'body-to-body') and in doing so 'mobilised spectator participation'.[15]

[12] Dezeuze, 'An introduction', p. 1.
[13] Dezeuze, 'An introduction', p. 4.
[14] Anna Dezeuze, 'Open work, do-it-yourself and *bricolage*', in *The 'do-it-yourself' artwork*, p. 55.
[15] Dezeuze, 'Open work, do-it-yourself and *bricolage*', p. 55.

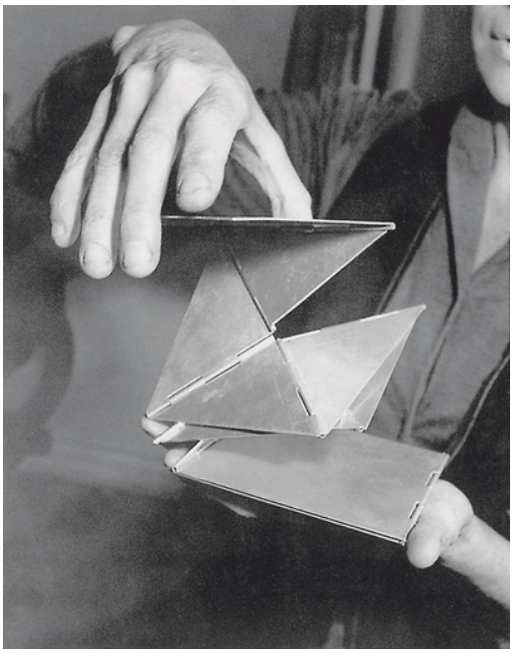

Figure 8. Lygia Clark, *Bicho de Bolso* (1966). Aluminium. 12 x 13 cm.[16]

Christian Kravagna defines the differences between participatory and interactive works as follows: if 'the structure of the work is not affected by the participant's actions' it is interactive, but works 'transformed in the course of the exhibition, could be called participative'.[17] Kravagna's definition supports my insistence that my works are not only instructionalised, but are participatory paintings.

Transparent shrink-wrap is employed so that all the items given over to the paintings are visible. Once bound into the painting, these objects cannot be retrieved; in this way the hosts act like donors, giving parts of themselves away to keep another 'alive'. But the transparent indexing of their own making which I referred to earlier, conversely, disappears. The transparency that one expects with cling-film vanishes; instead, the paintings appear to be coated in an

[16] <http://www.tate.org.uk/learn/online-resources/glossary/g/grupo-frente> [accessed 23 March 2017].
[17] Dezeuze, 'An introduction', p. 6.

opaque film. The more items hosts and spectators add, the more layers of shrink-wrap that are used, the less visible the materials in the paintings become. The labour of participants is erased but simultaneously recorded. Deconstruction is at work, the objects are absent (as they are visibly out of reach), but the physicality of the work done presents itself as sheer bulk, like the swelling of a pregnant stomach.

Painting, writes Isabelle Graw, 'gives the impression of being saturated with the life of its author'.[18] It seems, she continues, 'to store the artist's life- and work-time.'[19] This is certainly the case with my *Shrink-wrapped Paintings*; however, they also store the life and labour of my participants (hosts). Graw refers to Francis Picabia's painting *Natures Mortes* (1920). Picabia attached a readymade – specifically 'a stuffed monkey – to the surface of a canvas'.[20] Graw argues that this 'charged' the medium of painting with 'social living labor',[21] because the work – through the incorporation of the readymade – reveals its making, with things from real life. The *Shrink-wrapped Paintings* are filled with readymades, but they cannot be clearly seen. The sedimentary layers and plastic films depict the passing of time; the life labour of the painting is visible, like a tree bearing the marks of each passing year.

[18] Graw, 'The value of liveliness', p. 83.
[19] Graw, p. 82.
[20] Graw, p. 83.
[21] Graw, p. 85.

Figure 9. Tree stump.[22]

Because I cannot see what the hosts/audience add into the paintings, nor do I ask for a record of objects added, there can be no judgment value placed on what has been gifted to the work. This in turn dismantles any hierarchies between a precious keepsake or a discarded shoe. This melting of background, middle ground and foreground into a compressed space brings to mind Jackson Pollock's drip paintings, which Greenberg described as 'decentralized', 'polyphonic', 'all-over picture […] without strong variation from one end of the canvas to the other dispens[ing], apparently, with beginning, middle and ending'.[23] Similarly, my paintings 'flatten out' the use and exchange value of the commodities, 'held' under the shrink-wrap.

Graw says that 'labor stored in a painting is experienced by the viewer at once rather than unfolding over time', and that it 'allows us to experience both […]

[22] <http://texturelib.com/Textures/wood/ends/wood_ends_0018_01_preview.jpg> [accessed 23 March 2017].

[23] Clement Greenberg, 'The Crisis of the Easel Picture', originally published in *Partisan Review* 15/4 (April 1948), 481–484, and revised for Greenberg, *Art and Culture: Critical Essays* (Boston: Beacon Press, 1961); repr. in Greenberg, *The Collected Essays and Criticism*, Vol. 2, *Arrogant Purpose, 1945–1949*, ed. by John O'Brian (Chicago: University of Chicago Press, 1986), p. 222.

life- and labor time […] simultaneously'.[24] My paintings cannot be experienced all *at once*. Pollock's approach is exaggerated in my *Shrink-wrapped Paintings,* there is future life and labour to come, they will never 'end'. These paintings are never complete, any experience of the work, is merely just one of many momentary experiences.

Before I return to discuss the complexities of hosting, and the process of delegating work to participants, I wish to draw upon the writing of Daniel Buren, to which I also refer in Chapter 1. Buren, in his seminal essay 'The Function of the Studio', paid attention to the relationship an artwork has with the studio and with the museum. Brian O'Doherty credits Buren as 'the first to ponder and write about what he called "the hazardous passage" from the studio (where he considered the work to be in place) to the gallery/museum, where placelessness isolates and reifies it'.[25]

Buren's text shows him working through what he sees as the treacherous journey an artwork takes from 'one refuge to another', the studio to the museum, in order for it to be 'seen' by the public.[26] For him, an artwork produced in the studio can 'only […] belong' in the studio, rendering it 'totally foreign'[27] to the museum environment, where it will inevitably be eventually displayed. As Buren saw it, this journey always depletes the artwork of 'energy essential to its existence […] as it passes through the studio door'.[28] This leaked energy, for Buren, was so catastrophic that works in exhibitions, that he had

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[24] Graw, p. 100.
[25] Brian O'Doherty, *Studio and Cube: On the relationship between where art is made and where art is displayed* (New York: The Temple Hoyne Buell Center for the Study of American Architecture, with Princeton Architectural Press, 2009), pp. 17–18.
[26] Daniel Buren, 'The Function of the Studio', trans. byThomas Repensek [essay written 1971 but at that time unpublished], *October* 10 (Autumn 1979), 51–58 (p. 53).
[27] Buren, 'The Function of the Studio', p. 53.
[28] Buren, 'The Function of the Studio', p. 56.

previously seen in studies, had 'died, to be reborn as forgeries'.[29]

> The alignment of works on museum walls gives the impression of a cemetery.[30]

Again, deconstruction is at work, for Buren: at best the works imitate the works they once were, whilst in the studio. This is because as he sees it, the works in the studio are meant to be seen in the studio, surrounded by the life-world of the artist; if the works are portable, they can become detached from the place and the person who made them, they become compromised. Although he insists that the work is compromised once it exits the studio, he recognises that an artwork must do so in order to be seen, purchased and exhibited. Ultimately, for Buren, the work 'falls victim to a mortal paradox from which it cannot escape'.[31]

The mortal paradox Buren speaks of is debunked by my *Shrink-wrapped Paintings*, which 'originate' and 'belong' in the studio and *also* 'belong' in the hands of hosts. These works inhabit the 'passage'[32] that Buren fears. They belong anywhere where they are hosted, both inside and outside of the studio. My *Shrink-wrapped Paintings* are far from 'foreign' in the places they are 'seen' and 'promoted': both 'real world' places (in the homes of hosts) and places 'isolated from the real world' (museums and galleries). Even whilst being hosted in pseudo-sacred white cube spaces, where (as O'Doherty puts it) the 'outside world must not come in',[33] my *Shrink-wrapped Paintings* insist that it does so. The museum – designed to create the illusion that time stands still,

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[29] Buren, 'The Function of the Studio', p. 56.
[30] Buren, 'The Function of the Studio', p. 54.
[31] Buren, 'The Function of the Studio', p. 53.
[32] Buren, 'The Function of the Studio', p. 53.
[33] Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition (Berkeley: University of California Press, 1999), p. 15.

and possessing the power to put artworks into a cryogenic state – is upset by my works. Real things, from the real world, are carried into the '[u]nshadowed, white, clean, artificial […] space' that the white cube promotes, and wrapped into my paintings. Hosts and gallery-visitors-turned-participants alike enter a process of co-production, which is opposed to the etiquette of these spaces where bodies are 'superfluous'.[34] Effectively, this wrapping is akin to the process of embalming a dead body; the paintings in fact look as if they have been mummified, accompanied by their worldly possessions, awaiting ascension. Buren's cemetery analogy is never far away. Having said this, they have not died; they never will. They are not completed by me, nor by their numerous hosts and participants. Indeed, they are never complete. The works remain in a permanent state of impermanence.

Hospitality

One can host and one can be hosted. Fascinatingly, these things are not in continual opposition but exist through, inside and outside of one another. The act of hosting, or the role of being a host, comes about when we offer someone or something to stay within our place. The generosity of spirit, activated when we host someone in our home, brings to mind the Spanish saying *mi casa es tu casa*: 'my house is your house'.[35] This greeting insists that one make oneself at home, that one should treat the host's home as if it were one's own. However, as soon as we begin to look more carefully at the concept of hospitality, power struggles become apparent, and the generous greeting *mi casa es tu casa* begins to unravel.

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[34] O'Doherty, *Inside the White Cube*, p. 15.

[35] It is important to point out that the word 'host' can also refer to places, bodies, plants and cells that can be parasitically infiltrated and infested. However, I wish to leave these additional resonances to one side, preferring instead to focus for the time being on the complexities that arise when an *amenable host* hosts.

> [A]bsolute hospitality requires that I open up my home […] not only to the foreigner […] but to the absolute, unknown, anonymous other […] that I let them arrive […] without asking of them either reciprocity (entering into a pact) or even their names.[36]

As Derrida explains here, 'absolute hospitality'[37] demands we allow strangers, 'anonymous others', into our home. In the case of my *Shrink-wrapped Paintings* the host must 'open up' their home, museum or gallery.

The word host descends from the Proto-Indo-European word *ghos-pot*, which translates as 'guest-master',[38] meaning the host must be the master of their guests. This position of master, is a powerful one, and can only be held through a claim to property, which is based within the Capitalist structure of exchange and value. Said differently, one can only be hospitable if one has the power to host, and this is only possible if you have control or ownership of a property to host people within. The guest (painting) is therefore hosted because the gallery or home is owned by the person who offers the painting hospitality. In addition to having the power to host, the master needs to retain control over their guests (painting). However, the act of offering hospitality is not as simple as this. Derrida explains, hospitality requires the host to be both the master of their guests and at that same time relinquish this position of power. Put another way, only when the host steps down from the position of master can an altruistic gesture be possible, whereby the host offers hospitality to anyone and anything that requires it, with no questions asked, no conditions attached and no control enforced. This, Derrida explains, is 'absolute

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[36] Jacques Derrida, 'Foreigner Question', in Anne Dufourmantelle and Jacques Derrida, *Of Hospitality: Anne Dufourmantelle invites Jacques Derrida to respond*, trans. by Rachel Bowlby (Stanford, CA: Stanford University Press, 2000 [1997]), p. 25.
[37] Derrida, 'Foreigner Question', p. 25.
[38] <http://www.etymonline.com/index.php?term=host> [accessed 26 May 2016].

hospitality'.[39] Conversely, the host cannot allow guests to take control of the home (property) through force, because the very moment at which control is undermined is invariably the point where the host is 'attacked' in the sense that they are overthrown – the possibility of hospitality is circumvented because the host him- or herself becomes hosted.

The people who are currently hosting and who have so far hosted the *Shrink-wrapped Paintings*, have been friends and art world professionals. What I have come to recognise, in writing this chapter, is that 'absolute hospitality' cannot possibly be offered by the hosts of my paintings. It is true that hosts open up their homes and galleries; however, curators, or friends (guest masters) do so cognizant of the what they are about to host (my paintings). Therefore, my works cannot be referred to as 'unknown anonymous' *others,* because I have already introduced hosts to paintings – via studio visits, or through images attached in emails. They are aware of what will 'arrive' in their home. Furthermore, the host follows the instructions that accompany the painting; the host, therefore, is overthrown, they lose their position of guest master as they are now at the service of the painting. The painting parasitically infiltrates their home/gallery and the host becomes hosted. Having said all of this, one could say that the host and the painting enter into a *pact.* This reciprocal relationship sees the host give the painting the right to hospitality and the painting agree not to overthrow its host. Derrida refers to this *pact* as 'conditional hospitality'.[40] Deconstruction is at work in the social act of hospitality: my paintings oscillate between being hosted and hosting the host. Fundamentally, these works put their hosts to work.

[39] Derrida, 'Foreigner Question', p. 25.
[40] Derrida, 'Foreigner Question', p. 25.

Claire Bishop reveals that contemporary artists who employ others to produce their work are part of 'the "social turn" in contemporary art since the 1990s',[41] whereby 'nonprofessional performers'[42] in a 'new genre of performance'[43] began to be hired by artists, rather than artists themselves, performing. This she calls 'delegated performance'.[44]

> Although the artist delegates power to the performer […] delegation is not just a one-way downward gesture. In turn, the performers also delegate something to the artist: a guarantee of authenticity, through their proximity to everyday social reality [… b] y relocating sovereign and self-constituting authenticity *away* from the singular artist […] and *onto* […] the performers[, …] the artist outsources authenticity and relies on his performers to supply this more vividly[. … B]y setting up a situation that unfolds with a greater or lesser degree of unpredictability, artists give rise to a highly directed form of authenticity; singular authorship is put into question by delegating control of the work to the performers; they confer upon the project a guarantee of realism, but do this through a highly authored situation whose precise outcome cannot be foreseen. In wresting a work of art from this event, the artist both relinquishes and reclaims power: he or she agrees to temporarily lose control over the situation before returning to select, define and circulate its representation.[45]

My performers are my hosts (participants or future owner participants). I delegate work to them via instructions. I 'relinquish' the work to the participant, as a way of ensuring its ongoing duration. The objects they wrap into the works, saturate them with life whereby I cannot predict, nor can I tell what has been added by these participants. Whether a host, caught up in the social transaction of hosting, or a member of the public visiting a 'host gallery', if

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[41] Claire Bishop, 'Delegated Performance: Outsourcing Authenticity', in Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), p. 219.
[42] Bishop, 'Delegated Performance', p. 219.
[43] Bishop, 'Delegated Performance', p. 219.
[44] Bishop, 'Delegated Performance', p. 219.
[45] Bishop, 'Delegated Performance', p. 237.

both participate in the making of my work, it is impossible to visibly distinguish who the labour has been delegated to, me or them.

It is important to point out that I do not use my participants, i.e. 'people as a medium'[46] as Bishop point out, if artists do, 'ethics will never retreat entirely.'[47] Many delegated performances delegate to particular sectors of society, to highlight a socio-political or socio-economic issue, I do not do this. Rather my aim is to problematise conventional means of making and exchanging paintings, the most commodified art object in the art market. I am aware that outsourcing work to others is not without its ethical complications: I do not pay people for their work, however if these works sell, I am paid, whilst the unpaid owner, who has bought the work, now continues to make the work by following instructions. The host/owner, while tending to the instructions and wrapping objects into the body, undergoes what Miwon Kwon refers to as 'an extraordinary transposition of roles': 'the artist […] puts the buyers at his service'[48] in the making of the work.

Collaborating

Another example of an instruction (that can put the owner of a work, to work), commonly employed by artists and collectors alike, are certificates of authenticity, legal documents, that unlike a signature, 'confirm the authenticity of the work'.[49] There are two conventional versions of certificates of authenticity. The first accompanies an artwork as it is purchased, and the second type acts as a place holder or as Kwon explains a 'statement of intent,

[46] Claire Bishop, 'The Social Turn', in *Artificial Hells*, p. 39.
[47] Bishop, 'The Social Turn', p. 39.
[48] Miwon Kwon, 'The Becoming of a Work of Art: FGT and a Possibility of Renewal. A Chance to Share, a Fragile Truce', in *Felix Gonzalez-Torres*, ed. by Julie Ault (New York and Göttingen: Steidl, 2006), p. 298.
[49] Kwon, 'The Becoming of a Work of Art', p. 295.

usually a proposal for a work that will be realized at some point in the future'.[50] However, collectors will usually only purchase an artwork if it is accompanied by its paperwork. Interestingly, collectors will purchase an artwork even if the only material manifestation of the artwork is the certificate of authenticity. This may seem bizarre, but is in fact common practice.

Miwon Kwon charts the growing importance of certificates of authenticity in her text, *The Becoming of a Work of Art: FGT and a Possibility of Renewal a Chance to Share, a Fragile Truce* (date). She states that, since 'the "dematerialization" of the art object […] and the adoption of materials and production methods not prone to revealing […] the "hand of the artist"', certificates of authenticity have become crucial in guaranteeing 'the identity of a work of art'.[51] Kwon undertakes a close reading of the differing ways in which the artists Felix Gonzalez-Torres and Donald Judd employ these documents in their individual practices. Her insightful comparison is useful, particularly in respect of collaborative practice and how this affects authorship.

Gonzalez-Torres,[52] albeit not a painter per se, is nevertheless pertinent to my research. He and I both create works that exist in an eternal state of becoming. Fundamentally, we put the owners of our work to work. Our choice of materials (non-traditional fine art materials) and use of documents (mine instructions, his certificates of authenticity) allow us to co-opt others into the making of our

[50] Kwon, p. 296.
[51] Kwon, p. 295.
[52] Unrestricted by medium or material, he worked across painting, installation, photography and sculpture. Much of Gonzalez-Torres's work was marked by the AIDS epidemic of the 1980s and 1990s, and, at a more personal level, by the loss of his partner Ross Laycock to AIDS. Gonzalez-Torres was only thirty-four (the same age as I am now) when Ross died, and subsequently, the artist discovered that he too was HIV-positive. He died in 1996, five years after his diagnosis, aged thirty-nine. This personal history is important to mention, because at the time of his diagnosis (around 1990), cognizant of his fast-approaching death, he began writing his certificates with his gallerist Andrea Rosen of Andrea Rosen Gallery, New York.

works. Gonzalez-Torres's certificates dating from the early 1990s and my instructions that I have been writing since 2013 are both indebted to the upheaval of dematerialised artworks created since the 1960s. The paradigm shift that occurred almost sixty years ago was not simply from object to no object; rather, it dismantled concepts of what an artwork should be. For Gonzalez-Torres this has manifested in temporary installations, and for me in *durational paintings*, as a means of disrupting the traditional static object of painting. Installed within galleries, made with materials that mirror his subject matter of absence and presence, such as piles of cellophane-wrapped sweets, fortune cookies, and stacks of paper posters encourage the audience to pick them up, eat them or remove them from the gallery. Therefore his installations can potentially be eroded and removed throughout the duration of an exhibition.

Kwon also draws our attention to Count Giuseppe Panza de Biumo, a prominent art collector who collected Judd's work. Judd, known for his sculptures that employed industrial processes, would frequently delegate the making of his works to highly skilled fabricators who followed his annotated drawings. Many of Judd's works were unrealized at the point of sale, and Kwon reveals that Panza, not Judd, therefore 'insisted on the need for signed certificates of authenticity […] especially [for] the many works yet to be fabricated or realized'.[53] Panza, now holding ownership of yet-to-be-realised works, was legally allowed to fabricate them, but at the same time bound to uphold certain obligations stipulated by Judd within the certificates. Perhaps unsurprisingly, problems arose. Kwon cites a letter from Judd's assistant to Panza, in which Judd suggests potentially disavowing a work Panza had had fabricated: 'No piece exists as his if it does not fully and precisely express his

[53] Kwon, p. 298.

intentions. The meaning of the work is achieved only through the quality of its fabrication and the correctness of its installation.'[54]

Figure 10. Felix Gonzalez-Torres, *"Untitled" (Rossmore II)*, 1991.[55]

Gonzalez-Torres's work *"Untitled" (Rossmore II)*, 1991, is comprised of green cellophane-wrapped sweets; viewers can pick them up, unwrap and eat them, or tuck them into pockets for consumption later. *"Untitled" (Rossmore II)* is accompanied by the following work details:

> Green candies individually wrapped in cellophane, endless supply. Overall dimensions vary with installation. Ideal weight: 75 lb.[56]

David Deitcher argues that 'the owner of any work that is subject to public depletion' – like *"Untitled" (Rossmore II)* – 'has "the right" to regenerate the piece back to its ideal height or weight'.[57] At first glance, the artist's gentle coaxing of the owner to *ideally* do something, or to have the *right to endlessly*

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[54] Kwon, p. 299.
[55] <http://cfile8.uf.tistory.com/image/1234584E5061C7E30616BC> [accessed 7 September 2016].
[56] Kwon, p. 311.
[57] David Deitcher, 'Contradiction and Containment', in Ault (ed.), *Felix Gonzalez-Torres*, pp. 322–3.

supply these sweets, might seem ludicrous given these vague instructions feature within a legal document: a document designed to offer clarity and above all to police the rules and regulations governing an artwork's trade, circulation and exhibition. Gonzalez-Torres adopts delicate, suggestive, or as Deitcher puts it 'voluntaristic language',[58] as opposed to Judd's precise instructions written specifically for a highly skilled fabricator to follow. Despite the fact that they use different tones within their certificates, they both, as Kwon observes, 'tried to extend their control over the work far beyond the point of sale'.[59] She continues:

> This transaction results in an extraordinary transposition of roles: the artist […] puts the buyers at his service now, granting them the right to not only claim the work as their property but also to absorb, the ethical and financial responsibilities of making and / or maintaining the work exclusively on the artist's terms. This relation of obligation, in fact, is what is exchanged in the sale of the work.[60]

A profound difference in the employment of these certificates is noted by Kwon. Judd used them 'to protect the work of art as a singular, fixed, and static ideal […] whose perfection is determined only […] by the artist',[61] whereas Gonzalez-Torres used them as a means of leaving 'open the possibility of the work's physical transformation, and to relay the decision-making regarding that transformation to the current owner'.[62] This is where I depart from Kwon's thinking.

Yes, Judd sought a *static ideal* and Gonzalez-Torres *openness*. However as I see it, Judd's stance is not simply dictatorial and Gonzalez-Torres's relaxed. For

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[58] Deitcher, p. 323.
[59] Kwon, p. 298.
[60] Kwon, p. 298.
[61] Kwon, p. 300.
[62] Kwon, p. 300.

me, these two approaches are more similar than might appear to be the case. I instead insist that Gonzalez-Torres's certificates were stringent in their embrace of loopholes. For example, the certificate for *"Untitled" (A Corner of Baci)*, 1990, reads: 'If these candies are not available, a similarly wrapped candy containing love messages may be used.'[63] Likewise, the certificate of authenticity for *"Untitled" (Fortune Cookie Corner)*, 1990, is just as whimsical and reads: 'Fortune cookies of other producers may be used provided that the messages they contain are optimistic.'[64] Conscious that the suppliers of his materials may close up shop, Gonzalez-Torres afforded for other options. The gentle coaxing I referred to earlier could be thought of as strategically ambiguous. Unlike Judd, whose work had to be finished and installed with precision, Gonzalez-Torres's 'endless supply' or 'ideal weight' allow for malleable perimeters, not in order to permit chaos, but to retain authorial control. He had thought about every eventuality of the supposed openness of his work: his certificates are really only open to a certain extent.

Authorship

The *Shrink-Wrapped Paintings*, as I said earlier, are 'instructionalised', as are Gonzalez-Torres's through his use of certificates of authenticity. The 'obligation' being 'exchanged' that Kwon refers to above, by Gonzalez-Torres and myself, put the owner or participant – in Kwon's words – at the 'service' of the artist. Their position as owner, or in my case host, turns them, I insist, into a collaborator. As Christian Kravagna points out, in participatory practices the 'activation and participation of the audience aims at transforming the relationship between producers and recipients'[65]: they are no longer in

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[63] Kwon, p.299.
[64] Deitcher, p. 323.
[65] Christian Kravagna, 'Working on the community: models of participatory practice', in *The 'do-it-yourself' artwork*, p. 241.

opposition to each other but rather working together, producing work collaboratively. Deitcher and Kwon also mention collaboration in Gonzalez-Torres's practice, but do not pursue this line of enquiry. Kwon observes that '[t]he certificate […] can be viewed as a contract of either collaboration or a special agreement of outsourcing, depending on one's point of view',[66] and we are left none the wiser as to what her view is. Deitcher, however, states clearly that 'the passers-by who remove individual sheets from a stack inaugurate a collaboration with [Gonzalez-Torres]'.[67]

This confusion over collaboration led Deitcher and Kwon to question how we recognise a work as authentically Gonzalez-Torres's, with Deitcher stating that works which employ third-party participation 'cannot be considered the work of Gonzalez-Torres alone'.[68] Collaboration has been a long-established tradition in the practice of painting: teams of studio artists work together on paintings. This group endeavour, in the production of work ranging from Rubens's studio to Warhol's factory, is palpable – yet rendered invisible in the authorship of the final work.[69] Ellen Mara De Wachter explains that even when collaboration takes place, it is the 'glorified […] individual (usually male) artist' who is credited for the work alone.[70] Having said this, she cites Andy Warhol and Jean-Michel Basquiat's collaborative paintings; here, the artists' signature

[66] Kwon, p. 298.
[67] Deitcher, p. 322.
[68] Deitcher, p. 322.
[69] For a related article, see http://www.independent.co.uk/arts-entertainment/art/features/new-rubens-exhibition-painter-superstar-and-multimedia-factory-manager-9976044.html [accessed 24 July 2017].
[70] Ellen Mara De Wachter, 'Introduction – Co-art: the art of collaboration through the ages', in *Co-Art: Artists on Creative Collaboration*, ed. by Ellen Mara De Wachter (London: Phaidon, 2017), pp. 4–21 (p. 6).

styles remained intact and the work was co-authored in both of their names.[71] My collaborators are not credited by name mainly because I do not know who they are, but I do refer to my works as collaborative.

The notion of authorship is questioned by Kwon, never more so than in relation to Gonzalez-Torres's portrait series. These particular works offer words and dates as portraits instead of images of his sitters who have been individuals, couples and even art institutions, and are executed as a running line of text that includes dates, which are painted directly onto the wall just underneath where it meets the ceiling. Kwon draws our attention to the certificate of authenticity for *"Untitled" (Portrait of the Cincinnati Art Museum)*, which reads as follows:

> The owner has the right to extend or contract the length of the portrait, by adding or subtracting events and their dates.[72]

This invitation to owners to edit the portrait, she feels, leaves the work 'vulnerable to […] limitless […] and unpredictable transformation',[73] distorting the portrait 'beyond recognition'.[74]

In the case of a self-portrait by Gonzalez-Torres that will potentially have many future owners after its current owner, all of whom may also edit the portrait, Kwon fears that 'the artist will disappear […], the portrait becoming […] utterly foreign to FGT'.[75] She wonders if it can even be 'considered a self-portrait',[76]

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[71] According to a studio assistant of Warhol, 'Jean-Michel thought that he needed Andy's celebrity, and Andy thought he needed Jean-Michel's new blood.' Taken from Victor Bockris, *Warhol: The Biography* (Cambridge: Da Capo, 2003), pp. 461–2, quoted in De Wachter, p. 19.
[72] Quoted by Kwon, p. 304.
[73] Kwon, p. 304.
[74] Kwon, p. 308.
[75] Kwon, p. 308.
[76] Kwon, p. 305.

and asks: 'Are all revisions and updates equally legitimate?'[77]

> In relinquishing his authorship and risking loss of control of his work in a conventional sense, FGT secured the possibility of always emerging anew […], to be absorbed into the world as itself a form of becoming […]. In this way, facing death, he fashioned his own dispersal, giving a whole new meaning to the concept of the 'death of the author'.[78]

There is no doubt that Gonzalez-Torres's certificates of authenticity allowed, as Kwon says, 'his artworks to continue being […] always becoming'.[79] However, I disagree that allowing his works to transform in the hands of others 'relinquished his authorship'. Even if Gonzalez-Torres was entirely erased, in the sense that all of the text and dates were deleted and replaced, it would still be his self-portrait. His fingerprints would be all over it, contained within the legal document of the certificate of authenticity.

His use of committed non-committal language for me is a smokescreen for discreetly authoritarian instructions. Even if the future owner does not top up that endless supply, according to his certificates of authenticity, this is seemingly permissible. He himself alluded to this: 'There is no original, only one original certificate of authenticity.'[80] The certificate of authenticity, therefore, *is* in fact the authored work, and any transformations that occur when people interpret his certificates should be read as affirmations of a collaboration: to be precise, a posthumous collaboration.

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[77] Kwon, p. 304.
[78] Kwon, p. 309.
[79] Kwon, p. 309.
[80] Tim Rollins, 'Felix Gonzalez-Torres Interview', in *Felix Gonzalez-Torres* (New York: A.R.T. Press, 1993), p. 22.

For Kravagna, collaboration 'aims at erasing altogether the difference between […] artists and spectators'.[81] Rather than a total erasure, even though visibly it is impossible to trace where my work ends and where my collaborators' work begins, I prefer to think of collaboration this way. The moment the work leaves my hands, as my fingertips linger and the hands of the hosts or future owners grasp and carry it away … only to return it to me again later for me to pass it on to another, over and over again …: it is within this conjoined event, this touching, that the work resides. *This* is where my work is at work.

[81] Dezeuze, 'An introduction', p. 6.

Conclusion

Taking contemporary painting as its focus, my doctoral project has identified a variety of strategies that artists employ to produce paintings that unfold to the viewer over time and have duration as a dimension. In the early stages of my research I coined the term *durational painting* as a means of identifying and investigating these paintings.

The strategies can be divided into three distinct approaches, and often one or more strategy is mobilised within an individual work. Firstly (and in no particular order), the medium of painting embraces other mediums, such as performance, installation and theatre, to yield durational paintings. Secondly, these paintings engage people in their production. Thirdly, durational paintings employ materials imbued with particular properties as a means of ensuring material unfixity. However, and crucially, as I stated in my introduction, I contend that paintings which suffer material decay over time – without the artist's intentions – are not *durational paintings*.[1]

Fundamentally, this thesis, my paintings themselves and the exhibition *Painting in Time* disturb the 'fabric' of the medium of painting, the traditional idea of painting as a static object. *Zumba* demonstrates this agitation most vividly as it mobilises all three aforementioned strategies.[2] Curating *Painting in Time* enabled me to grasp the multifarious approaches involved in producing *durational paintings* and to bring together, for the first time, works that reveal

[1] This decay may be a result of the handling of paint and/or varying environmental conditions that the painting has unwillingly been subjected to, and is therefore merely circumstantial and not a driving force behind the work.

[2] The medium of painting here embraces the mediums of performance, choreography and installation, while the performance of the work is delegated to participants who shake (dance) sequinned fabric under strobe lights for fifteen seconds.

painting to be time-based.

Collaboration

Collaboration has emerged as the common thread that weaves its way through each of the strategies employed by painters of time-based paintings. Collaboration is also apparent in the fabric of the medium itself. Terry R. Myers explains how the medium forms coalitions with other media,[3] and the curators of *Painting 2.0* agree.[4] For them, as I discussed in Chapter 1, painting has grown interactive. Interactivity is defined as the influence that things or people have upon each other, which seems overbearing and binary in nature. I opt for the term collaboration, which, by contrast, promotes working together as a generative act.

The clasping of hands and the subsequent interlacing of fingers epitomise the collaborative acts which artists set in motion to produce paintings.

My own works, which one by one have been the focus of the last three chapters, are also extremely collaborative. Grafted onto hands, painting can appear anywhere where its custodian might take or 'abandon' it. In the hands of performers, painting, peacock-like, ensnares a mate (its audience) by means of its momentary manifestation. Hosted in homes and galleries, my paintings become saturated with the 'lives' of those who offer them hospitality whilst living with them. Ultimately I ask my collaborators to be 'hands on'.

As I discussed in Chapter 3, this working together does not completely erase the differences between myself as the artist and my collaborators. I employ

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[3] Terry R. Myers, 'Introduction: What has already been said about painting is still not enough', p. 18.

[4] See introduction to *Painting 2.0* [exhibition catalogue], p. 10.

verbal and written instructions as well as body-to-body transmission to put the gallerists, hosts and owners of my works to work. In doing so, as Miwon Kwon observed in relation to the certificates of authenticity used by Donald Judd and Felix Gonzalez-Torres, my aim is to keep my works 'alive' and to extend the 'control over the work far beyond the point of sale'.[5]

Figure 1. Clasped hands.

Each of the key terms in my thesis title – gifting, grafting, hosting, collaborating – refers to a type of exchange that, as Derrida explains, is caught in a double bind. Following Derrida, deconstruction takes place in the gift economy, in the act of hosting by way of a graft or an invitation and in the process of collaboration. These social, political, economic and cultural exchanges are incredibly complex. However, as tangled up and messy as they might be, they do not reach an impasse, which would halt the production of work. Rather, a series of *modus vivendi* are reached. By means of these agreements things

[5] Kwon, 'The Becoming of a Work of Art', p. 298.

'can exist side by side',[6] inside and outside (each other) rather than in opposition to one another. For example, making is outsourced, but not entirely; paintings are gifted, but not 'genuinely'; and hosting occurs, but not 'absolutely'.

> It is the sustained, discrete violence of an incision that is not apparent in the thickness of the text, a calculated insemination of the proliferating allogene through which the two texts are transformed, deform each other, contaminate each other's content, tend at times to reject each other, or pass elliptically one into the other and become regenerated in the repetition, along the edges of an *overcast seam* [*un surjet*].[7]

Here the motif of fabric is conjured again: text – in Latin, *textus* – is literally something that is woven.[8] Thus, 'contamination' occurs when I weave painting together with things usually thought of as allogeneous to it. The two paired-up 'texts' (in this case, the medium of painting and other mediums such as performance, painting objects and participants, traditional and non-traditional painting materials), when woven together, transform each other.

Stephen Melville's statement which I quoted in my introduction – that the medium of painting has 'no essence outside of its history, thus gathering, dispersing, and regathering itself at every moment'[9] – supports the idea that the medium of painting is a web, a woven fabric.[10] The 'dispersal' and 'regathering' Melville speaks of is evident throughout my thesis: I have teased out threads from painting's past, pulled them into the present and knitted them together. In this process the past and the present are 'networked', and

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[6] Jacques Derrida, 'Grafts, a return to overcasting [Retour au surjet]', in *Dissemination*, trans. by Barbara Johnson (Chicago: University of Chicago Press, 2004), pp. 389–393 (pp. 389–390).
[7] Derrida, 'Grafts', pp. 389–90.
[8] <http://www.etymonline.com/index.php?allowed_in_frame=0&search=text> [accessed 20 July 2017].
[9] Melville, 'Counting/As/Painting', p. 1.
[10] <http://www.etymonline.com/index.php?allowed_in_frame=0&search=webb> [accessed 20 July 2017].

the medium is regenerated. This 'regeneration' has breathed new life into painting; as a result, painting is 'live'.

Liveness

I have brought Joselit's ideas into this thesis repeatedly, as we both insist that painting can be 'live'. As I discussed in Chapter 1, following the logic of the term 'Web 2.0', I assumed his curatorial project *Painting 2.0* would show painting, like the current iteration of the internet, to be collaborative. Instead, the trio of curators focused on the way in which painting, like the internet, 'has grown interactive' through three different modes.[11] Painting's embrace of performance was listed as one such mode, yet failed to materialise in the physical exhibition. In Chapters 1 and 2 I joined my voice to Joselit's compelling theory of the 'externalization of painting',[12] whereby the insides of painting turn outwards, therefore actualising the networks within which they circulate by scoring the physical space around and beside themselves.

I have departed from Joselit's ideas, however, because the artworks he selects (listed below) as a means of supporting his theorisation of painting as a live medium are insufficient. Amy Silman's digital animation paintings made on an iPad and Wade Guyton delegating the making of his paintings to an ink-jet printer do not externally score space, they merely reveal the technologies used to make them. Michael Krebber 'generates images from an ongoing art critical conversation';[13] I take Joselit's argument to be that they add to this conversation when they re-enter the world as paintings, but I would argue that all paintings can add to such debates.

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[11] Introduction to *Painting 2.0* [exhibition catalogue], p. 10.
[12] Joselit, 'Marking, Scoring …', p. 17.
[13] Joselit, 'Marking, Scoring …', p. 18.

Koether and Quaytman, as discussed in Chapters 1 and 2, are Joselit's most convincing examples. Koether, through performing next to her painting in front of an audience, moves 'painting-as-cultural artifact' out to 'a social network (or body), and from this network back onto painting'.[14] Quaytman's 'chapters' move the spectator 'from panel to panel as opposed to lingering with a single work'.[15] However, I submit, to a certain extent visitors always move from work to work. Having said this, Quaytman's work *Chapter 10 Arc* (exhibited at Orchard), highlighted in Chapter 1, demonstrated this movement overtly, as the audience was able to swap paintings on the wall for paintings in storage. Subsequently Quaytman has abandoned this method of display, as museums are unwilling to exhibit works in such an interactive manner; she has commented that 'this kind of installation freedom is not possible for me anymore because of the insurance'.[16] Koether's painting may have 'stepped outside' of itself on three consecutive Saturday afternoons, but if in the future we met her work, would it be displayed like Quaytman's, conventionally hung on a wall? Would we have any idea it once scored the space around itself?

Painting in Time demonstrates painting's *liveness* clearly: through the perpetuity afforded by Milroy's performed paintings, whereby future alternate compositions will emerge; by the 'destruction' of Apfelbaum's death-aware paintings at the end of an exhibition; in following Ono's scores, that ask us to do something; and by being at the beck and call of one of Kidd's paintings. Furthermore, my thesis has identified other paintings that likewise demonstrate liveness: Conrad's *Yellow Movies*, made to play for fifty years; Rauschenberg's *White Paintings*, which like airports continue to receive footfall; the futurity of

[14] Joselit, 'Painting Beside Itself', pp. 130–1.
[15] Joselit, 'Marking, Scoring …', p. 18.
[16] <http://www.gladstonegallery.com/sites/default/files/RHQ_Interview_Oct132016.pdf> [accessed 20 July 2017].

Buren's painting in an ongoing performance. Painting is 'live' each and every time another layer of suffocating cling-film binds objects to its surface, or when fingernails trigger conversations between custodians and strangers, and different in each and every performance.

Composition by composition, exhibition by exhibition, addition by addition, turn by turn, frame by frame, passenger by passenger, act by act, performance by performance, layer by layer, conversation by conversation and manifestation by manifestation: these phrases all denote that painting cannot be 'seen' all at once; rather it unfolds over time, it is *time-based*.

It is my belief that the notion of collaboration and the current iteration – intrinsically collaborative – of Web 2.0 is a defining characteristic of the twenty-first century. Over the past twenty years we have seen a rise in crowdfunding platforms and their success in kickstarting grass-roots projects; the sharing economy and collaborative consumption have been embraced by more and more individuals who wish to share rather than individually own products and services. Thanks again to Web 2.0, user generated material and the open source movement has gained momentum allowing people all over the world to modify information shared online.[17] It is no surprise, therefore, that Dezeuze's edited book, *The 'do-it-yourself' artwork* (2010) and De Wachter's *Co-Art: Artists on Creative Collaboration* (2017) should have surfaced at this time.

De Wachter's book explores the boom in collaborative practice that has occurred over the past fifty years. She explains that the 'history of art has generally overlooked collaboration as a key driver of artistic creation'.[18]

[17] This interaction that Web 2.0 puts in motion is easy to come by, with glowing hand-held portals at our fingertips.
[18] De Wachter, 'Introduction – Co-art', p. 6.

Biennales across the globe exhibit works produced through collaborative practice, but the art market rarely features such works because it 'is still largely in thrall to the idea of the lone artist'.[19] There are some exceptions to the rule,[20] but the fear of these practices appears to lie in their long-term marketability: relationships between duos and collectives may prove unsustainable through a break-up of a relationship, the death of one of the artists, or through irreconcilable artistic differences.[21] On the other hand artists often welcome collaboration, as De Wachter explains, as a means of 'embracing risk and trust'.[22]

Figure 2. *Wrapped*, a solo exhibition by Sarah Kate Wilson. Project Space, School of Fine Art, History of Art and Cultural Studies, University of Leeds. Image: Jules Lister.

[19] Ellen Mara De Wachter, 'The future: what the world can learn from co-art', in *Co-Art: Artists On Creative Collaboration*, ed. by Ellen Mara De Wachter (London: Phaidon, 2017), pp. 222–7 (p. 225).
[20] The White Cube gallery represents artistic duo Gilbert & George and for many years represented brothers Jake and Dinos Chapman.
[21] Artist duo and couple Marina Abramović and Ulay created work together; however, since their break-up Abramović has become an art world star and according to Ulay has used the body of collaborative works as if they were hers alone. Ulay insists he should receive royalties for the works. The pair remain locked in a legal battle.
[22] De Wachter, 'Introduction – Co-art', p. 6.

This is certainly true of my *Shrink-wrapped Paintings*. After installing seven of these paintings in my solo exhibition *Wrapped*, a wave of anxiety washed over me, as this was to be the first time they had been hosted in a public gallery space.[23] Returning to the gallery midway through the exhibition, I re-met the works and was overcome with nausea and a feeling of elation. Although the works were unmistakably mine, they felt alien to me. In the process of 'kickstarting' these works and leaving them exposed so that 'open-source' collaboration could take place, I had made myself vulnerable. Yet this vulnerability is imperative for the work to take place. As I peered through the new layers of suffocating plastic that now embalmed the works I began to discern new objects.[24] Looking at these works that were no longer only mine, I established a *modus vivendi* in my mind acknowledging them as mine yet not wholly, which allowed my nausea to subside.

Over time, as more items and layers of wrapping embalm the works it will become impossible to trace where my work ends and where my collaborators' work begins. I refer to Bishop in Chapter 3, who explains that delegating power in this way sets up 'a situation that unfolds with a […] degree of unpredictability […] through a highly authored situation whose precise outcome cannot be foreseen'.[25] The gallery-goers who participated remain anonymous to me, yet they cannot be thought of as an 'absolute, unknown,

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[23] *Wrapped*, Project Space, School of Fine Art, History of Art and Cultural Studies, University of Leeds. 16 May–3 June 2017.

[24] A black winter coat, a heart-shaped pillow, stuff from pockets, a plastic fork, a business card, bank notes, shopping lists and train tickets had been wrapped into the works. The location of the exhibition (which is housed within the School of Fine Art, History of Art and Cultural Studies) imprinted itself on the works in ways I had not predicted. Ceramic vases, a cast of a clenched fist that appeared to be made in wax, drawings and photographs (which I assume were artworks created by the students). Poetic moments pierced through the plastic surfaces – among them, added into the work just weeks before the 2017 UK general election, a poster that read: 'There's always a way out, most of the time.'

[25] Bishop, 'Delegated Performance', p. 237.

anonymous other',[26] because of the 'highly authored situation' that the instructions displayed alongside the works set up – a collaborative pact. Having said this, there is no way I can say for certain that these instructions (see Chapter 3, Fig. 6) have been followed.[27]

Figure 3. A *Shrink-wrapped Painting* in the process of collaboration. Image: Jules Lister.

Curation

Fascinatingly, 'manicure' and 'curator' are etymologically linked. Curator descends from Latin: *curare*, meaning 'to take care', or 'to cure',[28] and manicure can be separated into *manus* (hand) and *cura* (care) – 'the care of hands'.[29] As discussed in Chapter 2, the manicures provided by my *Festooned Fingernails* project do not simply care for hands; they transmute viewers into

[26] Derrida, 'Foreigner Question', p. 25.
[27] I envisage problems may arise when I transport the works abroad for other exhibitions or when the works sell, at which point, on the customs form, I will have to guarantee that they do not contain illegal substances, weapons, bodily fluids etc.!
[28] <http://www.etymonline.com/index.php?term=cure&allowed_in_frame=0> [accessed 20 July 2017].
[29] <http://www.etymonline.com/index.php?allowed_in_frame=0&search=manicure> [accessed 20 July 2017].

custodians. The work is not only on their hands but is *in their hands*.

Part of my role as the curator of *Painting in Time* was to tend to the works that were placed in my care; I did this in dialogue with the each of the artists included in the exhibition. As I discussed in Chapter 3, the 'mortal paradox' of which Buren speaks is not only debunked by my *Shrink-wrapped Paintings*, but by all of the paintings included in *Painting in Time*. This is because *durational paintings* belong in the hands of others as much as they 'belong' in the artist's hands in the studio.

I commissioned new works, existing works were reconfigured site-specifically, new iterations of works were created, works were remade, and other works were exhibited for the first time. As the exhibition included painting performances, participatory paintings, and paintings that were in a state of material unfixity, timetables were drawn up for performances, instructions and scores were displayed on gallery walls for the audience to follow and manuals for gallery staff listing the dos and don'ts relating to caring for individual works in a state of flux were either written or relayed by Skype, phone, email or text message.

As my research has revealed, painting is yet to be acknowledged within the time-based media collections of institutions such as Tate and Guggenheim. Dezeuze, Bishop, Bourriaud and Obrist have critically engaged with relational artworks and participatory practices through their writings and exhibitions; however, painting has been significantly absent from their studies. This thesis has redressed these perceived omissions. Furthermore, as a means of putting it on record, and directly addressing Dezeuze's curious omission of Ono's instructionalised paintings within participatory practice, *Painting in Time*

included two such works. Working with Ono's studio, she selected new objects to be used in the participatory realisations of these scored works originally made in the 1960s. Importantly, it is her aim that painting should mirror life and should 'live' and 'change' throughout the exhibition.[30]

This doctoral project has shown that we cannot easily say when a painting is wholly manifest. Likewise, the medium of painting is mutable. Collaborations enable the medium to renew itself as it holds hands with other mediums. Although generative, collaborations can be temporary, sustained over time, disbanded and reengaged. This continual dispersal and gathering conjures a vision: a rainbow, created when moisture and light coalesce. And, like rainbows, dissolved alliances can reform repeatedly.[31] It is 'along the edges of an *overcast seam*',[32] where the very fabric of painting is regenerated, that it is unravelled and rewoven anew *ad infinitum*.

The makers of *durational paintings* call upon people, materials and other mediums as collaborators to ensure that their paintings cannot be seen all at once; rather, they unfold over time. They are *time-based*.

Now that painting is time-based, it is *live*.

[30] With the exhibition's close, the paintings 'ended' and now reside in New York in Yoko Ono's archive.
[31] Importantly, these collaborators do not need to be people; they could be mediums and materials.
[32] Derrida, 'Grafts', pp. 389–90.

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Appendix

The following pages include press releases and additional images of my curatorial project *Painting in Time* as a means of offering the reader a comprehensive overview of the exhibition both at The Tetley, Leeds and at the Sullivan Galleries, School of the Art Institute of Chicago.

THE TETLEY

PAINTING IN TIME

CO-CURATED BY SARAH KATE WILSON
3 APRIL - 5 JULY 2015

FEATURING: POLLY APFELBAUM, CLAIRE ASHLEY, KRISTINA BUCH, KATE HAWKINS, ROBERT CHASE HEISHMAN + MEGAN SCHVANEVELDT, NATASHA KIDD, ROB LEECH, LISA MILROY, YOKO ONO, HAYLEY TOMPKINS, JESSICA WARBOYS AND SARAH KATE WILSON.

PAINTING IN TIME

Co-curated by artist Sarah Kate Wilson and The Tetley's Curator Zoë Sawyer, this exhibition stems from Wilson's ongoing research and brings together a collection of works by a cross-generational group of international artists.

Painting in Time explores the relationship between time and contemporary painting. Over the last century perspectives towards painting have increasingly been in flux. This exhibition builds on an accumulation of significant moments in the history of art that have marked a shift in both the way that painting is exhibited, and the conceptual framework within which it is produced.

A remarkable event occurred when The National Gallery moved their collections to a secret location outside of London for protection during WWII. As a consequence, a member of the public requested that one painting at a time be brought back to the gallery to offer war torn London 'aesthetic refreshment'. In response to this request, the Director and Trustees programmed one painting a month to be exhibited for the duration of the war, and this became known as the Picture of the Month scheme. Since then artists such as Daniel Buren have continued to challenge how paintings should be viewed by creating site-specific paintings in unconventional contexts.

Painting in Time makes a claim for painting as a time-based medium. The works presented echo the temporality and theatricality of the National Gallery's curatorial choreography and encourage alternative ways of experiencing art.

No longer constrained by the wall, the stretcher or paint, painting has teamed up with sculpture, performance and film and exists within an 'expanded field'. This exhibition promotes what critic, educator and curator Terry R. Myers would call a 'coalition', a joining together of media, which allows the dimension of time to enter the realm of painting.

Art museums have collections dedicated to time-based media, comprising of video, film, sound and computer-based technologies. Museums describe time-based artworks as those which unfold to the viewer over time, depend on technology and have duration as a dimension – they are often immersive and interactive. However, contemporary painting is not acknowledged within these collections.

The artists participating in *Painting in Time* are simultaneously pushing the boundaries of painting at this particular moment in time, whilst the medium is in its most expansive state. These artists destabilize the idea of painting as a static object establish painting firmly as a time-based medium. They bring time into their paintings by stepping away from making 'finished' paintings. Rather, time is inscribed in the work from the beginning through a variety of strategies, which allow the works to evolve once they exit the studio. Presented within the context of The Tetley's ethos of curatorial and artistic experimentation, these strategies are manifest in the employment of specialist technology, ephemeral materials, timed performances and audience participation.

Lisa Milroy's performed paintings permit her works to be 'live' and to alter each time they are performed. *Stock Exchange (2014-15)*, invites participants to re-arrange the order of her double-sided painting banners, to create new compositions via gallery attendants. Likewise, **Kate Hawkins** promotes an 'embodied viewer', encouraging spectators to reconfigure her works. Expanding two-dimensional paintings with three-dimensional supplements and hinges allow the viewer to interact. IKEA furniture legs have been attached to some of the paintings making them freestanding. By anthropomorphising these objects Hawkins makes the viewer wonder whether her paintings could simply walk away!

Rob Leech celebrates the materiality of paint in its fluid form. He forbids it to dry, instead preferring to suspend time by capturing a moment, which he can play over and over again. He likens the experience to a particular dish in an Indian restaurant 'that always comes out sizzling. I want that dish, and I don't want the sizzling to stop.' *Wet Paint (2012)* is a work filmed on the artist's mobile phone. The warning WET PAINT is hurriedly scribbled on a feeble paper support; tacked up in a lackadaisical manner, this flimsy sign is being buffeted about by the breeze. Pushed and shoved it folds in on itself, ironically obscuring the message it is trying to convey. The sign acts like the wet paint it references: unstable and liquid it defies

stasis. Leech's Paint Can works are a direct nod to Frank Stella, who when painting 'tried to keep the paint as good as it was in the can.' Leech not only keeps the paint in the can, he places the can on the plinth, reinforcing the object-ness of painting.

Produced by machines, **Natasha Kidd's** paintings become live events. Filled to their brim with white emulsion paint and using a peristaltic pump and arterial system of pipes, the paintings are kept full by a continuous loop of wet paint. The paintings 'call out' for an attendant to turn a valve and open the flow of paint to each work. By opening the valves the paint is allowed to overflow and escape the canvas support. As it dries, the paint leaves a residue on the surface of the painting and the floor below it, marking the passing of time and the transition between states.

Sarah Kate Wilson has coined her works 'Durational Paintings', referencing the way in which they expand the space between blank canvas and 'finished' painting and continue to metamorphose after they exit the studio. *Zumba* (2014) requires two gallery attendants to hold a sequinned fabric painting and perform a fifteen-second dance routine at intervals throughout the day. Bathed in strobe lighting the sequins shimmer, creating an optical effect that momentarily transforms the fabric surface into silver liquid. Wilson acknowledges these attendants as custodians of the work, enlisted to keep the work 'alive' like a friend who cares for your pets when you go away on holiday.

In the early 1960s, **Yoko Ono** made a series of Instruction Paintings, which consisted of instructions and or diagrams that functioned as a do-it-yourself painting. *Painting to Hammer a Nail* (1961), instructs the viewer to hammer a nail into the surface of the painting. Over the years Ono has designated different objects to be used in the realisation of the work. Previous iterations have included plain wooden blocks, a bed, a chair and wooden crosses. For *Painting in Time*, Ono has specified the use of the most commonplace of objects: a toilet and tank. This work will continue to evolve throughout the exhibition as more nails are added to its exterior.

Many of the works in the exhibition encourage spectator participation. Others opt for forging a bond between the gallery attendants and the paintings, making the attendant integral to the painting's life. **Kristina Buch** takes a different tack. Positioned on the floor at the entrance to the first floor galleries, the public unknowingly walks over Buch's mat when entering the exhibition. The viewer is implicated as an unsuspecting participant, inevitably wiping their feet on the work before they identify it as such. Buch plays with the hierarchies of painting on the wall as an untouchable object, replacing it with a painting under our feet. Paralleling Ono's work as it gradually collects nails, Buch's work will accumulate dirt and dust, connecting the space of the gallery to the outside world.

Polly Apfelbaum, known for her 'fallen paintings', similarly frees painting from the wall. For this exhibition her works have been made in situ on long trestle tables. The viewer activates the works by walking around and between the tables. Each time the work is accessed it will look different depending on the visitor's chosen route. A love of materials is evident in Apfelbaum's work, reminiscent of the crafts table in pre-school. She amps up the colour with neat piles of glitter sitting next to each other on plasticine bases. These mounds play with connections to more traditional painting practices by referencing ground pigments. Her works will be destroyed at the close of the show and therefore challenge the idea of paintings as fixed objects, put into circulation and sold to ultimately take up residence on a wall.

Claire Ashley's work is also activated by the audience's movement through the gallery, unfolding over time as we walk around them. Installed in the heart of the building, in the triple-height Atrium Gallery, her huge sculptural paintings will be activated by timed switches. The paintings will gradually inflate and deflate continually throughout the day, marking time through their rhythmic rise and fall. Ashley has also produced two new paintings to be hoisted up the flagpoles on the roof of The Tetley, where environmental conditions will keep these works in a state of flux. Her film *Ruddy Udder Dance (2012)* shows one of her largest inflatable paintings being performed by twelve dancers. The dancers, operating inside the painting, work together to choreograph its movement.

Reconfigured with new additions, the notion of time is embedded in **Hayley Tompkins'** *Digital Light Pool (Stone)* (2013), first shown at The Venice Biennale in 2013. Pouring acrylic paint into shallow plastic trays, the painting is created as the water evaporates, leaving a film of dried paint, like salt crystals deposited in a dried-up lake. Still images displayed behind glass sit in stark contrast to the 'aliveness' of the bottles containing pigments. The pigmented water held in bottles occasionally needs to be shaken, to disturb the sunken pigment. Both the evaporation and the cycle of agitating the bottles visually and physically records the passing of time.

Moving into the technological realm, **Robert Chase Heishman and Megan Schvaneveldt** have claimed the digital screen for painting. Shot in one take, the action is scripted and choreographed and the set constructed before the artists perform. The framed space of the screen provides a backstage, where objects move to and from. This theatrical direction of objects recollects the wiping away of oil paint or the swipe of an ipad to view the next image. In *IBID012* (2013) time is marked not only through the film's duration, but through the use of a clock whose hands do not move, suggesting time has come to a halt. The metronome that we hear but never see is a constant reminder of time's endless flow.

Jessica Warboys' Box Paintings are mobile: situated in space away from the gallery wall, they are freestanding and can be stacked on top of each other or stand next to each other. The artist often refers to her artworks as 'momentary conclusions.'

Painting in Time similarly offers a series of, 'momentary conclusions'. Many of the works will continue to evolve during and after this exhibition: they exist in real time. Some works are imbued with a planned obsolescence; others are created live through the use of machines or activated by members of the audience. Fundamentally though, this exhibition presents works that destabilize the idea of painting as a static object and establishes painting firmly as a time-based medium

SUPPORTED BY:

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FIRST FLOOR GALLERIES

ATRIUM

1. JESSICA WARBOYS *Box Painting (3)* (2013)
Wood, acrylic, 77cm x 100cm x 14 cm

2. CLAIRE ASHLEY *Limes and Bricks Suck Pink You Tasteless Hunk* (2012) Spray paint on PVC coated canvas tarpaulin and fan, approx: 3.5m x 4m x 5.5m

3. CLAIRE ASHLEY *Another Tasteless Hunk* (2013)
Spray paint on PVC coated canvas tarpaulin and fan, approx 5m x 4m x 4m

LOBBY (near rear staircase and lift to carpark)

1. KRISTINA BUCH *No Longer Grape* (2015) Floor mat, rubber and nylon, 240 x 115cm

SHIRLEY COOPER GALLERY

1. NATASHA KIDD *Overfill* (2015)
Canvas on panel, acrylic sealer, 22mm plastic pipe and fittings, tank, peristaltic pump and emulsion paint, dimensions variable

2. ROB LEECH *Wet Paint* (2012) Video loop

GALLERY 1

Some of Kate Hawkins' wall-based paintings are hinged. Wearing the white gloves provided, feel free to move the paintings by carefully swinging them away or pushing them flat to the wall.

From right to left:

1. KATE HAWKINS *Stormy Palm Lost an Arm*, (2014) Oil on canvas, hinge, 76 x 91.5cm x variable depth.

2. KATE HAWKINS *Memphis Melancholy* (2015)
Oil on canvas, netting, 46 x 66cm. netting variable

3. KATE HAWKINS *Mourning Mascara* (2015)
Oil on canvas, hinge, 25.5 x 37.5cm.

4. KATE HAWKINS *Veil Tale* (2015)
Oil on canvas, netting, canvas measures 27.5 x 38cm, netting variable

5. KATE HAWKINS *Red Eye Spy* (2015)
Oil on canvas, netting, hinge, 28.5 x 52cm

6. KATE HAWKINS *Down* (2015)
Oil on canvas, 96.5 x 112 cm

7. KATE HAWKINS *Madly Sad I* (2014)
Oil on canvas, gloss painted wooden legs, 56 x 86 x 24cm.

8. KATE HAWKINS *Weeping Woman* (2015)
Oil on canvas 185 x 40 x 40cm, powder- coated steel tripod, 37.5 x 46. 5cm

9. KATE HAWKINS *Sad and Bad* (2014)
Oil on canvas, netting, 46 x 35.5cm, netting variable.

10. KATE HAWKINS *Aschenputtel* (2015)
Oil on canvas, wooden arts and crafts fire-stand frame, 42 x 86 x 25cm

11. KATE HAWKINS *Safety Mask* (2014)
Bubble wrap, black ink, wood (framed drawing), 45 x 60 x 4 cm.

12. KATE HAWKINS *Black Jackie* (2015)
Oil on gesso board, powder-coated steel tripod, 170 x 40 x 40cm (board measures 28 x 35.5cm)

13. KATE HAWKINS *Madly Sad II*, (2014)
Oil on canvas, painted iron legs, 36 x 56 x 17cm.

14. KATE HAWKINS *Up And Down* (2015)
Oil on canvas, hinge, 27.5 x 37.5cm

15. KATE HAWKINS *Cut* (2015)
Oil on canvas, netting, canvas measures 27.5 x 38cm, netting variable

16. KATE HAWKINS *Perception is Leaky*, (2014)
Oil on canvas, hinge, 40.5 x 51cm.

CORRIDOR BETWEEN GALLERY 1 AND 2

1. ROBERT CHASE HEISHMAN + MEGAN SCHVANEVELDT *ibid.012* (2013)
HD video | 16:9 | Sound | Color | Loop, 00:06:30, RCH_IBID012

GALLERY 2

1. HAYLEY TOMPKINS *Digital Light Pool (stone)*, (2013) Acrylic on plastic trays, stock photographs, wooden boxes, glass, watercolour, dimensions variable. This work is extremely fragile - please do not touch.

GALLERY 3

1. ROB LEECH *Stella* (2015)
Paint, paint can, pump, plinth, brass plaque. Plinth: 120 x 50 x 50 cm, can12 high x 11.5 diameter cm. This work is extremely fragile - please do not touch.

GALLERY 4

1. POLLY APFELBAUM *Colour Revolts 2015* (2015) Plasticine, Glitter, Newspaper, Trestle tables. 4 x trestle tables with plasticine platforms and glitter piles (dimesions variable). This work is extremely fragile - please do not touch.

GALLERY 5

1. YOKO ONO *Painting To Hammer A Nail,* (1961) Toilet, nails, bucket and printed score. This work invites you to hammer a nail into the wooden toilet seat and tank using the hammer and nails provided. Please take care, Children must be supervised.

2. ROBERT CHASE HEISHMAN + MEGAN SCHVANEVELDT *ibid.010* (2012)
HD video | 16:9 | Sound | Color | Loop, 00:04:02, RCH_IBID010

GALLERY 6

1. LISA MILROY *Stock Exchange (B&W),* (2014), Acrylic on canvas, powder-coated aluminum strips; glue; nails; gloves for participating handler. Overall dimensions: 126 x 250 x 5cm.

Lisa Milroy's work, invites you to reaarange the composition of her painting banners. Follow the instructions on the wall, please ask the Programme Assistants to help you.

GALLERY 8

1. SARAH KATE WILSON *Zumba* (2014)
Silver sequined fabric, strobe lights, percussion table, framed print and two performers. Dimensions variable, fabric 140 x 200 cm approx.

Wilson's work is activated by performers please check notice for today's performance times. Please note: strobe lighting is used in this performance.

RESOURCE SPACE

1. JESSICA WARBOYS *Hinge Bow* (2013)
16mm transfer to HD, 04:30min, 4:3, color, sound. Camera: Ville Piippo, sound: Morten Norbye Halvorsen, assistant: Leva Kabasinskaite

The Tetley's Resource Space features an accumulative library of books selected project by project by contributing artists and The Tetley's curatorial team.

You are welcome to to spend time browsing the reading material and participatig in self-led activites.

SECOND FLOOR

BOARD ROOM

1. CLAIRE ASHLEY *Ruddy Udder Dance for ACRE,* (2012) Digital video, 00:04:12 min/secs. Performed at 12 dancers at ACRE residency, Steuben.

ROOF TOP FLAGPOLES

1. CLAIRE ASHLEY *gonaenodaethat.one,* (2015)
Spray paint on PVC coated ripstop nylon approx 3.5m x 5m

2. CLAIRE ASHLEY *gonaenodaethat.two* (2015)
Spray paint on PVC coated rip stop nylon approx 3.5m x 5m

Painting in Time, The Tetley, Leeds, 2015

Polly Apfelbaum, *Color Revolts*, 2015. Plasticine, glitter, local newspapers, trestle tables. Dimensions variable. Image: Jules Lister.

Polly Apfelbaum, *Color Revolts*, 2015 (detail). Image: Sarah Kate Wilson.

(above) Claire Ashley, *Limes and Bricks Suck Pink You Tasteless Hunk,* 2012. Spray paint on PVC-coated canvas, tarpaulin and fan. 3.5m x 4m x 5.5m approx., exhibited alongside *Another Tasteless Hunk,* 2013. Spray paint on PVC-coated canvas, tarpaulin and fan. 5m x 4m x 4m approx. (inflated).[1]
(below) Same works, deflated. Images: Jules Lister.

[1] At my request Claire Ashley allowed her inflated works to be installed using timer switches, so that every 45 minutes the works deflated and after 15 more minutes they re-inflated. Installed in the atrium of The Tetley, they became the heartbeat of the building. As visitors moved through the building viewing the exhibition, Ashley's works continued to change and breathe.

Claire Ashley, *gonaenodaethat.one*, 2015 and *gonaenodaethat.two*, 2015. Spray paint on PVC-coated ripstop nylon. Each 3.5m x 5m, on the rooftop flagpoles.[2] Image: Sarah Kate Wilson.

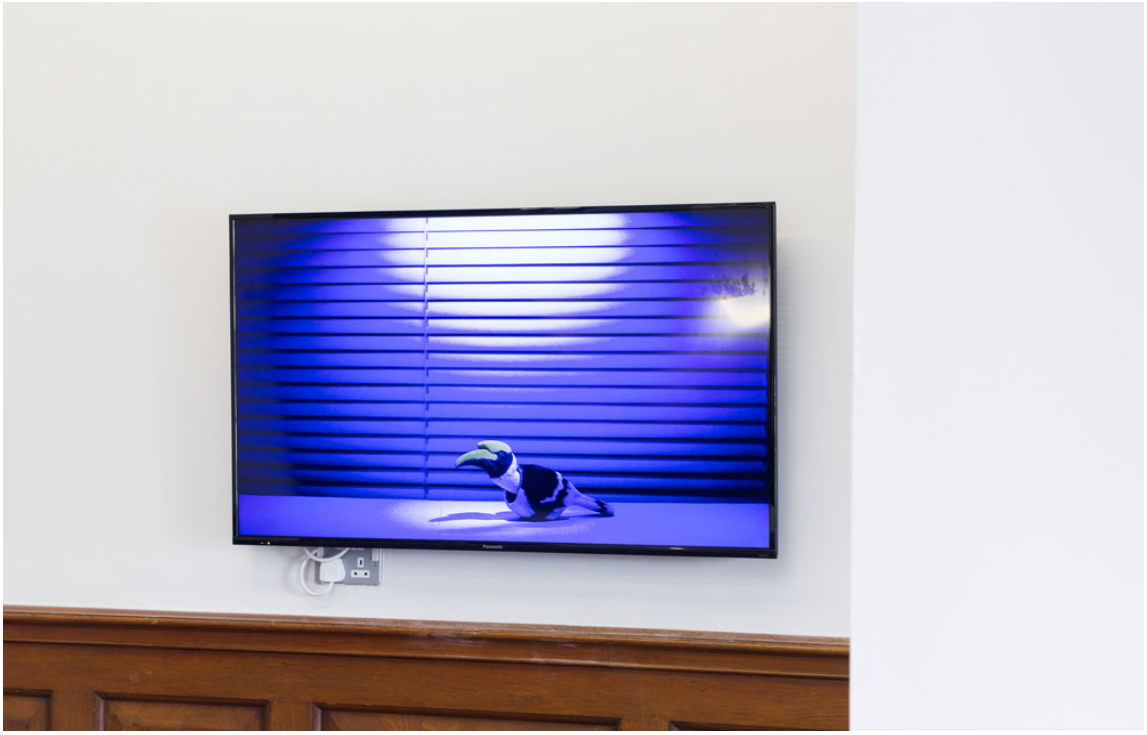
(above) Kristina Buch, *No Longer Grape*, 2015. Mat, rubber and nylon, 240 x 115cm.[3]
(below) Same work, detail. Images: Jules Lister.

[2] This work was commissioned for installation on The Tetley's flagpoles. Over the course of the exhibition, the Yorkshire rain and wind buffeted the paintings about, so much so that the paint flaked off the painted surfaces, meaning they turned white and 'surrendered' to the elements.
[3] Installed at the entrance to the gallery, the painting was walked on.

Kate Hawkins, 16 paintings installed with wall text. Image: Jules Lister.

The wall text read as follows: ‘Some of these wall-based paintings are on hinges. Wearing the white gloves provided, you can move these paintings by swinging them away or pushing them flat to the wall.’

Robert Chase Heishman and Megan Schvaneveldt, *ibid.010*, 2012. HD video | 16:9 | sound | color | loop, 00:04:02, RCH_IBID010. Image: Jules Lister.



Robert Chase Heishman and Megan Schvaneveldt, *ibid.012*, 2013. HD video | 16:9 | sound | color | loop, 00:06:30, RCH_IBID012. Image: Jules Lister.

Yoko Ono, *Painting to Hammer a Nail,* 1961. Toilet, nails and printed score.
Image: Jules Lister.

Hammer a nail into a mirror, a piece of glass, a canvas, wood or metal every morning. Also, pick up a hair that came off when you combed in the morning and tie it around the hammered nail. The painting ends when the surface is covered with nail. Yoko Ono, 1961 Winter

Yoko Ono, *Painting to Hammer a Nail,* 1961. (printed score).

(above) Natasha Kidd, *Overfill*, 2015. Canvas on panel, acrylic sealer, 22mm plastic pipe and fittings, tank, peristaltic pump and emulsion paint, dimensions variable.

(below) Gallery attendant, nurturing Natasha Kidd's paintings by opening a push lock valve to control the flow of paint into the painting. Images: Jules Lister.

Rob Leech, *Wet Paint*, 2012. Video loop. Image: Jules Lister.

Rob Leech, *Stella*, 2015. Paint, paint can, pump, plinth, brass plaque.
Plinth: 120 x 50 x 50 cm, can 12cm high x 11.5cm diameter. Images: Jules Lister.

Stock Exchange, 2014-15

Stock Exchange, 2014-15 takes its cue from the game "Exquisite Corpse". Four banner-paintings of dresses hang in a row on the wall. You will see the composition includes a number of banner-paintings of the top and bottom of a dress, designed to fit over the full-length banner-paintings. Together the assemblage comprises a performed painting.

Do you like the combination on the wall? If you'd like to change it, please just suggest an alternative to the gallery attendant, who will switch the order around until a composition emerges that appeals to you.

Lisa Milroy

Lisa Milroy. Wall text, courtesy of the artist.

Lisa Milroy, *Stock Exchange (B & W)*, 2014–15. Acrylic on canvas, powder-coated aluminium strips, glue, nails, white gloves for participating handler and wall text. Overall dimensions 126 x 250 x 5 cm. Image: Jules Lister

Lisa Milroy's work being 'handled' by a gallery attendant. Image: Jules Lister.

Hayley Tompkins, *Digital Light Pool (stone)*, 2013. Acrylic on plastic trays, stock photographs, wooden boxes, glass, watercolour. Dimensions variable. Image: Jules Lister.

Same work (detail). Image: Jules Lister.

Jessica Warboys, *Box Painting (3)*, 2013. Wood and acrylic. 77 x 100 x 14 cm.
Image: Jules Lister.

(above) Sarah Kate Wilson, *Zumba,* 2014. Silver sequinned fabric, strobe lights, percussion table, framed print, timetable and two performers. Fabric 140 x 200 cm approx. performance dimensions variable. Installed in the exhibition *Painting in Time* at The Tetley, 2015.

(below) Sarah Kate Wilson, *Zumba,* 'resting' on a percussion table. Images: Jules Lister.

PAINTING IN TIME: PART TWO

August 30 - December 3

SAIC Sullivan Galleries, 33 S. State St., 7th floor

Reception
Friday, September 23
6:00 - 9:00 p.m.

Curator's Talk
Thursday, September 22
12:00 - 1:00 p.m.

Performance Night
Friday, October 28
6:00 - 8:00 p.m.

An evening of performances and activated sites that explore the relationship between paint, duration, and the body. Featuring a performance by Boston-based artist Jeff Huckleberry and works by SAIC students Chloe Cucinotta, Micah Dillman, Juan Camilo Guzmán, Aichi Hsu, and Zhiyuan Yang.

Following a first iteration of the exhibition at The Tetley, Leeds in 2015, *Painting in Time: Part Two* explores the relationship between time and contemporary painting. The artists in this cross-generational, international exhibition destabilize the idea of painting as a static object. Paintings are produced by machines, performed, choreographed, instructionalized, staged as films, encourage spectator participation, evolve throughout the exhibition, and are presented as events.

Artists: Polly Apfelbaum, Paola Cabal, Susie Choi, Debo Eilers, Dylan Fish, Kate Hawkins, Robert Chase Heishman and Megan Schvaneveldt, Natasha Kidd, Rob Leech, Billy McGuinness, Jaclyn Mednicov, Sanjana Mehra, Lisa Milroy, Yoko Ono, Sophia Padgett Perez, Jeremy Sublewski, Maryam Taghavi, and Vincent Tiley. The exhibition will have a second phase beginning in early November, when works by artists Kayla Cook and Cindy Zhang will join the show.

Painting in Time: Part Two is guest curated by artist Sarah Kate Wilson and organized by SAIC faculty member and artist Claire Ashley. With special thanks to The Tetley, Leeds, who co-curated and supported the first iteration of the project. This exhibition is supported in part by University of Leeds, Leeds Researcher Mobility Award, Bath Spa University, and the Arts and Humanities Research Council.

SULLIVAN GALLERIES SAIC School of the Art Institute of Chicago

UNIVERSITY OF LEEDS BATH SPA UNIVERSITY Arts & Humanities Research Council

Painting in Time, Sullivan Galleries, School of the Art Institute of Chicago, 2016

Polly Apfelbaum, *Holy Red Desert*, 1995, and *Sight Line/Knee Line*, 2016. Synthetic velvet, dye, ceramic beads and threads.[4] 18 x 8 ft. Image: Tony Favarula, courtesy SAIC.

[4] Because Apfelbaum installs her own works site-specifically, she travelled to Chicago to install *Holy Red Desert*, 1995, a large rectangular fallen painting made from individual pieces of dyed synthetic velvet. Once installed she added to the work hand-made ceramic beads; these were hung from the ceiling on coloured threads. The beads then hovered above the floor piece, at Apfelbaum's knee and eye height. The supplementation of the beads, combined with the original work, is a reimagining of the piece which affirms its time-based nature.

Paola Cabal, *Loop Light,* 2016. Interior latex and spray paint on floor and wall. Site-specific.[5]
Image: Tony Favarula, courtesy SAIC.

Debo Eilers, *Painting 1, Painting 2, Painting 3*, 2016.
Pigment, acrylic, enamel, epoxy, aluminium. Variable dimensions.
Image: Tony Favarula, courtesy SAIC.

[5] At two-week intervals between August and November, Cabal mapped the daylight at sunrise and sunset and its colour onto the floor in water-based spray paint. Visitors could walk on top of the work.

Debo Eiler's masks being made and gifted to others. Image: Tony Favarula, courtesy SAIC.

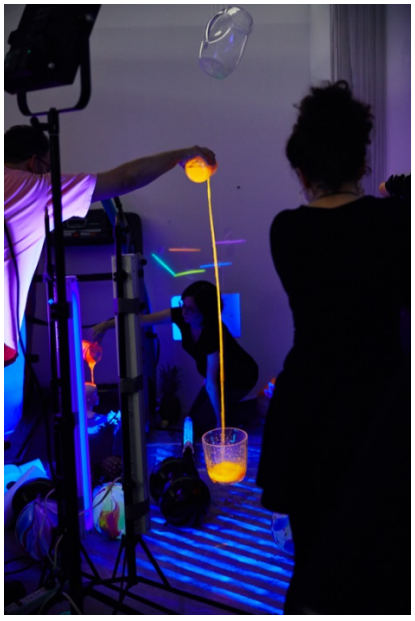
These instructions were painted on the backs of the works and printed on a wall close by.

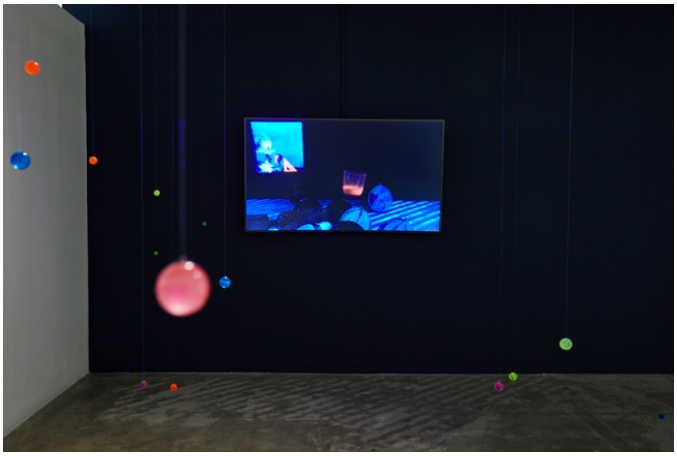
Take this painting down. Take it somewhere. Cut out mask(s). Sign "Debo Eilers" on mask. Give it to someone. Take mask portrait. Instagram photo #deboeilers. Take painting back.

Debo Eilers, works being circulated on Instagram.

Kate Hawkins, *A Head of Your Time*, 2016. Oil on canvas and steel.[6]
Image: Tony Favarula, courtesy SAIC.

[6] A fully functioning wall based sundial.





Robert Chase Heishman + Megan Schvaneveldt. ibid. | 2016 | HD video | 16:9 | Sound | Color | Loop (00:08:50 x ∞). Images: Tony Favarula, courtesy SAIC.[7]

[7] Images of the work being made live in front of a 'studio audience' in Sullivan Galleries. To view the final work see <https://youtu.be/JXJ0Cn0cbjU>.

Jeff Huckleberry performance, 28 October. Image: Tony Favarula, courtesy SAIC.

Rob Leech, *GetLucky290816.uvc,* 2016. Household emulsion and aluminium trays. Each tray 1202 x 1080 x 60 mm. Image: Tony Favarula, courtesy SAIC.

Billy McGuinness, *the main entrance*, 2014. Foot traffic on canvas, 37 x 401 in. Image courtesy of the artist.

Vincent Tiley, *The Past Three Nights*, 2016. 3-hour performance with painting, chair, rug and bodysuits. Dimensions variable. Image: Tony Favarula, courtesy SAIC.

(above) Yoko Ono, *Add Colour Painting (Stone Bench version)*, 1960/2016. Participation work. Acrylic paints, water, containers and brushes, stone bench and quote displayed on wall in vinyl. Dimensions variable.
(below) wall vinyl exhibited above the shelf containing pots of paint, water and paintbrushes.
(below) Visitors participating in the painting of the bench.
Images: Tony Favarula, courtesy SAIC.

Add Colour Painting

I call this Add Colour Painting.
It is very important to have art
which is living and changing.
Every phase of life is beautiful;
so is every phase of a painting.

Yoko Ono
November 27, 1966
Quoted in the London Sunday Telegraph