



TAMPEREEN  
AMMATTIKORKEAKOULU

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Representation of Democracy in the Art Field

Henna Nerg

Bachelor's thesis  
Spring 2017  
Fine Art



## **ABSTRACT**

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Representation of Democracy in the Art Field  
Bachelor's thesis 29 pages, appendices 6 pages  
Spring 2017

The written part of my graduation project concerns equality and autonomy in a constantly changing Institution of Art. How the current political atmosphere and its byproducts have been affecting or are going to affect the art field's survivor methods and medias. The center of my study is about how art is able to keep its importance during ongoing changes and is lowering the steps for images and stimulation flood drowning spectators.

One of the key points is research equality and democratic representation within art field practice and how labour rights are shared in the creative industry; which methods are used to start discussion and how discussions are received.

As a method for my research I have used email interviews of artists and other art field professionals. How do workers of this field feel the change affecting their practice or environment? Have the new social vehicles and medias already gained a place within art practices? And if that is the case, how are people reacting towards neo-recuperation?

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## INTRODUCTION

We are living in a time of social and political change. In the faculty research of Pippa Norris and Ronald F. Inglehart (2016, 13), *Trump, Brexit, and the Rise of Populism*, the authors are talking about their concerns about how this, in their words “expected unexpected”, electoral victory is going to affect to the world and especially the election results in Europe. These changes have already been shown in the form of hatred towards some minority groups and individuals. There have been arguments that basic human rights are in endangerment of being de-structuralized.

(Norris & Inglehart, 2016, 13.)

With my research I want to approach this topic and investigate how workers of creative industries are reacting on the field. How democratic is the representation of artists in the art field, and what kind of discussion is on going on? Atmospheric change in politics or in the language that is used (in a reaction towards political correctness) has changed the way we see and value our politicians and others. Has this also changed the ways of discussion or the way we are behaving towards each other in the art field?

It feels like contemporary art is mainly being consumed by artists, art students, curators, critics and all the other professions that are related to the scene. As a summary, we could say that we have a gap between the public and the visual contemporary arts. It is not easily seen as profitable for the public or as a necessity of society. This has been already seen in selections of public commissions and art projects. It seems to be easier to get funding, if the project has a social, politically, participatory, engaging, or integrative point of view, or when it is interdisciplinary.

Since the financial crisis, right after the beginning of 21<sup>st</sup> century, there has always been a need for art to stand out and prove its importance to the public. We are having a problem with new medias. As an example: the social media, a new platform that lets you exhibit yourself easier. The urge to become somebody is bigger and the pressure is higher. The problem is that it is very easy to disappear in the sea of profiles and remain unnoticed. This is blurring the line between professionals and spectators. By keeping on surface my aim is to discover how this has been noticed in art practice and how the art field answers to these challenges.

Mainstream media offers entertainment faster and easier than visual arts. Is this why galleries, museums and art fairs with entrance fees are not that inviting anymore? Since recovering from the financial crisis, governments are having problems. Where do art and the art field stand for in this new multicultural, multimedia, ultra-social environment?

## 1. FINANCIAL CRISIS AND ART

### 1.1 Politics of Art

Art as an institution is vulnerable when facing changes. In the book *Institutional Attitudes, Instituting Art in a Flat World*, edited by Pascal Gielen (2013, 6), the introduction text addresses it well; art academies, museums, galleries and fund companies are the way of making money move but the problem might come to be why, where and when. Since it is based on market and market value depressions and financial crisis hit the target quite heavily. Autonomy is desirable but hard to achieve. (Gielen, 2013, 6.)

We have faced a great depression twice during the last 140 years. The Great Depression at the beginning of 20th century and we are passing one now, after the beginning of 21st century. Both of them were caused by economic bluff and started in the United States after an explosion of the market bubble and effectively wiped over the whole world. Trebecsh, Funke and Schularick (2016, 15.) made a statement on their research *Politics in the Slump: Polarization and Extremism after Financial Crises, 1870-2014*, that compared to pre-crisis time far right movements are rising their popularity and doubled their vote share in elections. As an example they used twenty different countries and political parties and politicians, such as the True Finns and UKIP (United Kingdom Independence Party), which led Great Britain in leaving the European Union. Obvious outcomes from facing crises like this are always raising unemployment, frustration against politicians and governments, and low national self-esteem that causes a national identity crisis. ( Funke, Schularick & Trebesch, 2016, 15.)

Moving to a more populist political way of running countries affects also their cultural development and how the art field and artists respond to their changing societies. Like how the industrial revolution stirred up new forms of amusement. As examples I am using the Futurists from Italy and the Soviet Union's Prolekult. Both of these movements were groundbreaking and revolutionary reactions towards a changing world. Since the industrial revolution took place, the passive, still and silent were no longer a relevant form of amusement. These movements were able to activate passive publics and engage those that were not engaged before and were able to change art into a more participatory and interactive experience for its spectators.

### 1.1.1 Futurism

The modern world with its new technology inspired the artist to make work that displays more of the world itself; its noisiness, movement and smell of the factories. Claire Bishop (2012, 41.) In her book *Artificial Hells, Participatory Art and Politics of Spectatorship*, she raises the importance of theater and movies, spectacle like performances and participation of the audience. Here we see the changes which are still affecting the way we think about contemporary art. Instead of viewing and seeing you were having a chance to truly experience. Audiences were invited, in some cases forced, to be a more active part. This movement was the first one in the development of the participatory art form and addresses audience as a part of the art piece. For artists, public space became a more interesting place to stage their work to confront the public directly. (Bishop, 2012, 41.)

“We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.”

“We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd.”  
(Marinetti 1909)

Here we see Marinetti’s fascination towards new technology and speed. The founding and manifesto of Futurism oppose the old, traditional and passive way of seeing and feeling. In this modernistic ideal, art should be about things like speed and violence. There are some practicalities in these manifestos: by embracing this modern factory landscape and hard-working participants of modern society, the movement made more glorious sight of workers standards of living. As it is explained by the founder of Futurist movement, that it is easier to deny the negative side of the factory worker life-when being commissions filling individual. (Marinetti 1909)

### 1.1.2 Prolekult

During the Leninist revolution in the Soviet Union, culture had a chance to develop and offer for public art, amusement and to answer to the artists desires. From the beginning of the 20th century until the Stalinist movement era there were golden times in literature, theater and art. For example the Museum of Artistic culture, as it was mentioned on the International chamber of Russian modernism archive (2007) offered the public informative artifacts until modern art. Its director, Kazimir Malevic, was ground breaking; a new wave thinker that wanted to bring art and good design to the masses. The museum request was accepted at the end of 1918. During its opening year multiple art schools, museums and smaller exhibition places were founded.

(International chamber of Russian modernism, 2007)

“The opposition of writers and artists is one of the forces which can usefully contribute to the discrediting and overthrow of regimes which are destroying, along with the right of the proletariat to aspire to a better world, every sentiment of nobility and even human dignity”.(Trotsky 1938 )

As it is seen in Leon Trotsky’s Manifesto “Towards Free revolutionary Art”, the revolution art was there purely to give more information, more freedom and more entertainment to the people. Trotsky also claimed this in his collections of essays “Literature and Revolution” (1924): Art should be more intellectual, in forms of poetry, theater, art or literature. But the most interesting movement inside of Avant-gardist awakening is Prolekult. Prolekult started a movement with proletarian cultural-educational organizations, theater and mass spectacles. Claire Bishop stated in her book (2013, 49.) that the achievement on contemporary ways of making participatory art is originating from this movement and is easy to see. Prolekult- artists shared the role of directors over in these performances. They took the audience as part of planning and execution, to make a statement against bourgeois individualism. They would work with collectivistic methods. (Trotsky 1924 and Bishop, 2013, 49.)



## **2 They say it is love. We say it is unwaged work**

Without improvement and engagement within the fast changing art world, it could be losing its importance towards their audience as a part of public completely. With this movement art replied by endorsing the political change, as if it was part of the revolution or in propaganda use. At this moment it is True Finns, Front National, Donald Trump, Party of Freedom, Party of Justice, Party of Hungary and the Five Star Movement who are setting part of the agenda, and in this way they are affecting the funding of arts. As an example, the movement called W.A.G.E, which stands for Working Artists and Greater Economy, and will be mentioned in text later on, had started an action fund against Trumps republicans, who suggested an over 15 million dollars cut on cultural agencies and termination of the biggest agency, the NEA (New Enterprise Associates), completely until 2018. (W.A.G.E, 2017)

Since a lot of governments are turning their back to cultural support and the art world at the same time, but problem is little bit different. Arts survival depends on how well it will prove itself in society. For that reason, it is necessary to look for out of the “white cube” environments or internet based opportunities, which are reachable for wider public, as a possible solution. Are we now on the steps to next revolution? Has exaggerated individualism driven the art world and its workers to the point that some collectivism would be needed? For that reason I wanted to approach my thesis in a point of view to research our multimedia, ultra-social surroundings. To achieve this I have been interviewing artist who are making participatory and politically engaged art.

## 2.1. Letter & replies

I received answers from the American Guerrilla Girls Art activist group, Australian based VNS matrix cyber-feminist collective members (they no longer work as a group), British-Iranian Artist Sarah Maple and a German art historian, curator and artist Ruth Noack. I divided my received reply insights in three sections: First are the artists' feelings to work with politically engaged art (1). Second how they feel about equality in the art field, which kind of problems have been faced and is this also affective detail for the topics and themes of the artist (2). The last one is about interdisciplinary or social participation and how this felt on the art practice and work field. Is there pressure about being more accessible and to use more mainstream and internet based methods and techniques and new canon? (3). To deeper the conclusion of the interviews, these answers are reflected in articles, art pieces and lectures.

I approached with my interview letter the following artists, art collectives and art field professionals. I based my selection on which kind of art they are making, how long they have been active within the art field and are there any signs of change in media use. Below is the summary of the original letter which I formed out of the main concerns and questions of my thesis's theme. There is only the key questions mentioned.

Does selected artists have chosen to work with political themes for making art more approachable for wider publics? Does artists feel that as an artist of these times they are in a way expect to do so? Caused of these financial problems of governments and it followed possible cultural support cuttings, does the artist have a feeling that it is easier to get funded if art projects are interdisciplinary or socially participatory. How does that feel in the scene or does it? Do the workers of the Art field see or feel difference or change, gender or racial, in equality on the Field?

### 2.1.1 Replies



(Sarah Maple, I love Jihad, 2008)

### 2.2.1. Making engaged Art

Frida Kahlo from Guerrilla Girls Anonym activist art group replies that if the decision of exposed art is always made by same group of people art field will never reflect the rest of the culture. According to the group, art which is exposed is selected now by billionaire white male. They also say that this is not only about history of art, it is history of power. In this case the “status -quo” of the art world in decision makers is problem for equality but also about which kind of art are having a chance to be exposed. This is the reason for them making art that is considered activist and in that sense also politically engaged, since its purpose is showing some pain points and raise discussion. As an example (picture 2) Guerrilla Girls are making a statement against artists low wages by pointing their words straight to the (billionaire) art collectors.

(Guerrilla Girls, Interview with Stephen Colbert, 2015)



PICTURE 2. (Guerrilla Girls, 2007)

Artist Sarah Maple does say in her reply letter that she had the feeling that art needed to be politically or socially engaged for getting funded. According to her reply, there is a difference with what your art is engaged with. She gives an example about her feminist art project, which didn't receive funding, and instead of that she got support for an art project which is collaborative with Muslim-communities in United Kingdom. She had the feeling that without making art in that point a view of communal, interdisciplinary targeting art, it is even impossible to get funded by ACE. ACE, the Arts Council of United Kingdom, have a slogan on their strategy page is; "Our mission is "Great art and culture for everyone." it is explained how the vision is deliver goods with local partners (Art Council of United Kingdom, 2017). Based on these two resources it could be said that art should have engagement which also should benefit communities.

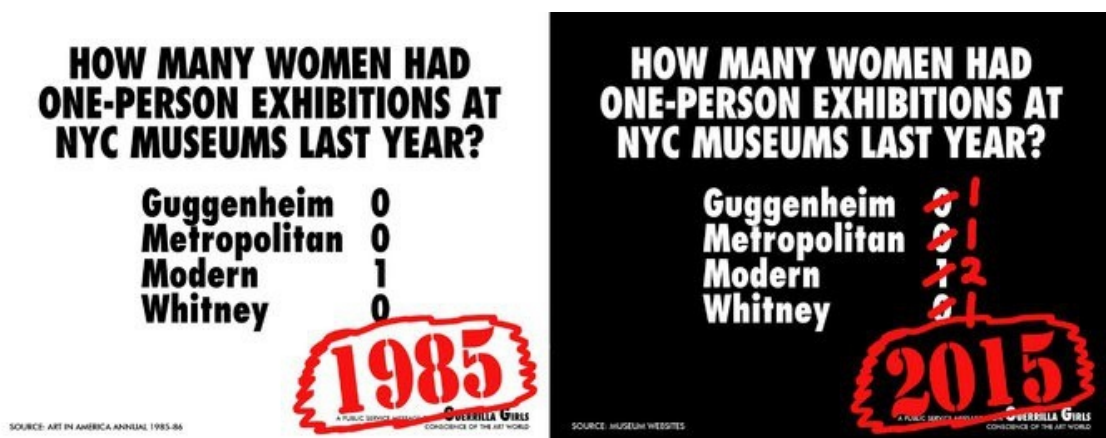


( Sarah Maple, Join me in rehab, 2010)

## 2.2.2 Equality on the Art Field

“Why is it important to protest to get more women to the museums, Why to choose Art as a place for feminism? “  
(Colbert, 2015).

For this part it is already stated that all of these collectives, artists and groups are working with the theme of inequality. As individuals or collectives of females they have had feelings of discrimination. All of them stated the same: You are not having the same chances if you are not white western male.



PICTURE 4. (Guerrilla Girls, 2015)

Since Guerrilla Girls started on 1985, the representation of women artists in museums haven't seemed to progress. The statistics of Guerrilla Girls work, as an example (picture 4) the anniversary sticker counts “how many women had one person exhibition at NYC museums last year?” it could be seen, based on what this statistic says, that the art world itself is gendered. It is an expected fact that art which is exhibited in museums are made mainly by male artists. They also say that since we, people in western countries (in this case Americans), that are living on the Democratic Society Art should be more democratic and show more about other sides of the culture (not just the white male perspective). Which in this case, according Guerrilla Girls, would mean something outside of white male privilege.

They say that since “More and more these people sit on the board of museums and make the selection based on market values.” the selection in museums is not based on equality. “There are so many great artists out there. There is too much discrimination”

They also want to point out in their interview that this doesn't go only with the gender; it is also with artists with color. (Guerrilla Girls, Interview with Stephen Colbert, 2015).

Marcusha Robinson also talked about discrimination in art labour. According to her article in runway magazine in 2016 she states that there is two ways how women are undervalued in creative industries: wage difference and uncounted work that women do. As an example she uses invisible labor muses, who were long just silent partner of the Artist. These kind of “muses” have been recently had a chance to change the status to be co-creator of the projects and Artist duos. As an example of this she is using Christo, which recently changed to be Christo and Jeanne-Claude, instead of working under one member's name. (Robinson, 2016.)

This same topic is handled in Airi Triisbergs article in “Art Workers, Material Conditions and Labour Struggles in Contemporary Art Practice” (2015, 85). She is relating invisible work force of women in creative industries with the unpaid work of nuns. Nuns don't need to, or even they don't want to, get paid since the reasons for working are spiritual and Holy. Artistic skills seemed to be also some gift which bearer should be sacrificed for free labour because it is seemed as practice what that person would continue anyhow. (Triisberg, 2015, 85.)

“Gender abolitionism' is shorthand for the ambition to construct a society where traits currently assembled under the rubric of gender, no longer furnish a grid for the asymmetric operation of power. 'Race abolitionism' expands into a similar formula.....you're not exploited or oppressed because you are a wage laborer or poor; you are a laborer or poor because you are exploited”

This quote manifests the problem quite empty. Based on XF manifesto of VNS Matrix group is says that you are worthy of less money, opportunities, exhibitions and glory if you are not in favour of patriarchy. According to the quote there is a power structure which is intentionally keeping this unequal position ongoing. Asymmetry within structures of power and decision makers should not be supported any longer. Equality for all means that exploitation, committed by you or someone else should be ended for a change to “symmetric” power structures. (VNS Matrix, 2010.)

The same issue is also addressed well in “Letter to the Artists”, made by Working Artists and Greater Economy collective. They are saying that there isn't any mystique way of handle things better or more equal in the World of Art; it could be said that Art is just a miniature version of the real world and reflects all the changes and non -changes. Since the problems haven't been fixed in our societies, communities and realities they still do exist also in Art Field. W.A.G.E dressed the issue like this in their article;

“Art as an institution is just a reflection of the World. White man privilege runs it, there is nothing unexceptional equal structure.” ( W.A.G.E, Letter to Artist, 2016)

As an Artist you for sure are fighting for your labor rights. Self-exploitation is a normal form of working on Art field. Artist Elina Juopperi issued it in her interview (2015, 65). Gratitude about free Exhibition places should be enough as an payment, without any noticing that artists are also having expenses with travelling and transporting. So it is not a different warzone in art world as other work practice; if your rights as a worker are run over based on your religion, gender or race you would definitely make a noise out of it. As facing these question, still after making inequality based problems more seen, and turning that into Art which is popular worldwide It is seen as an un-necessary to raise your voice against systematic discrimination in Art field. (Juopperi, 2015, 65.)

### 2.2.3 Participatory, Interactivity & Canons

Based on that fact that many of my research materials could be founded on social media or on the internet based Exhibition spaces, we can say that at least that as a platform these forms are used. Sarah Maple (2016) says in her response that even the High end Art Galleries and Collectors are following social-media forms, such as instagram and twitter, for finding new Artists. She said also that she had been asked to exhibit in 'Online Exhibitions' which she feels that as a platform for art you might lose something. She also says that it is definitely more popular now to make internet based art, and you are sort of expected to work in that form. (Maple, 2016, letter)

“Why is there so little explicit, organized effort to repurpose technologies for progressive gender political ends? “

Asked VNS Matrix on their xeno-feminist manifesto. According to the internet maze of different manifestos, videos, internet based art spaces and interviews (2010) what this collective has done, is that there seems to be an order for occupation of technological and techno scientific inventions and innovations for use of politically, ecologically, feminist, equally made arts (VNS Matrix, 2010).

One of the examples is game-artist, Josephine Stars game “Bio tek kitchen”(1991) (VNS Matrix, 2010) where gene-mutated vegetables are attacking. This is stating on gene mutated crops and about the social political issue. According to them, VNS Matrix, this kind of a innovations could be playing a role for more equal representation on the places where such innovations are presented (VNS Matrix, 2010, Josephine Star, 1999).

Art curator Ruth Noack, the curator or the Documenta 12 on 2007, Is writing on her Essay “Canons and publics” (2009, 89) she wanted to take art out of the old art canon. With letting public to explore or participate they created a new platform of understanding and discussion, conclusion what art could be. With her lectures and essays she is performing that at the moment art World is canonized western centered (2009). The power of creating canon in the First lays on the hand of organizer, but the change of the canon is on the hand of viewer and public. It opens Negotiation about the outcome or meaning of the exhibition (Noack, 2009, 89).

On the Lecture in Bristol Museum and Art Gallery on 2016, right after



the Brexit vote, she addresses this issue with metaphor about closed country borders and fear of sharing. With that fear you will lose your privilege to understand. If we as an art institution are willing to lower steps, close down our fancy iron curtains, we will receive more. If we do that, then we are giving access to a new public. And in the end art doesn't truly exist without its spectators (Noack, How global? Lecture, 2016.)

### 3. CONCLUSIONS

My research considers questions about art fields practises; how does art field react on political changes and which methods are used for progressing. How the artists are feeling about their work field, is there inequality issues and how the issues are discussed or handled?

According the artists, discrimination and inequality on field, is an issue to be acknowledge. Understanding for reasons of this issue is noticed and these artists are actively workig towards more equal labor rights. Based on the Field research it could be said that some atmospheric changes have happened and they are noticed. Art galleries and museums are opening up for wider audiences and platforming into “mainstream” and new media surroundings is part of developing progress. Art and its makers are taking bigger responsibility over social and poltical issues with participatory and interdisciplinary projects in communities.

Problem with this is that artists might have feeling to be forced to take bigger responsibility over Social problems in a form of interdisciplinary project. This is not of course only a problematic thing, it is form of taking Art out of the white cube but in case that being only way of getting supported there would be a problem. Art and artists are holding a power of enligh, empower and arouse questions but being forced to do so it looses its autonomy.

When the world is changing crueler and more unequal, artists, activists and art activists are the people who have a chance to react to this. Luckily even though the culture cuttings are still going on and it is not known how much longer this is going to continue, the art world and the decision makers in some fields are interested to take part in the fight by choosing and funding artists who are making political engaged art.



PICTURE 5. Henna Nerg, Leftover, Happy Ending- exhibition, 2017  
(Photo: Riina Vilén, 2017)

#### 4. LEFTOVER

With this research I started my Leftover installation working. Quite soon I realised that I wanted to work with real “left overs”, since I almost always do, and my mind had been so long already occupied by art fields un-wanted “waste materials”. She started to get a form quite soon when my materials were ahead of me; I wanted to build interactive portrait of this discriminating dilemma.

With the combination of my material choice and the technique I used to make her alive I wanted to raise discussion about representation of female on the Art History (PICTURE 5.). How long female body have been passively under the eyes of viewers. With the paint thinner she is demolishing that image of naked passive painted object.

“I’m sorry; you should probably take up knitting instead.”

-Georg Baselitz, 2015

With my research, I was pondering, how to make Art more easily approachable. Interactivity or using “main stream” -media methods for making art were seen as one way to lower the step. That is the reason also, why I have worked with interactivity and participatory. For me it is extremely important to give a feeling to the public that they are part of my works concept or insight. With “Left over” you, as a viewer are not a only viewer. You became also part of the installation itself via live image, making her move and speak. So in a way you are at the same time a director but also a object. It is a continuing dialogue over spectatorship.

“Work was “so good, you would not know it was painted by a woman”.”

– Hans Hofmann, 1937

So what is she then actually saying? With my installation and her composition comparison with the viewer and with the overlapping female and male voices I wanted to point out that this existing problem is not because of one gender. We artists, art collectors, art curators, historians and also public are the ingredient which allows this problem still to maintain. The systematic exploitation and discrimination in the Art Worlds ecosystem. Quotes I use for this texts are also examples of the voice of the installation.

“Where are all the women?”

-Quote from Left over sound part.

Well, maybe that is the question which we need to try to answer by action. Would that be wonderful to not to need to ask that in the future?

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## APPENDICES

### 1 APPENDIX, VNS MATRIX, F

Dear Henna

Thanks for your email. Your research questions are important ones in this era of the hypercommodification of culture, social experience, and personal identity. As Virginia has indicated, we are all busy these days with our own projects, and with the exception of a new text and associated performance we made in 2016, we do not work or speak as VNS Matrix any more.

You are welcome of course to trawl through our words online, and perhaps in them you might find and use some quotes that can illuminate in some way your questions.

Many of our projects have been documented, so the slightly out of date CV should give you a few clues where to find more info on our work:

<http://vnsmatrix.net/wp-content/uploads/2016/08/VNScv2015.pdf>

The most recent interview we did is here, and it gives a flavour of the classic VNS approach and weaponised humour:

<http://www.dazeddigital.com/artsandculture/article/33703/1/cyberfeminist-manifestotechnology-vns-matrix>

Finally, in 2016, on the occasion of the 25th anniversary of the release of the cyberfeminist manifesto for the 21st century, we briefly gathered to write and perform a tender hex for the anthropocene... found here in various forms - vid, hyper, steno, text: <http://www.runway.org.au/32/tenderhex/>

we also edited a special section of that edition of runway, and the theme was art and affective labour... so if you read the artists we chose, I think you might find perspectives that directly address your interests.

Best wishes for your research francesca vns matrix

O, I forgot to add

here is the editorial for the Runway special issue #32:

<http://runway.org.au/editorial-reproduction/>

the artists vns invited were Cigdem Aydemir, Linda Dement and Amy Ireland, Quinn Eades, Helen Hester and Zahra Stardust, Teri Hoskin, and Melinda Rackham

and the edition is here:

<http://runway.org.au> f.



## **2 APPENDIX, VNS MATRIX, V**

Hello Henna

I am sorry it has taken a while to respond to your message.

We are not working primarily as a collective currently, but working on our own projects, and so scattered all about and quit busy.

I current do not have the time to respond to this quite detailed query, but perhaps one of the other collective members might have the time.

If so, they will respond to you separately.

Good luck with your studies!

Warm wishes

Virginia Barratt

### **3 APPENDIX , Ruth Noack**

. Dear Henna,

it is always nice to hear that what one has said had some impact on someone, so first of all, thank you fro writing.

I am super busy travelling right now, so couldn't manage to do your questions justice.

In April, I will be back in Europe. Any chance that you might be in Berlin in Spring or early summer?

Then we could go for a coffee,  
good luck with your thesis, until then,

Ruth

Mag.Ruth Noack

Goerlitzerstr.43

10997 Berlin

#### **4 APPENDIX, Carla Gannis**

Hi Henna,

Thanks for contacting me. I look forward to sharing my thoughts with you on these very pertinent questions. I'll be able to write my responses this weekend, and will get back to you again then. Best,

Carla

## **5 APPENDIX, Guerrilla Girls**

Hi Henna:

Thanks for writing and thanks for your interest in our group. What we suggest is that you look through all the sections of our website, Facebook page, check out our recent projects at Whitechapel Gallery, Tate Modern Exchange and Museum Ludwig in Cologne on their websites and in the press and then read any of our books (they are all quick reads) Then, if you still have questions, send us a couple and we will try to answer them. Please keep in mind that it is difficult for us to respond on a tight time schedule. Looking forward to hearing from you!

Frida Kahlo for the Guerrilla Girls

Frida Kahlo

Frida Kahlo

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[www.guerrillagirls.com](http://www.guerrillagirls.com)

[www.facebook.com/guerrillagirls](http://www.facebook.com/guerrillagirls)

[www.twitter.com/guerrillagirls](http://www.twitter.com/guerrillagirls)

New York Times: Guerrilla Girls Still Rattling Art World Cages

<http://www.nytimes.com/2015/08/09/arts/design/the-guerrilla-girls-after-3-decades-still-rattling-artworld-cages.html>

Guerrilla Girls on Late Show With Stephen Colbert [https://www.youtube.com/watch?v=FxQB2fU1\\_g](https://www.youtube.com/watch?v=FxQB2fU1_g)

## 6 APPENDIX, Sarah Maple

Hi Henna

Interesting thesis!

I think I definitely have felt the pressure to make work that is accessible for the internet or internet based somehow. This is what everyone seems to be doing. And it's easier to get noticed now with things like instagram which even the high end galleries now use to find artists. I have noticed more and more that people want me to exhibit in 'Online Exhibitions' which I'm not sure about. It's always good to have your work seen but I'm not sure if something is taken away by always being seen on a computer or phone, it may change the context or how the work is viewed.

In the UK you can basically only get funding from the Arts Council (ACE - this is the main funding body in the UK) if you make work that is socially engaging. This is a must. You will not get money without that. Myself and a friend just applied to do a 2 women feminist show and we totally over exaggerated the 'engagement' and we still did not get funding because they said it was not engaged enough! These forms are a real art. Recently I have been making work about Islamophobia and freedom of speech and the work will be highly engaged to the muslim community and I did not have problem getting funding which was great. Most of my work is socially engaging so I think I have a better chance than a lot of artists, so it must be really hard if you are making something more obscure. But you have to tick all the boxes.

Most artists are in London, I live outside of London because I can't afford it. Many artists are moving away from the capital because they can't afford to be artists there. I think this is a problem but in a way it makes us less obsessed with London.

In the UK there are huge cuts to arts funding as these are not seen as 'vocational' degrees, many universities have also doubled their numbers to get more students in and double the money. I spoke to a student from Brighton who did not even have a studio space!

I hope this is in some way helpful. Also the right wing party in the UK who made Brexit happen is UKIP (UK Independence Party) who are scum!

Thanks

Sarah