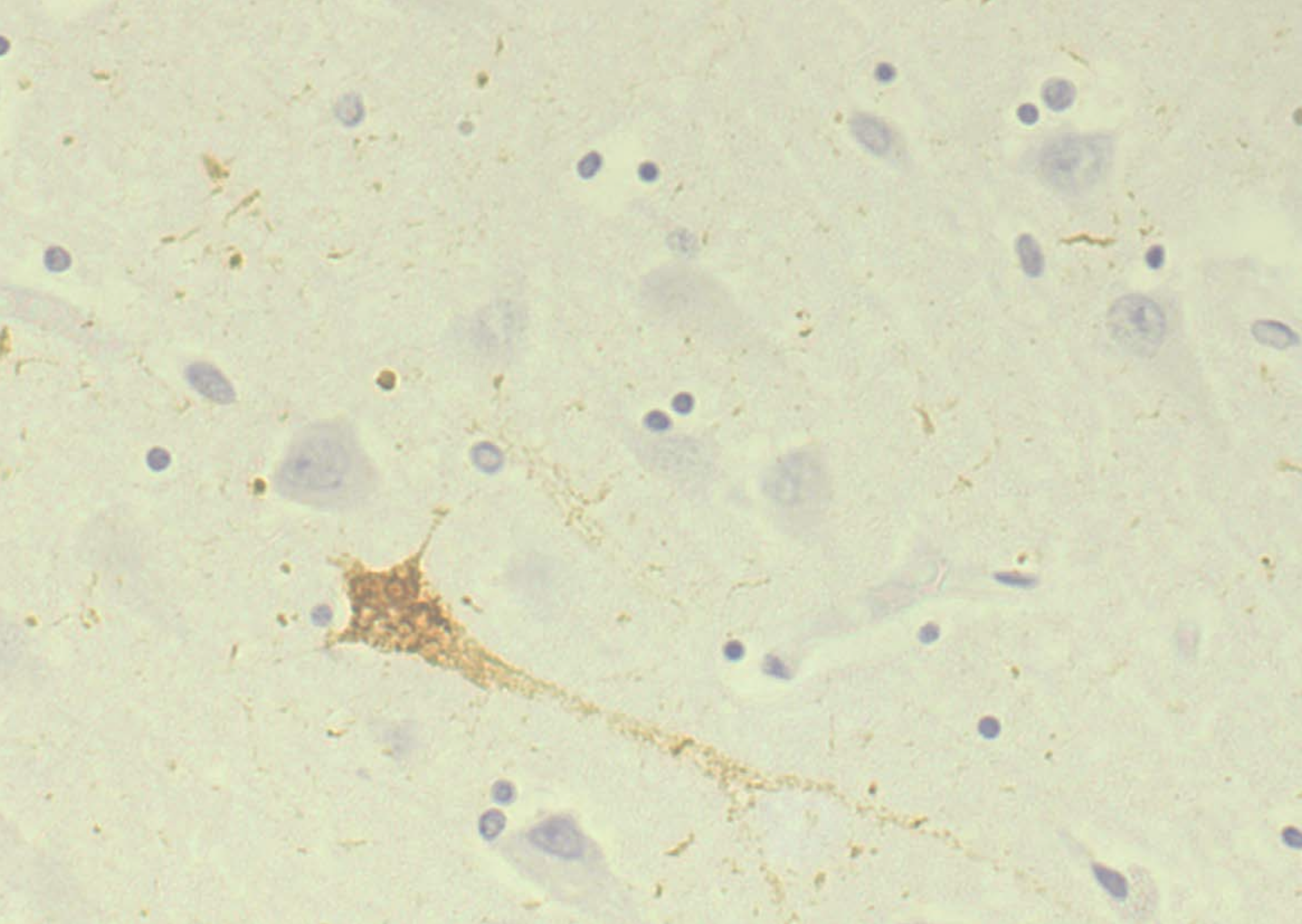


women
w i generations
bodies
b e + w e e n
h i n

Clair Chinnery
Janice Howard
Lisa Richardson



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Within and Between:
Women, Bodies, Generations

with a contribution by Fran Norton

The Glass Tank, Oxford Brookes University
2 April - 1 May 2019



Clair Chinnery, *Tooth Number One*, 2009

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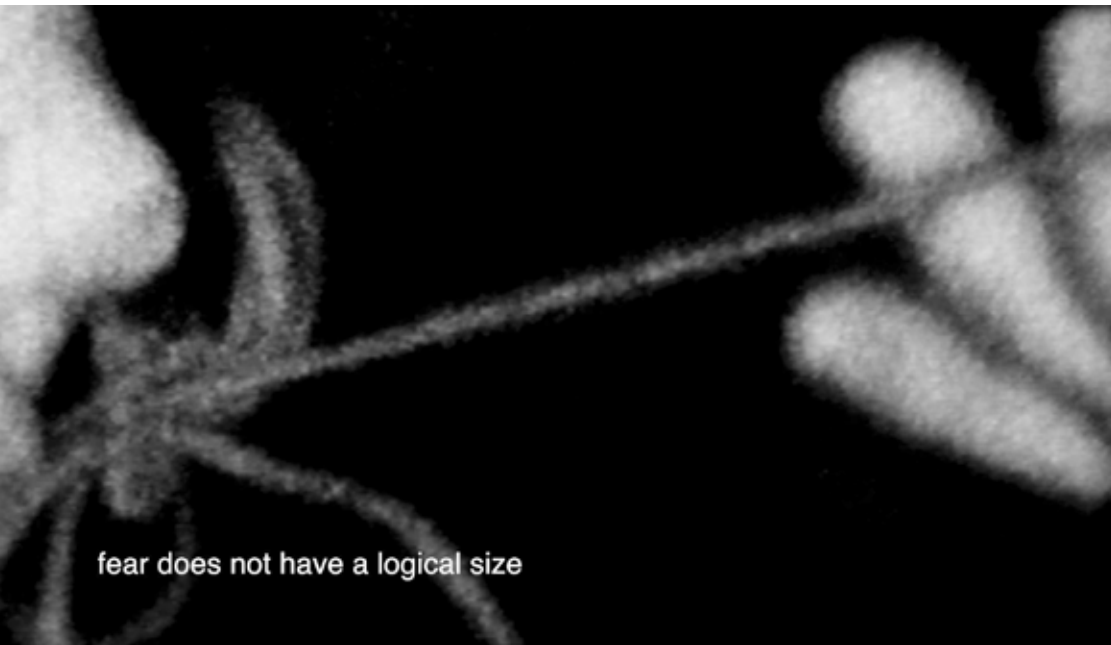
Gerard Helmich, Prof. Steve Gentleman, Ben Tilley, Dr. Asif Ali, Fran Norton, Jennifer Chinnery, Olivia Frascina, Eve Williams, Francis Frascina, Alex Hehir, Laurence Colbert, Andrew Monk, Finlay Monk, Angus Monk, Charles Howard, Brenda Howard, Christian McLening, Maia Jordan, Namie Ma Delgado, Kristina Raidma, Emily Furnell, Harry Barnett, Angela Richardson, Pam Richardson, Felix Granell, Mimi Granell, Jonathan Humphrey, JR Ryan, Annie Le Santo, Prof. Paul Whitty, Dr. Sally Hughes, Adrian Pawley, Hannah Wilmshurst, David Lloyd, Ruth Millar, Simon Scott.

'This between, as its name implies, has neither a consistency nor continuity of its own. It does not lead from one to the other; it constitutes no connective tissues, no cement, no bridge. Perhaps it is not even fair to speak of a 'connection' to its subject; it is neither connected nor unconnected; it falls short of both; even better, it is that which is at the heart of a connection, the interlacing... of strands whose extremities remain separate even at the very centre of the knot.'

Jean Luc Nancy, *Being Singular Plural*

Introduction

Clair Chinnery



Janice Howard, still from *about a tapeworm*, 2017

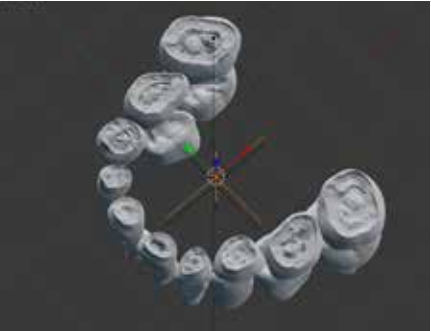
Within and Between considers the public and private worlds of women on the cusp of change measured through life altering events. For those who have experienced the physical transformations of motherhood with its consequent scars and debilitations, further transitions await. It is through such processes that selfhood is often sacrificed to the more urgent drive to 'nurture' the next generation whilst 'negotiating' the deteriorations of the previous one. At times physiological changes experienced across extended families collide creating a complex terrain characterised by the 'metamorphoses' of puberty, menopause, illness and death. Such uncertain territories can test the strongest of bonds. With this 'landscape' as the backdrop to their current work Chinnery, Howard and Richardson have chosen to bring together varied practices to explore themes and expand the discourses of 'intergenerationality' and 'autoethnography', examining how these are addressed by contemporary art, literature and thought.

For *Within and Between*, each artist has produced new works which reflect not only a diversity of experience, but also different approaches to thinking, making and dissemination. Chinnery uses methods of taxonomy and analysis to reconsider the physicality of human bodies as they emerge, grow, mature and die. She makes objects and images informed by material residues left behind by such rites of passage. In her film and video works Howard engages with philosophical thinking,

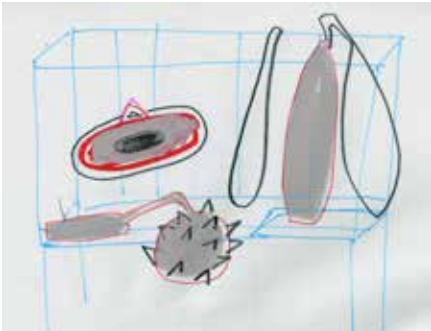
translating and embodying complex ideas through poetic juxtaposition using footage and text sourced from differing times, locations and contexts. Richardson merges found and fabricated elements to make objects 'activated' by performance. Sometimes beautiful, often absurd, elements of her work take on playful and—at times—theatrical qualities through which women's varied attachments across and between generations are referenced and enacted.



Janice Howard
work in progress: *Picture Box*, 2019

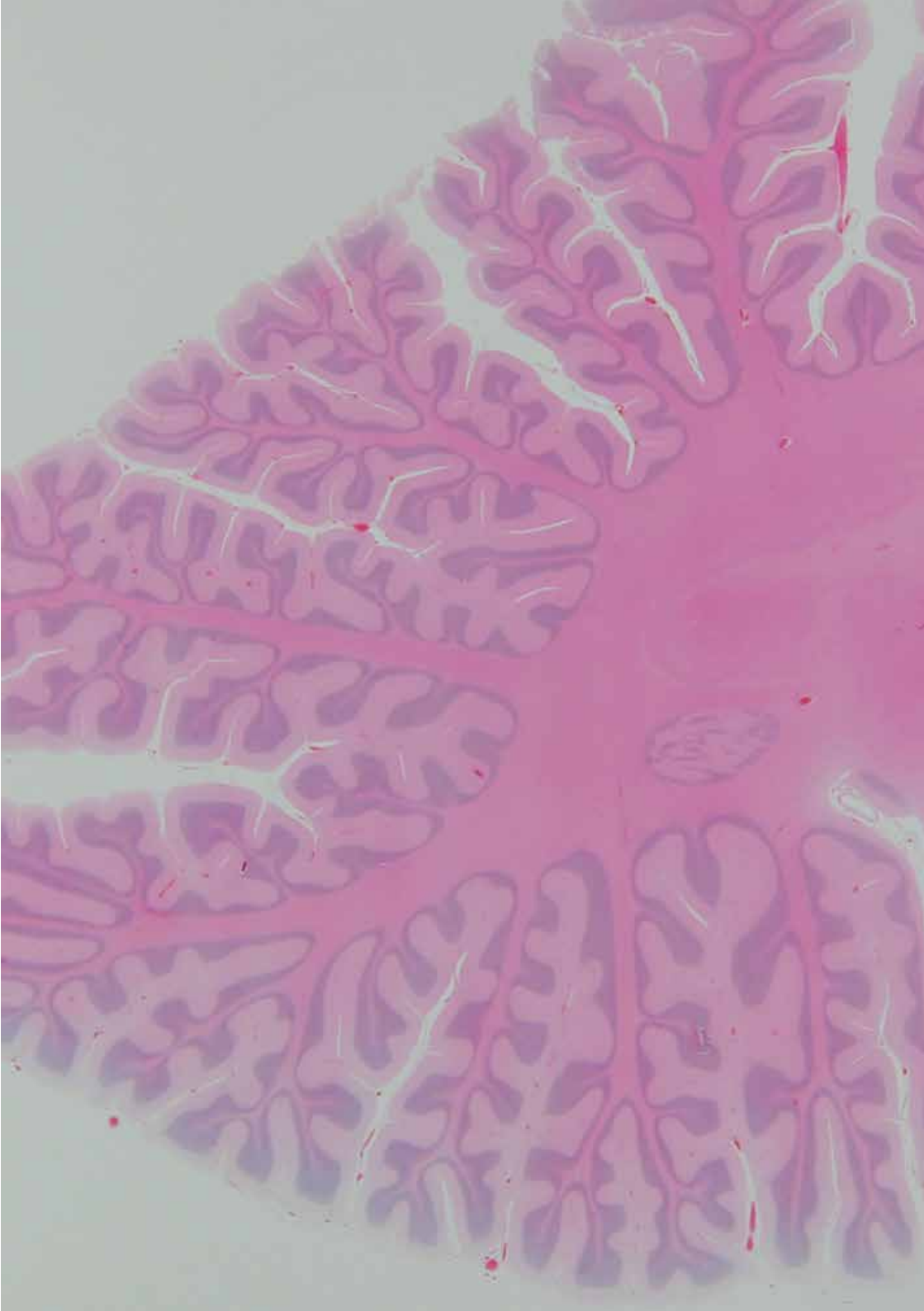


Clair Chinnery
production still: *Reconstruction*, 2019



Lisa Richardson
Drawing, 2019

Opposite Page: Clair Chinnery,
documentation (Cerebellum), 2019





Lisa Richardson, *Family Portrait*, 2007

Within and Between Fran Norton

What are these artists trying to find out through bringing their diverse practices together as research? How does the academic institution housing this exhibition frame such an encounter? What can usefully be taken from the artwork by those moving through the space? Do the methodologies, perspectives and experiences opened up here, reach across disciplinary boundaries? These are the sorts of questions coming to mind as I commence writing for *Within and Between: Women, Bodies, Generations*. However, it is perhaps the curiosity for how this project might be contextualised within ever-changing arguments of feminism that resonates for me most.

Second-wave feminist artists used autobiographical strategies in order to rewrite art history and address its tendency to reduce women's artistry to the biological and biographical. They forcefully exposed the personal as political, raising awareness of women's lives and the discrimination they suffered. In doing so, the materials and activities historically associated with a feminine domestic were handled as tropes of activism. This is definitely not all that Clair Chinnery, Janice Howard and Lisa Richardson are doing almost five decades later, although I find myself concerned that their outputs might be read in relevance to that time rather than this. So, in writing a critique I take on the weighty responsibility of articulating how their interrelated approaches offer an update on the feminist position.

The severity of the feminist movement and the resulting media backlash against it, has historically led many researchers, theorists and artists to distance themselves from its terminology. Yet the transnational migrations, cultural exchanges and dispersed communities of globalization have arguably rendered the values of equality more relevant than ever. So, it seems timely that these three women, all academics, artists, mothers, daughters and strong feminists are attempting to interrogate relationships with family and body that have shifted over time. Howard explains that the title derived from Kathleen Woodward's *Figuring Age; women, bodies, generations*¹ and its discussion around artists attempting to visualise the displacement, separation and continuity of the physical and psychic body in relation to ageing. They are not however 'in the business of providing answers' as she puts it, but of sharing their fragile, fearful and often funny perspectives on everyday life and the anxiety and instability it poses for them.

Humour is central in Richardson's world of soft and playful bodily sculptures, stuffed to obesity. Household textiles, objects and familial paraphernalia are transformed into oversized theatrical garments, inflatable weapons and semi-surgical prosthesis. The artist professes to have begun making her absurd cartoon-like placentas, intestines and lungs in response to a terror of the internal body. 'I could wear my insides on the outside as a sort of costume and then I could deal with them' she tells me. For Richardson, this is a 'punctuation point' marking the re-evaluation and liberation brought about by recent life-threatening illness. She sets up a dialogue between new and recycled works in repairing or responding to the scars of previous performances, exhibitions, storage or simply being moved around the house over time. We see a pewter cloche that housed vegetables wounded in the fruitless tasks of *Blood from a Turnip*, the stilts Richardson stood on when knitting for an audience and holes in the much-touched woollen umbilical cord mended with sequins. Today such forms hang pendulously on wood and metal structures the artist has entitled *Rack of Attachment*, *Rack of Nurture* and *Rack of Protection*. These collections represent three strands of ideation as propositions for the viewer to consider in relation to the maternal body.

Like feminist artists before her, Richardson utilises creative processes historically associated with women's domestic confinement, such as drawing, sewing, knitting and embroidery. Yet by deploying these practices collaboratively in unique

adaptations and combinations of present-day materials, she manages to create new poetic and meaningful possibilities. Three costume students helped the artist realise her Connector body extensions, the crocheted Armoured Smock, Boxing Gloves and Three-Woman Dress in which both daughter and mother can fit either side of her. It is here, in this literal wearing of familial bonds on the site of the artist's body, that Richardson's repetitive tripling seems rooted, as she stands 'in the middle of children, parents and the self'.

In fact, all three exhibiting artists reiterate the sense of being at an unstable, transitory stage of life: of somehow falling between and in-between in a way that is at once both freeing and frightening. They appear to suggest that the sense of safety and security assigned to family is an illusory that has somehow fallen away. The menopause may necessarily incur a revision of identity and an altered perception of one's ageing body but might this transformation involve those bodies with which it was once conjoined? Certainly, Richardson's inclinations to dress up in the garments, activate her props and performatively re-stage the past, seem to embrace a re-imagining of her own embodied intergenerational narratives.



Lisa Richardson, *Blood from a Turnip*, 2018



Clair Chinnery, family photograph taken in 1964

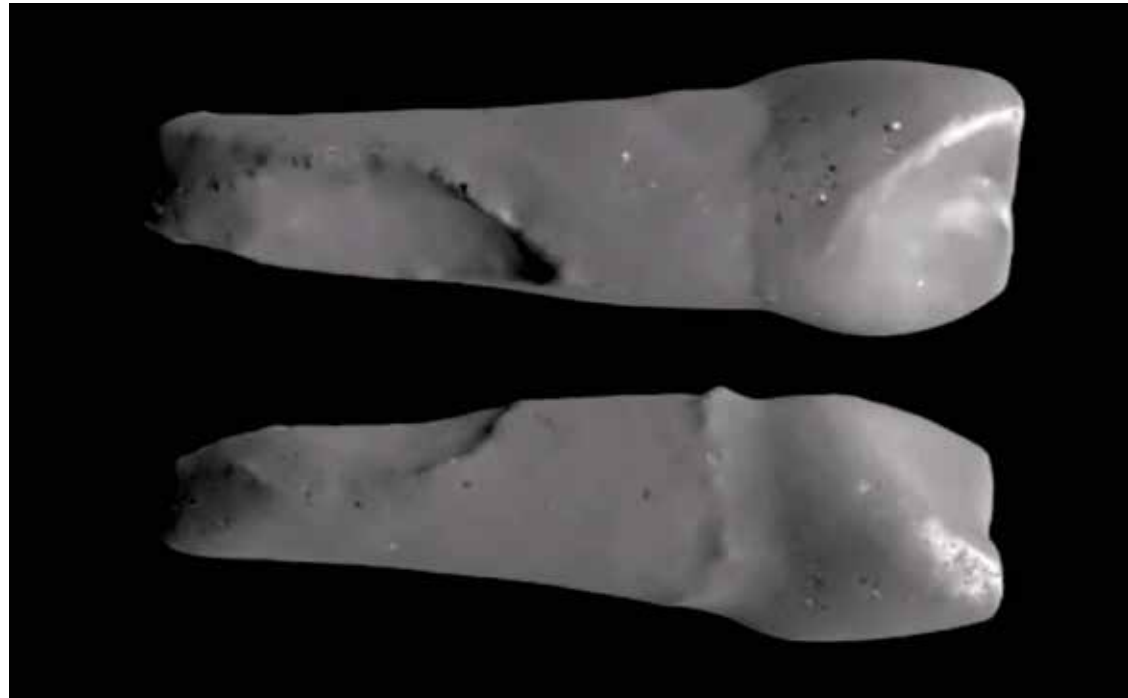
Chinnery is also re-constructing and re-evaluating the body in response to her intimate experiences of ageing. To this artist, her pivotal role as a mother is bound up in concern for generations both above and below. Circumstances have required her to become a primary force in steadying the family whilst she simultaneously doubts her own strength and willingness to do so. Nevertheless, as she loses her mother to Parkinson's, and her daughter races towards adulthood, Chinnery realises that any load-lightening of responsibility is inextricably entwined with a loss of identity. For her, this experience generates a sense of wanting to hang on to 'material' residues left behind as the familial world around her changes in ways that are beyond control.

Being on the cusp between 'one phase of productive life... and another', motivates Chinnery to conjure up 'monsters' from a past that no longer exists, as a means of mapping a future. 3D prints of her daughter's milk teeth—formed in utero—are presented as pseudo-archaeological finds: their value to the artist accentuated in the museological precision with which she displays them on Perspex plates held in place by specifically numbered wooden tripods. *Remains II: Twenty Future Fossils* presents the audience with a paradox, hinting at the impossibilities of reconstructing 'the child that is no longer a child' but has yet to become an adult.

Yet it is precisely a life beyond her own mortality that Chinnery's artistry bestows by creating relics out of severed ties, rites of passage and remains of bodies from the past.

Chinnery further explores the physical and psychological 'monstrosity' of human bodies as they emerge, grow, mature and die, using cells donated to research by her deceased mother. She is currently collaborating with the Parkinson's Brain Bank at Imperial College London to access and document images of diseased brain tissues. Developing these scientific techniques as tools for creative research, her sculptural, filmic and image-based outputs scale from the gigantic to the microscopic as deadly pathologies and intimate physicalities are monumentalised. The artist describes accessing cellular information through layering processes that fix, dye and slice soft brain tissues in order for 'the flesh to tell its story'. She likens this to the way 3D printing 'lays down' an object as a form of 'reverse stratification'. Pertinently, this medical term is often applied to the growth of body tissue, bones and teeth, as well as to describe geological formations. As Chinnery explores the strata of inter-generational connections and the unknowability of her place in-between, she presents us with the most intimate of portraits of both her mother

Clair Chinnery, animation still from: *Missing Link*, 2019



and daughter. It becomes clear that these perfectly formed sculptures, images and films are emotionally framed by the persistent presence of multi-layered fear and loss.

Fear of 'the other within', is palpable in Howard's phenomenological treatments of how the physical and remembered body inhabits time and space as a kind of anchor. 'I am conscious of my mother's body and my body, as an echo of her body...so I run' she says, describing the destabilising effect of Parkinson's on her own family. On one side of the split-screen video *a flying centre of gravity*, Howard is seen running via body-cam. On the other, footage shot from a train moves in the opposite direction as a disorientating soundtrack repeatedly fades between ambient recordings of both. Also on split-screen, *a well-trodden path (the distance between two places)* plays audio of Howard's determined strides over more body-cam film of her running; this time shown alongside her mother slowly walking away. The recurrent parallel processes Howard alludes to, reflect her sense of inter-generational betweenness and the conflicting instincts to move in closer and escape her own aging with its possible risks of disease.

Chinnery describes how healthy neurons metamorphose into tangled fibres and other pathological formations including 'Lewy Bodies', in the brains of those with Parkinson's and Alzheimer's. Colonising cerebral areas that regulate emotion and memory 'they manifest as hallucinations, where fearsome imagined phenomena

Janice Howard, stills from: *Picture Box*, 2019



Janice Howard, stills from: *Picture Box*, 2019

become present realities'. The ambivalent 'double-coded monstrosity' of her images is foregrounded as she explains the way 'paranoia becomes a regularly encountered emotion and loving care providers take on threatening demonic personae in the mind of the sufferer'. Metaphors for these twisted 'tangles' that invade an afflicted body and inhibit its freedom, appear in Howard's triptych of silent projections compiled from deconstructed stories of her mother. Pre-illness hands work to untie knitting yarn, and recollections of archaic treatment once received for a parasitic tapeworm merge with an incident of a woman accidentally setting fire to herself. Fragmented texts and grainy analogue footage engage the viewer in a haptic, sensual 'landscape' of interwoven surfaces. The artist adeptly entwines objective, reflective and dialogic accounts: a strategic device indicative of her interest in the diversity and multiplicity of perspectives, and the indistinct boundaries of her own first and third person embodied experiences.

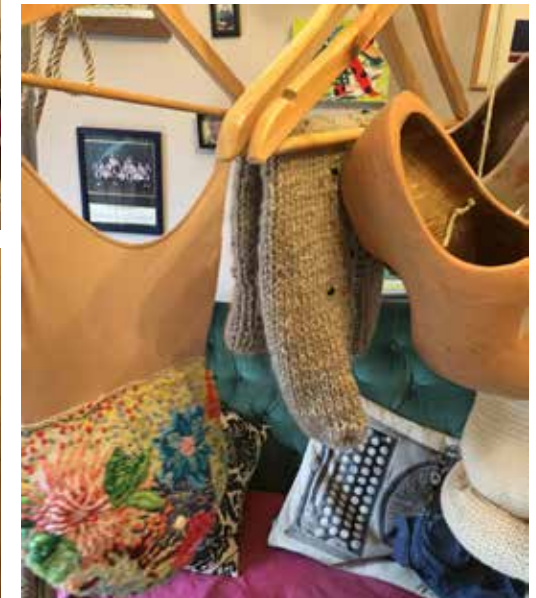
Picture Box: a family album evokes the title and soundtrack of a 1970s children's TV programme. Juxtaposing two screens, Howard manipulates the speed at which mundane familial activities are played out. Deceivably light-hearted, the work functions like pages of a family album flipped back and forth. In doing so, it opens a temporal gap that aligns with philosopher Jacques Derrida's notion of 'intervals' or 'spacing' from which the unexpected can arise². Perhaps a commonality of all

three artists is their attempt to gain understanding through looking more closely at the shifts and repetitions of daily life that usually pass us by unnoticed. However, Howard's randomised rhythms and deconstructed flows also point to the loss of everyday regularity as a characteristic of illness. 'Cut-up, non-linear, full of interruptions [and] changes in direction', her assemblage of text and image at times 'makes sense and at others, apparently non-sense'. Story-telling is clearly not the primary aim. Rather, the 'shaky structures' Howard establishes are intended to somehow anchor what is behind, underneath, within and between the narrative, in order to create an imaginative space for the viewer's own reflection and questioning.

As Howard foregrounds, *Within and Between: Women, Bodies, Generations* attempts to extract meaning from personal experience rather than recount experience exactly as it was lived³. The artists utilise personal and embodied activities, relations, emotions and encounters as raw materials (auto); in order to develop understandings of the social and cultural (ethno); via creative practices and reflective analysis upon these practices (graphy)⁴. Bringing together autobiography and ethnography as autoethnographic research, Chinnery, Howard and Richardson draw out connections between life and art, experience and theory, evocation and explanation for others to consider in the context of their own lives⁵. In this way, personal narratives are empowered to reveal new and meaningful ways of seeing, thinking and making sense of both oneself and others.

The works in this exhibition don't just exist objectively 'out there' to be read subjectively 'in here'. In richly distinctive ways, these artists encourage the viewer to intermingle their embodied perceptions with specific cultural and experiential knowledge from remembered experience: the sort of meaning-making philosopher Maurice Merleau-Ponty describes as formed 'in the recesses of the body'⁶.

Fran Norton is an artist, writer and lecturer in Fine Art, Illustration and Drawing at Wimbledon College of Arts, UAL and the Arts University Bournemouth. Her recent PhD and ongoing practice-based research involves collecting, documenting, sorting and re-presenting dialogue. This essay arose from reflecting upon a dialogic exchange with the exhibiting artists.



Lisa Richardson, work in progress, 2018/9

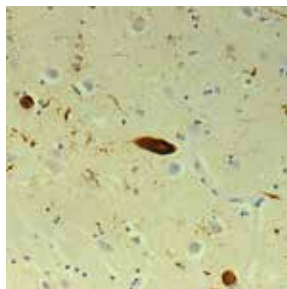
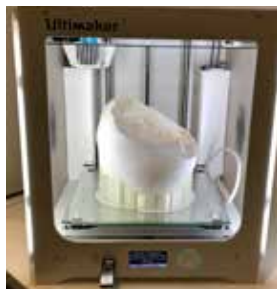
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2. Derrida, J. (1982) *Margins of Philosophy*. Translated from the French by Alan Bass. Chicago: Chicago University Press (p.8)
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5. Holman Jones, S. (2005) 'Autoethnography: Making the personal political.' In: Denzin, N.K. & Lincoln, Y.S. Eds., *Handbook of qualitative research*. Thousand Oaks: Sage. pp.763-791. (p.765)
6. Merleau-Ponty, M. (2012) *Phenomenology of Perception*. Translated from the French by Donald A. Landes. London: Routledge (p.x).

Artists Pages

Clair Chinnery

My work for *Within and Between* is characterised by new learning. In my dual role as relative/researcher, I was granted privileged access to the Parkinson's Brain Bank at Imperial College London, where my mother's donated brain tissue 'survives' beyond her death. Whilst there, Prof. Steve Gentleman and Ben Tilley showed me how they recognise pathological disease indicators at a cellular level. I learned how brain donation provides vital insights into furthering understanding of neurological diseases like Parkinson's. In dialogue with orthodontist Dr. Asif Ali, I learned about the physiology of my infant daughter's mouth. I have also worked closely for many months with digital developer Gerard Helmich learning to use photogrammetry and 3D modelling software to reconstruct the placement, position and reproduction of her milk teeth. This new learning has enabled the bodily residues (from my mother and my daughter) to be 're-imaged'. Both are characterised by the severing of close personal connections: teeth shed by my child who has left infancy behind and brain tissue donated to science by my deceased mother. Resulting works examine these physical remains of lost individuals by engaging with irretrievable pasts and unknowable futures.

On Monstrosity: This idea is manifest both physically and psychologically. By re-considering images and objects at impossible scales that range from the macro to the micro. In *Remains I: Threads, Tangles and Fearsome Bodies* 'monsters' have become visible, aided by microscopy. In these images healthy neurons have metamorphosed, given names such as: Lewy Bodies, Lewy Neurites, Neurophil Threads and Neurofibrillary (pre)Tangles and are revealed to have colonised the parts of my mother's brain responsible for regulating emotion as well as memory¹. These shape shifting² 'micro-monster' cells are juxtaposed with texts that recount traumas, memories and 'creaturely' encounters from my mother's life. Importantly the texts also narrate hallucinations brought on by neurological changes caused by her Parkinson's. *Remains II: Twenty Future Fossils* presents the residue of another 'monster'—3D prints 'sculpted' and reproduced at giant scale from .OBJ files of human milk teeth. This creature is from the past (a child that is no longer a child) but also from the future



(a next generation that ought to reach beyond my own mortality). I am interested in the impossibility of a 'reconstruction' made from teeth formed 'in utero' (made by the mother) and shed over a 4/5 year period but brought together as though severed wholesale from the jaws of an ancestral giant from deep history, and re-framed as a pseudo-archaeological find—a simultaneous 'truth' and 'fabrication'.

On Remains: The source materials used in this work are personal (and I have laboured to ensure their provenance), however, they link to experiences that are far from exclusive. Many mothers keep their children's lost teeth, and following death it is not uncommon for families to keep remains or fragments of loved ones as personal reliquaries or 'memento-mori'. Cultural encounters with remains from the bodies of humans and animals are also commonplace. 'Exhibits' and 'specimens' fill museums and archives of ethnography and natural history worldwide. In many belief systems, residues from significant encounters with holy bodies are beacons of worship to believers who flock to bear witness, to religious relics³.

On Objecthood: I see all the works I have made for *Within and Between* as—in one way or another—objects. These occupy space in a conventional sense (3D prints on tripods) and in more subtle, mediated ways. For example, the monitor-based video animation works present .OBJ files in non-haptic spaces. In *Missing Link*, two further milk teeth with full roots intact (pulled from my own childhood mouth) 'squirm' in opposite directions, each slowly pulses forwards and backwards on an unsteady axis—although they never touch. The low-resolution halftone screen evokes the optical limitations of old cathode ray TV screens. Further visual disturbance is provoked by this 'moving object-image' lying on a black and white striped cotton ticking pillow. My photographs are similarly sculpturally negotiated via careful specifics of scale (*Memento Mori*) and shape (*Remains I: Threads, Tangles and Fearsome Bodies*) the latter evoking conventional formats of the 'instamatic' photograph 'made object' by a careful choice of mount and juxtaposition with mechanically type-written texts and steel fixings.

I am struck by the notion that major elements of this body of work could be seen as 're-considered ready-mades' (teeth and brain tissue with potencies that require little intervention). This idea interests me in my role as 'artist/subject/mediator', reminding me that I sit *Within and Between* individuals whom I intimately portray. As with past work, the pristine objects I have made belie their means of production—including my negotiations with skilled professionals and challenging technologies. I am also struck by the thought that my 'objects' are—to some extent—predetermined, encoded in the DNA and environmental experiences of my mother, daughter and myself. My engagement with these 'documents of life' as artist/mother/daughter is to mediate, to lift meaning and to craft a new vitality by engaging with them as complex parentheses 'between' which I might situate my creative self.

NOTES:

1. Cells were imaged from the Hippocampus, Amygdala, Entorhinal Cortex and Locus Coeruleus (Pons).
2. An idea explored extensively and with great insight in: Francis, G. (2018) *Shapeshifters: on Medicine and Human Change*, London, Profile Books assoc. Wellcome Collection.
3. I discovered illuminating insights into historic attitudes and practices in: Hartnell, J. (2018) *Medieval Bodies: Life, Death and Art in the Middle Ages*, London, Profile Books assoc. Wellcome Collection.

Janice Howard

The works produced for this exhibition encounter some of the physical and emotional dynamics of human experience and I explore the ways in which one might locate oneself in relation to such a paradoxical 'space in-between'. I engage with a poetic visual language to evoke reflections on 'the fear of the other within us' (Cristofovici, 1999) as we age and encounter experiences of illness and disease. My starting point is auto-biographical, drawing on original sound and film/video footage from personal archives. I use the process of editing to interrupt and to intervene in a natural sequence of events, to create a 'story'¹ that reveals a disrupted body, an 'other than me' (Toombs, 1993). Repeated sections of film, blank space, slow changes in perspective, and fragmented texts are employed to reflect upon a shift in the temporal dimension brought about by illness and the separation from a hitherto familiar place.

The following excerpts, notes and references have been taken from my research pages to show a brief part of the thinking behind this recent body of work:

Light (from an inner projected² source) is used to convert the unseen into the seen: images projected onto a non-reflective concrete surface appear to disintegrate. There is a temporal gap between the filming and subsequent re-editing (thirty years later in the case of digitised super 8mm film) rendering every image a trace- the haptic surface. Laura Marks suggests that haptic visuality activates an awareness of absence.

Illness as a force that destabilises the body: witnessing bodies close to you disintegrating, collapsing certainties about the inside and the outside. Havi Carel (2016) explains how Fredrik Svenaeus thought about illness as an experience of uncanniness, a loss of attunement with the body and how Heidegger described illness as a breakdown of bodily tools. Merleau-Ponty talks about how meaning is bodily and how our body is our anchorage in the world. What happens when the body can't remember such as in the case of Parkinson's disease? How do you and those around you anchor? Everything is literally and figuratively in motion, meaning is disrupted.

Running³ as a practice to re-stabilise the body: a horizontal rhythm whilst a body runs on a vertical axis. A camera attached to the body is in constant motion, breaking up the field of vision and disorientating the viewer. Greg Whelan (2012) talks about running as an attempt to defy gravity, to become momentarily airborne, it creates a strong sense of mortality. If we defy gravity when we run, is it still possible to use the body as an anchor? How can I think with and on foot⁴?



Writing as a means to encounter the un-narratable: incomplete, non-linear, gaps in language, silences interlaced with temporary images, discontinuity and mis-rhythm. Fragments of cut up text scratch at the surface, memory as a means to explore the fragmented self- make an anti-memoir. Arthur Frank (2010) said 'Stories never resolve the question; their work is to remind us that we have to live with complicated truths.'

NOTES

1. In conversation with Fran Norton; 'I've been calling some of the works 'stories', I'm not interested in telling stories as such, more in what's the thing behind the story, the thing underneath, how do I get to it and how do I make it visible? I deconstruct different texts from three different viewpoints to try to find a new insight, they are no longer stories in a conventional sense.'
2. 'Projection from the Latin 'projectionem', ... indicates displacement, dislocation, ...it allows us to plot from a fixed point, any number of regulated correspondences between two planes ...[it implies] relations in both space and time, and the term carries old figural resonances of changing and transmutation... by extension the psychoanalytic concept implies a confusion between inside and outside, between interior psychic life and external reality...projected images elicit fantasy: they invite us to see things that are not there.' Kotz, L. 2008. *Video Projection: The Space Between Screens in Art and the Moving Image: A Critical Reader*. Ed. Leighton, T. Tate Publishing, P371-372.
3. '...in the act of perception we are trying to arrest something that will always outrun us...running breaks down the barriers between what we think is inside us and what we see as being outside. Running unties us with places and creates emotional connections with them in ways that are not easily accounted for.' Cregan-Reid, V. 2016. *Footnotes: how running makes us human*. Ebury Press, p83-84.
4. 'To think with and on the foot is to affirm negation, to exist in the space between appearance and disappearance.' Lavery, C. 2012. A panegyric for the foot. *Performance Research*, 17(2), p9.

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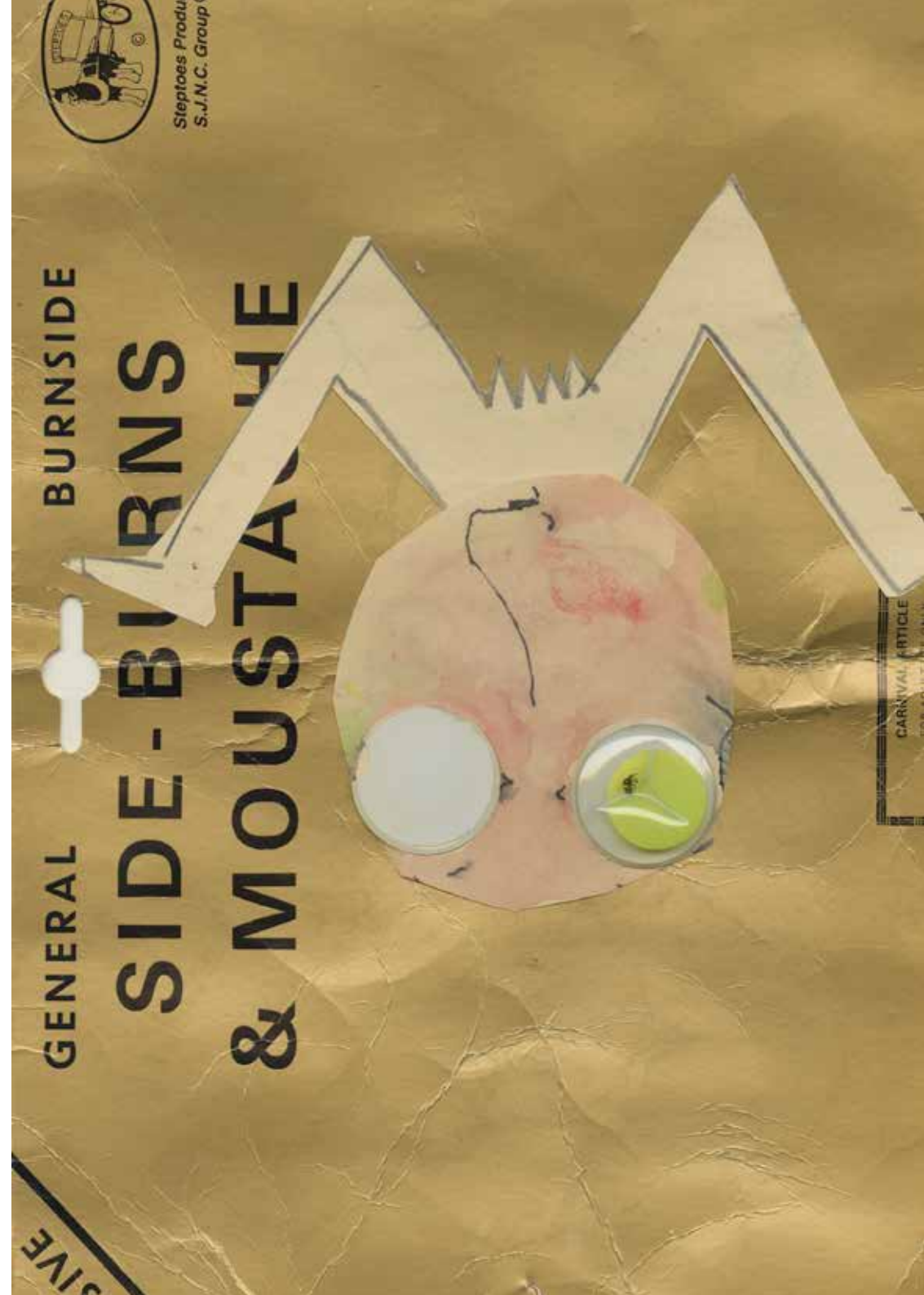
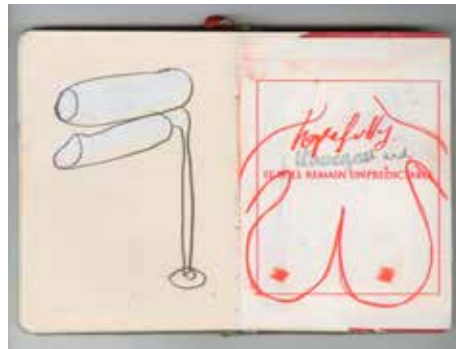
Lisa Richardson

I have identified three particular strands within this body of work: *Rack of Attachment*, *Rack of Nurture* and *Rack of Protection*. I have produced three individual free-standing 'Racks' made from wood and metal. Each of these is used to present a set of specific objects/tools/garments that enable the viewer to think about either attachment, nurture or protection in relation to the maternal body. Drawing is central to the development of these ideas. This work emerges from the domestic space, the paraphernalia of family life and my garden.

I have collected, combined and adapted found objects with additional materials to create new readings and associations. I employ a range of processes and techniques- sewing, knitting, embroidery, etc. Drawings of 'connector' body extensions have been made into garments/props. I have been working collaboratively with three costume students- Maia Jordan, Namie Ma Delgado and Kristina Raidma to realise these body extensions- giant boxing gloves, the three-part (for me, my daughter & my mother) connected dress, bird helmet and the crocheted baby bump armour.

I am drawn to explore ideas about re-enactment, dressing up and theatrical staging. I am keen to use my body as a site of transformation through performance to activate these props/objects and sculpture racks to create new meanings. The 'artist's body' is a specific site/context with particular connotations. My ageing body changes/impacts on the reading.

The function of the 'Props' that combine found objects, craft materials, and furniture will be fully re-imagined through private performances/actions. Fresh narratives will materialise from the documented performances. There is a sense of reconnecting to an earlier practice/younger practice, as some of the 'Props' presented on the racks have been used in previous performances. I am beginning to comprehend the circular nature of the themes, motifs and concerns within my practice.



Biographies

Clair Chinnery

Dr. Clair Chinnery is interested in the conventions of museology, and taxonomy often studying animal subjects to explore human behaviours relative to colonial history. Her work also explores issues of otherness relative to maternal and familial experience. She combines these research interests, through engagement with trans-disciplinary issues and practices, producing artworks in varied media.

One person shows include *Unnatural Causes* (O3 Gallery, Oxford), *Unruly Objects* (Cornerstone Arts, Oxon), *Cuculus Prospectus* (Beldam Gallery, Brunel University, London and Waterfront Gallery, UCS, Ipswich), *Locations*, (OVADA, Oxford) “... from the institution” (City Museum and Art Gallery, Stoke-on-Trent) and *Taking Stock* (Keele University Gallery, Staffordshire). Selected group exhibitions have included *Reproducing Death* (at the 115th American Anthropological Association meeting) Minneapolis Convention Center, MN, USA; *Remote Centres* (Tent Gallery, Edinburgh), *The Fools Journey* and *Naming the Animals* (both at Curious Matter [NJ] & Proteus Gowanus [Brooklyn NY] USA), *mere jelly* (Transmission Gallery, Glasgow), *New Hybrids* (part of the 2012 Cultural Olympiad, Oxford) and *New Art New Century* (Potteries Museum and Art Gallery, Stoke-on-Trent). Publications include ‘*There’s a Monster in the Nest-box*’ (chapter) in ‘*Remote Performances in Nature and Architecture*’, Gilchrist B., Joelson J., Warr T. ed., Ashgate, 2015.

She is a Senior Lecturer in Fine Art at Oxford Brookes University and studied at Nottingham Trent University (BA Hons, 1989-92), Chelsea College of Art (MA, 1993-94) and Oxford Brookes University (PhD conferred in 2016).

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Janice Howard

Janice Howard is interested in time, the phenomenological body, and the screen. She works mainly in video and video projection and draws on practices of autoethnography and recreational running to explore the image of the ‘other’ we recognise as growing within us as we age. She is interested in the idea of the screen as a semi permeable membrane, a threshold to project into, to imagine that which is not seen and in finding ways to narrate the un-narratable.

Shas been commissioned for several artist’s intervention projects and has exhibited internationally at galleries including the Serpentine Gallery London, The Hepworth Gallery Yorkshire, Oriel Mostyn Wales, Stills Gallery Edinburgh, Open Eye Gallery Liverpool, Cambridge Darkrooms, The Irish Gallery of Photography Dublin, Camerawork Gallery London, Ffotogallery Cardiff, CICA Museum Korea. In 2018 she was shortlisted for the *Birth Rites Collection*, The School of Midwifery, Kings College, London and the Whitworth Gallery Manchester, and published as part of a Live Art Development Agency Guide, *The Displaced and Privilege: live art in the age of hostility*.

She is a Senior Lecturer in Fine Art at Oxford Brookes University and studied Fine Art at the Ruskin School of Drawing, Oxford University (BFA 1986-89) and the Slade School of Fine Art, University College London (MA 1989-91).

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Lisa Richardson

Lisa Richardson's fine art practice encompasses drawing, sculpture, photography, performance and film. Richardson questions notions surrounding the female artist's body, as a site for transformation and for the creation of fresh narratives. Her work explores the potent relationship between landscape, the maternal body and the act of creativity. Her work is often simultaneously absurd, humorous and poignant. Her dining room is her studio. The domestic space is often the catalyst for the production of the work.

Selected one/two person exhibitions include *Paraphernalia* (APT, Deptford, London), *Personified Breath* (The Study Gallery of Contemporary Art, Poole). Selected group exhibitions include *Interpretation* (The Gallery, AUB, Bournemouth), *Meeting Place* (The Russell-Cotes Museum & Art Gallery, Bournemouth), *Domestic* (Axiom Gallery, Cheltenham), *Acting Out the Body in Video: Then and Now* (Royal College of Art, London), *New Contemporaries* (ICA, London), *Barclays Young Artist of the Year* (Serpentine Gallery, London).

She is the Course Leader of MA Illustration at the Arts University Bournemouth and studied Sculpture at Cheltenham School of Art (BA Hons 1986-89) and the Slade School of Art, University College London (MA 1989-91).

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List of Works in the Exhibition

Clair Chinnery

Memento Mori, 2019

Photographic print on dibond aluminium under acrylic glass

Missing Link, 2019

Video animation (looped), monitor, cotton-ticking pillow

Reconstruction, 2019

Video animation (looped)

Remains I: Threads, Tangles and Fearsome Bodies, 2019

Photographic prints on dibond aluminium under acrylic glass, stainless steel, paper

Remains II: Twenty Future Fossils, 2019

3D prints in ABS, perspex, vinyl, wood.

Janice Howard

about a tapeworm, 2017

Super 8mm transferred to video, projection, (9.02 min)

the lady who set fire to herself, 2018

Super 8mm transferred to video, projection, (3.49 min)

to grip imaginary things, 2018,

Super 8mm transferred to video, projection, (6.42 min)

a well trodden path (the distance between two places), 2017

Digital video, sound, (8.33 min)

a flying centre of gravity, 2019

Digital video, sound, (5.26 min)

picture box: a family album, 2019

Two digital videos played on two iPads in a wall mount case, original soundtrack by Laurence Colbert and Alex Hehir, (5 min looped)

Lisa Richardson

Rack of Attachment, 2019

Mixed media

Rack of Nurture, 2019

Mixed media

Rack of Protection, 2019

Mixed media

