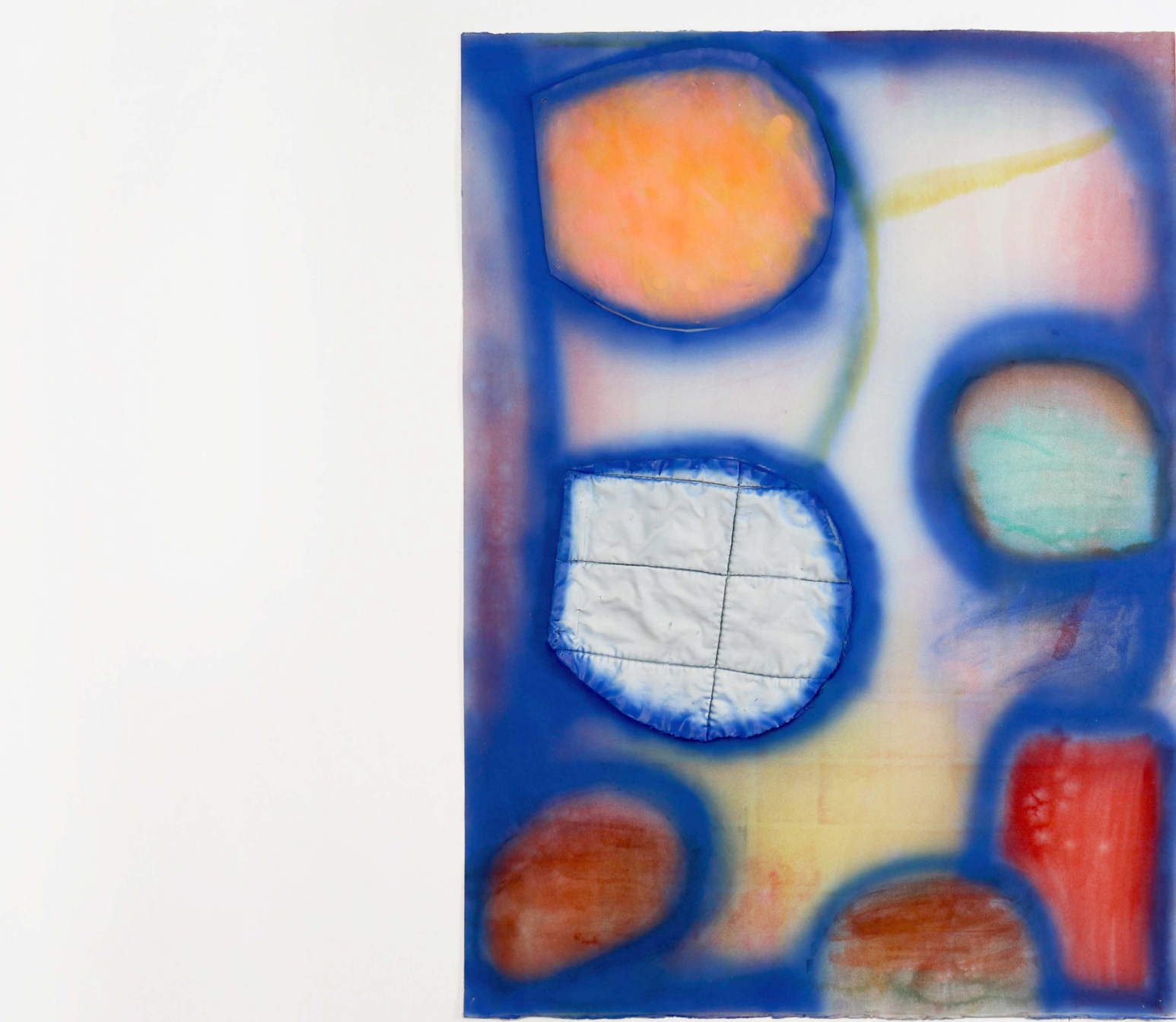




artist talk, 2020 – ongoing
‘On request’ artist talk for individuals and small groups online, which includes a bespoke cover made for the audience’s screen(s) and posted to them in advance.
Above: to Kelly LLOYD, November 2020, 13” MacBook laptop cover (body warmer, wetsuit fabric, book page) & 20 minute Zoom call.



draft schema (body warmer), 2020, airbrush ink, watercolour, body warmer, 552 x 764 mm



Because we love it so much

Online script readthrough and improvised conversation for up to twelve performers, 5th May 2020.
Closing event for CAMP Writer Residency 2019-20, virtually hosted by 37 Looe Street, performing interior sound events as scripted. Everyone together voices Us; Rachel (UK) from naturalreaders, one voices It; other parts are voiced by each person in turn. Props: a cloth, sheet or item of light clothing to cover your screen, a sheet of paper, and pen or pencil.

37 Looe Street
Rosalie Schweiker
Margaret Thatcher
Us
Margaret Thatcher
Us
It
Rosalie Schweiker
They
It
Rosalie Schweiker
[...]
Wages Against Artwork
Us
They
Us
They
Us
When Time is Money
They
Us
When Time is Money
The Problem With Work
It
[...]

[Interior sound event]
The joke, you know, I think Margaret Thatcher said.
‘If you stop paying a business person they’ll stop doing the work but an artist, you don’t pay them and they’ll do it anyway because they love it so much.’
We love it so much.
It is a matter of creating, of re-creating an atmosphere in which individual talent—and artists are individuals, above all—can not only survive but flourish, and feel at home [chests to chests] Feel at home [counting to 10]
[on 10] It’s not an individual failing if you can’t make a living and if you are making a living it’s not an individual achievement.
Artists are individuals, above all.
Thanks for coming out in the dark.

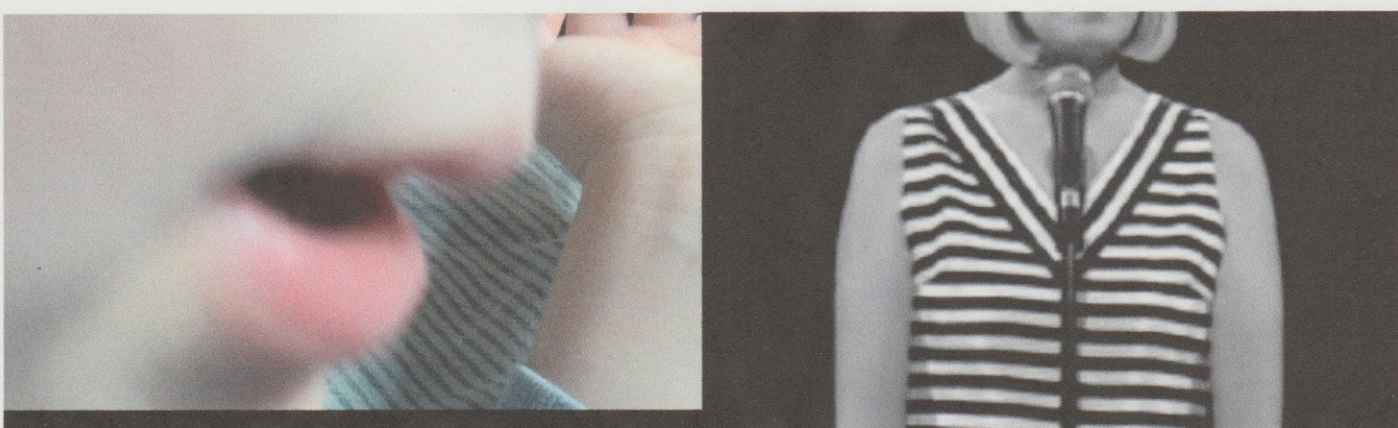
I feel quite, you know, kind of embarrassed [pause]
Many artists are invested in the idioms of neoliberalism—whether knowingly or not. [inhale, exhale]
I’m embarrassed listening back how unaware I am of how I’m using time and erm my romantic attachment to spending more time on working on something [pause] I mean they were saying
You should be looking at your time.
Maybe writing it down to keep a note of it so you can have this kind of clarity about it.
Not holding back
just keeping track.
They were saying that, like.
That’s what we do, right?
Because we love it so much.
But they were pointing out that I should be really thinking about how much time I’m spending. I haven’t really done what, you know, kind of picking up on what they were saying.
How are you spending your time?
I mean I was saying how I would use the residency to talk to people
Which people are you giving time to in these conversations?
I interaction we make time
Who are you listening to?
In talking to one another we make time
Interaction is the source of asymmetry and with it the difference between past and future. It is a mark of the interactive generation of time that there can be no un-talking, no reversing of time thus generated.
Why do we work so long and so hard?
I am I feel so
so

If I’ve understood the, what they’re saying [counting to 10]
[on 10] There is no outside
One is never ‘off the clock’
On the other hand, I think there is a view.
The concept of the artist as distinct from the worker relies on a myth of the artist but it is no less promising or problematic than the counter-myth of the worker that has recapitulated the social imaginary of the politics of art.
[speaking over] worker
[speaking over] artist
[speaking over] worker
The notion of the artist as neither artisan nor worker, neither wage labourer nor entrepreneur, holds out the possibility of ‘misfitting’
Individual above all at home.
Hmmm
Artist can be seen as precisely the name of that activity which does not fit [without speaking, directs our attention away from our screens, clears throat to indicate resumption of readthrough]
They say it is love
self-subsiding
We say it is unwaged work
Wages are not a cure for capitalism. The wage relation is always a problem
In our own time
The project to insert the artist fully into the regime of labour and to cancel the chasm between the artist and the waged, unwaged and domestic worker is not only an endorsement of work in its current form [knocking—knuckle to hard surface—a handful of times]
Sorry to interrupt.
erm
I’m aware that
one is never ‘off the clock’
Oh
Oh yeah
we’re probably way beyond
It’s half past eleven
I’m really aware that it’s been hours ...
Has it?
Oh yeah
It’s lunchtime.

INTERMISSION

Please mute your microphone and cover your computer screen with a cloth. We will resume in 3 minutes.

In the intermission, Eve will read a short text on performing anxiety to the soundtrack of her daughter singing in slow motion. We will resume with Plan C’s question, ‘When did you last have time that was truly free from work?’, using the diagram to improvise conversation about our relationships with time and work.



Because we love it so much + CAMP
Writing Residency, Nov 2019-Feb 2020

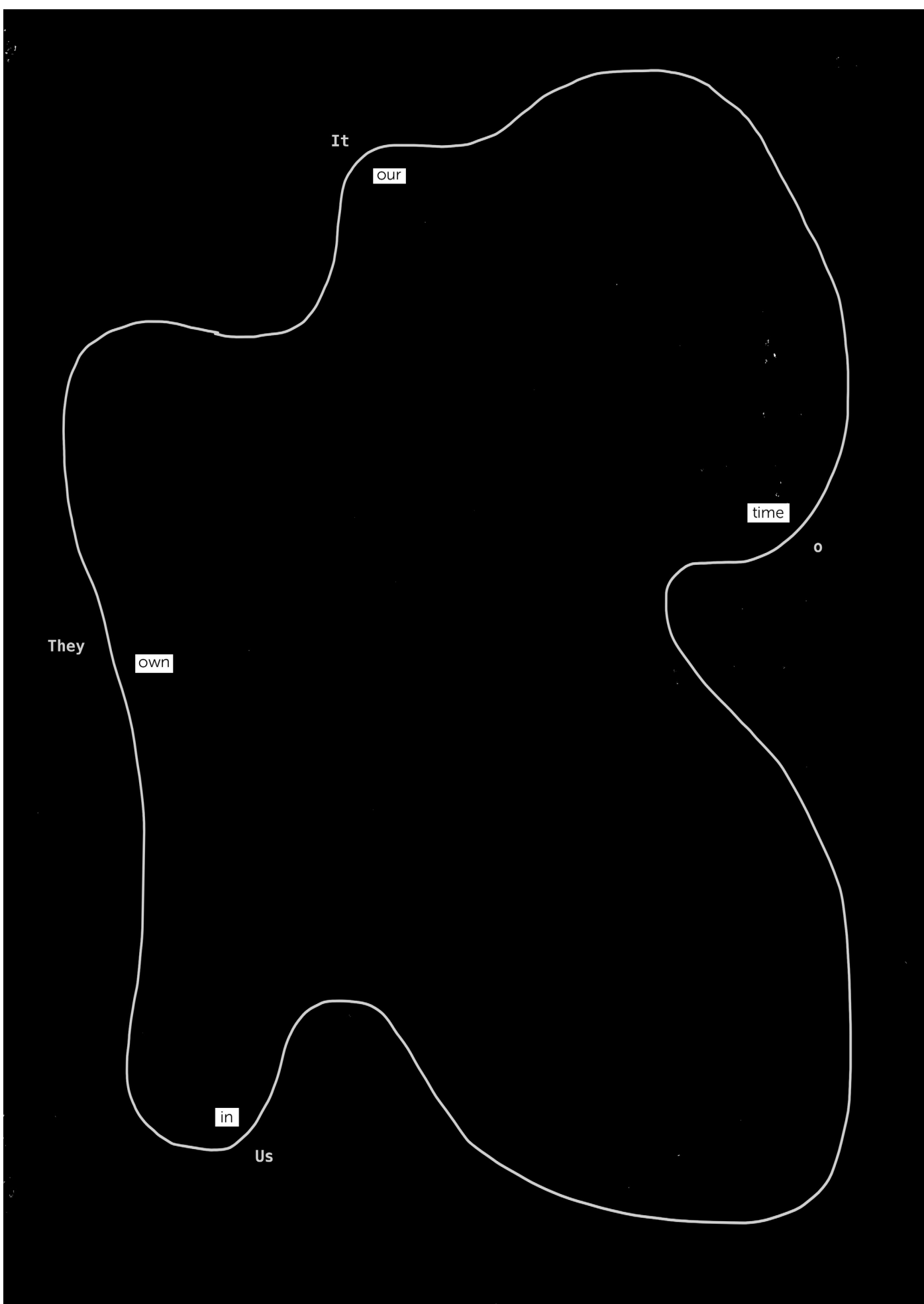
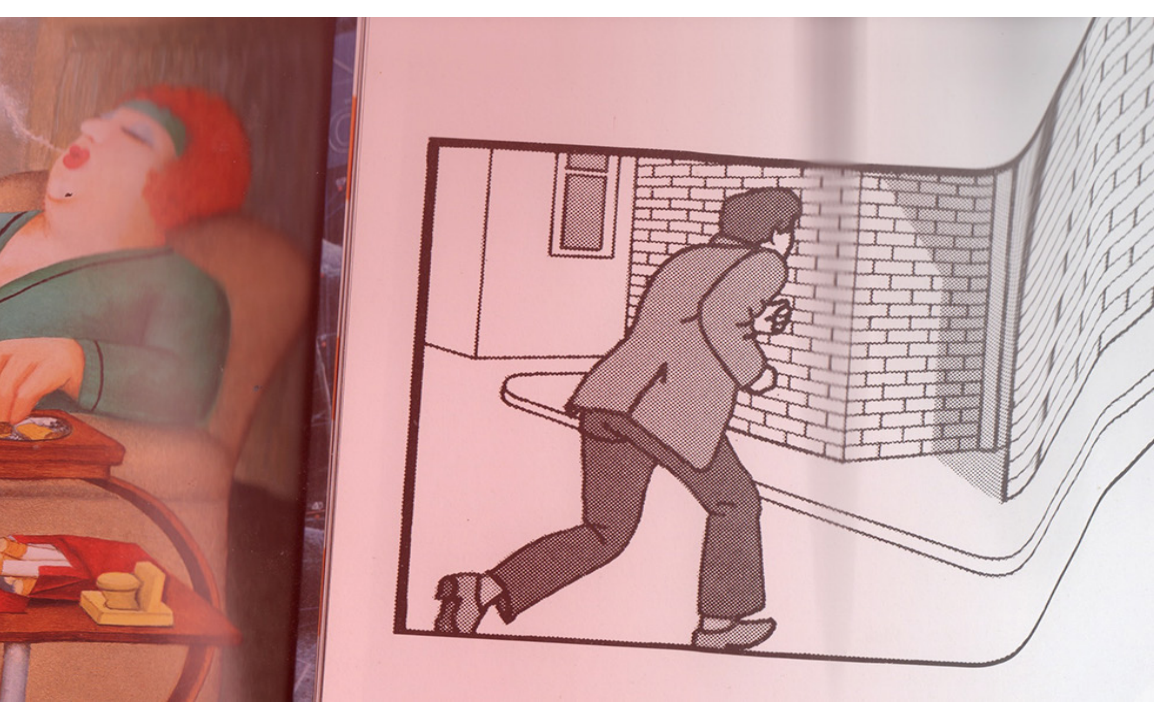
The residency used conversation to research artists’ livelihoods and artistic labour in conjunction with CAMP’s visiting speakers series. This continued an approach to writing through conversation developed at Tate Modern researching Tate Learning’s paper-based resources and their ways of working with artists, published in *In Site of Conversation* (2017).

Because we love it so much is a script (excerpt above) written through quotation from books, interlocutors, and notes from the residency, which was performed online by a group during lockdown, and ended in a conversation using a diagrammatic score (left) and Plan C’s question, ‘When did you last have time when you were truly free from work?’.

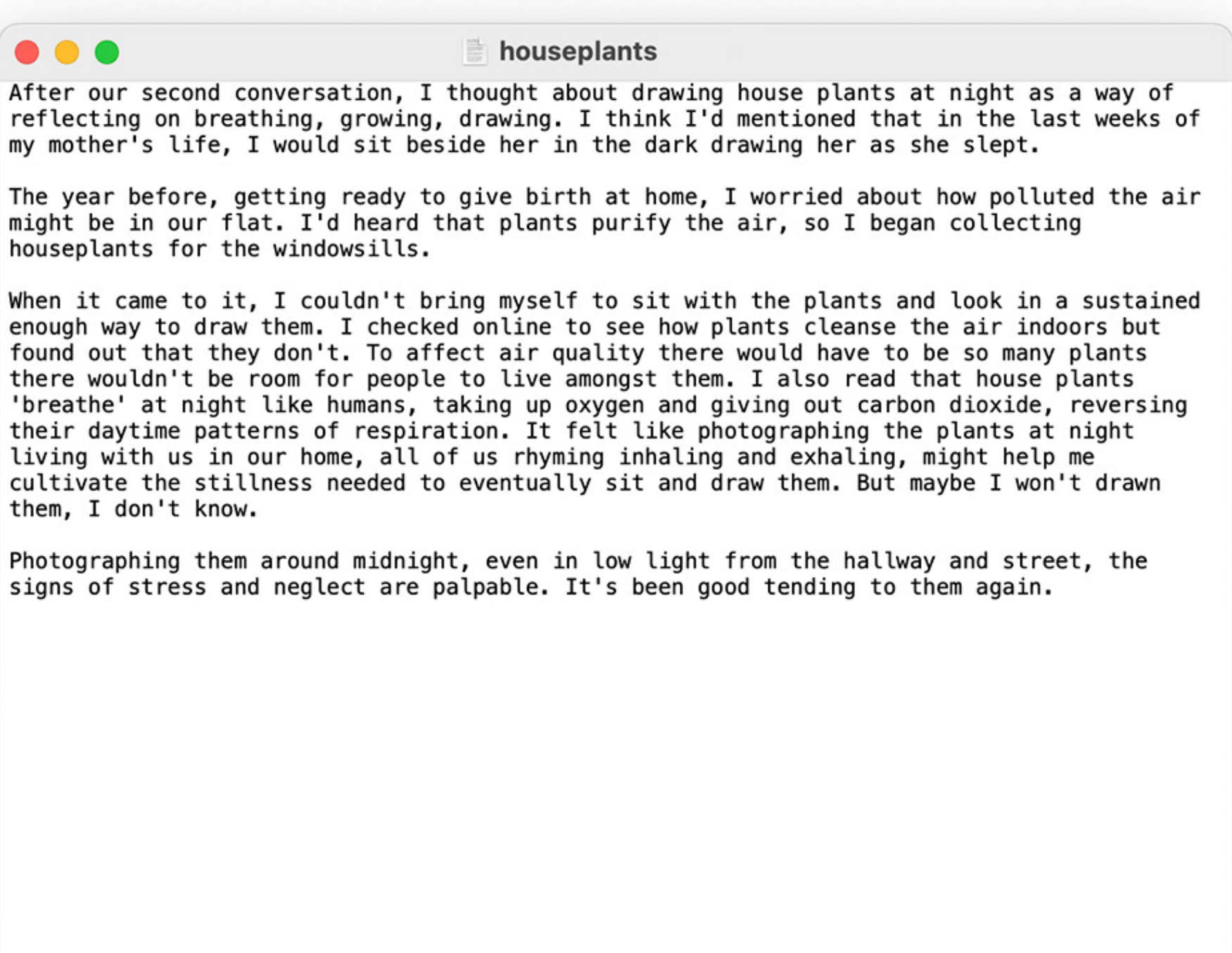
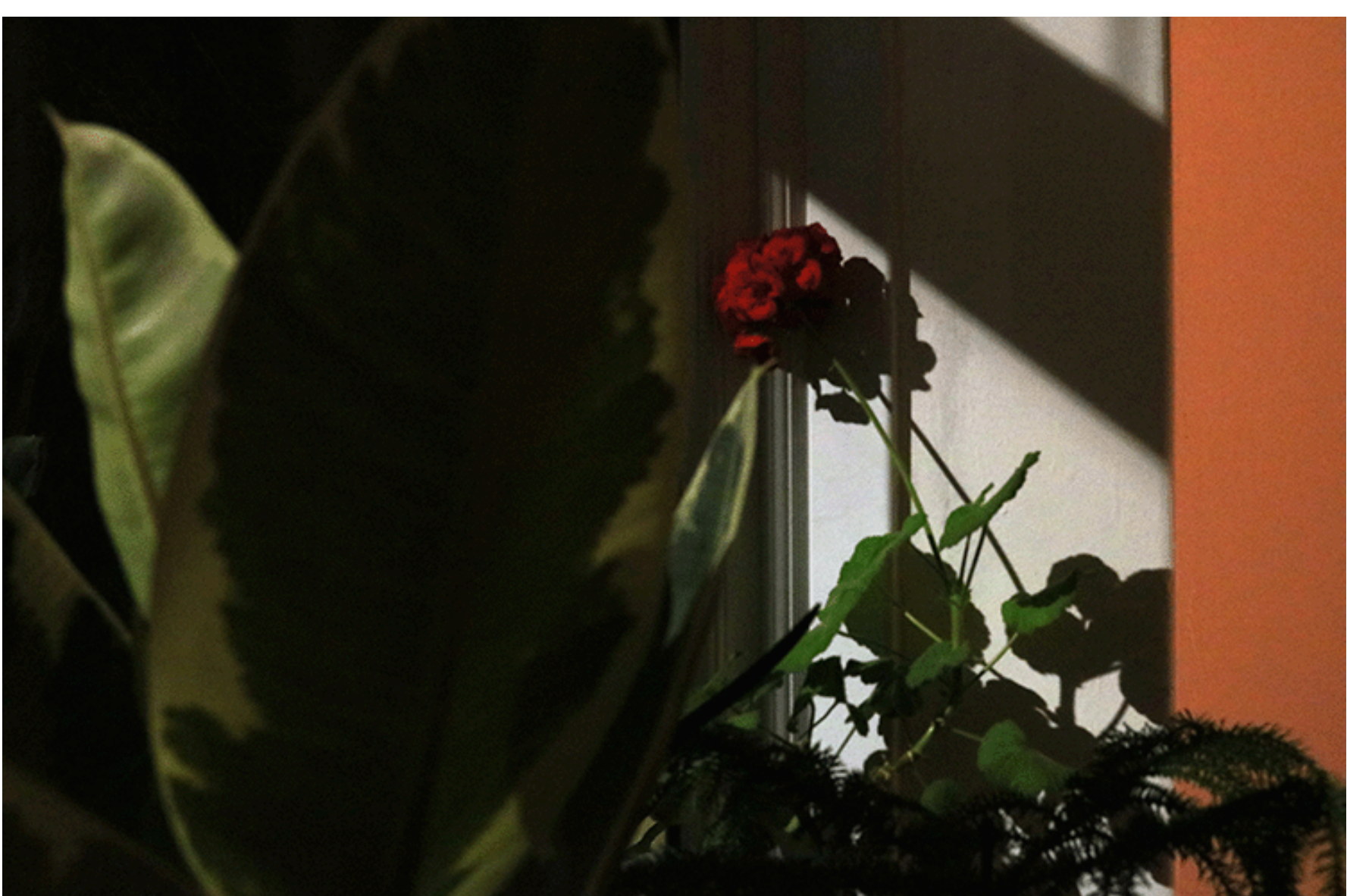
<https://youtu.be/4rKxYG587ww>



Using improvisational sound, consciousness raising exercises, and vocal performance, the event gathered Plymouth-based artists and arts professionals to work with extracts of texts by the four speakers in CAMP’s lecture series on artists’ livelihoods, along with other texts, images and objects collected during the residency. The session critically and playfully explored what kinds of artist and forms of work a future Artist City might be shaped by, and how a ‘Reading Group’ might use utopian and dystopian visions to frame its purpose.



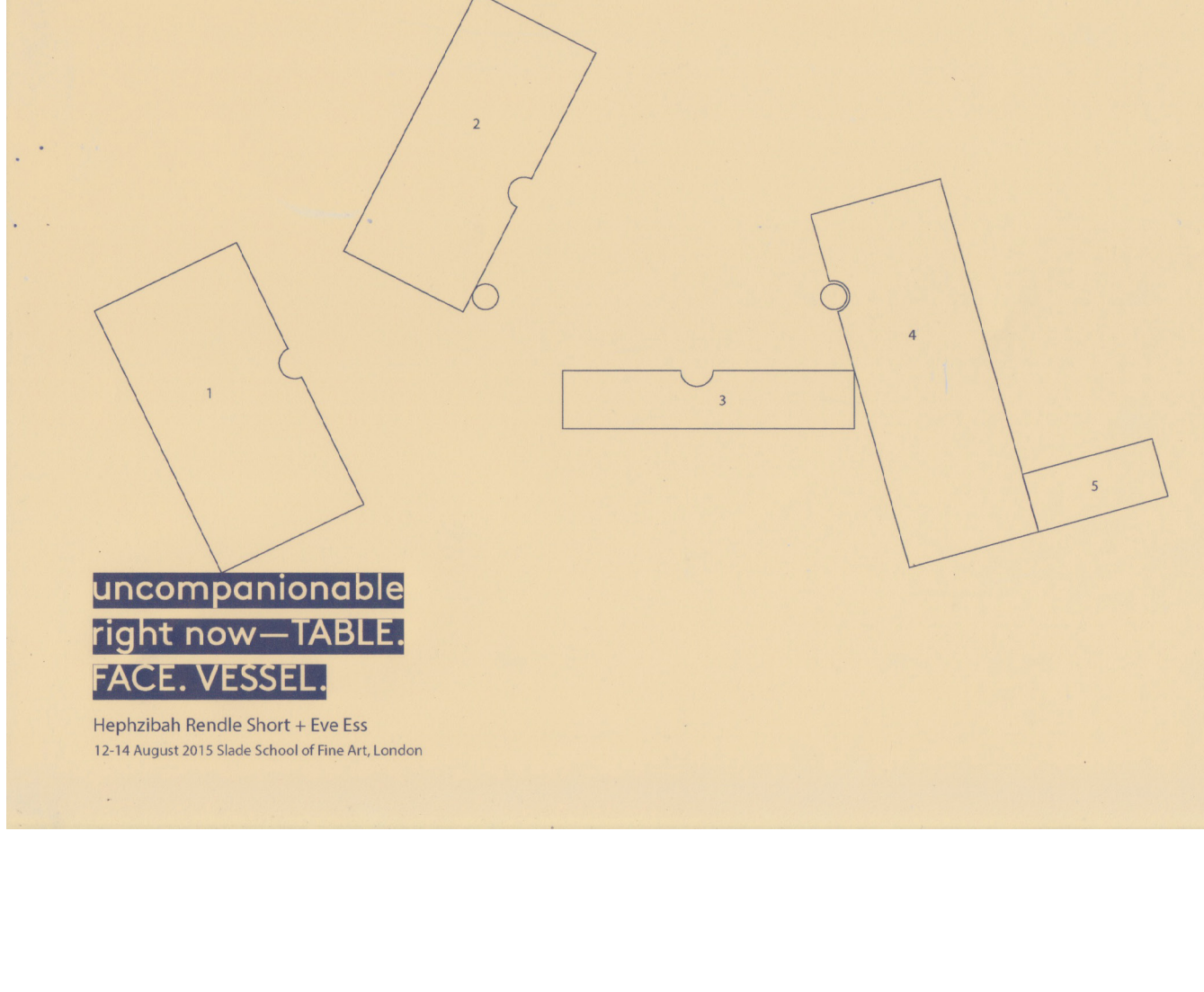
Night Plants (2020-2), twenty-four digital photographs and a text made as part of Inter-Intimacies, a John Fell funded collaborative research project, with Oreet Ashery, Onyeka Igwe, Jade Montserrat, Jaimini Patel, and Giulia Smith. Inter-Intimacies is a series of online conversations, correspondence, and texts, discussing, sharing, imagining, and enacting ways of constructing intimacy and care structures across distance and difference in the context of teaching.



Above: Digital scans from Piece by Piece, ongoing project scanning miscellaneous belongings (shirts, shoulder pads, keyring etc.) left behind by my mother.

Right: Untitled (sleepmask), 2022/23, oil on gesso, 420 x 557mm





uncompanionable
right now - TABLE
FACE VESSEL
Hepzibah Hendra Short + Eve Ess
10 x 10 x 100 cm (100 cm high) 100 cm x 100 cm



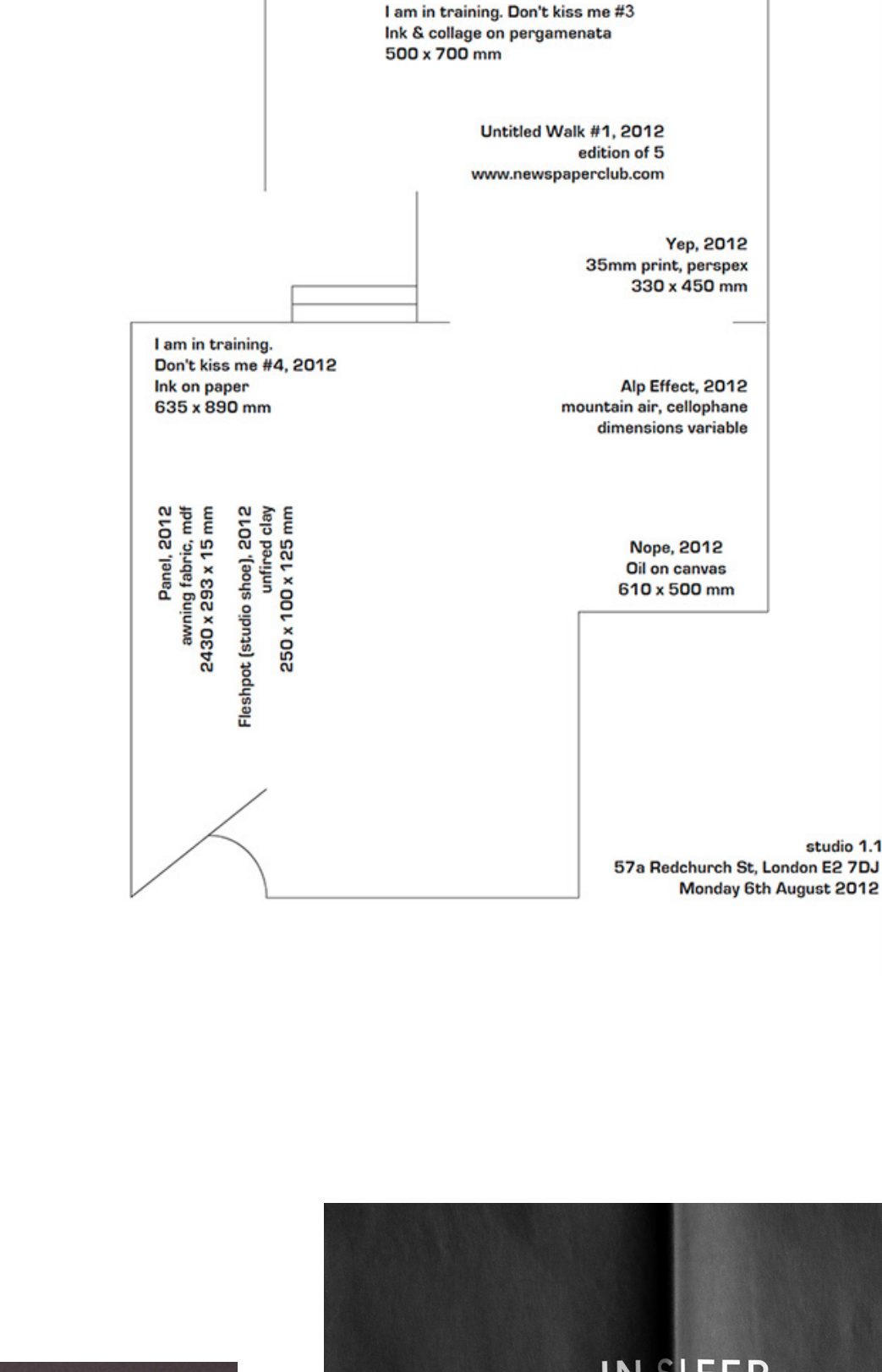
uncompanionable right now, 2015,
with Hepzibah Hendra Short. Using
the table as an organising principle for
collaborative exhibition-making.

uncompanionable right now extended
our work with the pedagogy of exhibition
developed through writing and teaching
the short Contemporary Painting course
at Slade Summer School 2012-19.



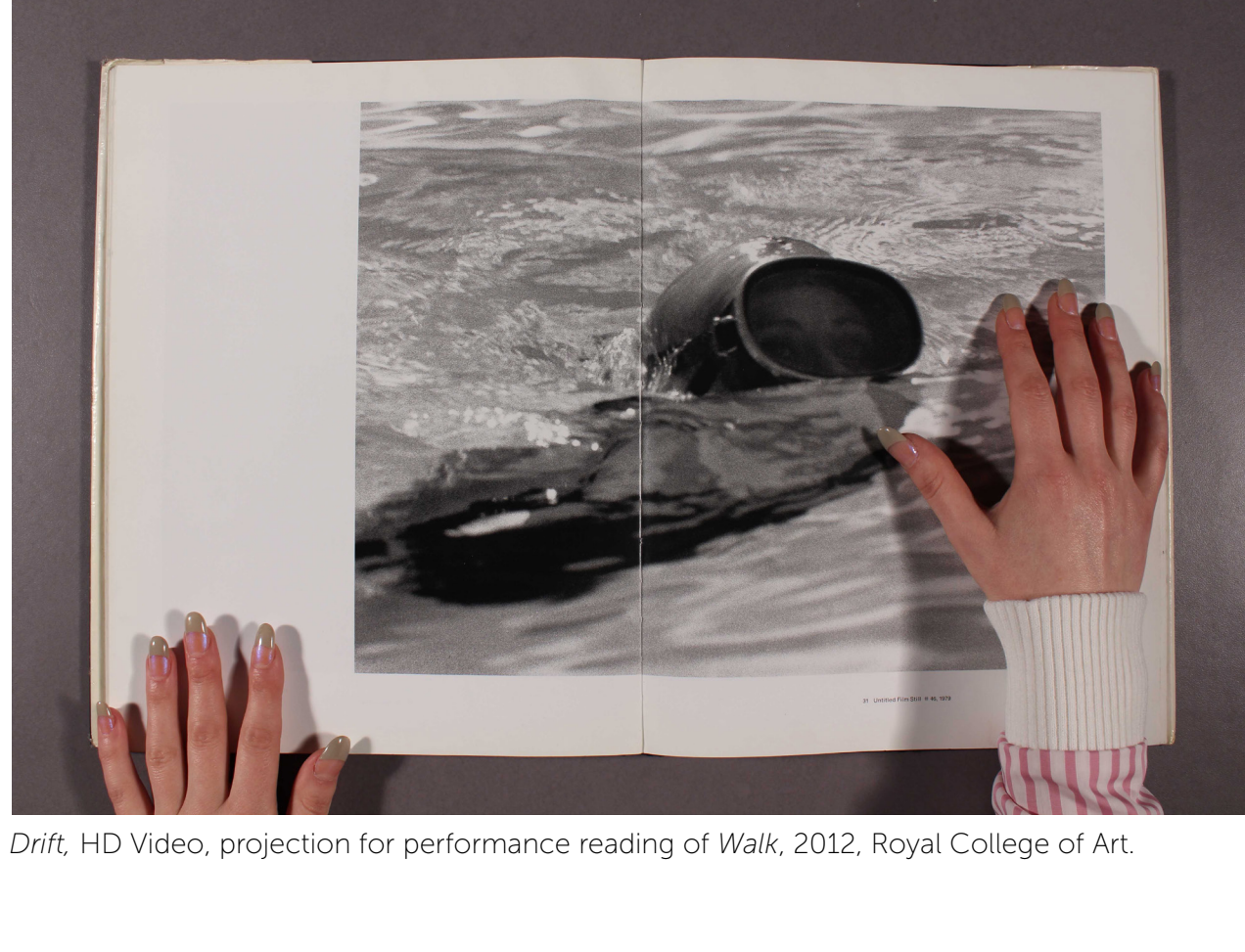
Installation view, Studio 11, Gallery, London showing
Alp Effect, 2012. Mountain air, cellophane, cellophane,
dimensions variable. Nope, 2012, oil on canvas, 610 x 500mm

One-day, lightweight installation drawing on Claude Cahun's
self-portrait as a weightlifter (Untitled (Don't kiss me, I'm in
training) 1927 and the romantic figure of the Alpinist to explore
Beckton Alps, a disused dry ski slope built in the late 1980s on a
toxic soil heap in East London.

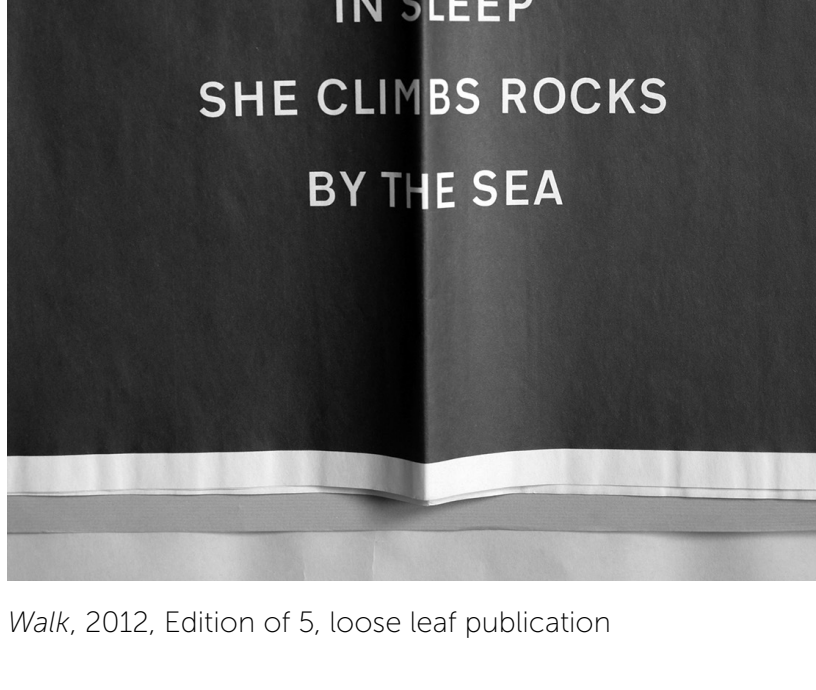


Beckton Alps highest peak in the region. Climbs. Repeat.
First person present: exercise.
A lightweight show: reliable, foldable, inflatable, 9 hours.
VIBRTE

I am in training Don't kiss me #3
oil & collage on parchment
200 x 700 mm
Untitled Week #1, 2012
oil on paper
www.newpaperclub.com
Yap, 2012
35mm print, purple
300 x 150 mm
Alp Effect, 2012
mountain air, cellophane
dimensions variable
Nope, 2012
oil on canvas
610 x 500 mm
studio 1.1
87a Redchurch St, London E2 7JG
Monday 8th August 2012



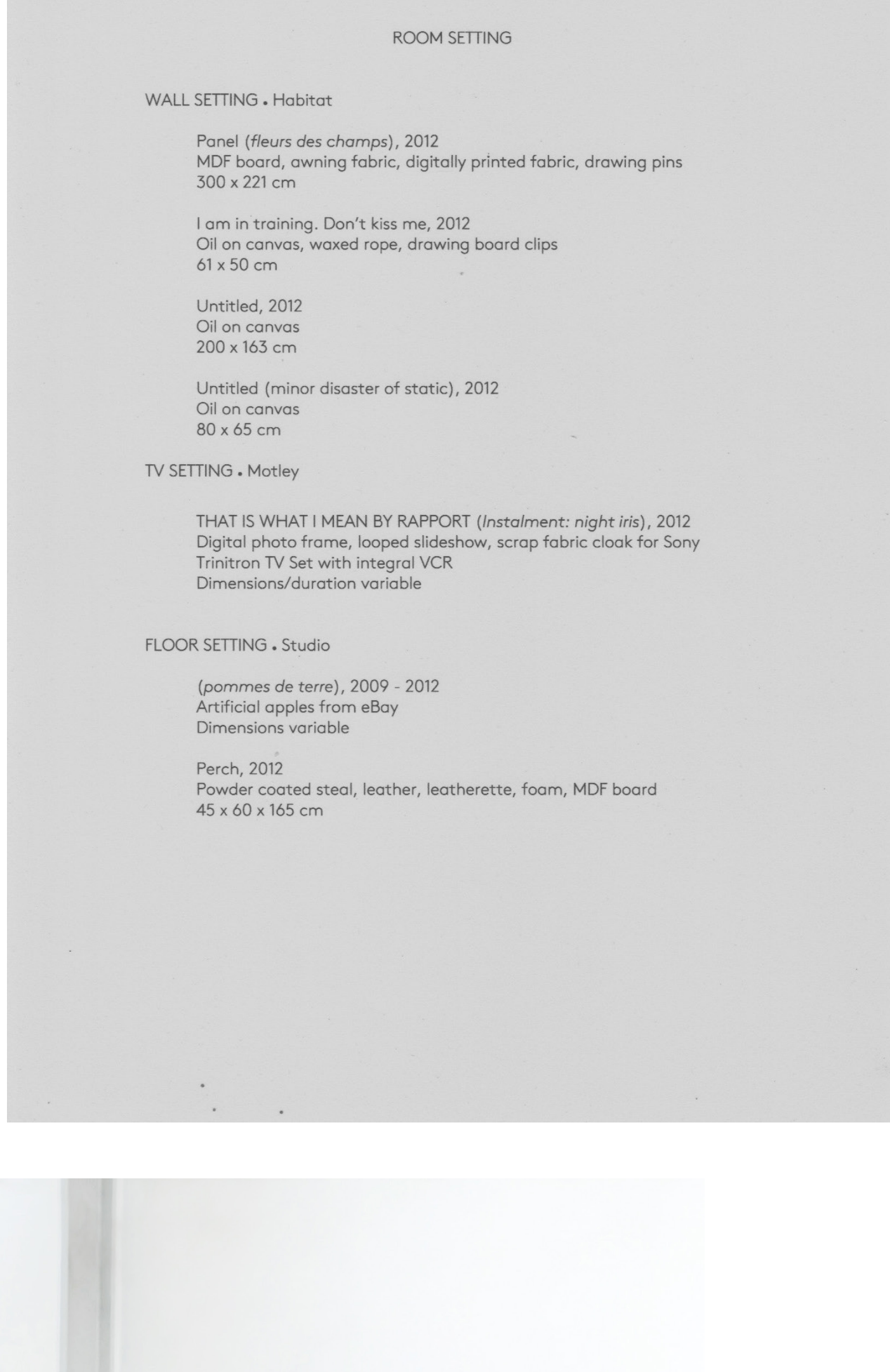
Drift, HD Video, projection for performance reading of Walk, 2012, Royal College of Art.



Walk, 2012, Edition of 5, loose leaf publication



replay, 2022, gouache, watercolour, and graphite on card, 545 x 410 mm



ROOM SETTING

WALL SETTING - Habirot

Panel (fleurs des champs), 2012
MDF board, sewing fabric, digitally printed fabric, drawing pins
300 x 200 cm
I am in training, Don't kiss me, 2012
Oil on canvas, waxed rope, drawing board clips
61 x 50 cm
Untitled, 2012
Oil on canvas
200 x 163 cm
Untitled (minor disaster of static), 2012
Oil on canvas
80 x 45 cm

TV SETTING - Mastley

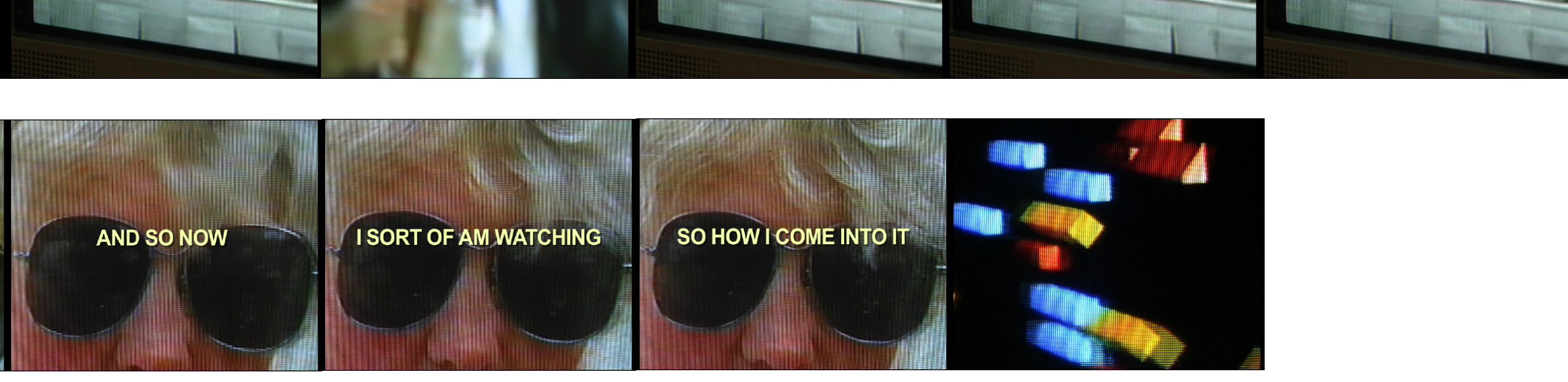
THAT IS WHAT I MEAN BY RAPPORT (instalment: night ins), 2012
Digital photo frame, looped slideshow, scrap fabric clock for Sony
Trinitron TV Set with integral VCR
Dimensions/duration variable

FLOOR SETTING - Studio

(gommages de terre), 2009 - 2012
Airtel applies, 2007
Dimensions variable
Perch, 2012
Powder coated steel, leather, leathette, foam, MDF board
45 x 60 x 165 cm



Room Setting installation view, Royal College of Art, 2012



That is what I mean by rapport (instalment: night ins), 2012. Looped slideshow, approx 3 mins.

Painting Backwards, 2009-2014
PhD, Royal College of Art



The installation Room Setting, and a set of
paintings, objects, photographic images,
and written scraps, formed the doctoral
project Painting Backwards, which made
attempts to companion Weeping Woman (1937)
by Pablo Picasso via the eighties decorative
scheme of my childhood bedroom and a copy
of the painting by its sister, Surrealist
photographer Dora Maar, which trails off
into blankness. The project took Dora Maar's
apologetic gesture as a kind of instruction
for 'treating painting's symbolic death, read
through discussions of its pathological
returns and various cures. Attempts to
companion Pablo Picasso's painting involved
gestures of fabrication, fictionalisation,
quotation, annotation, loose association,
and etiolated replication.

EVE ESS ON DORA MAAR'S WEEPING WOMAN IN A RED HAT (C.1937)

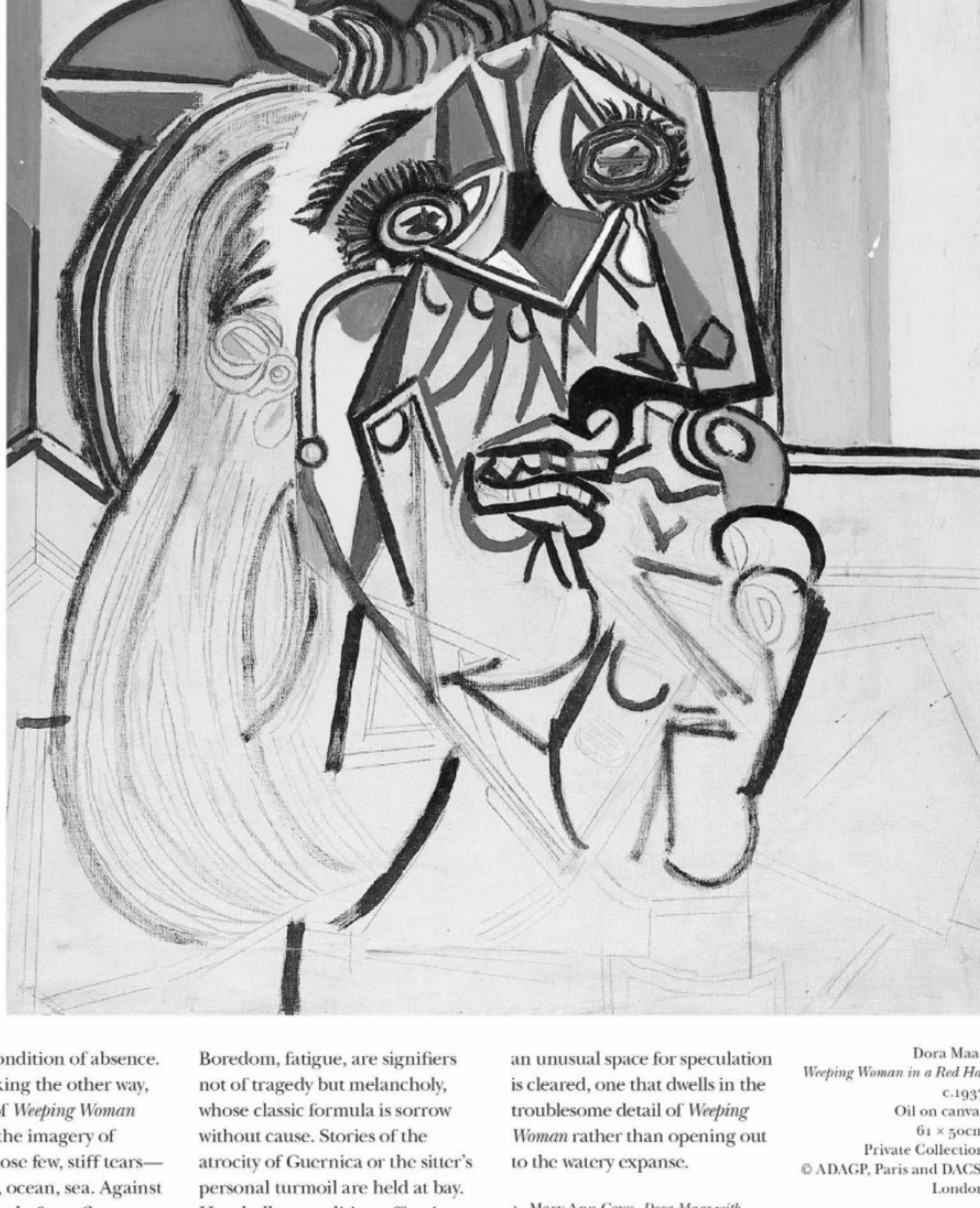
'An elegant Parisian woman,
who gives vent to an ocean of
tears ... her eyes like tiny boats
tossed on a turbulent sea' the
caption written by David Lowry
to Weeping Woman (1937) in the
first art book I owned, a Plaidon
monograph on Pablo Picasso.
Returning to it I note the
painting is cropped to the tips of
the woman's hat, what is already
prevailing comes down on the
page. There I am in my pre-
tenses, laid out on the floor with
open book. I'd lingered over this
painting, I thought, it would take
me up into its sticky emulsion of
color and sentiment.

Anecdotal, Dora Maar is
a person of excess, 'renowned
for her long painted nails',
a 'taste for startling outfits',
outré hair. It's said that she is
the face of the Weeping Woman.
'For years I gave her a tortured
appearance', recalled Picasso to
another lover, 'in obedience
to a vision that had imposed
itself on me'. The sister's
legendary surreal, emotional
colour—darkened by her
psychological breakdown—
may have excited some of the
painting's commentators.

Refining this tendency herself,
Dora Maar painted a copy of
Weeping Woman that is singular
in its features. Her choices
of stretcher the same size,
drawing mapped carefully,
colours applied by rote, suggest
she set out to make a facsimile.
Having worked primarily as a
photographer, Dora Maar
began painting in 1935.
During a period of transition
away from the camera, she
painted several copies after
Picasso's portraits of her as a
weeping woman. In these she
redlines an outline, alters the
colour scheme or introduces
a new decorative element,
encouraging those who would
see in these studies a project of
defiant reclamation. ("I don't
give, I take," Picasso would say
to Françoise Gilot. But Dora
knew here how to take back.")
Such straightforward possessive
intent is more difficult to read

into the version known as
Weeping Woman in a Red Hat.
Here there are no additions,
only a measured thinning of
the original. Picasso's dense,
gloomy impass is withdrawn,
along with any allusion to Van
Gogh's hunched surfaces.
Then halfway down the
shabandoned. A lone, black,
painted line descends through
exposed underdrawing to
acknowledge the bottom edge.
When Weeping Woman
asked his father many times why
the woman was crying, Roland
replied that her child had been
killed by bombs. His answer
evades the significance of young
Antony's recurring question:
the source of the woman's
sadness is not given in Picasso's
painting. Viewers later rarely

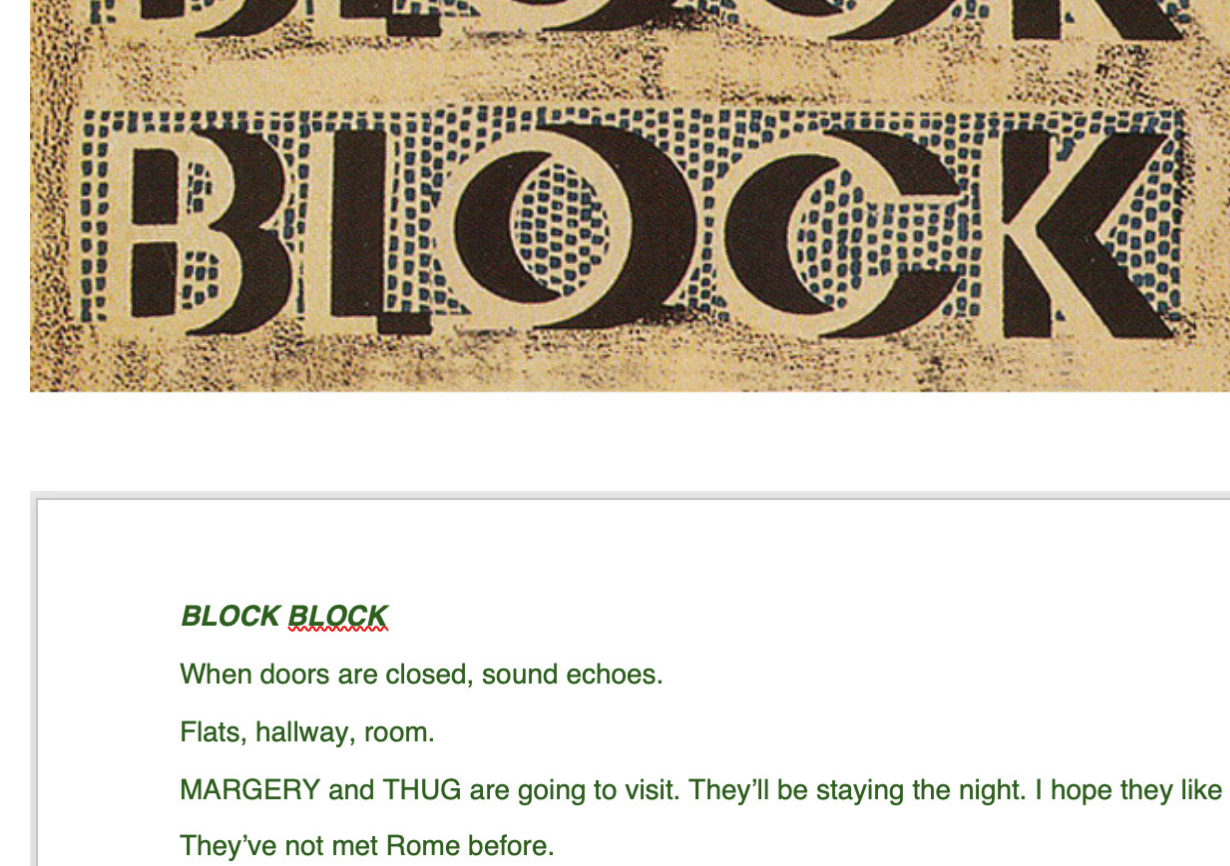
described this condition of absence.
And, as if looking the other way,
studies of Weeping Woman
often project the imagery of
deluge into those few, stiff faces—
tempest, river, ocean, sea. Against
this background of overflow
Dora Maar works at drainage.
The adventure in coping itself
appears to run out of energy, as if
to signal that working through the
sedimentary thickness of Picasso's
painting. Viewers later rarely



Weeping Woman in a Red Hat
Oil on canvas
By a copy
Picasso Collection
© ADAGP, Paris and DACS,
London

1. Mary Ann Cunniff, Dora Maar with
© without Picasso (Thames &
Hudson, 2004) p.177

an unusual space for speculation
is absent, one that dwells in the
troubledness detail of Weeping
Woman rather than opening out
to the viewer's space.
Fundamentally, it's hard to
know what to make of Dora Maar's
enigmatic reproduction. Though
possibly with its altered horizon



BLOCK BLOCK

When doors are closed, sound echoes.

Flats, hallway, room.

MARGERY and THUG are going to visit. They'll be staying the night. I hope they like it.

They've not met Rome before.

Introductions can be more or less informal.

Of course, others may come too, but then of course others may come too.

JD 2010

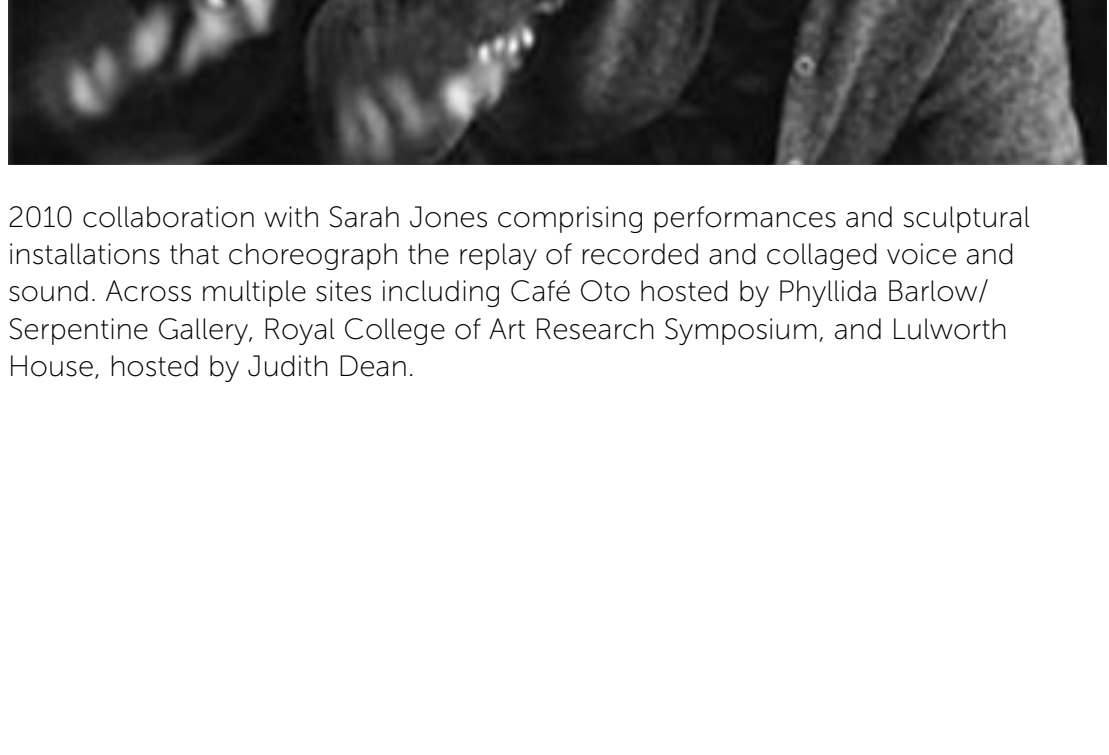
BLOCK BLOCK is a project hosted by Judith Dean with Sarah Jones & Eve  at
17 Lulworth House, Dorset Road, London SW8 1DR (entrance in courtyard off Bolney Street)
Tel: 020 7582 5519

Opening Times –
Friday 25th June 2-10pm and Saturday 26th June 10-6pm

THUG playing –
Friday 3-4pm and 7-8pm
Saturday 12-1pm and 4-5pm



Habitat 1996 series, 2011/24. Scan collage with lighting gel. Dimensions variable.

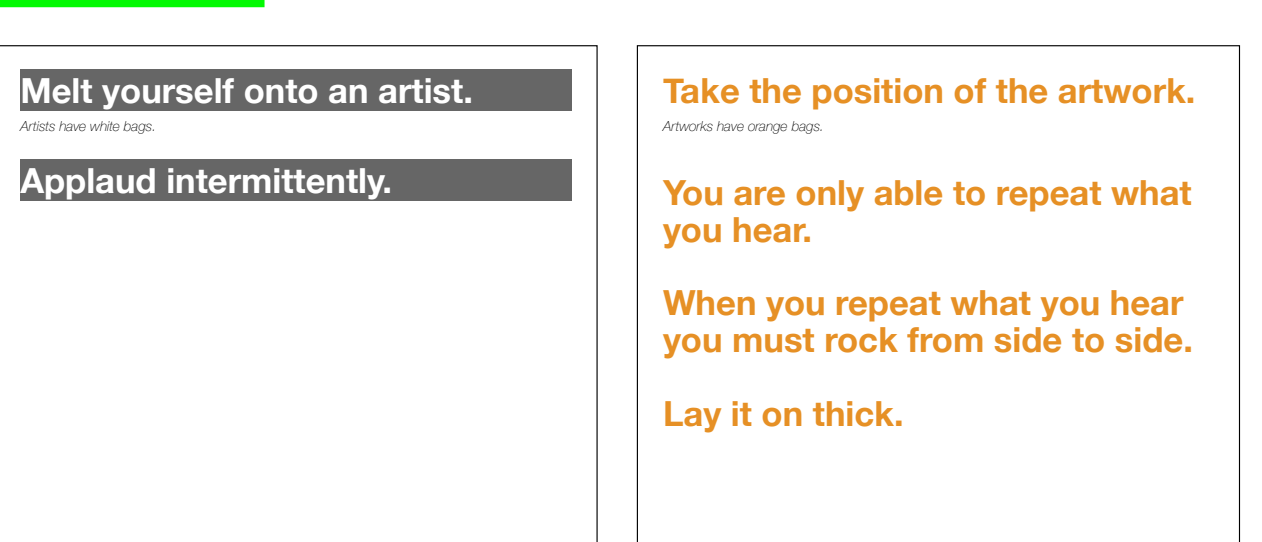
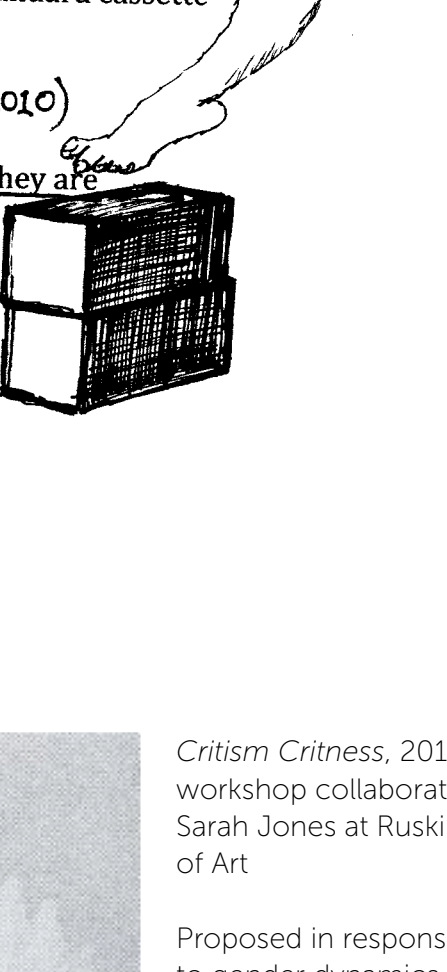


2010 collaboration with Sarah Jones comprising performances and sculptural
installations that choreograph the replay of recorded and collaged voice and
sound. Across multiple sites including Café Oto hosted by Phyllida Barlow/
Serpentine Gallery, Royal College of Art Research Symposium, and Lulworth
House, hosted by Judith Dean.

BLOCK BLOCK accommodates THUG UNBOXED OVER MARGERY ON SLIDE
feat. PLASTICOVER.

THUG UNBOXED OVER MARGERY ON SLIDE feat. PLASTICOVER is a site
reimagined twice a day. The reimaginings are plotted across the tape
standard cassette tape on the boombox THUG.
THUG is a boombox playing a cassette tape
a standard cassette tape is 45 minutes long
the duration of performances is specified by the length of a standard cassette
tape.

THUG 7-8pm Friday 25th and 4-5pm Saturday 26th JUNE 2010
THUG plays continuously for 45 minutes. Tape starts playing
Plug for approximately 1 minute. Tape ends playing but still there
unsatisfied - SJ and EE



Melt yourself onto an artist.
Applaud intermittently.

Take the position of the artwork.
You are only able to repeat what
you hear.
When you repeat what you hear
you must rock from side to side.
Lay it on thick.



Habitat 1996 series, 2011/23. Scan collage with lighting gel.
Dimensions variable.

Criticism Critness, 2019
workshop collaboration with
Sarah Jones at Ruskin School
of Art

Proposed in response to
gender dynamics in
group critique, the two-part
workshop used 1960s
feminist consciousness
raising exercises, speaking
techniques, and collaborative
enactment to create scripts
for role-play that satirised art
school power relations.