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Making Space: Speleology

**An exegesis presented with exhibition as fulfillment
of the requirements for thesis:**

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Abstract:

This essay documents a year of exploring how to continue to be creative, experimental and intuitive within an art institution. It provides a context and thus academic shelter for a non-linear, experimental process of making drawings, sculpture and site-specific work. The essay has three layers; the contextual document, images which show the process of making, as well as a narrative written in experimental poetry which describes the embodied process of making through collaged journal writing. The images are interspersed through the essay, while the poetry provides an alternative narrative and is printed on the back pages of the essay.

‘Building’ is used as an active metaphor for the creative process, as well as buildings as sites for research and installation of adaptive sculptures. Building as a metaphor for unchanging narratives will be contrasted with artists whose work challenges the unitary nature of a functional building through their interventions. Using the body to make meaning is discussed in a feminist context, as an alternative this model to linear, rational thinking. This also questions and problematizes the heroic male artist body. Performing the making through a female body will be discussed and issues of privacy and proximity covered. A potential solution to these issues will be explored in using abstraction to create active meaning, thus implicating the body of the audience as well as the artist.

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(unison:)

A person is only a case

A holder for all manner of things

A random arrangement of idiocy and glory

Sometimes a barrage of artistic light

Sometimes an embarrassment,

a dismaying puddle of slush

Sometimes a nobody,

Fading into the crowd or the distance

the welfare office

the supermarket

the laundromat, the library

and sometimes

marvelous as a god,

all in one

all in one lifetime

all in one life.

(Emily XYZ, 2004, p.65).

