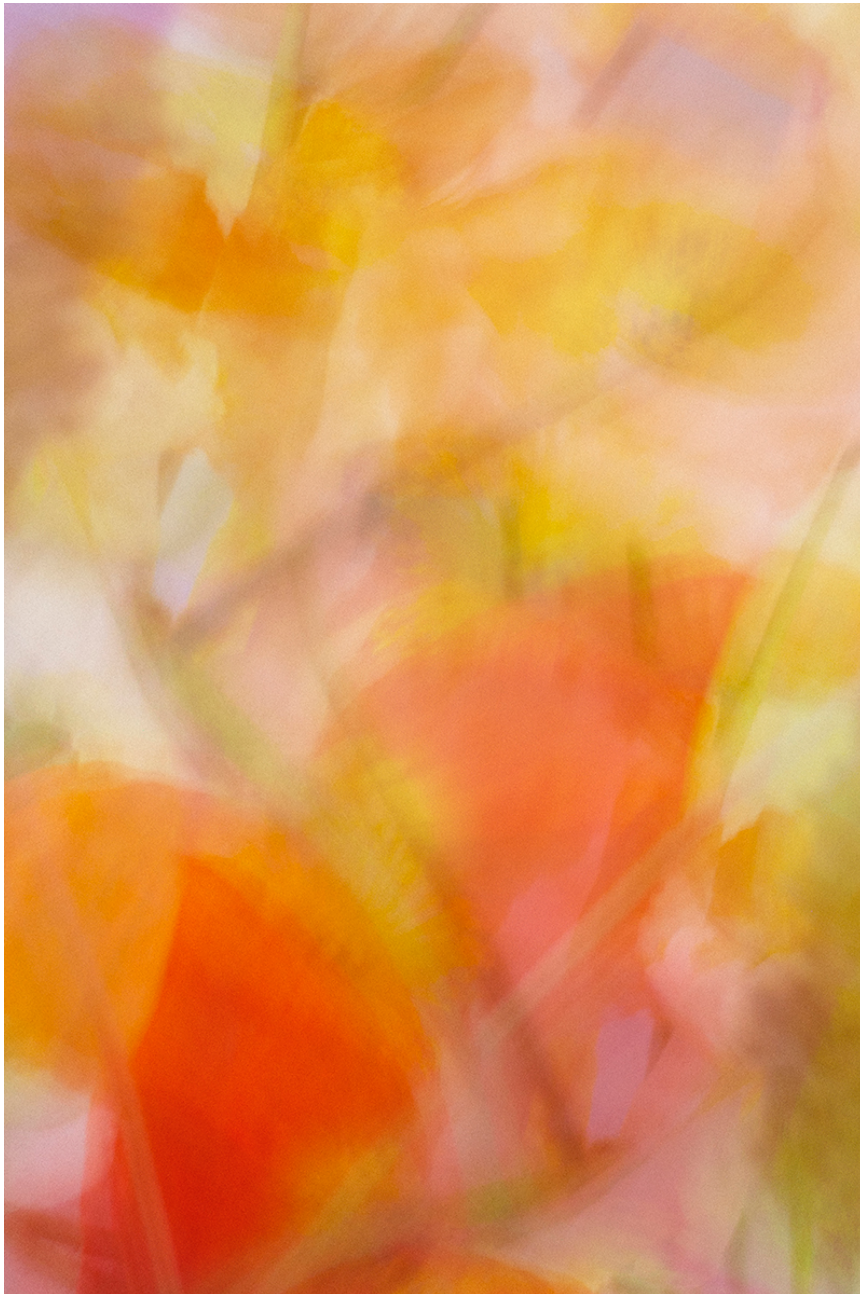


**Beyond the wash pile:  
abstract photography as  
curative ritual for the Matricentric<sup>i</sup> maker.**



Monica Renaud,  
Deep forest, 2020.

Archival pigment ink on 320gsm textured fine art cotton paper. 40cms x 60cms.  
Ed of 3 from series, *The only constant is our connection*.

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## **ABSTRACT**

This paper will survey the intersectional<sup>ii</sup> dilemmas of the Mother Artist in relation to a contemporary art discourse and how this situation motivates my art practice. Historically the Abstract expressionists made large scale works as an emotional response to the atrocities of war, “increasingly disenchanted with political engagement”. (Stiles, K., & Selz, P. pg. 18, 2012) I too am responding to a 21<sup>st</sup> century realm of uncertainty. I make simultaneously alongside my role as Mother, rather than separate to. I am practicing art from the perspective of a Mother Woman, albeit the geographical restrictions, limited time and without government support, or any outside income at this time<sup>iii</sup> – still, I continue to make and to fight to be understood, heard, acknowledged and represented within the Australian Art scene. I am, with all my capacity, endeavouring to make “irrefutable the existence of a varied and strong maternal culture in the visual arts”. (Liss, 2004)

## **INTRODUCTION**

Through an exploration of the exquisite minutiae of everyday life, and predominantly a formal study of flowers, I will demonstrate the ways in which my photographic works are in fact a celebration of Mothering, of fulfilling one’s own desires and of living under self-governance, (Liss, 2004) rather than merely as an aid to distract me from the confines of “domestic drudgery”. (Feeney, 2020) My new body of work is made in resistance to the habitually silent screaming of a didactic or activist Mother feminist praxis, for which my

prior work involved. This decision was made for the benefit of our two sons and for my own self-preservation.

For the culmination of my Master of Art capstone project, I will present my latest body of work, *The only constant is our connection*, a series of abstract photographic prints on paper, made in response to the domestic landscape through a photographic study of the floral still life.

This paper will demonstrate how the intersectional dilemmas of the Mother Artist in contemporary art discourse inspires my making. I reference the art historical process of gestural abstraction in relation to my own photographic arts practice, focussing on a floral still life study, which other than the obvious nod to art history, acts as an homage to domesticity and to ritual. Flowers hold significance for not only their detail and beauty but also as a reminder of the ephemeral nature of all living things. (Gottesman, S. 2017) The developing body of images emerge as perhaps merely an abstract floral series, but instead this project has functioned as a serendipitous distraction from the World at large, a practice for now, limited somewhat by circumstance yet not so by passion and commitment.

Further to my home based and domestic themed making, I have presented my graduation solo exhibition from our home garage which we have converted into a gallery.

## **CONCEPTUAL BACKGROUND AND ART MAKING PROCESS**

(How one teachers comment changed my art praxis overnight.)

My process is experimental, favouring method over outcome, and I am capturing shadows and light as per traditional photographic means. Because I am shooting digitally, postproduction occurs at my desk top computer. I use Adobe software such as Bridge and Photoshop to colour correct, re-size and to build and prepare files for printing. I seldom use these programmes to their full potential. I prefer to process and

make my multilayered artworks using the same methods that were available to me via an analogue manner within the darkroom. I am making the most part of the abstraction within the camera. I use settings which enables only small amounts of light to hit the camera sensor, and over a longer duration, debunking too the quick shutter release capture we are accustomed to. I return to this later in the paper. The long exposure, settings and handheld camera also allows me to capture a movement, a time passing. I have been shooting static mainly organic objects, moving my body as a painter would when reaching for the far edges of their large-scale canvas. I am painting with light, and because I was initially taught about the analogue camera and the properties of 35mm film, I have the ability to manipulate available, natural light in ways which offer my finished images, albeit digital, a filmic aura or grainy softness.

The images reveal very little about their origins. Physical reference to surrounding household objects and the flowers scale have often been serendipitously obscured during the long exposures. I consider them to be landscapes despite their format which is perhaps informed by my background as portrait photographer. Far from the male, lone genius out in a sunny field, my landscapes interrogate the feminine through the lens of a Mother within the domestic realm. I make simultaneously alongside my role as Mother, rather than separate to. I can stop and start postproduction for collecting children from school or for sharing our evening meal, and it's usually when I am preparing food that I notice reflections or shadows dancing off the glossy kitchen surfaces that inspires me to grab the camera. I may capture long exposures over the stove top, as I wait for soup to thicken or for the potatoes to soften. I usually work into the late evening where I can immerse myself in the quiet for a deeper meditation. For research or reading. I am practicing art from the perspective of a Mother Woman, albeit the geographical restrictions, limited time and without government funding, or even any outside income at this time<sup>iv</sup>. I continue to make and to fight to be seen, heard, acknowledged and represented within the Australian Art scene<sup>v</sup>.



Monica Renaud, Voice Piece for (M)others (after Yoko), 2018

Voice Piece for (M)others.

Scream:

1. because Art doesn't pay.
  2. because nor does Motherhood.
  3. So am I worthy?
  4. and because Fuck lip fillers
- Fuck the monotony  
Fuck Love Island  
And why the Fuck do we bother?  
MR Winter, 2018.

Prior to exploring abstraction, I was participating in a far more didactic activist practice. I worked in advertising (and film postproduction) prior to having children and therefore the use of text and/or the moving image was a maintained and comfortable relationship. I could gather ideas and objects throughout daily ritual to plan and photograph (or shoot as pack shots for example) for exhibition. I have also made films or video work.

Back in 2018 when I was planning an installation for my Studio Concepts and Practices class, I had been crying on and off for days at the traumatic unfolding news of the brutal rape and murder of young Comedian, Eurydice Dixon. Her body was found on June 13, 2018, in Melbourne's Princes Park. Just a few weeks prior, reality show Love Island had premiered here in Australia on commercial television. Blonde couples compete for prize money before thousands of onlookers – a broad audience who are excited and entertained at home by the dating escapades. The tongue-lashed love making, and fake tanned skin being paraded around by shiny, immaculately bare bodies stirs café conversations. School mums chat about the show on the playground - and I was still reeling over the daily news at the time on the Dixon murder case.

The Love Island contestants (and I deduce production crew, writers et al), were (and continue to be as the show's popularity has secured further seasons), have decided that only heterosexual white people can love or be loved, as well as promoting an unrealistic beauty, unsuspectingly endorsing facial augmentation, hair, nail and eyelash extensions, the aforementioned fake tans and breast enhancements. Are they also creating a new version of what a relationship could be? Temporary, not deeply explored or valued even? What is valued anymore anyway and what is Feminism today? What freedoms for women, for society, did the Suffragettes<sup>vi</sup> die for? Are bodies to be hunted, objectified, perfected? How do Mothers (and in fact all individuals), keep up with the accepted systemic burden to earn income to pay for this excessive beauty? Or to avoid the un-beauty-full process of carrying and birthing offspring? Are Women Empowered today?

*“To lose confidence in one's body is to lose confidence in oneself.”*

— Simone de Beauvoir (1949)

When it came time for shooting the film to sit alongside a text laden bed sheet painting, I could only scream. But the screams, Like Ms Dixons, were falling on deaf ears. No body heard her cries for help after she bravely walked home alone, happy and fulfilled after a successful performance for her stand up show on this night she was killed. I muted the screams from my film, and I tested shrinking the image right down as small as I could go for exhibition. I used a discarded iPhone as display screen and looped the slow-motion screaming self-portrait as homage to Eurydice and the Women who continue to be murdered and maimed. To (M)others, who remain invisible, or devalued. My words were silent, and my image was tiny. Nobody could hear me; nobody could clearly see. I could only feel heartbreak for yet another two Mothers, who from now to eternity, would be crying themselves to sleep each night.

One piece of staff feedback then changed me and my practice from then on. A female teacher who I admire immensely for her kindness, her dedication and for her own very active (and government supported) practice, suggested that I was perhaps “too white and privileged” to contribute to the feminist debate. She openly identifies as lesbian and is of Indigenous heritage, and states (via her website bio), that her position is in “constant dislocation”, and that her heritage “simultaneously includes and excludes” her from the “dominant culture”. As does my role as Mother. I can’t quote her verbatim from then on, as I felt a fortification form around me as she continued to speak to me in class. I suspect she had realised that I was upset. Her voice slowed down, and I could only hear my heart beating to bursting. My cheeks grew hot and my skin turned clammy and silently I took her well-meaning comments on board. I lost where I was in the campus studio room as I returned to the labour ward where I held our still born second son in my palm. He was perfect but not meant to be. We were worn-out, forlorn, and after a twelve-hour labour we took him home through the dark empty public hospital corridors late that December night. He was snugly tucked into and sealed within a hand painted mauve coloured shoebox, that volunteers had decorated with blooming flowers for parents like us.



Andrea O'Reilly (2014, pg.4) informs us that *"a mother-centred feminism is urgently needed and long overdue because mothers, arguably suffer more so than women in general, and remain disempowered despite forty years of feminism."* O'Reilly (2014, p.3), Professor of Gender, Sexuality and Women's studies at York University and author, who coined the term Matricentric Feminism, has discussed during a keynote speech at New York City's Museum of Motherhood in 2014, that matricentric feminism wasn't intended to replace traditional feminist thought, *"rather, it is to remind and emphasize the category of Mother as distinct from the category of Woman, and that many of the problems mothers face, socially, economically, politically, culturally, psychologically and so forth, are specific to a woman's role and identity as Mothers."*

I am grateful for my teacher drawing my attention to the naivety that saw me assuming she would understand and respect my position – as a fellow Woman, a fellow Artist, and as an 'Other'. And right there, I knew my anxieties were still my own. I wrongly expected fellow Artists would understand, would be on my side, could empathise. This incident confirmed for me my Other status. Or (M)other status as is the title of my little self-published Zine (produced quietly to vent, on a smaller scale, for a limited following). I further understood why the Abstractionists of the past made swirls to dive into rather than keep pushing out at the forefront exhausting themselves without reprieve, without gain, for the benefit for others, in an attempt to make change. Therefore, I am now making self-soothing art about what I am, what I believe in, and what I feel. (Gorovoy, 2016) I am, with all my capacity, endeavouring to make "irrefutable the existence of a varied and strong maternal culture in the visual arts". (Liss, 2004). Being an Artist Mother is political enough. By me practicing and exhibiting art at all, I remain Activist - yet quieter for now.

Historically the Abstract expressionists made large scale works as an emotional response to the atrocities of war, "increasingly disenchanted with political engagement", (Stiles, K., & Selz, P. pg. 18, 2012) and after "finding themselves in a World of uncertainty". (MoMA, n.d.) I too am responding to the 21<sup>st</sup> century realm of uncertainty.

Through my work I am obliquely interrogating the politics that surrounds and affects my family, the planet we reside on and share and the people we live amongst. I use show names and titles to allude to the artwork's meanings.



Monica Renaud,  
Surrender, 2020  
Archival pigment ink on 320gsm textured fine art cotton paper.  
56cms x 84cms. Edition of 3

For this series, the title came to me whilst away on residency at Fowlers Gap Arid Zone Research Station in the far western NSW 'outback', with Arc and the University of New South Wales school of Art and Design. This trip for nine days, was the first time I had left our sons, who at the time were aged nine and sixteen. I felt like our Residency group were in fact a travelling circus and we had no right being there only as witness to the catastrophic environmental emergencies that continue to unfold. I realised that whilst the local towns were affected by corrupt political obstruction of water (Grafton, 2019), far from our Sydney coastal paradise, we are undeniably all involved with this countries environmental , social, cultural and political demise. And so, the title *The only constant is our connection* was born, as was my strength from knowing that our boys and I were connected no matter how far from home I was. I felt connected to the Earth, to the outback, to the animals and birds, to everything that was there even though I was only visiting and belonged thousands of kilometres elsewhere. Individual works titles, such as *Close to Me, Sweet Lullaby, Surrender* - refer to perhaps a relationship with a child, or partner, husband, a God, the Earth or Lover. And as I work I occasionally listen to music, so song titles and lyrics inform the titles also. Everything is connected. I will forever be connected to our three sons.

## **ABSTRACT PHOTOGRAPHY – NOT OIL ON CANVAS – SO IS IT REALLY FINE ART?**

### **AESTHETICS:**

British Professor of aesthetics, Diarmuid Costello, has compiled a detailed philosophical comparison on what abstract art is in relation to photography through his paper, What is abstraction in photography? (Costello, 2018). He identifies what qualifies as an abstract photograph. Through his writings for the British Journal of Aesthetics, and via the comparisons made between his pictorial representation or depiction philosophy

peers, Costello presents a problem, in that ‘there seems to be some confusion about what counts as abstract photography’, which leaves much room for philosophical debate.

Costello concludes “the fact that some images are made using photographic technologies and others are not”, highlights that there is merit in believing that the process of making a photograph is indeed a valid artform and it is only my process and the materials used that differentiates the validity between a painting and a photograph as works of art.

#### FURTHER VALIDATION THROUGH EXHIBITION:

Isobel Parker Philips is the Curator of Photography at Sydney’s Art Gallery of New South Wales. For a 2016 show, *New Matter: Recent forms of photography*, Parker Philips curated a number of “recent acquisitions” from the Gallery’s collection to build the exhibition. That an exhibition such as this one is only being explored at one of our leading institutions during the recent year of 2016, is astounding to me. But this is also extremely exciting. My re-invigorated enthusiasm for the medium is further reassured after reading what Parker Philips has discussed in relation to the show. Parker Philips explains: “These works - direct (our) attention away from pictorial content by camouflaging the subject - and by embracing non-representation and the abstraction of form - complicating the assumption that a photograph is born with the click of the shutter.”

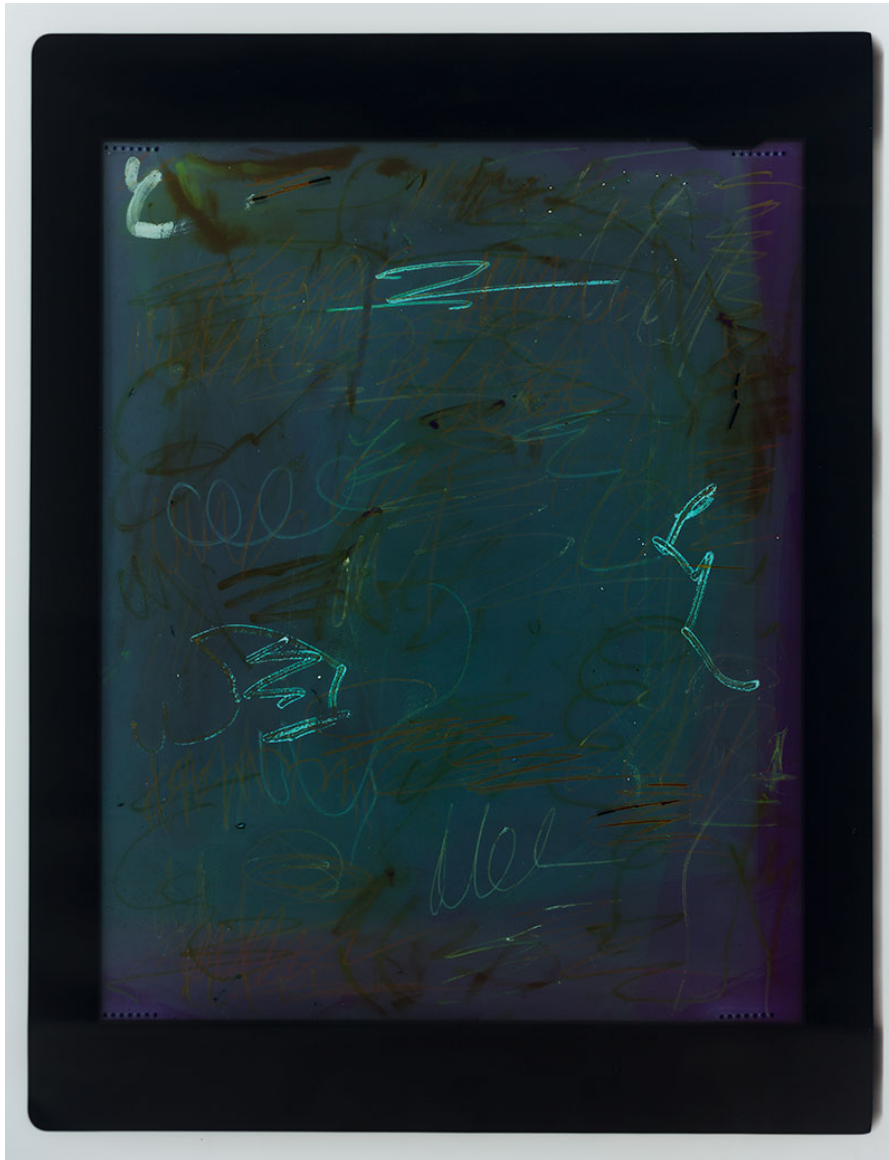
Her sentiments reverberate within me as I have been making my floral series, especially as I have been focusing on a long exposure process. This too, solidifies the invalidity of the presumed ‘decisive moment’ or instant release of the shutter for capture. Susan Sontag argues, that “whilst the painter constructs, the photographer discloses”, and I somewhat disagree. I perform rather than shoot my images, massaging and moving the

camera around both homegrown and store-bought floral arrangements in our spare room, my home-based studio space. The images gradually evolve and emerge. It is a gentle and mindful process. I spend not only time arranging the flowers and setting up the still life desktop with bounce boards for shifting natural light, but I also enjoy the meditative state during the slow release of the shutter via the cameras Bulb setting. I spend a long time in postproduction too, where I use darkroom techniques to colour correct, perhaps building via collage, or simply layer and creatively compose the images.

One of the featured Artists in Parker Phillips show is Justine Varga, who I have been following for some time. A work of hers from the series, *Moving Out*, won the packing room prize during The National Art on Paper Prize at my local Hazelhurst Regional Gallery and Arts centre. I was a Saturday Front of House Volunteer at the time. Varga's photograph drew me towards it. Uncertain if the framed work on paper was a drawing or painting, I was thrilled when on closer inspection I discovered it was in fact a photograph. Varga has since removed her camera from her photography all together, producing magical abstract works that have been stirring anger and admiration simultaneously both here and overseas.

Justine Varga's *Maternal Line 2017* is an abstract photographic depiction of her Grandmother, which won the prestigious Olive Cotton Photographic Portrait Prize of that same year, even though a camera wasn't used. Varga explained that "the work is more an evocation of a relationship between people, between two women – an exchange between us" (Britton, 2017). The Portrait has caused controversy amongst the Australian "heteropatriarchal" photography aficionado and has therefore successfully become catalyst for a debate long overdue. North Sullivan, photographer and former president of the Australian Commercial and Media Photographers association and judge of the 2008 Moran photographic prize, questioned the ownership of the work arguing that he couldn't "accept a person's scrawls on a piece of film as something other than a drawing"<sup>vii</sup> (Taylor, 2017). Varga hand etched and drew into the surface of a sheet of negative along with her grandmother, both seated at the kitchen table. They used pens

and crayons, even saliva, to scribble onto the palm sized piece of film, a well-established process for which Varga was already known. Her analogue methods have been described as an “autobiographical witnessing of the World”, (Zervigon, 2020) and even without always using her camera she still handprints in the darkroom, transferring the smaller original works into large scale renditions.



*Justine Varga, Maternal Line, 2017 c type photograph,  
from the series Photogenic Drawing.  
Courtesy the artist and Hugo Michell Gallery, Adelaide*

Amidst “the furore”, Varga, who “avoids social media”, eloquently responded, “People felt threatened by an Artist who dared to reimagine what a photographic portrait might be” (Britton, 2017). She also highlighted that the majority of the naysayers were male and although Australians were happy to criticize, overseas she had received much support. “It is wonderful that contemporary Australian photography is being discussed critically within an international context” – the “ontology and politics of Maternal Line have been discussed in lecture theatres across Australia and globally”. Kate Britton for Art Collector magazine concluded that “For Varga and her many supporters, the portrait is a feminist take on the form - defying the scrutiny of women’s bodies so often at play in more traditional photographic portraiture”.

The work isn’t only political based on its lack of figurative depiction, ultimately Varga’s Maternal Line is political simply because it challenges the preconceptions about the very nature of photographic representation (Parker Philip, I. (2017). In addition to this, the work is made by a Woman, about Women, and her entire process, her every detail of every mark made or strip of film exposed, with or without her camera, (Varga does use both), stand as prime examples of “the depiction of femininity as artifice” (Trevalyan, 2013), and acts as further legacy to Simone de Beauvoir’s writings. The existentialist philosopher and feminist stressed in her 1949 *Le Deuxieme Sexe* that “violence is imperative in breaking out of the prison of oppression”, and so by being brave enough to rattle the conservatism existent within Australian Photography, Artist Justine Varga appears to be victorious in her escape, holding the torch for other Women to follow behind her. But her works don’t appear as violent didactic statements. One must dig deeper and explore the hand gouged surface patterns to reflect for themselves and imagine what lay beyond these objects, and why Varga has made them in the first place.

## A MATRICENTRIC MAKER

(Capturing the Transcendental Chaos.)

Carmen Winant explains that motherhood and mothers' have for  
"so long (been) ghettoised by artists and writers alike' (Winant, 2018).

Motherhood is isolating and rewarding at the same time, and these binary oppositions fuel my work. Dr Charlotte Beyer is a contemporary literature specialist and senior lecturer in English Studies. She holds a PhD in gender and women's studies. Her 2019 paper for The Journal of Critical Studies in Culture & Politics, outlines the many varied categories of feminism currently, and highlights the 'decades of delusion' that have forced Mother Women to remain outside of the feminist theory to date. As a Mother Artist, not only do I need to challenge the art historical canon which continues to render photography as perhaps different to or lesser than fine art painting for example, but also as I am a female artist as well as a mother, exploring the complex intersectional challenges that continue to inhibit my voice, and others, as makers.

Mother, homebirth midwife, women's mysteries teacher and founder of the School of Shamanic Woman craft, Jane Hardwicke Collings suggests "it is well known, that how a culture treats and values the feminine is how they treat and value the Earth." (Latona, n.d) And here remains another connection. The systemic disrespect for Women, remarkably the role of Mothers, the future resembles a dust bowl dystopian sci fi film and whilst men continue to grace the walls of contemporary art museums, they also continue to run art fairs and produce reality television which sexually objectifies women. Women perhaps now too, are also an enemy unto themselves. Why do Women allow themselves to be portrayed this way and why do they buy into the viscous cycle of



‘working like a dog to live like a Princess’? How do we have time to look after the Earth and our offspring when strapped up at a beauty salon all day long?

*“Society encourages her to alienate herself....she must become prey, become an erotic object, to be accepted by the first sex, and by extension, by the second sex as well.”*

— Rebecca Trevalyan translates Simone de Beauvoir (1949)

My decision to fall back and make for pleasure rather than drown during an overtly political practice, has been empowering. Returning here to this paper’s introduction, I am “fulfilling one’s own desires and living under self-governance”, (Liss, 2004). The collective benefits of projecting a positive energy throughout the home, with your offspring and family, even with your pets, far outweighs the eternal hope, the constant battle, of trying to make a difference to the greater World. For raising emotionally and physically thriving children, listening and sharing in critical conversation with your children and their friends, who can develop confidently and question what they feel requires questioning, also growing and or preparing nourishing food, providing a safe and welcoming home, is ultimately of course a benefit not only to them but also for the broader community, and for nature too. This ripple effect from you, then lives within them, and so forth, and may continue perhaps even further beyond what I had initially hoped for as an Activist.

Men are no longer the only enemy. Especially amongst a circle of local Mothers. Bell Hooks highlights in her book, *Feminism is for Everybody* that she could foresee a strength if we as women stopped competing with men, and in fact celebrated the differences rather than always competing with them. She writes, “imagine living in a world, where there is no domination, where females and males are not alike or even always equal...where we can all be who we are...Feminist revolution alone will not create such a world, we need to end racism, class elitism, imperialism.” (Hooks, B. 2000).

## A HOME-MADE EXHIBITION SPACE

In 2016 Maria Miranda wrote a story for online journal, *The Conversation*, discussing Artist Run Spaces, or ARI's. Whilst the idea of garage galleries is making headway overseas, I feel that perhaps Australian Artists may still be relying too heavily on the prospect of government funding, and the existence of ARI's such as Gaffa Gallery in Sydney, which nowadays we are fast learning that funding cuts could see them close. The Covid situation poses new problems and threatens the closure of these spaces, temporarily or permanently. Miranda's story has taught me about the current situation here in Australia and her words offer encouragement and support for future home base exhibition spaces or alternative galleries. The author states, that "This is a very fluid and dynamic sector" and "For artists they aren't simply spaces of exhibition, but rather a point of connection for artists, audiences, ideas and projects. They hold the promise of community." It's this promise of community that I am interested in for my local community especially raising sons in a beach side suburb which lacks cultural projects and contemporary art.

At the time of finalising this paper, our Garage Gallery had been open to the public for five days. In that time, I have had daily drop in's, whether that be friends of friends or school parents I have barely known. There feels to be a real interest in the idea and with the current Covid situation perhaps, even more of an urgency for conversation and sharing whilst discussing and enjoying colourful abstract art works. To hold an exhibition from Home, from our converted garage to gallery space, has been wonderful for the family as I have spent less time away from home or travelling and carting fragile works some 70km's return trip, into the Sydney CBD. I am now even more interested in running future exhibitions, Artist Talks and children's workshops. I have found teaching to be very rewarding in the past and feel that it is a wonderful accompaniment to a self-funding

sustainable arts practice. I would like to be able to contribute to the family income (and not be constantly a burden, pinching monies from the grocery budget to run off test prints or purchase drawing materials etc) and arrange a road trip or getaway if finances could support more than just daily living costs and our mortgage. An art income would further support materials testing and allow for larger scale printing, for which I would love to further explore with an extended still life study of flowers moving into Springtime this year.

## CONCLUSION

My making (and exhibiting closer to home for now), enables me to carry out my role of Mother, wife and home maker. I can be calm and focus on producing works that are technically sound, exploring photographic processes and outcomes, with a freer mind. I have a deeper knowing and inner confidence now that my work and processes are valid artforms and are undeniably worth continued exploration. I understand that my making whether political aesthetically or a visually poetic abstraction, as a Mother Woman and Artist I am doing enough for the cause and raising future Men who will continue this legacy. My autobiographical works will move and evolve as I do.

Artist Mierle Laderman Ukeles asks, "after the revolution, who's going to pick up the garbage on Monday morning?". (Knight,2013)

And so, each day I will shop and prepare meals, deliver children safely to school after cooking breakfast (or pancakes on Monday morning as current ritual), complete homework tasks together, arrange play dates and adventures, clean and wash, care for our two house roaming bunnies, cut home grown flowers from our garden, arrange them for the dinner table, emphasising to the boys the importance of meal time, encourage political discussions fit for age range 10 years to 16, photograph and post produce artworks for print, research, read and write, manage social media streams and an artist's website, research payment methods and online shopping carts for potential art sales,

sweep and arrange our new garage/gallery space, garden, recycle, compost, bring the bins in or out, all in preparation for the new day, to repeat this all again, of making breakfasts, lunches and delivering children safely to school, catching up with his beloved teacher, before returning to my desk, to our home, and to our little garage gallery, to welcome local visitors and discuss contemporary art, life and the weather.

**Monica Renaud August 2020<sup>viii</sup>**

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<sup>i</sup> **Matricentric:** a feminism which includes Mothers – “matricentric feminism should not replace traditional feminist thought; rather, it is to remind and emphasize that the category of mother is distinct from the category of woman, and that many of the problems mothers face—socially, economically, politically, culturally, psychologically and so forth—are specific to women’s role and identity as mothers.” Retrieved from <https://mommuseum.org/aint-i-a-feminist-matricentric-feminism-feminist-mamas-and-why-mothers-need-a-feminist-movementtheory-of-their-own/>

<sup>ii</sup> **Intersectional:** related to the way in which different types of discrimination are linked and affect each other, i.e., intersectional theory. Retrieved from <https://dictionary.cambridge.org/dictionary/english/intersectional>

<sup>iii</sup> At the time of editing for publishing during February 2021, the Author has since November last year, secured casual employment at a leading Sydney Art institution.

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<sup>v</sup> **Elvis Richardson’s blog Countess publishes The Countess Report**, a data collection providing ‘hard evidence of the need for action by women artists working to bring gender equality to art education, art practice and contemporary art culture’.

<sup>vi</sup> **The Suffragettes:** Women campaigning for the right to Vote during the later 1880’s to 1920’s beginning in the UK, which developed after the first wave of feminism. Women had begun fighting for equality in public life and for the right to vote as equal to men. Retrieved from <https://rosie.org.au/our-world/womens-rights/the-suffragettes/>

<sup>vii</sup> **Justine Varga** has since been awarded the coveted Dobell Drawing Prize #21, 2019 - for her photograph, *photogenic drawing*, 2018 from her series Tachisme.

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viii **Originally this document** was written to a 5000-word limit and completed within a ten-week time frame for the purpose of the Author's Master of Art Project Paper. She has since made some minor corrections and adjustments for publishing publicly on February 20, 2021.