

**Jules (Julie Ann) Findlay  
2007**

## **Mrs Gallagher, Acts of Disobedience: Performance and Installation in Rural New Zealand**

**This exegesis is submitted to Auckland University of Technology in partial fulfilment of the degree of Master of  
Arts (Art and Design)**

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**Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for qualification of any other degree or diploma of a university or any other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

## **Acknowledgements**

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I offer a special dedication to the memory of my sister Carole, with whom I shared a lot of ideas and laughter before her passing in December 2005.

## **Abstract**

This art project examines aspects of New Zealand rural culture through the experience of a fictional performer, Mrs Gallagher. She questions the instrumental approach of agribusiness production, both as it enframes her domestic/farm helper role and the farming of animals. She uses the practices of everyday life, domestic crafts and appropriated materials of agribusiness to draw attention to the traditional ideological boundaries between the human/animal and assigned gender roles.

Employing the tactics of 'making do', Mrs Gallagher uses inventive play to produce new forms that cross the domestic/agribusiness boundary. It is her aim that her acts of intervention and these hybrid forms will promote a more mindful use of technology and greater recognition of the continuity and difference that exists between humans and nature.

All objects will be presented in site-orientated installation. Evidence of Mrs Gallagher's intervening acts is witnessed and documented using time-based media by a collaborative performer, the cultural theorist K. Joules Faraday.

This thesis is constituted as 80% practice based work and 20% written exegesis.

## Prologue

The exegesis is formatted as a bricolage of three voices in a 'Play' of Acts. The first Act opens with an interview with Mrs Rea Gallagher, a fictional rural performer, who describes the restrictions of her traditional gender role of 'key kitchen person' within the dominant order of agribusiness.<sup>1</sup> Her view is that farming has moved from an animal husbandry focus to an economic approach where the cultivation of animals has become increasingly mechanistic and instrumental. Through her activities and the tactic of 'making do' she seeks to develop a more responsible approach towards the 'alien' other.

A second fictional performer, the cultural theorist K. Joules Faraday provides the analysis and theoretical underpinnings to these concerns from her position as a research and documentary collaborator. She, thus, translates Mrs Gallagher's concerns with her role within contemporary farming into the context of ideology.

K. Joules Faraday contends that rural/regional art practitioner's issues and practices are under-represented in social theory and art/design discourse. Her decision to work collaboratively with Mrs Gallagher is based on the recognition that approximately 14% of New Zealand's population are rural dwellers and it is this percentage that provides a large percentage of our export earnings as well as the nutritional foundation for urban activities. For this reason she believes Mrs Gallagher's activities should reach a wider audience. She also views Mrs Gallagher's approach as ironic<sup>2</sup>, making her a possible agent for change or at least a practitioner who disrupts a dominant ideology.

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<sup>1</sup> Agribusiness. This is a reasonably new term that combines agriculture and business and includes the agricultural input sector, the production sector, and the processing-manufacturing sector. Increasingly the traditional 'family farm' approach to animal husbandry is under pressure to adopt a business approach using advanced technological tools and methods of record keeping, product analysis (including stock) and communication (computers, internet and international market resources). This hybrid word reflects this contemporary shift that co-exists alongside traditional methods of biological management.

<sup>2</sup> Linda Hutcheon in *Irony's Edge: The Theory and Politics of Irony*. London and New York: Routledge: 1995, "claims that members of pre-existing communities make (or don't make) irony "happen" with other members of pre-existing communities" (Karyshyn, 1995) and irony rests with the interpreter.

Following on from this, Jules A. Findlay candidate for Master of Arts (Art and Design) discusses the use of performance and the nature of irony.

Act Two comprises a discussion of how these concepts are applied and contextualised. In a reprise of some elements of Act One Jules A. Findlay initially outlines the development of performance characters and research challenges. Subsequently, the development of Mrs Gallagher's acts and making is contextualised by K. Joules Faraday. She concentrates on work within the overall body that signals a change in research direction.

Act Three will present the outcomes of the final presentation and will occupy this position in the final library copies.

Act Four contains the methodological approaches used in this research project. The epilogue, as is this introduction, is provided by Jules Findlay.

To assist the reader, each voice uses different type font. The performance character **Mrs Rea Gallagher**, talks and performs in **Arial narrow**, the second performance character **K. Joules Faraday**, speaks in **Times New Roman** and **Jules Findlay**, in **Arial**.

## Act 1: The Script: K. Joules Faraday Interviews Mrs Gallagher. 7 April 2007.



K. Joules Faraday

Mrs Gallagher is a rural woman wired into the electrical circuit. She shuns mirrors, loves tropes and is committed to acts of disobedience. She is a transformer, swapping the paddock and the kitchen for electrical magnetic fields. As a generator of new meanings she trespasses, transgresses, resists, subverts, stuns, shocks, jolts and enlivens.

To gain an overview of this project, I met her in interview to discuss her practice. I began by asking her what motivated her making.

It began years ago with visit from a stock agent, who asked when I answered the door, “is the boss home?” What followed my answer of “how can I help?” was a condescending laugh and banter around who was boss but it was obvious that he expected to talk to my husband. His question put me in ‘my place’. As a young married woman from the city entering the rural environment, I was intrigued and concerned by the way we fenced our land and animals. But it was a greater shock to learn I was confined to a specific gender role. While I was expected to be the invisible helper on the farm when needed, my primary tasks were domestic. Surrounded by sheep, I learned all the traditional womanly crafts and roles, sewing, spinning, weaving, mothering orphan animals, not to mention the constant cooking. Increasingly I felt just as fenced in as the sheep; just another cog in the meat and wool industry.



Mrs Rea Gallagher

I sense a certain tension when you mention cooking.

The expectation that I would cook three meals a day was enough of a challenge to both my imagination and identity. I once had a neighbour who referred to his partner not by name or relationship but as '*the cook*' but it goes further than that. Unless you live on a large sheep station that has full living facilities for shearers, catering is usually provided by the farmer's wife. Each day she is required to transport morning and afternoon tea to the shed and serve two to three course meals; breakfast, lunch and tea in her kitchen and we are not talking about a light salad here. I made up a little rhyme about it; these days you would call it a rap.

'Finding fifty thousand ways of cooking mutton for the men,  
Is enough to drive a thinking woman clean around the bend.'

What do you mean by 'feeling like another cog in the meat and wool industry'?

With the increasing emphasis on a business model since the 1980s, farming has turned into agribusiness which focuses on human economic interests. We demand the land grows what the global market dictates and the animals we raise are referred to as livestock. What sort of attitude is that? It turns animals into things; parcels on supermarket shelves in the city, or export statistics. Our relationship to them as living beings is fast disappearing; even faster with the very recent invention of a totally mechanised robotic production line I saw on television last week.

I think what I am saying is that as a nation we produce far more than we need to feed ourselves. We forget where the wealth comes from that we use to buy our overseas goods. Importing cars, clothes, computers and entertainment still depends mainly on the stockpiling of animal's bodies.<sup>3</sup>

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<sup>3</sup> For the month of June 2006, Statistics New Zealand recorded 70% of export earnings came from animal products, be it dairy, wool or meat from livestock (predominantly mutton); a percentage of this is also in live exports. Despite 85.7 % of the population living in urban centres, as at June 2006, the country's wealth is still highly dependant on the harvesting of animal products. (Statistics, 2006)

I can hear your concern for animals being alienated as a life form and treated as a commodity but what I would like to investigate is your reference to yourself as a cog in the meat and wool industry. That is quite a mechanical term.

As a foster mother to young animals I know each has its own nature; they are all different. I'm not being 'preachy' about the eating of animal products. My concern is about the alienating behaviours, methods and language used in agribusiness to produce bulk exports. Even though my position within the farm food chain is seen as 'the cook' I am still part of agribusiness production. As an end producer, I am also responsible for animals' welfare and there are some things I would like to change.

To shift the focus slightly, when speaking about your practice in the past you have said that it was materials driven. What do mean by that?

If we are talking about the things I do and make, what you have to realise is that out here in the country you can't pop down to the shop when you need something. So initially, through necessity, I began to use everyday items and materials around me and because of where I live it happened to be the materials of agribusiness.

When it comes to the electric fence tapes I did notice how decorative they had become in the last few years compared with their industrial origins here in New Zealand in the 1930s. I thought it would be interesting to make them into tech-textiles.

So necessity was your motivation?



To begin with, yes, but once I started playing with the materials I made discoveries. Take the tapes for example; the realisation that they could also make textiles that shocked added a whole new incentive. Perhaps a bit of a jolt, a wake-up call to see what you are doing unto others wouldn't go astray. Trying to change things through argument didn't work, so I experimented with becoming a domestic cattle prod. My discoveries led to 'borrowing' more and more from agribusiness, mostly leftover bits and pieces that I combined with domestic crafts. Cross breeding, as they say in the sheep breeding industry; develops hybrid vigour<sup>4</sup>; it breeds new life and vitality into old species. By combining the technical ability I inherited from my mother with 'hard learned' domestic skills, I began to make new forms. I joined up with a few of my friends to see if we could get a bit of 'House and Garden' style into these objects, it has been a lot of fun. You might have heard of us, W.I.R.E.D. that is the Women's Institute of Rural Electrical Designers. Necessity might have been the mother of invention, but invention grew to become the primary focus. I have another little rhyme that you might want to hear.....

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<sup>4</sup> "We have bred a Composite Ram at Piquet Hill of ½ Romney, Finn, Texel. This breed has particular qualities, which give it advantages in milking ability, growth rate, hybrid vigour and overall production" (Jackson, Jackson, & Jackson, 2006).

## 1.1 A conceptual analysis: K. Joules Faraday

“The instrumentalisation of life proceeds by means of cultural practices - sociopolitical, epistemological and technical”  
(Haraway, 1991, p. 134).

The interview with Rea Gallagher revealed a number of issues I gradually clustered around related themes of: enframing, animal other and tactics.

### Enframing

“I felt just as fenced in as the sheep; just another cog in the meat and wool industry.” [Mrs Gallagher interview, 7 April 2007.]

Mrs Gallagher’s response to my question of motivation was to identify the social/gender limits she faced situated within rural culture. Peter Howland describes New Zealand’s conservative heartland as being somewhat ‘immobile’ and ‘static’ and claims: “In many rural communities everyone not only knows your name, but also your place” (Howland, 2004, pp. 89-90).

This suggests the continued importance of remnants of what Douglas Kellner (1992) in *Popular Culture and the Construction of Postmodern Identities* describes as the pre-modern kinship system i.e. the defined roles and obligations within family and the socially determined work roles of rural women. Apart from being an invisible farm helper, the roles Mrs Gallagher identifies are domestic. In particular she highlights her cooking duties and the expectation of being what anthropologist Mary Douglas, in Herda (1991) has termed the ‘key- kitchen person’ not only for the family in the private sphere of the home but also for workers who visit on a contractual basis. Phyllis Herda in her research of rural women’s attitude to this activity, records in *Women and Food*: “Cooking for shearers and other workers who are not part of the immediate family has always been an expected part of a farm wife’s duties. It is a labour that many women find taxing and not always agreeable” (Herda, 1991, p. 161). It is my suggestion that cooking for workers places Mrs Gallagher within the public realm of agribusiness production, where her labour can be considered as a resource and in which she has limited agency.

To examine Mrs Gallagher's concern about being part of the animal production machinery, can be contextualised by examining agribusiness through Heidegger's concept of *Gestell* or enframing. Heidegger defines *Gestell* in *The question concerning technology* as the essence of modern technology, mankind's attitude towards nature as a need to order, measure and control.

Agriculture is now a mechanized food industry..... that challenges forth the energies of nature [forden] and in two ways. It expedites in that it unlocks and exposes. Yet that expediting is always itself directed from the beginning towards furthering something else, i.e. towards drawing on to the maximum yield at the minimum cost. (Heidegger, 1977, p. 15)

Recent developments in meat processing production, as reported in the following extract from the New Zealand Herald, (3rd April 2007), appear to provide a contemporary example of an instrumental approach to nature.

**Automation of the country's meat works is ongoing.**

The Government is providing funding of nearly \$4 million for research and development work that will culminate in a fully automated boning-room demonstration system..... with benefits of about \$4 million a year in increased yield of meat from each carcass.....There would also be labour savings of around \$1 million a year.....The Company's estimate was based on a throughput of 10 carcasses per minute and two shifts a day. (New Zealand Press Assn, 2007)

This approach to treating animals not as 'good in themselves' but what they are 'good for' is what concerns Heidegger when he develops the concept of standing reserve.<sup>5</sup> "It remains true, none the less, that man in the technological age is, in a particular way, challenging forth into revealing. That revealing concerns nature above all, as the chief storehouse of the standing reserve energy" (Heidegger, 1977, p. 21).

While Mrs Gallagher would acknowledge that animals can benefit from some farming practices such as nutritional and veterinary care, it is the thoughtless and merely quantitatively oriented focus on economic outcomes that sees animals nurtured as commodities. This she cannot accept. Mrs Gallagher therefore critiques agribusiness' ordering, this challenging and storing of nature to produce more than our needs. At the same time, she feels locked into it. Heidegger warned that the *Gestell's* way of thinking will also enframe humans as standing reserve.

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<sup>5</sup> Standing reserve", *Bestand*, is what the mode of *Gestell* turns nature into: mere resources that are accumulated in anticipation of exchange, circulation and consumption, so that "the real reveals itself as *Bestand* exclusively: the world becomes nothing but a standing-reserve or source for raw materials". (Heidegger, 1977, p. 24)

## Animal Other

“As a foster mother to young animal life I know each has its own nature; they are all different.” [Mrs Gallagher interview, 7 April 2007.]

The ‘use’ value of animals is a theme also used by Val Plumwood. She traces the historic subordination of animals in Western philosophy through the examination of human/nature dualism. The traditional approach has to been to define a subject in the negative, i.e. by defining it by what it is not. So if the human is privileged all else is excluded; a condition she terms hyperseparation. The marginalisation in Western philosophy of everything that is not human led to a conception of nature as *terra nullius*; as empty and void without direction, goals and agency. It is, therefore, available for annexation and cultivation. In this model man becomes the subject and the land and animals become objects; the alien others. If nature is stripped of direction and agency, it is reduced to the mechanical and the machine is at the service of the master. This instrumental approach, we have seen, is also addressed by Heidegger.

Plumwood examines some alternative concepts to negate dualism. They include: *process theory* which stresses the commonality of matter at an atomic level, *respiritualisation* which adds an anthropomorphic animating force to invigorate nature e.g. mother earth, and *reductive materiality* which reverses the duality of the mental, housing it in the body where mind becomes brain. In her view these approaches either continue to reduce nature to the mechanical or if they advocate a holistic approach, they produce a *sameness* where animals are assimilated into the human sphere, although generally with a lower status.

Instead she favours the establishment of non-hierarchical concept of continuity and difference. This concept recognises that nature shares the qualities of goal direction, sentience and choice with humans, but in its own distinctive way. As Plumwood claims, “We must acknowledge continuity and cease to view the other as alien, but this does not involve the dissolution of distinction or privileging of community over difference” (Plumwood, 1993, p. 126).

In the interview Rea Gallagher alludes to this difference perhaps inferring animals have their own purpose sometimes similar to ours and sometimes unknown. What she would seem to prefer is an increased sense of kinship that values difference rather than an instrumental approach to farming animals.

## Tactics

"My discoveries led to 'borrowing' more and more from agribusiness, mostly leftover bits and pieces that I combined with domestic crafts." [Mrs Gallagher interview, 7 April 2007.]

There is an implicit irony in appropriating a discourse intended for urban practices and spaces and applying it to rural issues but I believe, as farming becomes increasingly industrialised, the border between urban factory and agribusiness practices loses substance. The aim of Michel de Certeau's *The Practice of Everyday life* is to examine ways of functioning; i.e. the practices and modes of action that people use every day. They form, in his terms, the operational logic of culture. He contends that the everyday practices of society are subsumed or 'backgrounded' by the dominant means of production such as science, industry, the economy and for the purposes of this project, I would add, agribusiness. His intention is to foreground the cultural practices considered insignificant or perhaps 'given'. He draws attention to the uses people/consumers make of the dominant system's products perhaps in ways they were not intended for. This 'other' production is invisible due to the emphasis placed on the dominant order's strategy to create "a place in which the environment can be rendered predictable if not properly tamed" (Buchanan, 2000, p. 89).

To counter this call to conformity, people employ a tactic of 'making do' that de Certeau defines as the power of the powerless, the activity of the passive, where "...the weak must continually turn to their own ends, forces alien to them" (de Certeau, 1988, p. xix) by "the taking up of what ever tools the culture offers and employing them to work in a different direction" (Carlson, 2006, p. 188). This making, (like Heidegger de Certeau uses the concept of *poiesis*) is compared to the ruses of fish that disguise and transform themselves and in doing so escape without having to flee. A tactic does not have a proper place. "It is a hidden production because it takes place in fields that are already defined and occupied by large scale production systems" (Buchanan, 2000, p. 93). If I return to the comparison between de Certeau's factory and agribusiness, Mrs Gallagher's appropriation of materials and time resembles '*la perruque*'<sup>6</sup>, a tactic of 'making do'. Her practices and production conform neither to established rules of agribusiness nor the domestic, in fact her acts and appropriations instil ambiguity to their cultural meanings.

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<sup>6</sup> In particular de Certeau references the tactic *la perruque* as the worker's own work disguised as work for his employer "the worker who indulges in *la perruque* actually diverts time (not goods, since he uses only scraps) from the factory for work that is free, creative and precisely not directed towards profit" (de Certeau, 1988. p. 25).

## 1.2 Performance: Creating Character- Jules A. Findlay

One of the most important functions of play is the trying on of solutions and adaptations to conflictual situations. If one can temporarily suspend reality, one is able to enact, in play or through art, a chosen active role in the re-creation of an experience of passivity. One can similarly enact wishes that would otherwise be repudiated by the superego or invite dangerous consequences from the real world. (Knafo, 1996, p. 159)

While acknowledging that the term performance is used and contested in a wide variety of disciplines and in different ways, it is used here in the context of performance art and the creation of character. Bert O. States (1996) claims that performance is a metaphor; he establishes it as a key word around which a cluster of theoretical and cultural meanings has gathered. Of interest to this project is States' examination and extension, of Schechner's concept of *restored* or twice-behaved behaviour. This unwieldy term endeavours to explain how the behaviours of ordinary living or the everyday are represented in art and other performative genres. States provides an example of imitating himself to illustrate all behaviour is a form of self imitation; hence it is twice-behaved or restored.

"It is the getting of it [behaviour] into art, out of its natural, excessive, and unremarkable twice-behavedness in daily life, that constitutes the transformation of art" (States, 1996, p. 20).

In order to be believable, any performance characterisation must be *framed* into behaviours the audience would recognise in everyday life.

Framing is simply the way in which the art work sets itself up, or is set up, to be performed, in Dufrenne's sense of offering a sensuous presentation to the spectator and in Phelan's sense of producing an interaction between itself and an auditor. (States, 1996, p. 19)

This conceptual base can be used for the formation of K. Joules Faraday as a performance character but Mrs Gallagher requires more than identity construction. She also explores established cultural definitions using the socio-political performance of resistance; Carlson (2006) if not resistance, disruption.

The concept of the cyborg as defined by Donna Haraway appears to provide an ideological platform for Mrs Gallagher's activities, "a cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction" (Haraway, 1991, p. 149). Mrs Gallagher is not adverse to the use of technology but her activities are directed at its responsible use. Other cyborg qualities include a commitment to partiality i.e. a resistance to unified wholes, intimacy and irony. Irony, Haraway states, "is about the tension of holding incompatible things together because both or all are necessary or true. Irony is about humour and serious play. It is also a rhetorical device and a political method" (Haraway, 1991, p. 149).

While this definition appears encompassing it is problematic when compared with Linda Hutcheon's statement that "the final responsibility for deciding whether irony actually happens in an utterance or not (and what that ironic meaning is) rests, in the end, solely with the interpreter" (Karyshyn, 1995, p. 972). It relies on "the sheer (remote) chance that discursive communities will overlap and irony will "happen." (Karyshyn, 1995, p. 973) What this means is that while Mrs Gallagher can have the recognisable behaviours associated with humour and serious play she does not set out to be deliberately ironic.

## Act 2: The Staging: Blocking the Play



(fig. 1). Mrs Gallagher. *Bound*. Digital Image, 2006.



## 2.1 Performance: Where Monologue Becomes Dialogue: Jules Findlay

My aim was to construct a performance character with a set of culturally recognisable gender behaviours who could comment on the instrumental practices of agribusiness as the rural dominant order, through the everyday practices of 'making do' and *la perruque*.

Prior to this project Mrs Gallagher existed only as a name given to a sculptural work in installation. She was spoken of anecdotally in the third person through the objects she made. At the outset of the project, I continued this approach with the addition of a small video introduction. It swiftly became apparent that more was needed and 'who Mrs Gallagher was' would be a vital site of enquiry underpinning the what, why, how of her actions.

Constructing Mrs Gallagher involved establishing not only a set of recognisable behaviours that reflected her cultural placement, but also creating a history (refer Appendix 1) and selecting psychological motivators. A useful example for Mrs Gallagher was the early work of Lynn Hershman that featured her alter ego Roberta Brietman, who Rush (2003) describes as having an independent existence, residence, wardrobe and credit cards. In subsequent work Hershman continued to 'articulate identity' with multiple characters addressing women issues and technology in virtual worlds as in *Teknolust* (2002) (refer fig. 3). Concerns with women's issues and technology are also foundational to this project although the performance character's social location is very different.

Mrs Gallagher's history and character grew through a series of recorded interviews, where her early influences and motivations were established. Further development of her character occurred when she performed her 'acts'. These entailed her entering a



(fig. 2). Mrs Gallagher. *A&P Show*. Video Still, 2006.



(fig. 3). Lynn Hershman. 2000. *Teknolust*. Video Still.

site in her distinctive electric fence tape hat and trimmed overalls, installing her objects with a quiet, determined industry and then leaving. She did not deliberately solicit interaction with viewers but responded in a polite, caring manner when approached. In other words she displayed some 'behaviours' that reflected her generation of older women from a rural context. It was important to establish her as typical but not stereotypical. It was satisfying to find that viewers regarded her as an eccentric rather than a parody which came close to my aim.

One aspect of her character in this project has been problematic. As part of researching and testing the scope of Mrs Gallagher's acts and boundaries, I found the range of her behaviours limiting. The theoretical underpinning of everyday practices within a defined rural environment proved to be a barrier to the articulation and presentation of her activities as an art practitioner. She could appear as a filmic image; as a creator of 'artistic tricks', as defined by de Certeau (1988), within the dominant rural order but as she did not consider herself an artist, she was unable to theorise or contextualise her making within art forums.

This identified the need for a second character K. Joules Faraday who could interact with her in performance as a presenter. As a passionate theorist, with a special interest in popular culture, she performs with Mrs Gallagher, documents and contextualises her making and acts as a voice able to be recognised within art/craft discourses.

This partnership is also seen in the work of Kirsten Lucas, where in *Cable Xcess* 1996, she plays roles of both spokesperson and case study warning of the dangers of exposure to electromagnetic fields "in a society gone to extremes with technology" (Rush, 2003, p. 203). (refer figs. 4, 5, 6)



(fig. 4). Kirsten Lucas. 1996. *Cable Xcess*.  
Video still.



(fig. 5). Kirsten Lucas. 1996. *Cable Xcess*.  
Video still.



(fig. 6). Kirsten Lucas. 1996. *Cable Xcess*.  
Video still.

## **2.2 Rehearsals: A Review of Mrs Gallagher's Work: K. Joules Faraday.**

Mrs Gallagher proceeded in a series of three developmental steps to realise her aim to draw attention to increased mechanisation of farming and her role within it. She began by experimenting with space and place through the construction and purpose of enclosures as they relate to animals and the site of the 'key kitchen person'. Secondly, she explored the term 'livestock'; the instrumental term for animals as resources and the boundary between the animal and the technical. In the third stage of development Mrs Gallagher concentrated on her domestic cooking role using the tactics of appropriation to bring new meaning to the production of morning tea and lunch for workers.

### **Enclosure**

Enclosures can protect and confine, nurture and enframe. Boundaries signify borders between exterior and interior. Breaches in boundaries are thresholds that enable continuity between two distinct sites of space and place for the purposes of escape or entry. For the physical meaning of enclosure I refer to Robert P. Marzec's *Enclosures, Colonization, and the Robinson Crusoe Syndrome*:

*A Genealogy of Land in a Global Context.*

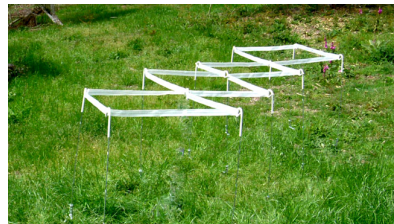
Enclosure involves the meticulous measurement of a piece of land, followed by the surrounding of that land with barriers designed to close off the free passage of people and animals: Large, "open" fields formerly devoid of physical territorial boundaries are brought into a system in which land is held "in severalty" (by individuals) through the erection of stone walls, fences, ditches, and hedges that separate one person's land from one's neighbours. (Marzec, 2002, p. 138)

The part of Marzec's definition that Mrs Gallagher initially explored was the "barriers that close off free passage of people and animals."

I can take a role of tape  
 and turn a cylinder into a  
 line  
 that runs across the land  
 I divide  
 I travel North, South, East  
 and West  
 I enclose  
 from space I make a place  
 a herbivore's pantry  
 I provide  
 I decide  
 to travel the compass  
 points  
 again again  
 dissect intersect apportion  
 running my line of force  
 back to where I started  
 I farm.  
 Rea Gallagher



(fig. 7). Mrs Gallagher. *Boundary 1*. 2005.



(fig. 8). Mrs Gallagher. *Boundary 4*. 2005.



(fig. 9). Mrs Gallagher. *Boundary 9*.  
2005.



(fig. 10). Mrs Gallagher. *Boundary 12*.  
Electric Fence Materials 1x1m, 2005.

Initially, Mrs Gallagher felt she needed to explore actual enclosures, i.e. the electric fence constructions that ‘create property’ (as given in Marzac’s definition) and confine animals for cultivation. “These practices convert the pure spatiality (I have limited myself to) into *place*” (Buchanan, 2000, p. 123). Mrs Gallagher proceeded in a controlled, measured way to build a system of uniform enclosures.

These simple experiments while providing an entry point, did not address many of the issues central to the project.

Mrs Gallagher then constructed a 1x1 yard marquette to experiment with various configurations on the theme of ‘yard’ or ‘pen’ that could be used for domestic and/or agribusiness purposes. She created a flexible fence rigging system that created an ambiguous, mult - purpose enclosure. While these ‘yards’ fulfilled some of the criteria, they did not reference her ‘key-kitchen’ role.



(fig. 11). Mrs Gallagher. *Yard*.  
Agribusiness rig marquette 1x1 yard,  
2006.



(fig. 12). Mrs Gallagher. *Yard*.  
Domestic rig marquette, 1x1 yard,  
2006.

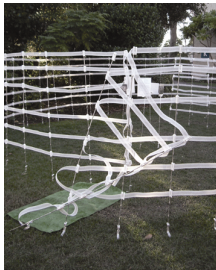


## Report of Interference July 2006

On the evening of the 2<sup>nd</sup> of July  
the installed stockyard was  
interfered with.



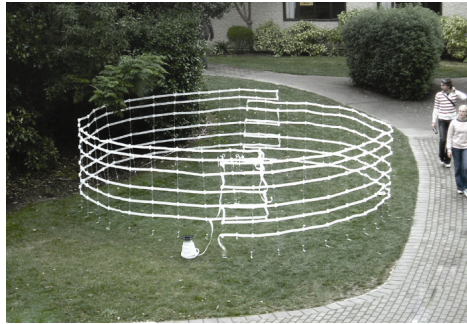
(figs. 14, 15). Mrs Gallagher.  
*Standing reserve stockyards.*  
Detail, 2006



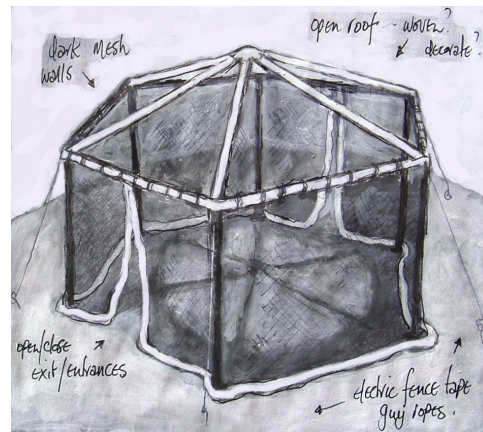
Mrs Gallagher. *Standing reserve  
stockyards.* Detail, 2006

Fortunately I had removed the  
power unit and with it the risk of  
electric shock to the  
perpetrators.

Rea Gallagher (Mrs)



(fig. 13). Mrs Gallagher. *Standing Reserve  
stockyards.* Electric Fence Materials, 3x3m, 2006.



(fig. 16). Mrs Gallagher. *Gazebo.* Concept Image,  
acrylic, graphic pen, 12x13 cm, 2007.

The yard experiments led to further examination of  
agribusiness enclosures. Mrs Gallagher reproduced  
the rounded shape of a stockyard currently used in  
agribusiness which, at times, is used to feed  
animals grain or hay. Her aim became to create an  
outdoor room that would function as feeding space  
for humans that mirrored the enclosed feeding  
place of animals.

After experimenting with various outdoor settings  
and materials, Mrs Gallagher conceptualised a  
gazebo as fulfilling the necessary criteria. As an  
outdoor room it transgressed outdoor/indoor  
boundaries. The addition of mesh walls to a gazebo  
framework produced a sense of enclosure. It also  
satisfied her 'House and Garden' sense of style.  
This concept has the added advantage of freeing her  
'key - kitchen person' activities from the specific  
site of the house.



(fig. 17). Luchazar Boydadjiev, *Gazebo*, 1996.  
Stone platform, cinema seats.

Gazebos are generally described as sites or places of rest and recreation where one can contemplate nature. Luchazar Boydadjiev's *Gazebo* (fig. 17) features an unrestricted vista suggesting a utopian landscape. Ambiguity of perception is created with the reference to a cinematic construct. (De Oliveira & Oxley, 2003). Here the emphasis is on the external view whereas Mrs Gallagher's *Gazebo* is a physical structure that allows access to the interior and references the house rather than the cinema. De Certeau uses the analogy of a house to define place.

In the pre - established geography which extends (if we limit ourselves to the home) from bedrooms so small we can't do anything in them to the legendary long lost attic that could be used for everything, everyday stories tell us what one can do in it and make out of it. They are treatments of space (Buchanan, 2000, p. 122).

## Livestock: Tethered Sheep

The Manager,  
Livestock Division  
Wrightsons Farm Supplies

### **New Livestock- coming soon!**

Soon to be available, a breed of sheep that is low maintenance, easy-care and requires no fencing. Ideal for small holdings where space is at a premium, these Reagal sheep require a minimum of room, no docking, dagging or drenching making purchase capital the only financial requirement.

Eliminate the stress of lambing, say goodbye to worrying dogs or rustlers for that matter.

Promote Reagal sheep as the future of agribusiness.

Rea Gallagher (Mrs)

Agents can view by appointment.

Mrs Gallagher's aim was to construct sheep from the technology that enclose them, i.e. electric fence materials. Her intention was present them as a 'new product'. Her criteria were: to make frames that resembled the shape of sheep from a distance, for the wrapped tape to produce a bound effect at close range and that they were technically effective.



(fig. 18). Mrs Gallagher. *Livestock: Tethered Sheep*.  
Electric fence tape, connectors, mild steel, portable fence unit. 107x102cm, 2006.



## Livestock: tethered sheep: the performance/installation



(fig. 19). Mrs Gallagher. *Lugh and Livestock*. Video Still, 2006

### Mrs Gallagher's Journal Entry January 2007

It is important to trial the sheep in their customary setting and so I transported them to a hilltop amidst their live counterparts. It was gratifying to note that even before the tethering process they did not wander or attempt to join the mob. When preparing them for the trip home, I noticed how the unwrapping process resembled shearing and how the pile of tape on the ground resembled a shorn fleece, I pointed this out to KJF as another low cost advantage. I will take them to the A&P Show and offer them as an alternative to the messiness of keeping live sheep. (refer fig. 19)

### Shearing: Video documentation: K. Joules Faraday

This 'act' was of a short duration and in a remote location, therefore witnesses were not present. In the absence of memory, this ephemeral experience relied on the filmic medium.

In keeping with Mrs Gallagher's intention to present a new product, the video documentation of the hilltop sheep trial references the long - standing icon of New Zealand TV farming programmes, Country Calendar. The success of this trial depended on a narrative commentary that parodies a documentary format 'discovering' her on the farm and accompanying her to the A&P Show.



(figs. 20-24). Mrs Gallagher. *Shearing*. Video Still, 2006.



Mrs Gallagher. *Shearing*. Video Still, 2006.



Mrs Gallagher. *Shearing*. Video Still, 2006.



Mrs Gallagher. *Shearing*. Video Still, 2006.





(figs. 25-28). Mrs Gallagher. *A&P Show*. Video Still, 2006.



Mrs Gallagher. *A&P Show*. Video Still, 2006.



Mrs Gallagher. *A&P Show*. Video Still, 2006.



Mrs Gallagher. *A&P show*. Video Still, 2006.

Mrs Gallagher took two sheep frames to the Nelson A&P Show in December 2006 to explore the public's response.

Placed in a high traffic area at the entrance of a display tent children were immediately attracted to the sheep but their parents' intrigue at the use of materials turned to extreme caution once the sheep were wrapped and the portable electrical fence unit appeared.

Mrs Gallagher conducted the installation with her usual industrious approach. She did not seem to be affected by the spectators, although she answered all questions politely.

Once the sheep were tethered Mrs Gallagher questioned her choice of site, deciding that if she was to repeat this experiment she would place them alongside a pen of enclosed live sheep with appropriate signage inviting product comparison. I pointed out to her she would need to develop a more outward manner to conduct a market survey.

This was her second attempt to construct sheep to her satisfaction. When spectators referred to them as sheep she considered she achieved her aim to make them recognisable, as such, at a distance. She also considered that she achieved the 'bound' effect. We agreed that while this avenue of work examined the animal/technology boundary, it does not address the domestic aims of the project.

## Livestock: Tethered Sheep



(fig. 29). Mrs Gallagher *Tethered sheep*. Video Still, 2006



(fig. 30). Gregor Kregar. 2003. *Matthew 12:12*. Installation.



(fig. 31). Gregor Kregar. 2003. *Matthew 12:12*. 144 ceramic sheep.

Although the sheep has been represented in many forms in New Zealand art I agree with Gregor Kregar's description that sheep are usually aesthetically invisible beings. His installation *Matthew 12:12: And surely man is worth more than a sheep*, 2003 crosses the domestic/farming boundary, with the clothing of sheep. His 2003 artist's statement reads:

The role of man and sheep has important connotations for New Zealand in both historical and contemporary contexts. Together they have transformed New Zealand's rugged natural environment into a highly productive agricultural country. It has been an ongoing exercise—and the result is an industry that shaped not only the land but also the cultural and economical identity of New Zealand. (Kregar, 2006, p.1)

His ironic interpretation of the Bible quote appears to ask the question, if the partnership between man and animal is to be valued, must the animal be assimilated into the human frame of reference?

In my opinion what, he and Mrs Gallagher share is not only an ironic stance but also the ambiguity surrounding the use of everyday materials as sculptural objects.

## Shearer-teria



(fig. 32). Mrs Gallagher. *Shearer-teria*. Electric fence standards drench gun, containers, 2007.

Having examined the relationships between enfaming/enclosure and the position of animal other/livestock, Mrs Gallagher signals a change by asking the question; how can she use her role as key - kitchen person to mirror the practices of agribusiness? In this first innovative trial, using the tactic de Certeau defines as 'making do' she aims to overlay her 'given' cultural activity with the appropriated agribusiness materials and practices used to administer medicines and nutriments to livestock.

## Shearer-teria Morning Tea

Recipe-

Utensils: assemble ahead of time

3 electric fence standards

1 drench gun (more if you have them)

3 or more drench bottles.

1 blender

1 teapot and coffee plunger

Ingredients: Into the blender place a selection of:

Scones, sausage rolls, piklets, sandwiches,  
asparagus rolls and savouries.

Add freshly brewed tea and/or coffee. Fruit juice  
makes a refreshing alternative.

Blend on high until smooth. Pour into containers  
and deliver to workers.

This is a quick and easy solution for the farm wife  
with scope for imaginative combinations.

Rea Gallagher.



(fig. 33). Mrs Gallagher. *Shearer-teria*. Clothes rack, drench gun, containers, 2007.



(fig. 34). Mrs Gallagher. *Shearer-teria*. Detail, 2007.



(fig. 35). Mrs Gallagher. *Shearer-teria*. Detail, 2007.

Mrs Gallagher creates a morning tea and serves it in the industrial materials associated with agribusiness. The first stand was a clothes rack (fig.33) that failed to create the required effect. Replacing it with a stand constructed of electric fence standards gives the industrial effect she aimed for. Her intention now is to develop a lunch setting.





(fig. 36). Mrs Gallagher. *Shearer-teria Morning Tea*. Performance, 2007.



(fig. 37). Mrs Gallagher. *Shearer-teria Morning Tea*. Performance, 2007.



(fig. 38). Mrs Gallagher. *Shearer-teria Morning Tea*. Performance, 2007.

Jacquelyn Greenbank's 2003 work, *Tea Party* (refer fig. 39) is reviewed by Ken Hall in The Christchurch Art Gallery's exhibition A&P show, as a work that allows sheep to provide the raw materials "while imagination, skill and off-the-wall humour do the rest" (Hall, 2006, p. 29). He contextualises the life sized sculptural installation of knitted and crocheted crockery and Kiwi food within a 1950s A&P Show morning tea tent complete with dialoguing farmers and their faithful cardiganed wives serving refreshments.

Today A&P shows feature less traditional cooking and textile production, (in fact these exhibits are sadly depopulated). Morning tea tents are more likely to be commercial or corporate offering open sandwiches and salmon. What does feature along with the core activities of: animal judging, dog trialling, shearing and wood chopping is 21<sup>st</sup> century agribusiness technology. This is the boundary Mrs Gallagher has transgressed to produce her *Shearer-teria*. Both practitioners feature food but whereas Greenbank's is a hybrid of domestic skills, Mrs Gallagher produces a hybrid that acknowledges both the domestic and agribusiness.

### **Kitchen performance**

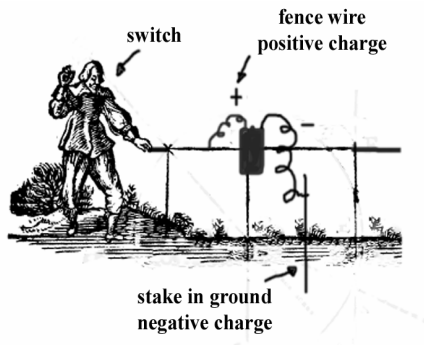
Mrs Gallagher's kitchen performance mirrored the format of women's interest programmes or 'morning TV' cooking segments. While she achieved her aim serve a morning tea in agribusiness materials, I believe this simple performance needs to be further developed by making her costuming and kitchen more clearly reflect her environment (refer figs. 36-38).



(fig. 39). Jacquelyn Greenbank. 2003. *Tea Party*. Installation.

## Turning the Tables

K. Joules gave me this old image and asked me to demonstrate how electric fences work. The body closes the circuit between the positive pole running through the wire and the negative charge running through the ground. Do wear gumboots.



(fig. 40). Modification of image retrieved from:  
<http://www.phil.mq.edu.au/staff/grestall/log/images/Descartes.gif>



(fig. 44). Mrs Gallagher. *Live cutlery*. Wire, alligator clip, 2007.

## Cutlery



(fig. 41). Mrs Gallagher. *Lashed cutlery*. Electric fence wire, 2007.



(fig. 42). Mrs Gallagher. *Lashed cutlery*. Electric fence wire, connectors, 2007.



(fig. 43). Mrs Gallagher. *Lashed cutlery*. Detail, 2007.

K. Joules Faraday

Mrs Gallagher's aim was to create an outdoor table setting using domestic utensils and the electric fence materials used to control and monitor animals' movement and feeding practices. Her intention was to use a combination of domestic and agribusiness materials and she began by electrifying cutlery. Initially she drilled holes in the handles and lashed them using electric fence wire in a simple knot structure. The wires were then to be run up through insulated fence protectors to a proposed fence unit attached to a market umbrella, gazebo or similar. Although the rising wires provided an element of interest, the aesthetic appearance of this arrangement was unsatisfactory with the bound cutlery appearing constricted and the electrified nature of the fence wire was not immediately apparent. The lashing on the handle suggested that the hand would be the first part of the body to receive a shock (refer figs. 41-43).

To increase the threat of electrical shock, the lashing was replaced with an alligator clip attached to the part of the utensil that enters the mouth and encounters the conductivity of saliva (refer fig. 44).

## Turning the Tables

### Table setting



(fig. 45). Mrs Gallagher. *Suspended cutlery*. Installation, 2007.



(fig. 46). Mrs Gallagher. *Turning the Tables*. domestic utensils, electric fence materials, mutton chops, 2007



(fig. 47). Mona Hatoum. 2000. *Homebound*. Installation

These trials began with the lashed cutlery suspended around the table perimeter preventing easy access to the food and drink. This created a barrier to items we usually associate with comfort and pleasure. Mrs Gallagher discontinued these experiments as she wanted the cutlery to be useable. Her preference was to place the utensils on a table in a more conventional way (refer fig. 45).

In the small trial *Turning the Tables* the use of alligator clips, battery and wire running across an insulating surface provide a more satisfactory result. The tactic of 'making do' in a different style of production is evidenced in the combination of domestic and agribusiness materials. There is also reference to Mrs Gallagher's role as an end producer in the farm food chain. This is an area of research Mrs Gallagher intends to develop (refer fig. 46).

A sense of threat is present in Mona Hatoum's *Homebound*, 2000 where electrified domestic objects are installed behind a wire barrier. The title can be read as ambiguously meaning a return to the home, or feeling confined by both the house and household labour (refer fig. 47).



### Act 3: The Performance: Mrs Gallagher's Exposition



(fig. 48). Exposition site, *Wakapuaka Memorial Hall, Nelson*. Exterior and interior views. Digital Image, 2007



South view



West view



North view



East view



## Exposition/Installation: K. Joules Faraday



(fig. 49). Mrs Gallagher. *Feeding Out*. Gazebo frame, electrified table setting and chairs. 2mx2m, 2007

Mrs Gallagher chose the community hall in her local environment to display what she terms her ‘new products’ in an Exposition setting. Viewed as an art strategy, this installation, although on a smaller scale, mimics the agribusiness’ cultural convention of presenting innovative developments to the farming industry; the most prominent being the Mystery Creek field days.

The Wakapuaka Memorial Hall interior, built in 1953, is a 17x10 metre concrete rectangular space with a blank wall at the North end, a curtained stage at the South end and the East and West walls are intersected midway by, respectively, a fireplace and the entry to the kitchen. The existing painted lines on the floor (a badminton court) endorsed the division of the site into exhibition

areas for the displayed sculptural pieces. All the works were placed within the ‘court’ grid with the boundaries strengthened by groupings of native trees in plastic bags. These also served successfully to soften the stark, utilitarian appearance of the hall interior as well as support the exposition convention of including decorative plants. Mrs Gallagher provided a brochure guide to the ‘products’; it also contained a brief history of the hall (refer Appendix 2).



(fig. 50). Installation, South view.



(fig. 51). Installation, East view.



(fig. 52). Installation, North view.



(fig. 53). Installation, West view.

## Feeding Out



(fig. 54). Mrs Gallagher. *Feeding Out*. Table setting: plastic table cloth, wired cutlery, black board mats, probes, neck chops, alligator clips, salt and pepper, toast rack, rack of lamb, parsley, 2007.

farming. A box of Speight's beer sits just inside the entry of the gazebo.

Mrs Gallagher could be seen as playing with the concept of *Gestell* and its literal translation of rack by confining the cut of meat 'rack of lamb' within a toast rack. The addition of clips and wire to the rack of lamb could have increased the contrast between the formal lines of the domestic setting and the random 'tangle' of electrical wire.

The work '*Feeding Out*' addresses Mrs Gallagher's dual examination of rural women's domestic roles and the treatment of animals. It is a movable, outdoor electrified table setting enclosed within a gazebo frame with mesh walls that reference the temporary hessian yards used to contain sheep in the paddock.

Mrs Gallagher repeats the colours used in electrical circuitry in her table setting. This creates the attractive 'House and Garden' aesthetic aimed for and yet signals danger. These colours are carried through to the electrified seating.

The blackboard table mats can be used to record shearing tallies or general stock numbers.

The hexagonal table mirrors the shape of the enclosure, beneath it a monologue recommending sheep winter and summer stocking units repeatedly reinforces agribusiness' instrumental approach to



## Feeding Out



(fig. 55). *Feeding Out. Table*, 2007



(fig. 57). *Feeding Out. Rack*, 2007



(fig. 56). *Feeding Out. Table*, 2007



(fig. 58). *Feeding Out. Chops*, 2007

## Livestock-Tethered Sheep



(fig. 59). Mrs Gallagher. *Livestock-Tethered Sheep*, 2007

Mrs Gallagher further developed and completed the trial works *Livestock – Tethered Sheep* and *Shearer-teria* to include in her ‘new products’ Exposition. These smaller works were installed in the two southern quadrants of the painted grid to allow sight access of the data projector screen mounted in front of the stage curtains. This placement also ensured the central area of the hall remained free for a performance that required access to the kitchen.

The confinement of *Livestock –Tethered Sheep* was stressed by the bound forms and the linear appearance of four tethers of electric fence tape back to the portable fence unit. The installation was supported by the promotional video ‘*Agribusiness Almanac*’ featuring Mrs Gallagher’s shearing and A&P show performances. (refer Appendix 4).





## Shearer-teria



(fig. 60). Mrs Gallagher. *Shearer-teria*, 2007

The morning/afternoon tea stand, *Shearer-teria* achieved its industrial/medicinal equipment intentions. This appearance was juxtaposed with containers of blended foods; tea & piklets, coffee & scones, and fruit juice & sandwiches (refer fig. 60). There was also evidence of the products *Livestock-Tethered Sheep* and *Shearer-teria* listed on the TradeMe website under the 'Livestock' and 'Shearing Equipment' categories.



## Exposition Performance: Jules Findlay



(fig. 61). Mrs Gallagher. Video Still, 2007



(fig.62). K. Joules Faraday. Video Still, 2007

To actualise the aim of creating an immersive rural experience, the performance commenced with Mrs Gallagher and her dog greeting her visitors outside the Wakapuaka Hall and ushering them inside. In the foyer she presented them with a brochure identifying her 'new products'. She then led them to laid tea-trolley in front of a roaring fire. After a small welcome speech she extended customary rural hospitality with an afternoon tea of scones and sponge cake served with tea/coffee. While this was being served, a video presentation from K. Joules Faraday was played which Mrs Gallagher interacted with. The use of video allowed both performance characters to 'appear' in the same venue simultaneously and to contest differing cultural/arts points of view and approaches i.e. Mrs Gallagher's new products/domestic craft creation versus K. Joules Faraday's discussion of the marginal art practice of making do'. Performer presence was thus used to debate a central thesis of the project through the characters' motives of serious play and cultural irony. Due to the ambitious scope of the final presentation, the performance component required further development and rehearsal; it was, therefore, only partially successful.

## Exposition Performance: Jules Findlay



(fig. 63). *Exposition. Performance. Video Still, 2007*



(fig. 64). *Exposition. Performance. Video Still, 2007*



(fig. 65). *Exposition. Performance. Video Still, 2007*



(fig. 66). *Exposition. Performance. Video Still, 2007*

For the purposes of this project, I created a performance character, Mrs Gallagher, to question the instrumental approach of agribusiness production, both as it enframed her domestic/farm helper role and the farming of animals. From her position within rural culture, Mrs Gallagher's style of serious play and perceived irony is witnessed in her hybrid products that transgress domestic/Agribusiness boundaries. This approach allowed non – polemic discussion of Mrs Gallagher's concerns. The strategy of locating rural cultural concepts and materials within an arts context enabled the examination of traditional ideologies and practices, and their subsequent re-contextualisation into new forms and meanings.



#### **Act 4: Stage Directions: Methodologies: Jules Findlay**

The nature of this project reflects some of the elements attributed to qualitative research, in particular the study of patterns of behaviour and cultural norms associated with the traditions and relationships in a particular social group and the meanings and symbols used by that group to make sense of their culture. In this, I adapted an approach used in small scale social research projects, i.e. Action research. As Action research focuses on instigating practical change in what Denscombe (2003) describes as the 'real' world, it was useful for identifying Mrs Gallagher's areas of concern and formulating her performative 'acts.'

It was also useful for establishing a respectful collaborative relationship between Mrs Gallagher and K. Joules Faraday. Their joint participation was required to: conduct interviews (establishing Mrs Gallagher history and motives), as well as to document findings, critique strengths and weakness and record plans for future changes. The interview methods commonly used by Action research also helped resolve the challenges of: who was in charge? Who made the decisions? And who would present the data and outcomes? As Denscombe (2003) claims, an integral requirement of Action research is the participatory nature of the researcher in an equal partnership with other actors (participants). This ensures respect for the practitioner's knowledge<sup>7</sup> and ensures the research process is democratised.

Mrs Gallagher's making was recorded in a reflective journal as outlined by Gray & Malins (2004) and followed the practice given by Schon (1983) as 'knowing-in-action'. To do this I applied cycles of making, using methods of 'reflection-for' to planning, 'reflection-in' to insightful discoveries within the cycles of making and 'reflection-on' as an evaluation technique. This proved to be an effective practice.

Action research shares a common element with the reflective practitioner in the cyclic nature of the process and as Denscombe stresses " The crucial points about the cycle of enquiry are (a) that *research feeds back directly into practice*, and (b) that *the process is ongoing*" (Denscombe, 2003, p. 73).

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<sup>7</sup> Denscombe refers to this as *insider knowledge*



## Epilogue

The discourse of Western philosophical hyperseparation of human and nature is an old concern visited and revisited. A historical survey shows its formulation, establishment, critiques, alternatives and replacements, still occupy us. The positioning of animals and women within a cultural framework are also considered and contested in on-going discourses. The challenge to established order and institutions of power, whether overtly or concealed, is a continuing practice. So what is new?

I follow K. Joules Faraday's lead and turn to de Certeau as interpreted by Ian Buchanan. The issues are not new but the style or way in which they are presented 'still leaves ways of speaking'. "So through style the problem of a lack of voice, as felt by women and other minor voices, can be ameliorate" (Buchanan, 2000, p. 83).

Mrs Gallagher's style, as recorded by K. Joules Faraday, is an account of the little victories of the everyday over established rules. Ian Buchanan comments, "Tactics are not liberatory in the material sense of the word: the little victories of the everyday life do no more (but also no less) than disrupt the fatality of the established order" (Buchanan, 2000, pp. 104-105). I believe that Mrs Gallagher's acts and 'making' thus far, have achieved her aim to disrupt the established order by blurring the agribusiness/domestic boundaries with *Shearer-teria* and *Turning the Tables* and to draw attention to the instrumental approach to the cultivation of animals with *Livestock-tethered Sheep*. But the question must arise; by promoting any of these hybrids as 'new products' is she crossing the boundary of everyday practices into the realm of production? This question will be addressed in the future.

Her aims are to continue her activities by developing her working relationship with K. Joules Faraday and to pay special attention to her kitchen role and the resources waiting to be appropriated from agribusiness. She also aims, through her particular style of serious play, to keep highlighting Haraway's cautionary and yet celebratory advice about the use of technology. "The machine is us, our processes, an aspect of our embodiment, we can be responsible for machines....we are responsible for boundaries, we are they" (Haraway, 1991, p. 108).

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## Appendix 1

### Mrs Gallagher: A brief history of a performance character

Mrs Gallagher was born and raised in a New Zealand provincial town that became a city when she was just old enough to understand what a city was. Although her beginnings were urban, nature was always close at hand and greatly loved. Camping at the beach was a favourite pastime.

She was educated as young girls were in the 50's in a uniform set of cultural expectations of future motherhood and marriage.

This was overlaid with training in poise and presentation, to produce a tradable package. The expectations included entering the workforce as an interim activity, preferably in an area that reflected desirable domestic skills i.e. teaching, nursing or clerical work.

In short, despite some rebellious behaviour and dreams of adventurous travel or perhaps the Nobel Prize for Literature, she obeyed the early imprinting and married a farmer.



(fig. 67). Mrs Gallagher. *Camping*, 1952.



(fig. 68). Mrs Gallagher. *School photograph*, 1953.



(fig. 69). Mrs Gallagher. *Ballerina*, 1956



(fig.70). Mrs Gallagher. *Office*, 1968.

## Appendix 2

### Exposition Product Display Brochure: page 1

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#### The Wakapuaka Memorial Hall

The Wakapuaka Memorial Hall was built in 1953 in commemoration of the local servicemen who fought in the second world war. The land was donated by the neighbouring storeowner and funds for building were raised by local subscriptions and the Waimea County Council. Common to district Memorial Halls the window shapes at the front of the building were intended to be of stained glass. The memorial to first world war servicemen was relocated from the site of the original Forsters Lodge which burned down.

The local meaning of Wakapuaka means either canoe of red pine/rimu or bursting into life bud.



WAKAPUAKA MEMORIAL HALL  
NELSON  
2007

Mrs Gallagher  
Rayner Road, R.D.1, Hira, Nelson.

Phone: 03 5451120  
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#### Mrs Gallagher's Exposition



WAKAPUAKA MEMORIAL HALL  
NELSON  
2007

MRS GALLAGHER



## Mrs Gallagher's Exposition Product Display

### Feeding Out

Gazebo frame, table, electric fence tape woven chairs, electrified cutlery, blackboard table mats, lamb neck chops, rack of lamb, toast rack, robot sheep, sheep unit feeding ratios sound-track.



### Shearer-teria



Electric fence standards, Drench gun, containers, recipes include: tea and piklets, coffee and scones, fruit juice and sandwiches.

### Livestock – Tethered Sheep



Mild steel, electric fence tape, electric fence connectors, portable electric fence unit.

Video. Agribusiness Almanac.

WAKAPUAKA MEMORIAL HALL  
NELSON  
2007

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## Appendix 3

### Performance Script: Mrs Gallagher's Exposition

**K. Joules.** Greetings, I am K. Joules Faraday and it is a pleasure to meet you. Sadly I cannot be with you in person due to a previous conference commitment. I am a member of a presentation panel on marginal art practices and my attendance was deemed essential. This has been a difficult decision to make as I have been collaborating with Mrs Rea Gallagher on her project from its inception. As I have explained in my documentation, I feel there is a pressing need to bring her style of art making to a wider audience and appreciation. In fact it is her work I will be discussing at the conference. However with Mrs Gallagher there to host you I feel you will receive a good country reception. Are you there Rea?

**Mrs G.** I'm here.

**K. Joules.** Good...For the purposes of today's presentation I had hoped to address Mrs Gallagher's exhibition site, that is, give you a short history of the Wakapuaka Hall and a rationale as to why it was the site of choice. But more pressing issues need to be addressed, so I will limit myself to key points.

For cultural purposes, the hall was chosen because it is located in Mrs Gallagher's rural environment where it provides a focus for community gatherings. To this end, her intention is to engage with the local populace. This makes the site relevant to her location and an appropriate venue to present the outcomes of this project.

**Mrs G. (aside).** It was close to home and easy to transport stuff.

**K. Joules.** Although the objects are displayed in an indoor exposition that is relevant to Mrs Gallagher's locality, they are intended for outdoor use and are therefore displaced or oriented into an installation Mrs Gallagher would describe as a local mini field-day setting.

**Mrs G.** It is a practice run. I am taking this exposition to the Mystery Creek field days next year.

**K. Joules.** Ah we might have to discuss that, now if I can continue....From an art context position the key point I will be making at the conference about Mrs Gallagher's installation can best be summarised by Miwon Kwon discussing site specificity/orientation in *One Place after Another*:

a dominant drive of site-orientated practices today is the pursuit of a more intense engagement with the outside world and everyday life- a critique of culture that is inclusive of non-art, non-art institutions and non-art issues (blurring the division between art and non-art, in fact). (Kwon. 2000, p. 43).

While I endorse a local display setting that reveals what de Certeau would describe as a hidden production common to the practices of everyday life and indicative of the tactic of 'making do', Mrs Gallagher's latest actions, I believe, have come close to undermining the tactic concept of our thesis. I will explain what I mean by this.....

**Mrs G.** Excuse me K. Joules it is more your thesis I just make things.

**K. Joules.** I have here letters to stock agents and a brochure publicising the activities and services of the Women of W.I.R.E.D. It is a relief to see you haven't tried to make an acronym out of that title, I don't think I could handle WOW. I digress....this advertising suggests a commercial operation; I thought you were a social or hobby group?

**Mrs G.** Not at all, we are a good ideas group of rural women designers who also enjoy a good laugh together. We believe in being helpful in spreading our good ideas to women who can use them.

**K. Joules.** Ok, I think if you are still operating on an everyday level within your locality the advertising isn't too much of a compromise, but what is this? Two listings on Trade Me one for Livestock- tethered sheep and the other for the Shearer-teria under the category what is it 'Shearing and animal care'?

**Mrs G.** Isn't it great? *Livestock-tethered sheep* received 130 hits within 3 hours of listing and is up over 400 the last time I looked. *Shearer-teria* received close to a 100 hits in only 48 hours. Shows there is a lot of interest out there for the products.

**K. Joules.** I am not sure if it is the kind of interest you want. Someone named 'simmpynz' has commented on *Shearer-teria* with "it needs a shovle(sic) on it for the shit don't it" and shovel is spelt wrongly. It is certainly not the response to your work I was hoping for.

**Mrs G.** Yes but that is balanced by the 'Tessadog' comment about the sheep, 'Love it' they said.

**K. Joules.** And you plan to do this with the work, *Feeding Out* as well?

**Mrs G.** Yes it is my good idea to get the farming housewife and the workers out of the kitchen which is what I have been aiming for. It will be a hit on-line.

**K. Joules.** I thought we agreed six months ago that I would document and present your issues and work and that I would do so through art forums like the one I am attending now and here you are on Trade Me. You weren't influenced by the *Agribusiness Almanac* video we made were you?

**Mrs G.** Maybe a little

**K. Joules.** But that was a trial, experimenting with way of presenting your work that referenced popular culture media, not a sales pitch for sheep.

**Mrs G.** It goes to show that you can have good ideas too K. Joules..... Look, I made a decision to create change in the rural environment; to make a difference and I did it in a way I understand, I am a practical, technological woman and I am out there on-line. I appreciate all that you are doing but I don't know if the descriptions you wrote for the conference like - she works in a time that returns art from an aesthetic experience to its use - is going to do it..... One thing I am sure of is that I am beginning to feel uncomfortable with this discussion.

**K. Joules.** I agree, but I remain adamant about how your work is presented as it has a bearing on the outcomes of the project.

**Mrs G.** Very well we will talk fur....Oh bearing.... you remind me I have a bearing ewe to see to. I must go. Do excuse me, please enjoy your time here. It has been a pleasure. **(leaves)**

**K. Joules.** To return to my original concern, one of the central concepts underpinning this project is the use of tactics as defined by Michel de Certeau. As already discussed tactics are used in the place of a dominant order where they employ a different production in a strategically pre-established place. But once this production leaves that place or establishes its own place, what happens? When discussing strategies and tactics, Buchanan refers to the observations of Jullien (1995) on the nature of 'shi' and I quote:

on the one hand, every tendency once born is naturally inclined to grow; on the other hand, any tendency carried to its ultimate limit becomes exhausted and cries out for reversal.

On this view tactics have a propensity to become strategy, but as soon as they do they harden and at that point become liable to the very same reversals they had themselves enacted in their tactical modality. (Buchanan, p. 194)

It is my concern that by entering the marketplace, be it on-line or at the Mystery Creek field days, Mrs Gallagher risks her tactical base. If she establishes commercial production she would destroy it. I feel this would not occur if her efforts are publicised through art forums and media.....

**Mrs G (re enters).** Oh by the way, I forgot to mention my next project will probably be the beautification of the Wakapuaka Memorial Hall. It certainly needs it. Bye.

**K. Joules.**....As you can see the collaboration has not always been easy. Six months ago I threatened Mrs G with this....

**Image bound**

....but instead negotiated an agreement where my position would be the public spokes person for her work. Ah well.....it appears there is more work to do. In conclusion, I trust you find the outcomes of this project elucidating and of interest.....Ciao.

## **Appendix 4**

**DVD: *Agribusiness Almanac*, 2007**

**DVD: *Exposition Performance*, 2007**