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# Patterns Beyond the Obvious

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# Patterns Beyond the Obvious

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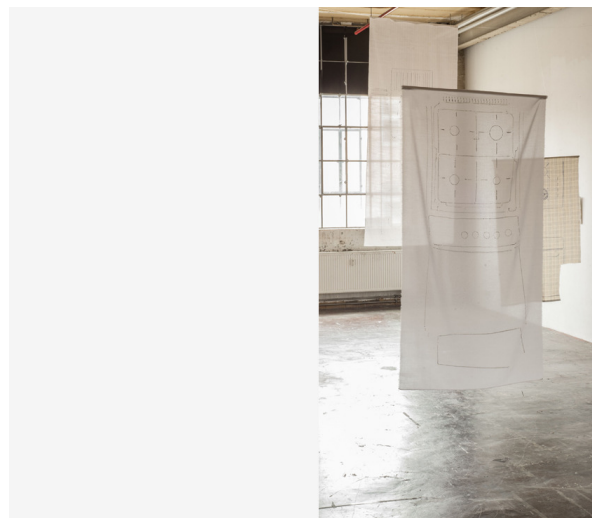
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*Existential Needs (detail) 2016 Installation, Oil stick on fabric.*



*Reproductive Scream 2016 Oil on canvas 110 x 80 cm.*

Leipzig International Art Program, Spinnerei, Germany, 2016.

### **Existential Needs.**

As a result of researching the history of the Leipzig Spinnerei's cotton production, and the role of the women who worked in the factory, I was drawn to experimenting with fabric. I made a series of 18 frottages of kitchen stoves (Küchenherd) on wool, cotton and nylon. Each image appears as a 1:1 blueprint or diagram and corresponds to our corporeal expectations. As a collection, they not only resemble skins, eyes and breasts, but also appear as human bodies. Their rather rigid typology suggests a canon of allowable forms that our bodies are forced to conform to, as well as the labour of the female body – as domestic, ruled and sexual.

The installation extends the surrealist content in my work. In this piece, I use frottage, a surrealist and 'automatic' method of creating images, to make rubbings of many stoves textured surfaces using oil stick on fabric. We see human bodies as stoves, and stoves as human bodies through visual analogies between the cultural artefact, that is the stove, and the natural form of the female body. The stove, which is traditionally a site associated with female labour, here literally becomes embodied into a sort of psychological and material skin. As Hans Belting suggests, in pictures, the skin of the body and the skin of the image are connected as a triad of image, body and medium. To extend the idea of the embodied image, I am working on a series of robe-like dresses for a performance in which figures are dressed as I am in the images above. These actors will further animate the traditional dualism between soul and the labour of the body.

# MADELEINE KELLY ARTIST

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