

WORK - A PROCESS BOOK

TRACEY SUTTON

# WHAT IS WORK

**‘a: to perform work or fulfil duties regularly for wages or salary...,**

**b: to perform or carry through a task requiring sustained effort or continuous repeated operations...,**

**c: to exert oneself physically or mentally especially in sustained effort for a purpose or under compulsion or necessity’**

**(Merriam-Webster, 2022)**

**Work is the effort or activity of an individual performed for the purpose of providing goods or services of value to others; it is also considered to be work by the individual so involved.**

**(Provis, 2013, p125)**

## **Research:**

- 1: studious inquiry or examination especially : investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical application of such new or revised theories or laws**
- 2: the collecting of information about a particular subject**
- 3: careful or diligent search**

**(Merriam-Webster, 2021)**



Work in progress, November 2022



Buildings  
Sky scrapers.

Dress or  
Uniform

Stationary  
Equipment

Office  
furniture



The  
Wo  
han  
Wh

for pay: £1 for work  
for nothing: £1 for work

### Work CULTURE

The hustle  
The grind  
Workaholic

8 8 8  
} 24 hrs  
Is the 9-5 world?

### WORK

Workforce  
Workers  
What is it?  
Why do we do it?

### Worklife BALANCE

Time working v time with family/leisure  
What a work-life balance?

### Paid v Unpaid

Working  
Unpaid work  
Unpaid work  
Unpaid work

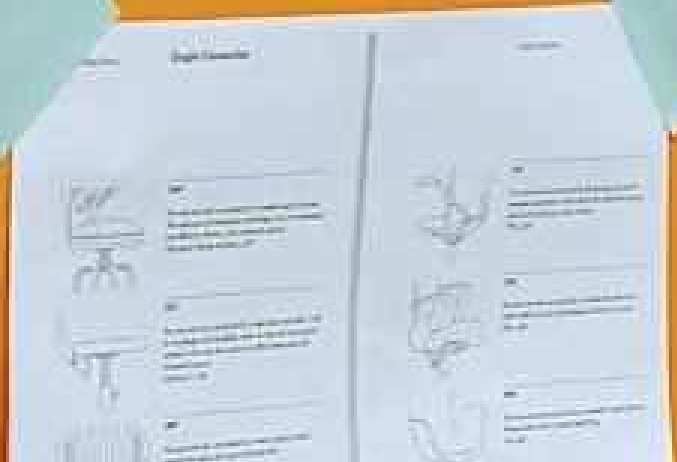
### The Office

- Design / Environment
- History of...

ref TV Show

### Ways of Working

Office v home v remote  
Guid  
Benefits of...  
History



Text on a small piece of paper, mostly illegible.

Text on a small piece of paper, mostly illegible.



**‘From school to adulthood, we spend a huge amount of our lives in the workplace. In it life-long friendships and romances are formed; it provides the arena in which power games and gender politics are played out at a macro and micro level; it is the setting for innovation and life- changing research as well as mind-numbing repetition and ennui.’**

**(Venables, 2013, p2)**

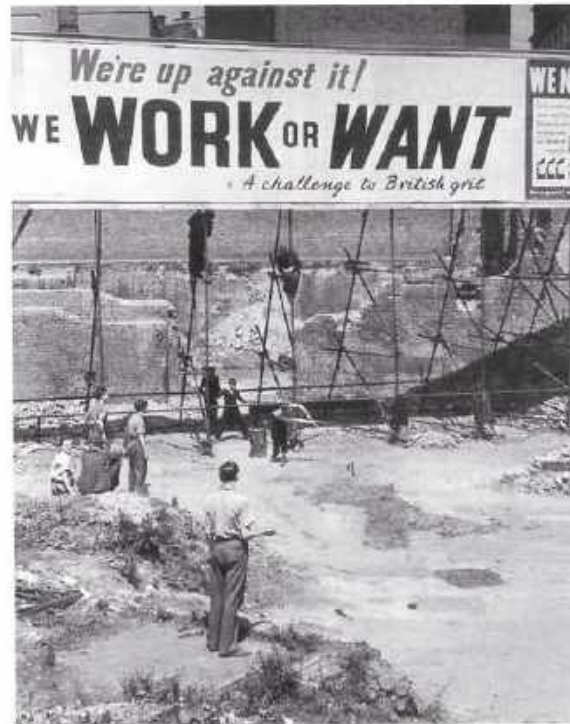
**‘...co-working centres are being established for the use of freelancers and entrepreneurs: centres designed to create communities of like-minded workers, which offer desks as well as conference rooms, coffee machines and social spaces. These centres are based on the model of shared artists studios. The artist, in many ways the archetypal mobile worker, is now it seems the model for all workers.’**

**(Venables, 2013, p7)**



Plate 14

Bert Hardy, photograph originally published in *Picture Post*, 1949. It shows a game of cricket being played on a London bombsite. The enormous billboard was part of a government campaign to impress on people the gravity of the economic situation in Britain and encourage increased productivity.



**(Flood, 2012, p20)**

**‘Many of us also work in areas outside of our art production. Whether out of necessity or adventure, we are at the same time secretaries, paste-up people, billing clerks, carpenters, and teachers. At times our jobs inform our work and vice versa.’**

**‘It’s all work. And most people work for money. ...artists buy work time with money.’**

**(Kruger, 1993, pp.218-219)**

# INEQUALITY

## **Inequality**

**1: the quality of being unequal or uneven: such as**

**a: social disparity**

**b: disparity of distribution or opportunity**

**c: lack of evenness**

**d: the condition of being variable**

**(Merriam-Webster, 2022)**

## **Activism**

**: a doctrine or practice that emphasizes direct vigorous action especially in support of or opposition to one side of a controversial issue.**

**(Merriam-Webster, 2022)**

**'...office housework is "non-promotable" labor - tasks that keep the company running but are invisible in performance evaluations'. 'People marginalised by racism and/or sexism are likely to take on more non-promotable tasks and get less acknowledgement.'**

**(Lupton, & Tobias, 2011, p188)**

### **Impact of Universal Credit reduction Oct 21**

**'Our analysis has shown that around 5.5 million low-income families will lose £1,040 from their annual income, creating serious financial hardship and leave 500,000 people to be swept into poverty - including 200,000 children. Families with children will be disproportionately impacted and worryingly, 6 in 10 of all single-parent families in the UK will be impacted.'**

**(Joseph Rowntree Foundation, 2022)**



**‘June describes the social discomforts she still faces being a lone single woman at her level. At a Christmas dinner in a restaurant with a large group of her male colleagues she was aware ‘of cramping their style’. She had to cope with sexist comments and jokes made by the men about the female staff.’**

**‘Marked out inevitably by body, by dress, by voice, women in top positions have to contend with being viewed as the ‘other’, an intrusive and alien presence in a world run on male lines.’ (Bradley, 1999, p73)**

**Sexist Men in Lift**

**I saw our favourite girl today.**

**Oh yes.**

**She wasn't wearing heels though.**

**I hate it when women don't wear heels.**

**Supporting you working from home during the pandemic.**

**I told my wife that she's to work in the kitchen while I take the office. That if the door is closed then the kids can't come in as I'm in a meeting but if it's open then it's ok. My job is more important than hers.**

**Why is your job more important than your wife's?**

**Because I make more money than she does.**

**Haven't you heard of the gender pay gap?  
That's why you make more than your wife.**

**Carers save the economy £132 billion per year.  
An average of £19,336 per carer.**

**600 people give up work every day to care for  
an older or disabled relative.**

**Carer's Allowance is the main carer's benefit  
and is £67.60 for a minimum of 35 hours, the  
lowest benefit of it's kind.**

**(Carers UK, 2022)**

**'...it is simply a fact that none of us, including  
businesses, could not do without the invisible,  
unpaid work carers do. So it is time to stop  
penalising them for doing it. Instead we must  
start recognising it, valuing it, and designing  
the paid workplace to account for it.'**

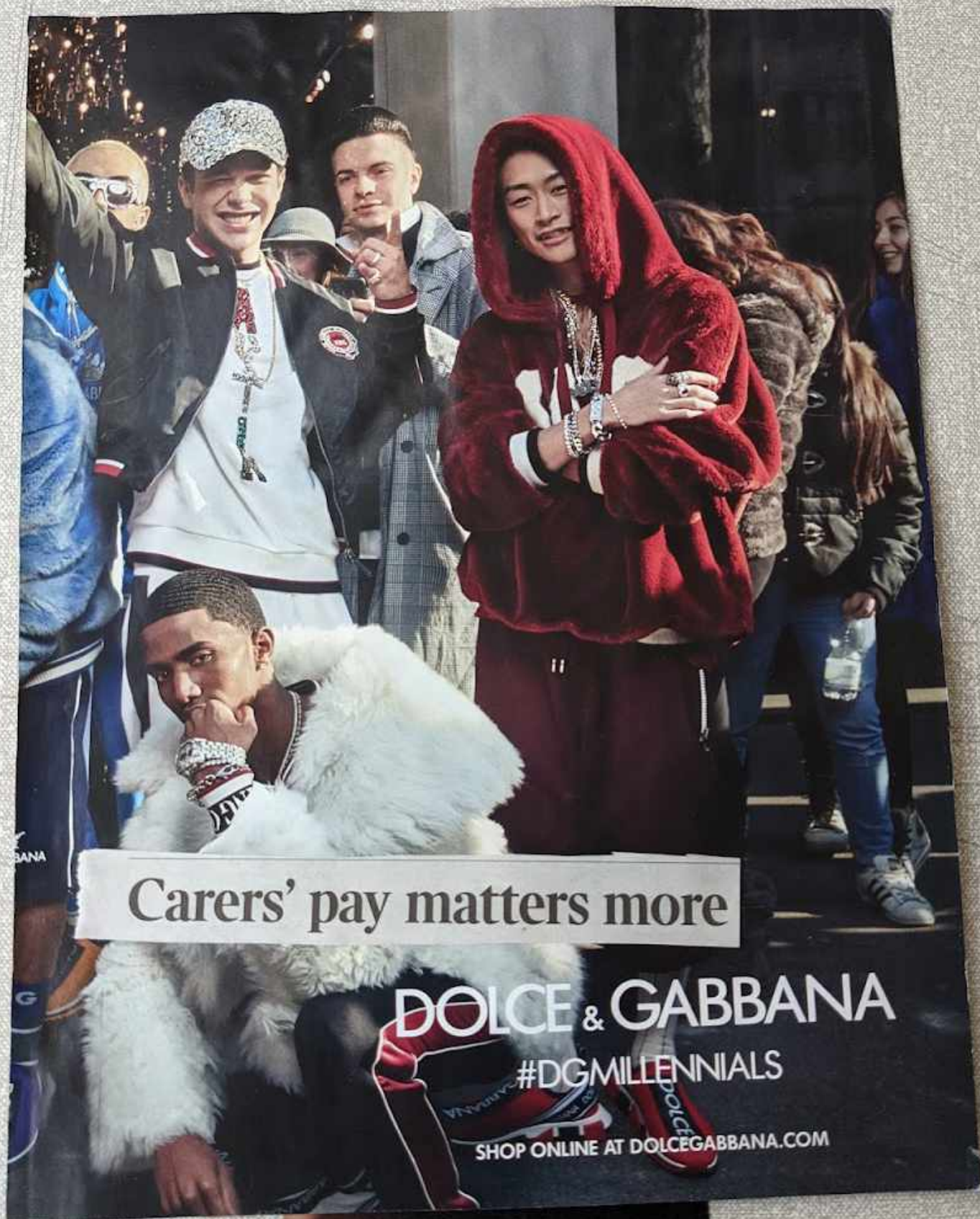
**(Criado Perez, 2019, p91)**



Sharing is caring, 2021

Mixed Media

210 x 297 mm



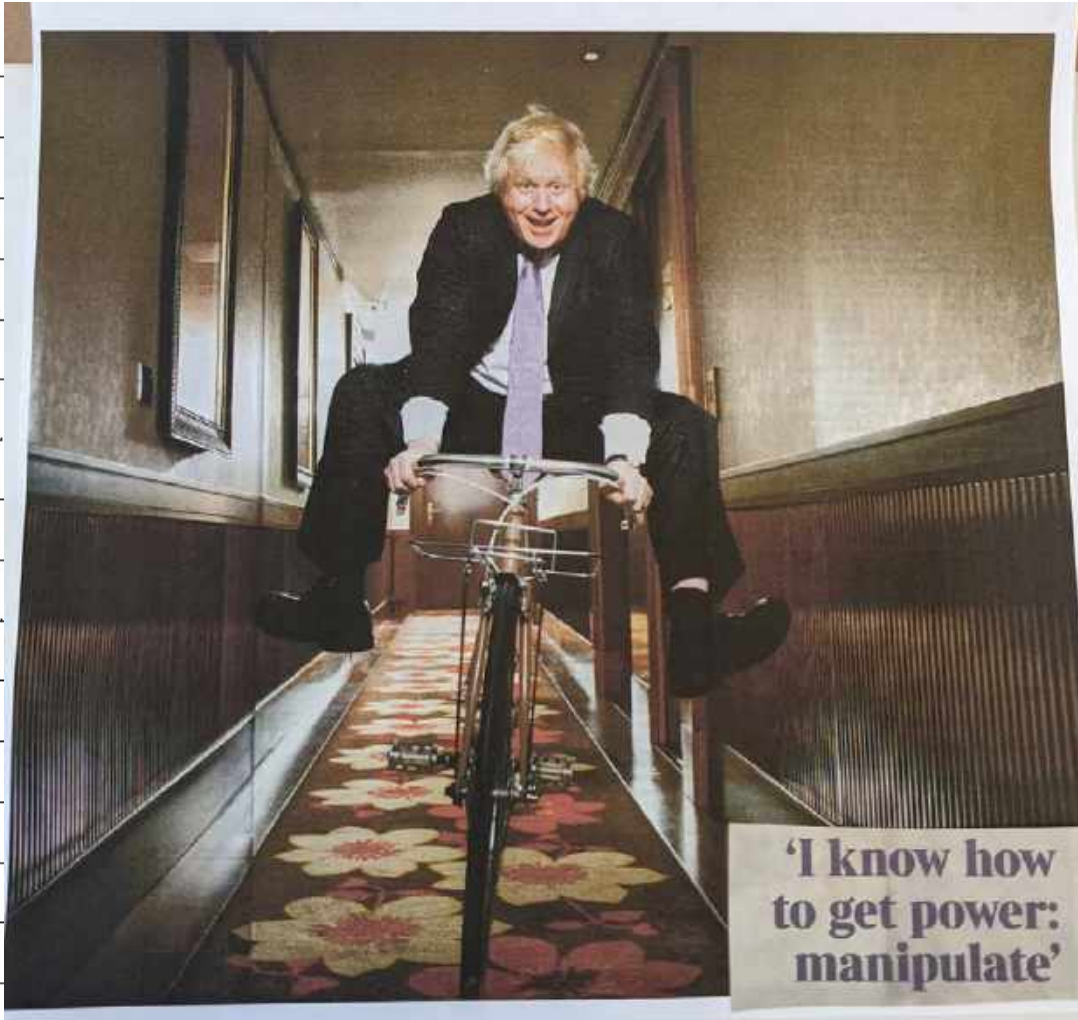
**Carers' pay matters more**

**DOLCE & GABBANA**  
#DGMILLENNIALS

SHOP ONLINE AT [DOLCEGABBANA.COM](https://www.dolcegabbana.com)



**Work in progress, October 2021**



**Work in progress, October 2021**

**Screenprint on cardboard**





Plate 59 (below)

**DON'T LET THE BASTARDS  
GRIND YOU DOWN**

Martin J. Walker, for the  
Association of Members of  
Hornsey College of Art  
(AMHCA), 1968

Linocut

V&A: E.139-2002

Plate 60 (opposite)

The Poster Workshop in a  
basement in Camden Road,  
London, c.1964

These photographs show a  
'slogan wall' where designs  
were worked out, screenprint  
equipment, and a washing line  
for drying newly printed posters.  
On the walls there are examples  
of posters produced in the  
Workshop and others pinned up  
for inspiration.

Paris art students participating in the riots of May 1968 led the way, occupying the studios of the Ecole des Beaux-Arts, setting up the Atelier Populaire (the People's Press) and supplying a rapid stream of posters in support of anti-government strikes. They drew bold monochrome designs which they printed themselves with minimal resources of screenprint equipment and newsprint paper. This paradigm of spontaneous guerrilla poster-making was repeated throughout the year during the Prague Spring, student protests surrounding the Mexico City Olympic Games and anti-Vietnam War demonstrations across numerous cities and campuses around the world. In the radical milieu of 1968, improvised DIY poster-making became part of the toolkit of 'New Left' activism. Inspiration also flowed from Cuba and China, which both produced posters in the late 1960s and early '70s as components of seemingly vibrant revolutionary cultures. Chinese posters were available in Britain and many left-wing activists responded to their powerful brand of optimism, unaware of the brutal reality of China's Cultural Revolution. The Cuban posters, with their bold fields of colour, meanwhile provided a more visually sumptuous model than the linguistic wit of the French student poster-makers.

In London the example of the Atelier Populaire was immediately evident in posters printed during the occupation of Hornsey College of Art when students and staff staged a six-week sit-in from May to July 1968, demanding more flexibility in art and design education and changes in college administration. The Hornsey Graphics Department remained in the hands of the authorities during the occupation, which meant posters-makers had to use any means available, often linocut (plate 59). This rough means of gouged-out image-making, however, satisfied the energy of the moment. Martin Walker described how 'the dawn often saw strange, stray, silent figures still doing battle, ankle deep in lino chippings' and the evolving display of



ISSUED BY AMHCA



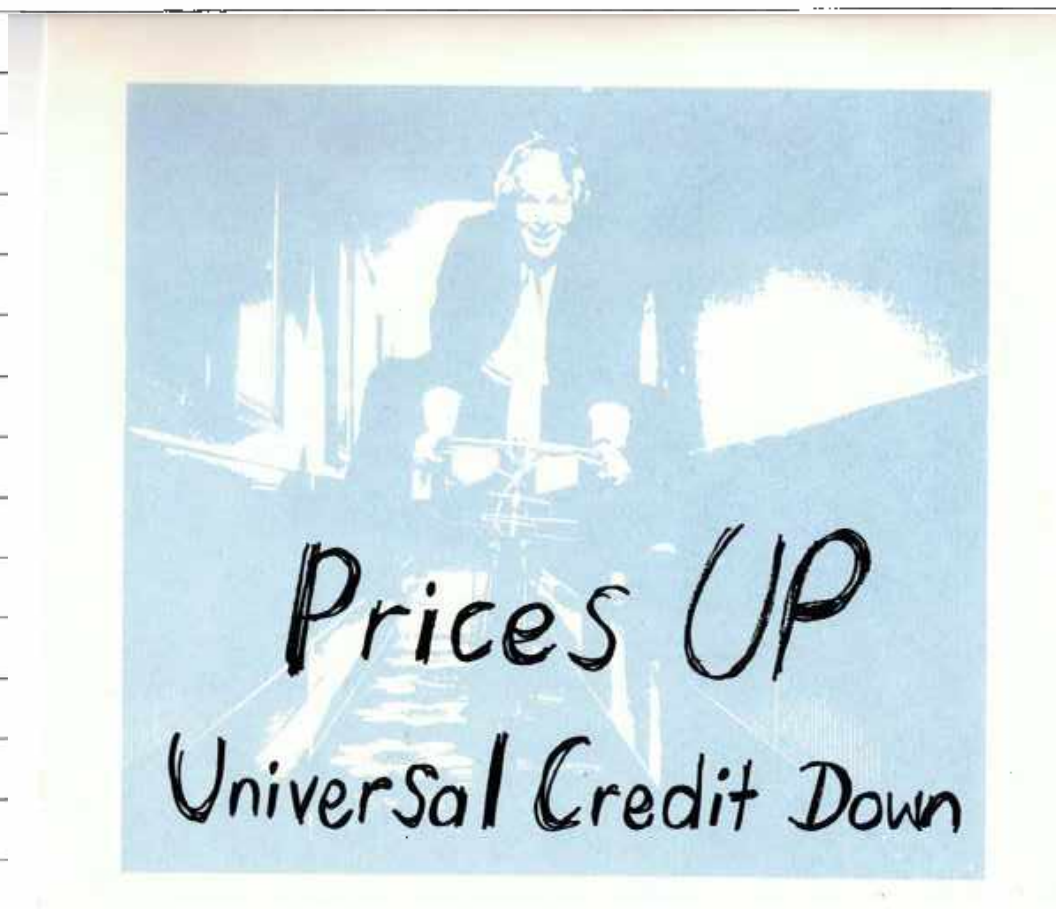


posters in the corridors 'echoed the constantly fluctuating debate, and the spontaneity of the situation'.<sup>17</sup>

A number of British activists had travelled to France to witness the events of May 1968 and returned inspired to create a similar revolutionary situation at home. The Poster Workshop, which screenprinted posters from a basement in Camden Road, London from 1968 to 1970, was conceived as part of this effort (plate 60). It was run by volunteers: young British radicals, former art students, a Tunisian sculptor expelled from France for his part in the Atelier Populaire, an ex-merchant navy man working in the dry cleaner's opposite and 'Scriv', a local pensioner, who proved to be a cornerstone of the operation. A list of the Workshop's users demonstrates the

it yourself activism - using manual production techniques to make political statements and posters

**Boris Bike, 2021**  
**Paper, Ink**  
**345mm by 318mm**

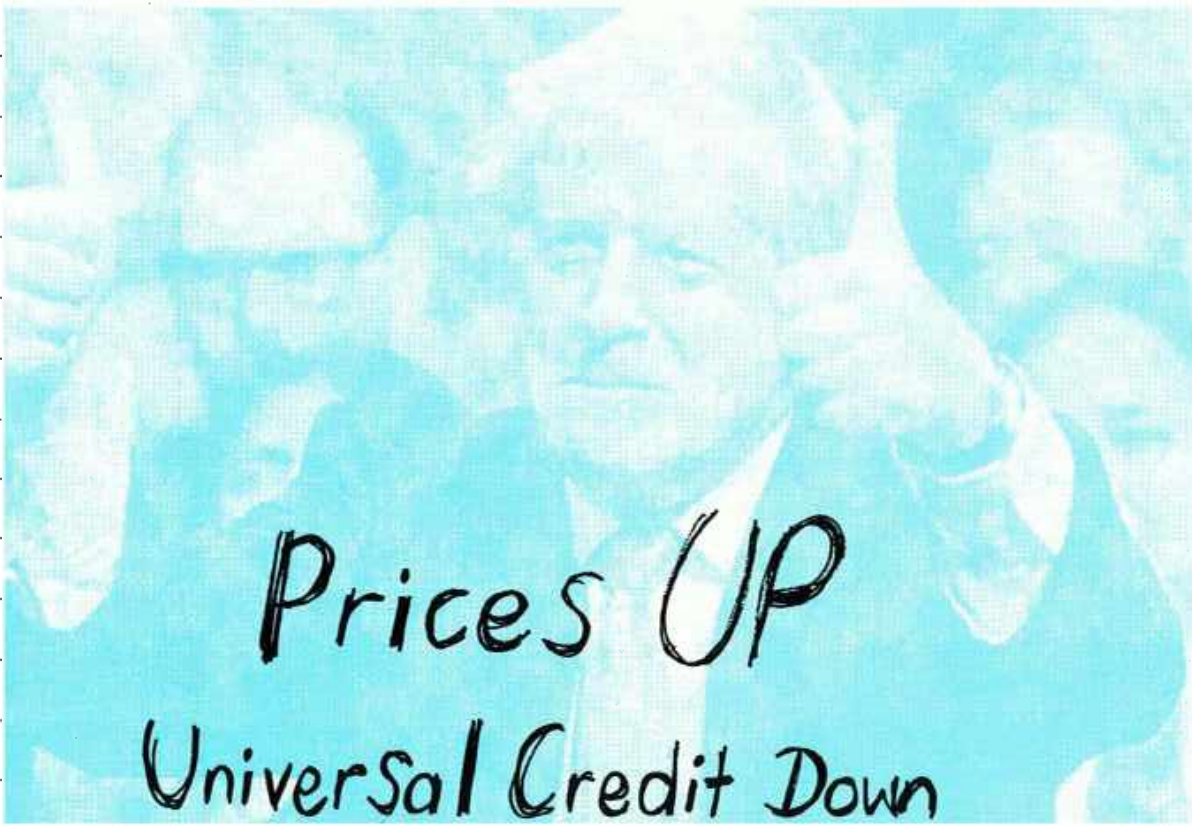




**Job Done, 2021**

**Paper, Ink**

**465mm by 343mm**



Prices UP

Universal Credit Down

**‘After the turn of the century, a division of labor began to occur in manufacturing centres. The assembly line, the organisational system that marked the culmination of the industrial revolution, was adapted to the office to handle the additional and increasingly complex bureaucratic tasks resulting from the expansion of the commercial sector.’**

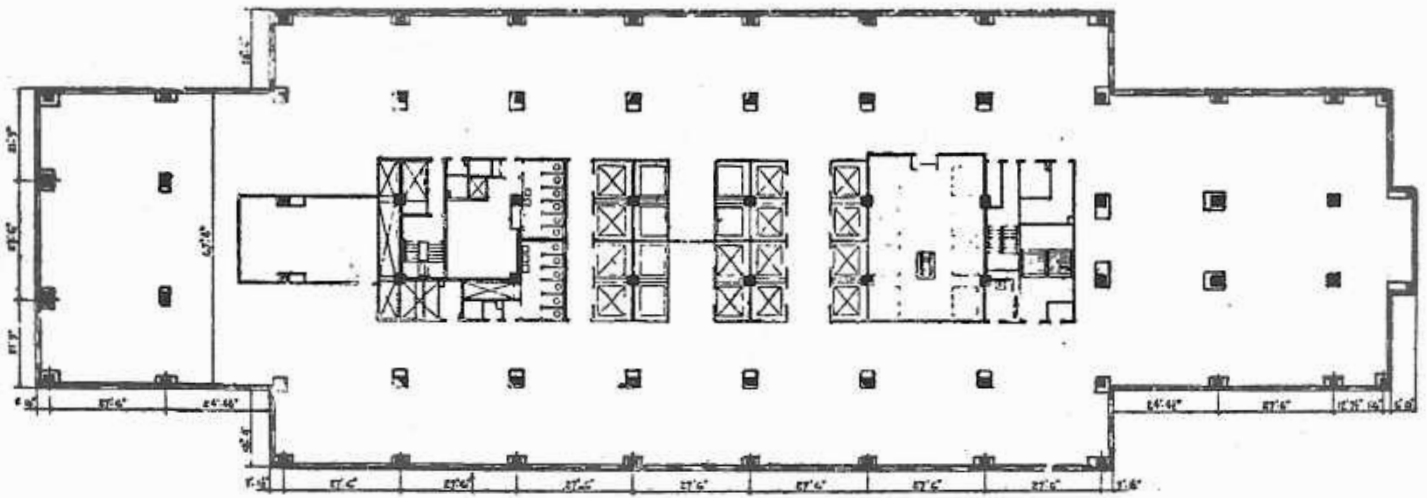
**‘No longer responsible for the end result of their labour, these workers were placed in rows according to the demands of serial production.’**

**(Abalos & Herreros, 2003, p180)**

**‘The assembly line was recreated in the form of compact stations of clerical workers, who with their instruments and tools created a complex product based on linking separate stages of activity.’**

**(Abalos & Herreros, 2003, p183)**





5.4 Raymond Hood, Rockefeller Center, New York, 1931–1932. Typical floor plan and rows of workers in typical 1930s offices.

**(Abalos & Herreros, 2003, p185)**



5.15 Walter Henn, Osram GmbH Administration Building, Munich, 1962. Typical plan.

**(Abalos & Herreros, 2003, pp.200)**



**Work No. 88, A sheet of A4 paper crumpled into a ball, 1995**

**A4 paper**

**Martin Creed**



**Work No. 309, A sheet of paper torn up, 2003**

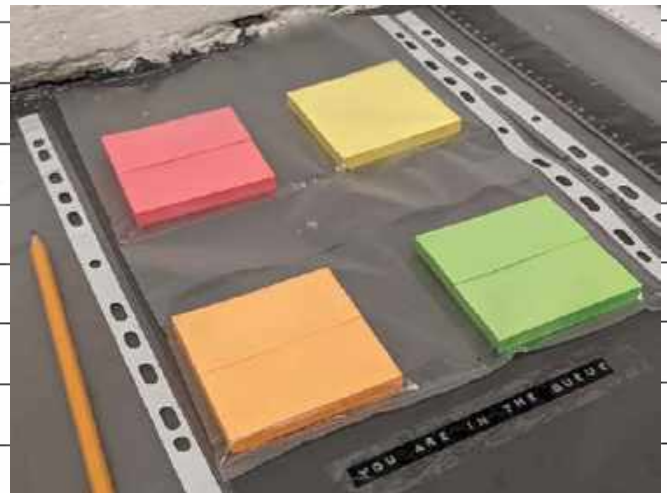
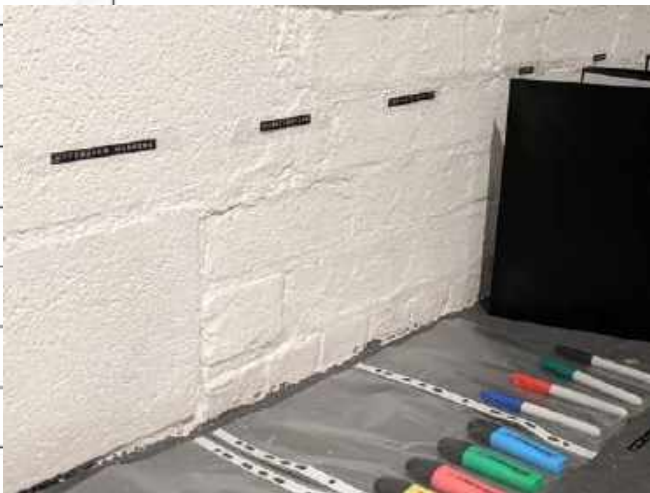
**US letter paper, lid, plinth**

**Martin Creed**



# Organised Nonsense, 2021

## Mixed Media





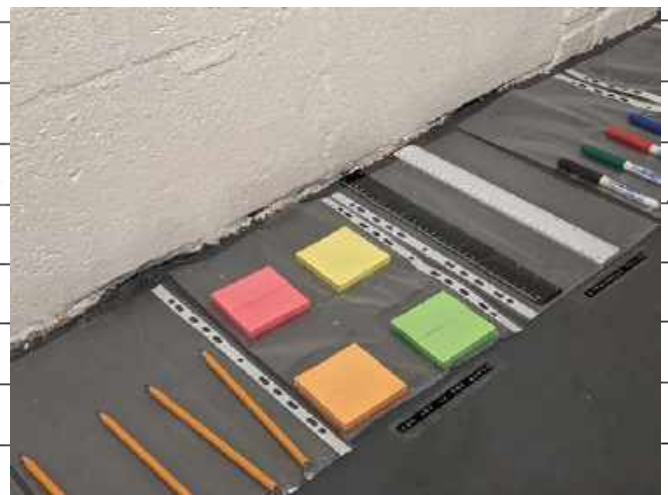
# Organised Nonsense, 2021

## Mixed Media



# Organised Nonsense, 2021

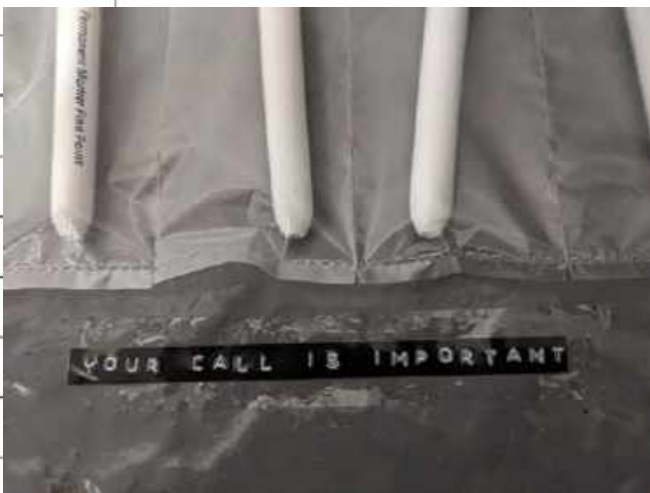
## Mixed Media





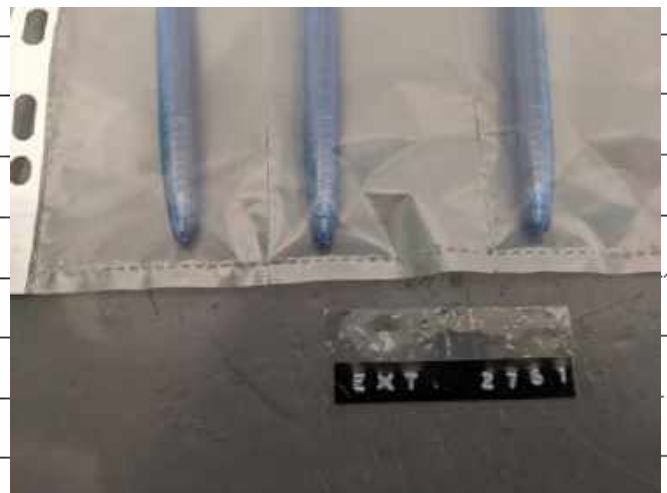
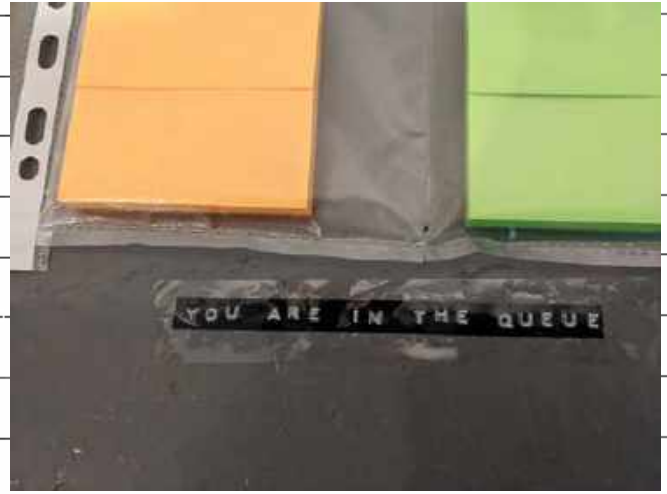
# Organised Nonsense, 2021

## Mixed Media



# Organised Nonsense, 2021

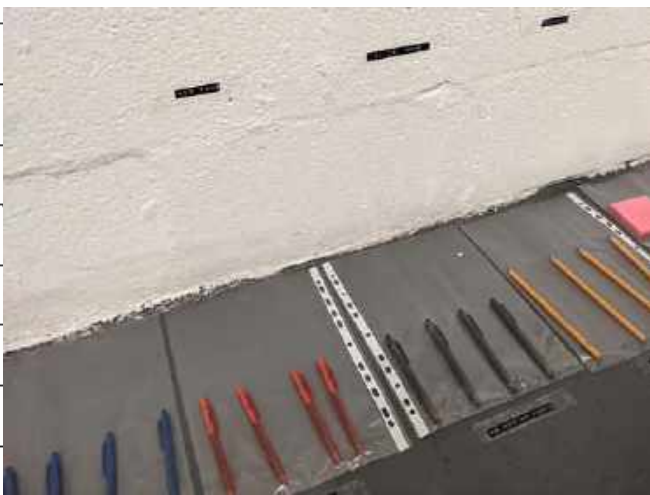
## Mixed Media





# Organised Nonsense, 2021

## Mixed Media



## **Workplace at Mead Gallery - 2013**

**‘The exhibition Workplace represents artists dispersed across the world who’s work reflects the shift away from the artists experience of labour as a discrete occupation, to one that is akin to the experience of most workers. The exhibition explores the isolation, frustration, and boredom experienced in the studio as well as in the office or any other workplace.’**

**(Venables, 2103, p8)**



**Consumption of War, 2011**

**Video Installation**

**Adel Abdin**





**Untitled (Vulture in the studio), 2002**  
**Video Instillation**  
**Joao Onofre**

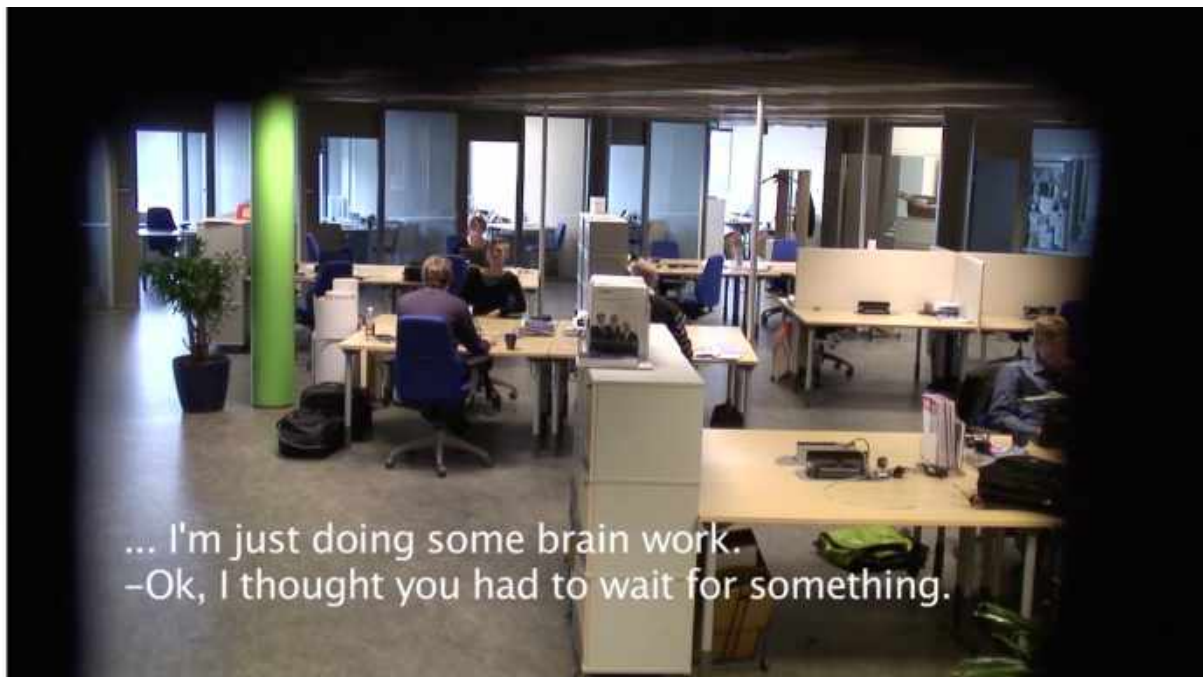
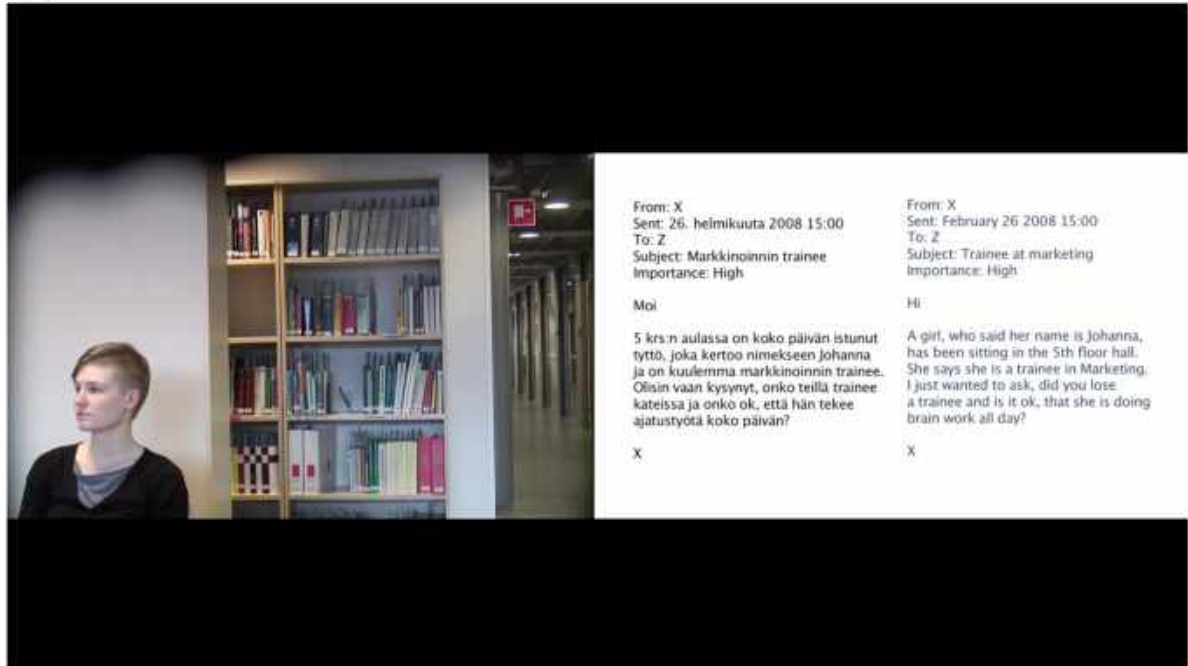


**10 x 10, 2011**  
**Video Instillation**  
**John Wood and Paul Harrison**

# The Trainee, 2011

## Video Instillation

### Pilvi Takala



# The Yes Men Fix the World, 2009

Film

The Yes Men



Using the props of the office/business place.  
Clothes, suits, tie, blouse, trousers, Powerpoint,  
email, brand identity, language to fit in.



## **Identity**

**the distinguishing character or personality of an individual**

**the condition of being the same with something described or asserted**

**(Merriam-Webster, 2022)**

**'In modern society, dress is the shorthand for showing unequivocally where we belong - and also for proclaiming what we are not.'**

**'Dress is also a signal of someone's qualifications to do a particular job.'**

**The distinction between blue-collar and white collar workers is a reminder of the ancient differences between the clothes of those who were permanently dirty and the privileged who never were.'**

**(McDowell, 2013)**

**‘Subjects rated the manager wearing either the neck tie or a scarf significantly more likely to possess managerial competencies than when she wore an open collared shirt.’**

**‘a masculine symbol continues to communicate the preferred image for an executive’**

**‘the study suggests accessories, such as neckwear, may have an impact on impressions of professionalism.’**

**(Roach-Higgins, 1995, p136)**

**‘People assume well dressed people are more intelligent, hard working and socially attractive,’**

**‘...groups need so-called markers of membership to give them identity and cohesion.’**

**‘How you dress - and he includes grooming in that - has a tremendous impact on how your ideas are perceived professionally and personally and may determine the level of trust a person is willing to give you.’**

**(Roach-Higgins, 1995)**



## **Artefact**

**a usually simple object (such as a tool or ornament) showing human workmanship or modification as distinguished from a natural object.**

**(Merriam-Webster, 2022)**

*My Work Shirts*

*Provided me with the ability to blend  
in the workplace. Gave me identity as an  
office worker in a corporate environment.  
As fitting in a survival technique in today's  
world?*

**Work in progress, February 2022**



**Work in progress, February 2022**





**Work in progress, February 2022**



**Work in progress, February 2022**



**Work in progress, February 2022**





**Work in progress, February 2022**



# Work in progress, February 2022



**Work in progress, February 2022**





# Work in progress, February 2022



# Work in progress, February

STUDIO  
LIGHTING  
EXPERIMENTS



# Work in progress, February 2022





## **Iteration**

**'1: VERSION, INCARNATION**

**the latest iteration of the operating system**

**2: the action or a process of iterating or repeating: such as**

**a: a procedure in which repetition of a sequence of operations yields results successively closer to a desired result'**

**(Merriam-Webster, 2022)**

Name	me
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## **Grey**

**'... is associated with technology, machines, aircraft, battleships, concrete, cement, and the urban environment. Grey can seem chilling and impersonal, but it also suggests the wisdom of age (grey hair), and the security of the shadows.'**

**(Fehrman, 2018, pp53-54)**



Using colours found in office stationery  
such as highlighters.

Using grey to elicit emotions and feelings  
that are associated with the colour.

corporate grey

809792 128,151,146  
HEX RGB



PASTEL HIGHLIGHTERS



NEON HIGHLIGHTERS



**Work in progress, March 2022**



**Work in progress, March 2022**





# Work in progress, March 2022



**Work in progress, March 2022**



# Work in progress, March 2022





**Work in progress, March 2022**



# Work in progress, March 2022



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**Work in progress, March 2022**



**Work in progress, March 2022**



# Work in progress, March 2022

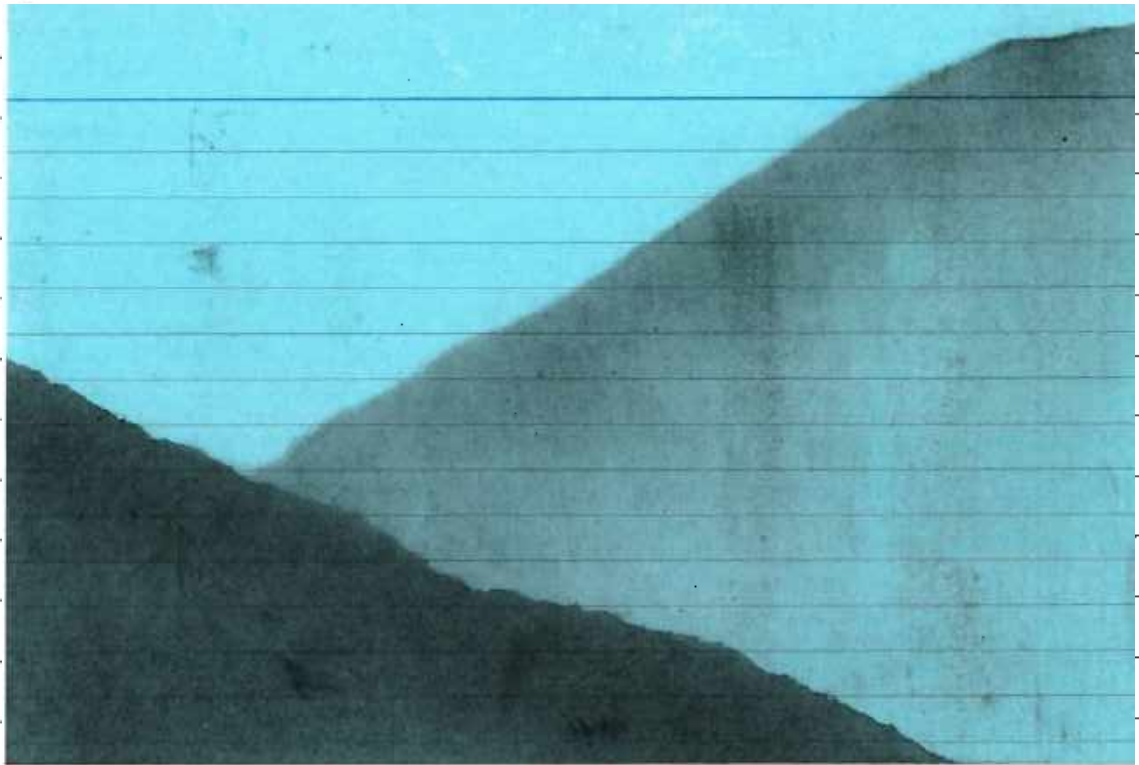




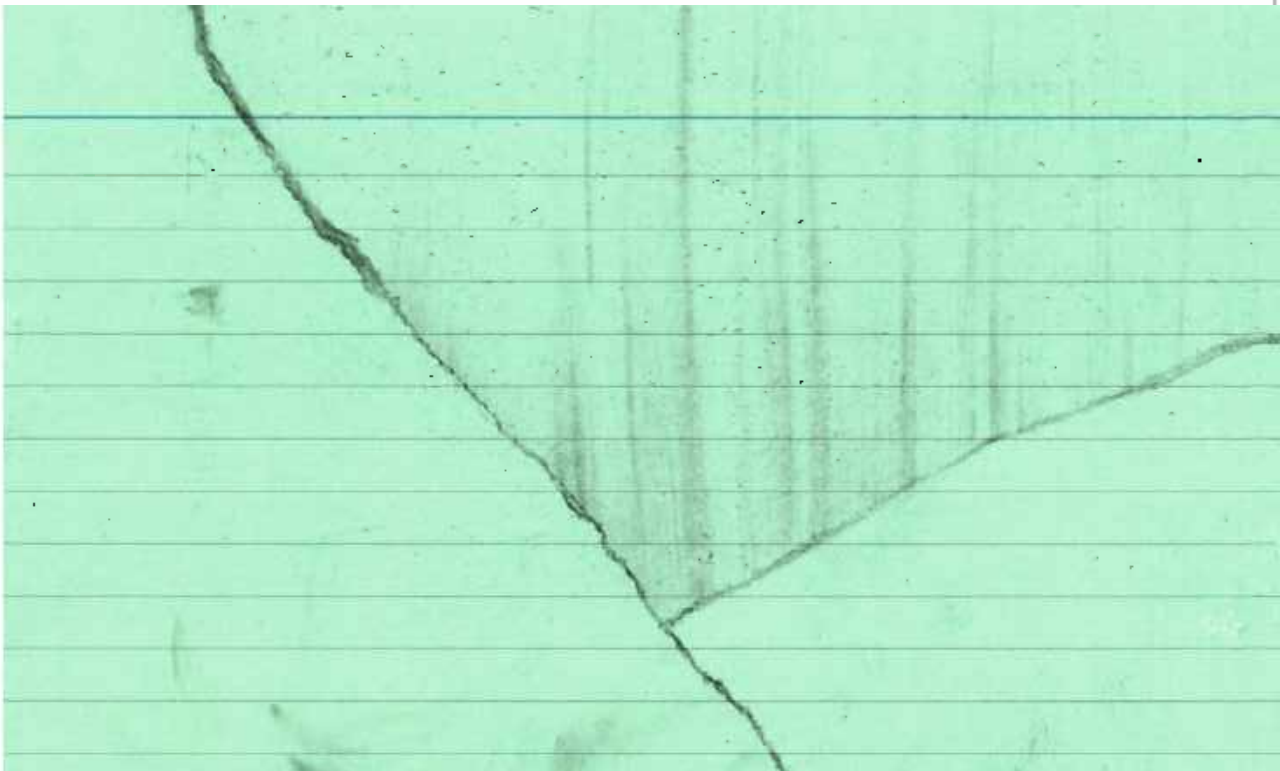
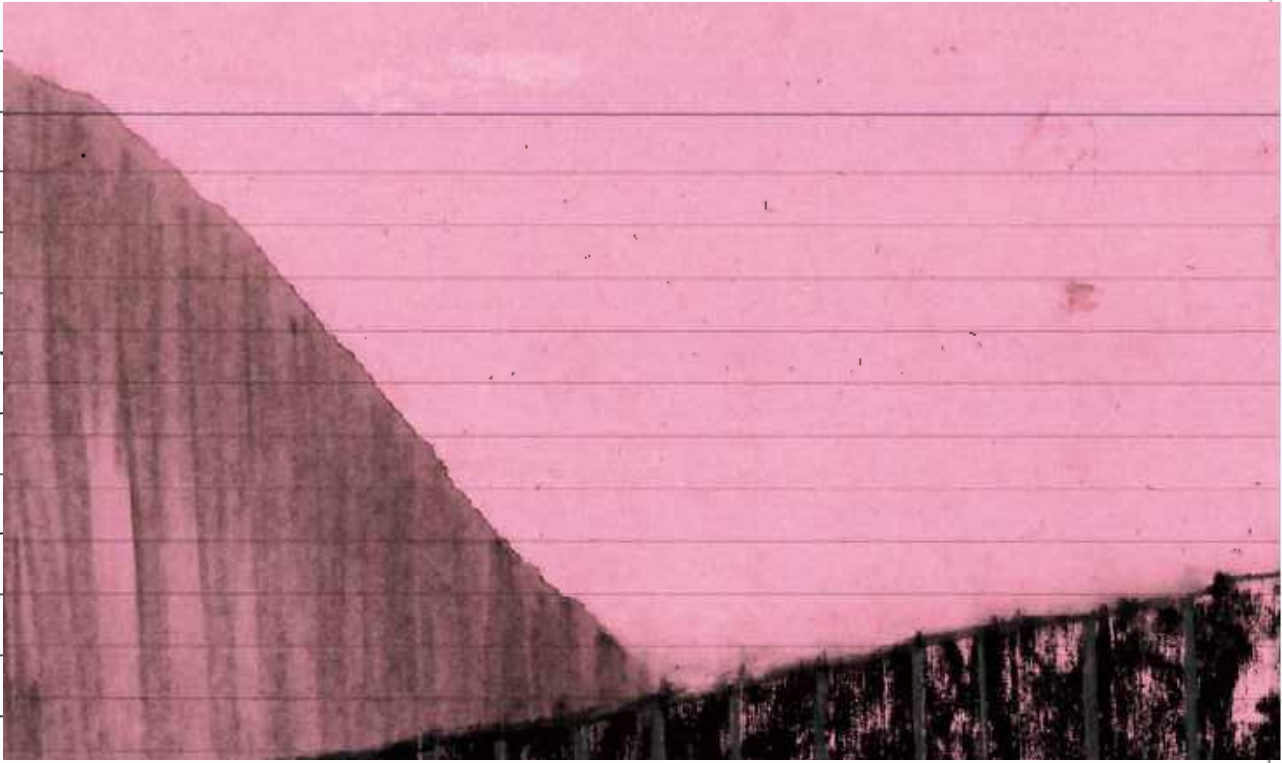
**Work in progress, March 2022**



**Work in progress, February 2022**



**Work in progress, February 2022**





## **Experiment**

**'try out a new procedure, idea, or activity'**

**(Merriam-Webster, 2022)**

# Work in progress, March 2022



# Work in progress, March 2022





# Work in progress, March 2022



**Work in Progress Exhibition**  
**March 2022**

**The Worker**  
**Mixed Media**

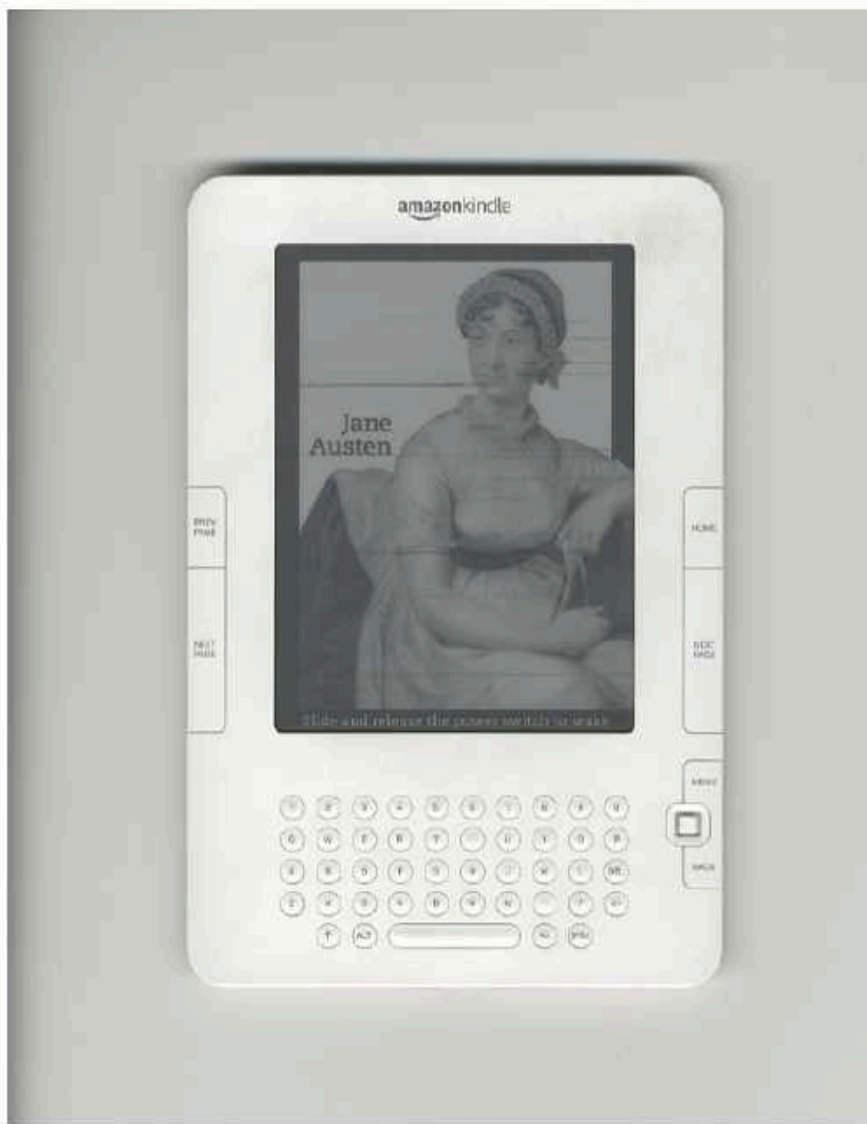




**Lesley Schiff, "Seasons" series, 1980-81.**



**Molly Springfield, "Jane Austen," digital print  
(photocopy of e-reader), edition of 3, 2014.**



Work in progress, April 2022





## **Photocopy:**

**A copy of usually printed material made with a process in which an image is formed by the action of light usually on an electrically charged surface**

**(Merriam-Webster, 2022)**

**Transitions Volume 1, 2022**

**MP4**

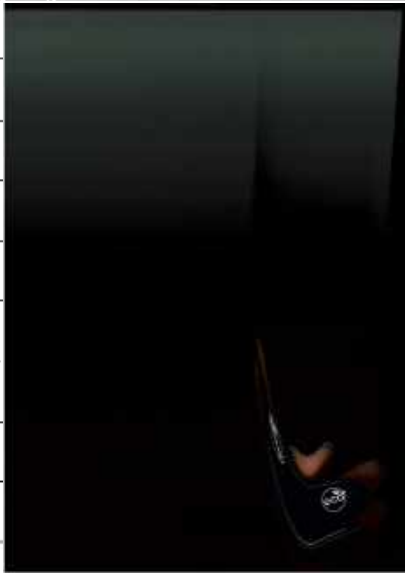
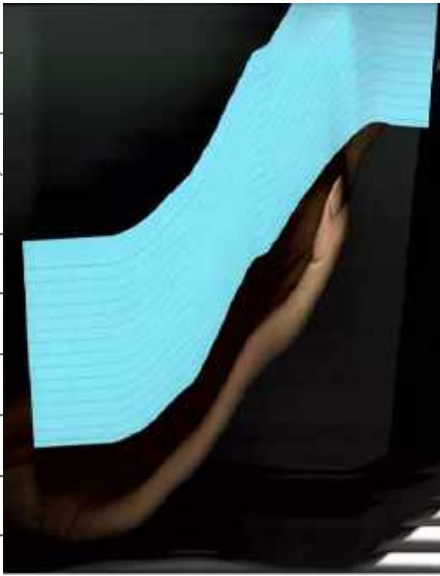
**<https://youtu.be/18SCANNJPps>**

**Transitions Volume 2, 2022**

**MP4**

**<https://youtu.be/7YWr5a0HJZE>**

# Work in progress, April 2022







*Birmingham Museum and Art Gallery*  
*British Art Show*  
*Wolverhampton Art Gallery*

**Display:**

**to put or spread before the view.**

**Example:**

**one that serves as a pattern to be imitated or not to be imitated.**

**(Merriam-Webster, 2022)**



Andy Holden

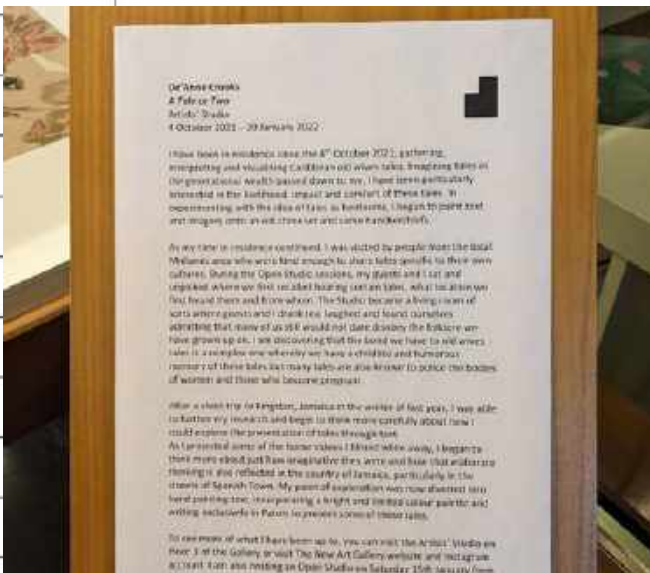
The inspiration for Cat Friends was Andy Holden's late grandmother, who left him the 300 china cats that he produced in his ceramic tableware business. As he sorts and introduces each figurine, he reveals the history of the collection, telling the story of how his grandma who never owned a real cat and probably didn't like them, trusted her and made it her duty to place kittens in charity shops, in retirement homes, in shops like the antique store in Devon as Dr. House. Holden's intention of the cat figurines, the production of the cat is under the sign and there, and the history and meaning of charity shops in detail. In order to understand the importance we choose to surround ourselves with help us make sense of the world around us. All this is introduced to all through the audience of his Grandmother's collection.

Cat Friends, 2018  
 Designed and built by Andy Holden  
 Exhibition by The Society for the Study of Art  
 London, UK

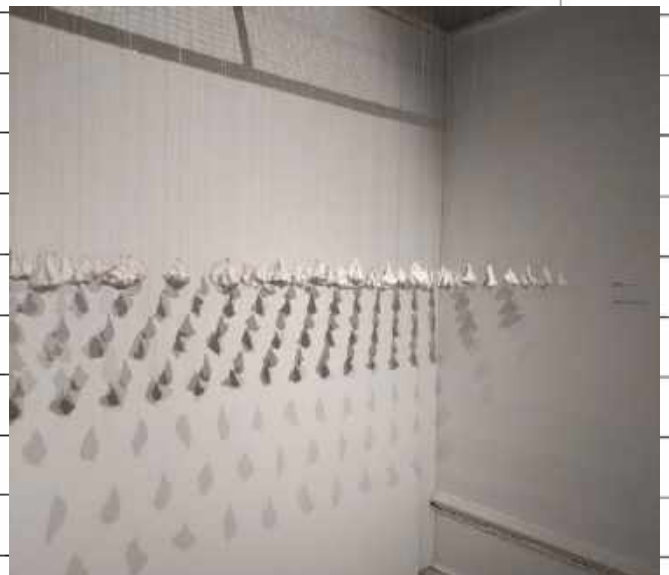
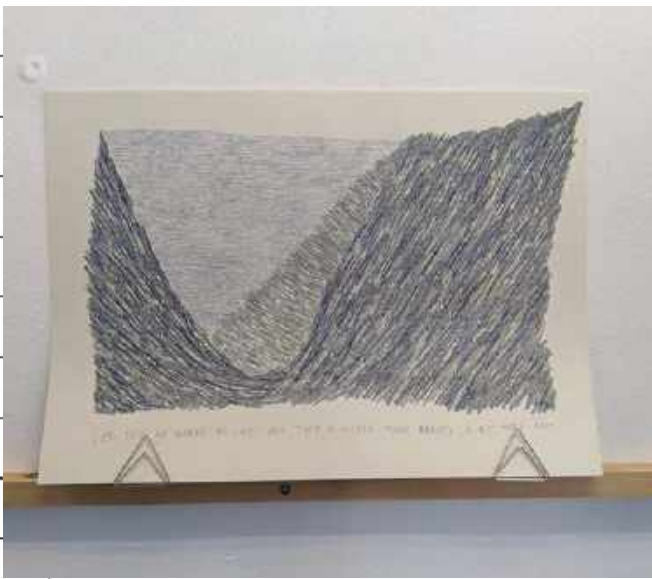




The New Art Gallery Walsall  
 Borislund - art trail across Digbeth  
 Royal Cornwall Museum









**Maxine Greer**  
**Comfort Trees**  
 Mixed Media Textiles

These trees are a bit daff. They were made as a response to the seriousness of what was happening in 2020. They were made to provide comfort. To create a memory of the daily walk.

Like 'Fuzzy Felt', imagined playful landscapes are made to fall into and escape the gravity of the time.



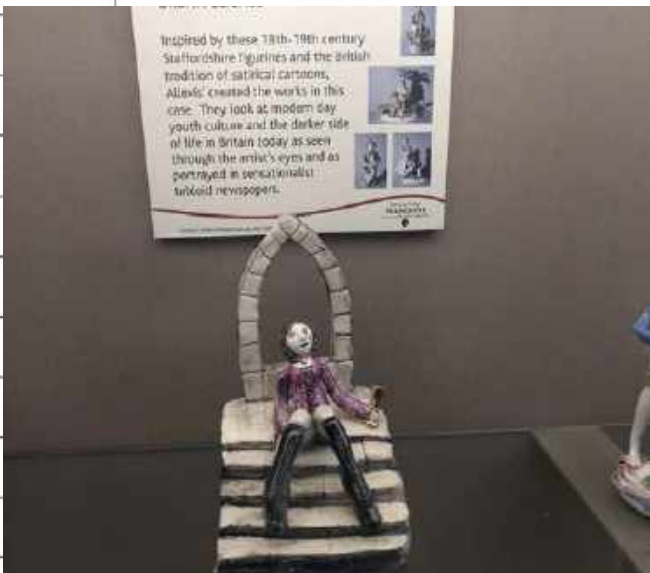
**Maxine Greer**  
 A Welcome Walk, 2020-21  
 26 sketches  
 Mixed Media on Paper

From Daniel Road, Truro, cross the main road through the gate into a field, walk around the edge following the design line, head towards a pair of twisted Oaks opposite Railway track. This is where I am heading for an NSP's day. This is March 2020.

Pausing to take in the now familiar corner of the opposite field, I watch the long tree shadows cross across the green fields. This is July 2020.

Rain clouds gather in the distance turning the sky purple. I sit whilst dogs sniff out the lane and exchange "Hi's" with their owners. This is November 2020.

A Welcome Walk: a chance to reset, to take a breath and note slow the passing of time. This is March 2021.



Inspired by these 18th-19th century Staffordshire figurines and the British tradition of satirical cartoons, Alexei created the works in this case. They look at modern day youth culture and the darker side of life in Britain today as seen through the artist's eyes and as portrayed in sensationalist tabloid newspapers.





Materials:  
paper-clips  
drawing pins  
nails  
ring binder folders  
doubled sided tape  
bulldog clips  
frame

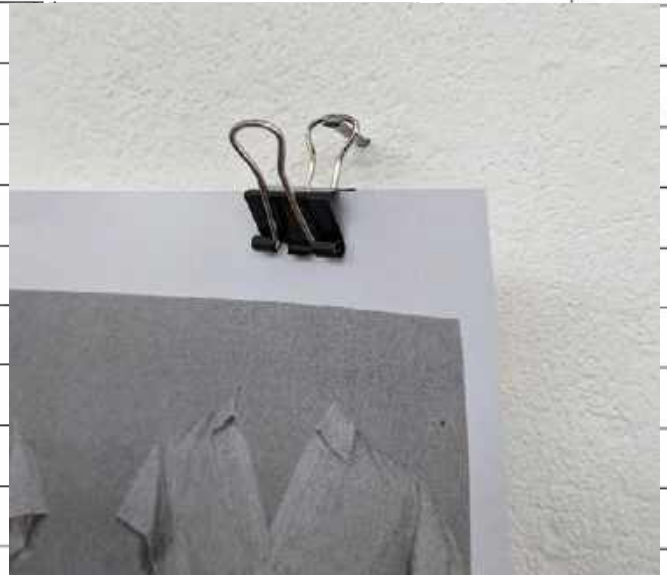
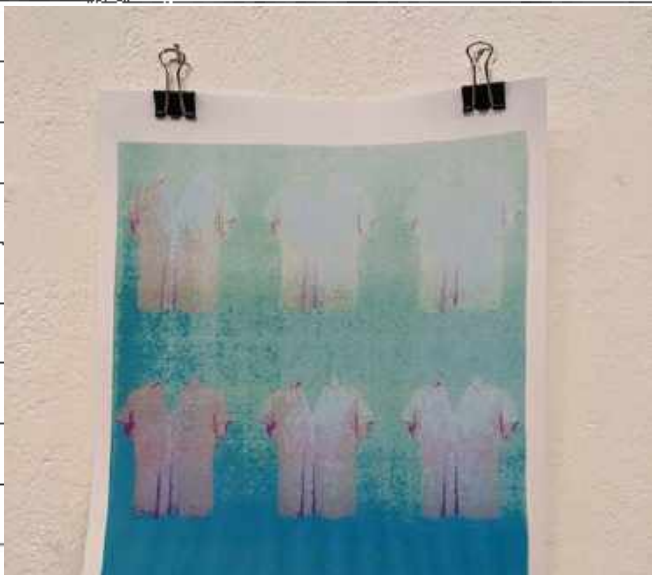
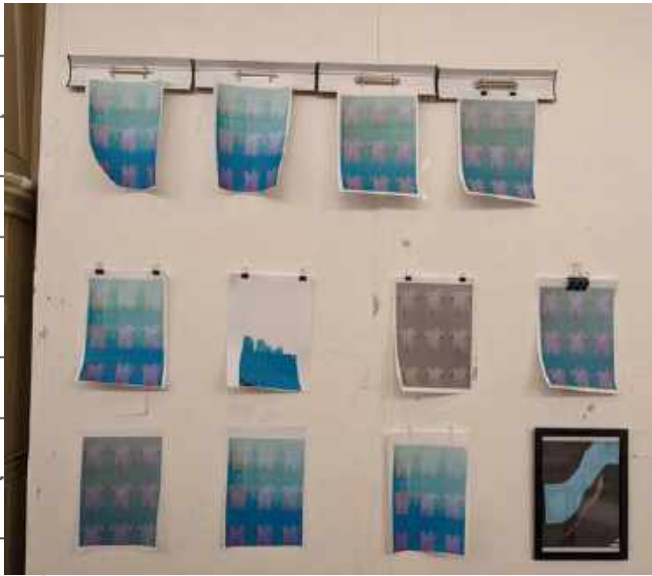
## **Experiment**

**'try out a new procedure, idea, or activity'**

**(Merriam-Webster, 2022)**



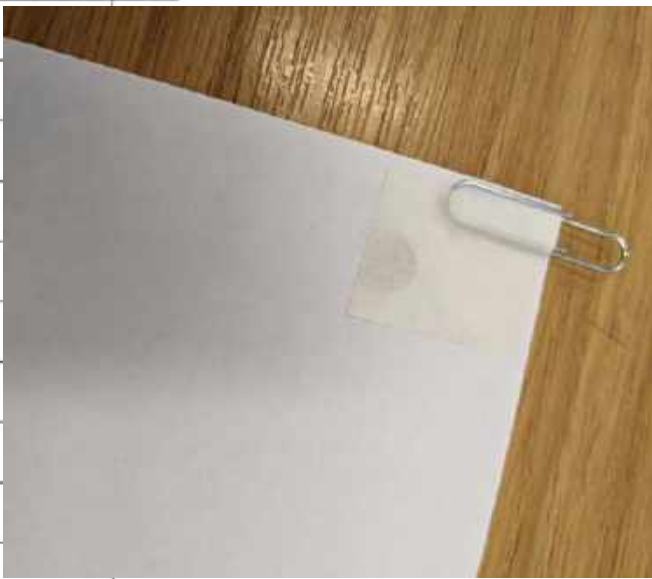
# Work in progress, April 2022



**Work in progress, April 2022**

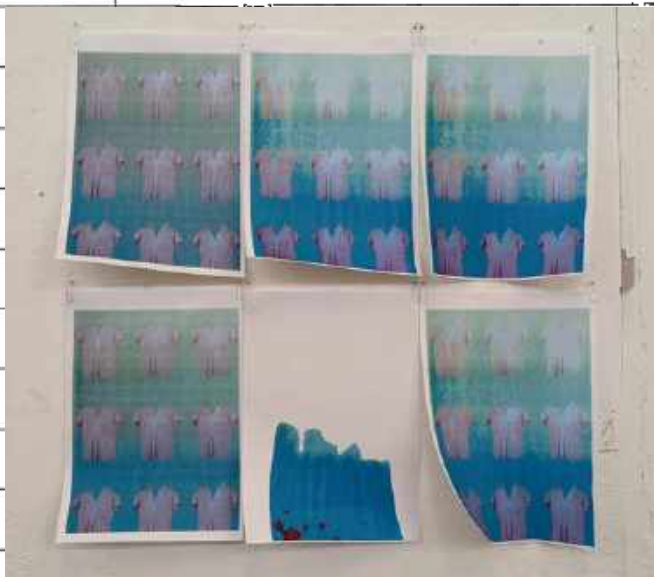


# Work in progress, April 2022

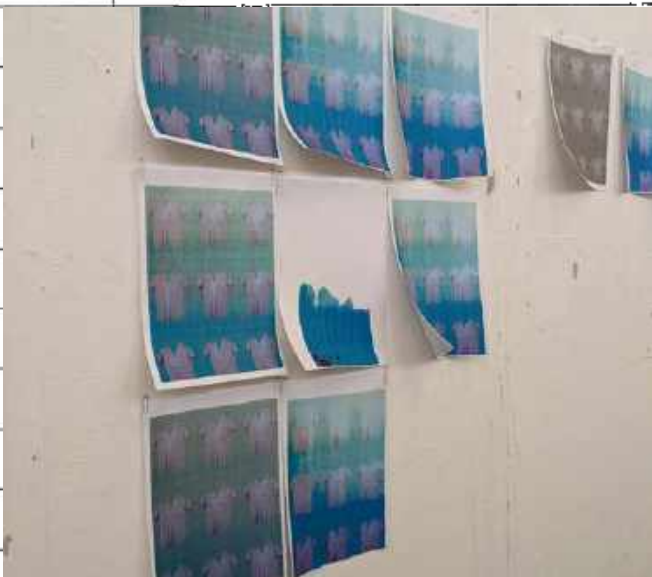




**Work in progress, April 2022**



**Work in progress, April 2022**



## **Planning**

**the act or process of making or carrying out plans.**

**(Merriam-Webster, 2022)**



24 Images .



8 hours of work  
8 hours of sleep  
8 hours of leisure



35 Images

My contracted hours.



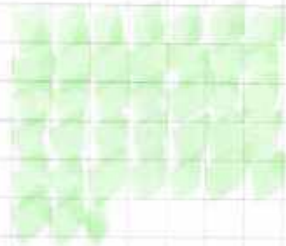
36½ Images

UK Average weekly  
hours worked



37½ Images

BCU Tutors Contract



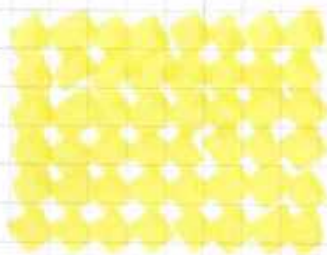
21 Images .

Years working

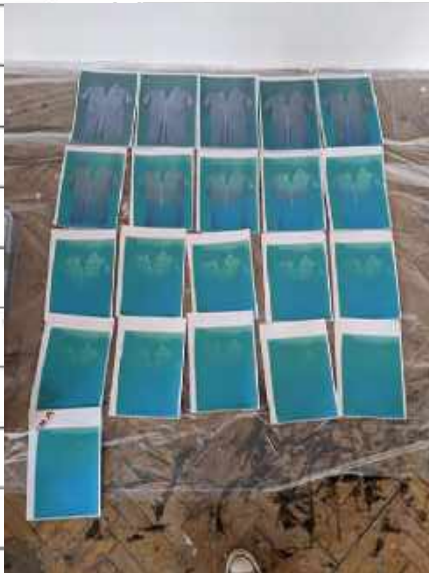


48 Images

Max weekly  
working hours  
UK Law.

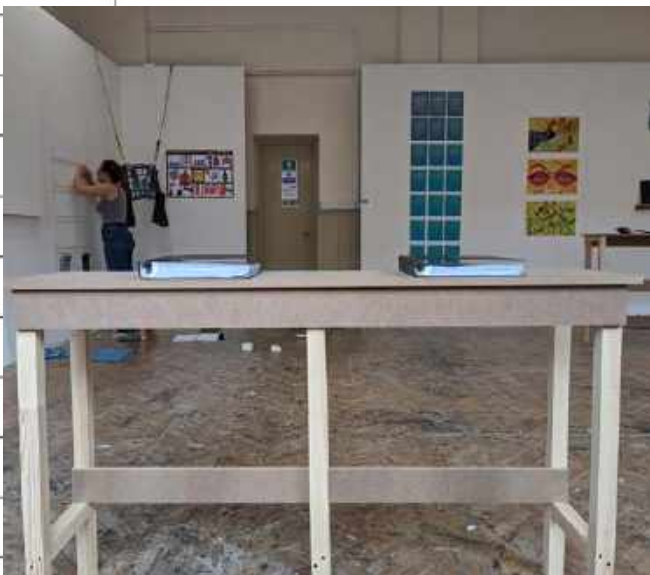


# Work in progress, May 2022





# Work in progress, May 2022

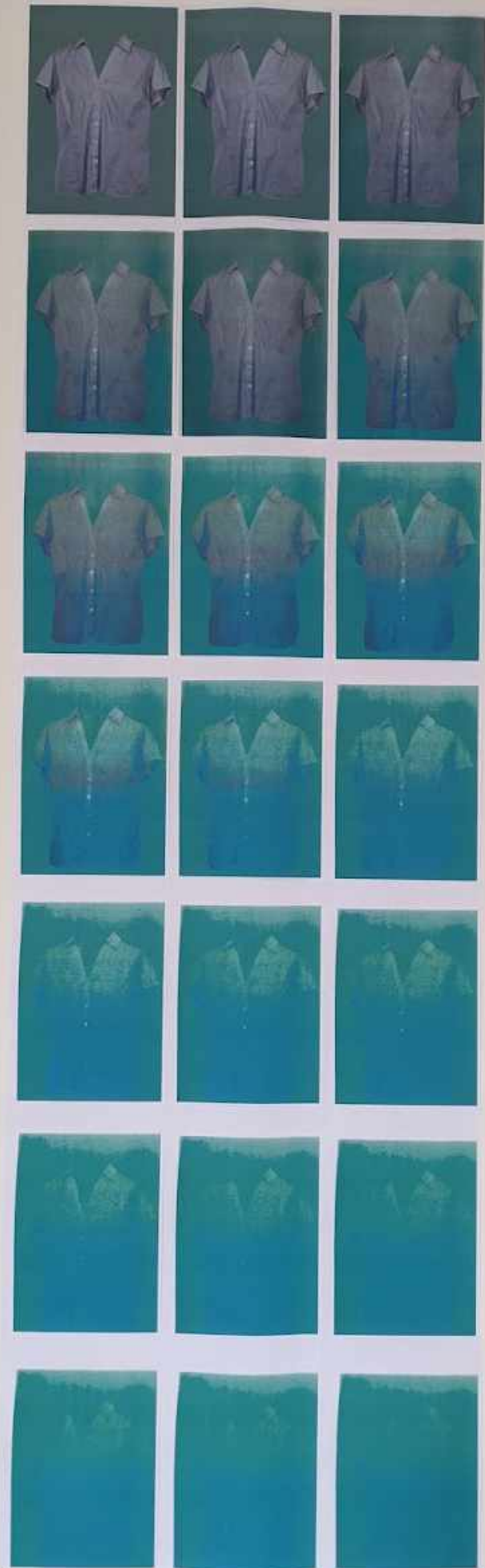




**21 years of service (2022)**

**Paper, Ink**

**630mm by 2079mm**



Small blue rectangular label with illegible text.

## **Silkscreen printmaking**

**‘silkscreen, also called serigraphy, sophisticated stenciling technique for surface printing, in which a design is cut out of paper or another thin, strong material and then printed by rubbing, rolling, or spraying paint or ink through the cut out areas.’**

**(Britannica, 2022)**

*Turning a human into a machine by making  
a series of repeating actions?*

**‘The reason I’m painting this way is that I want to be a machine.’**

**ANDY WARHOL, ART NEWS, 1962**

**‘I tried doing them by hand, but I find it easier to use a screen. This way, I don’t have to work on my objects at all. One of my assistants or anyone else, for that matter, can reproduce the design as well as I could.’**

**Andy Warhol, Andy Warhol, 1969.  
(warhol.org, 2022)**



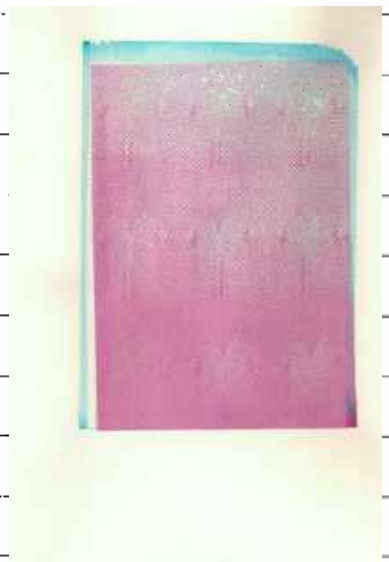
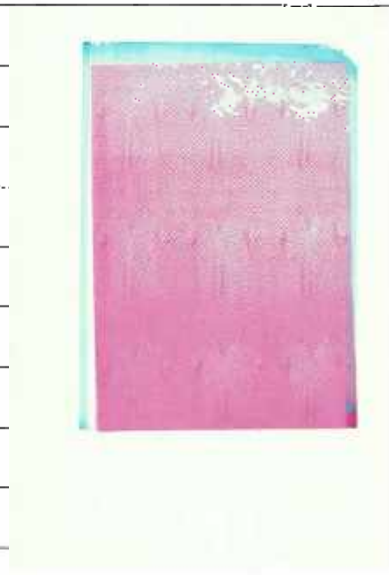
**Andy Warhol, Flower 1964-65**



# The automated worker (2022)

A series of screenprints - Ink on paper

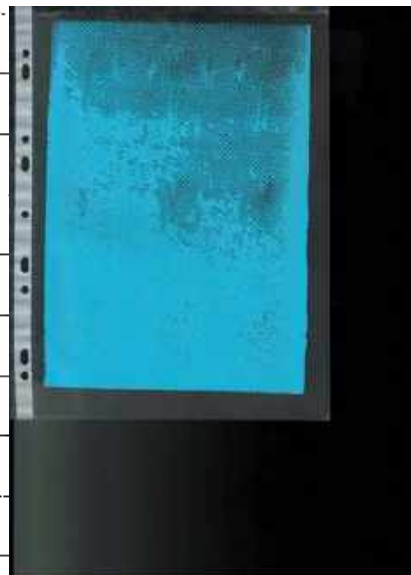
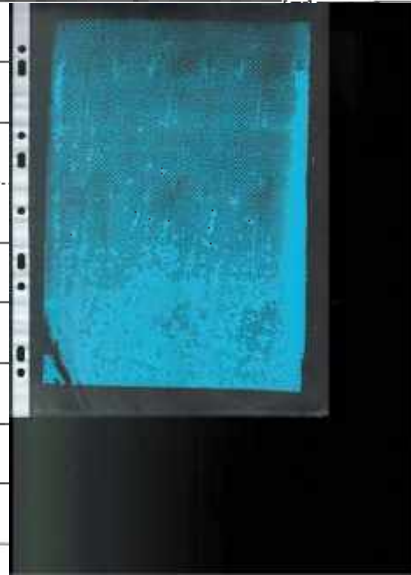
315mm by 425mm



# Work in progress, May 2022

## The process:

Take an image from the original series of shirt photocopies. Create negative in Photoshop. Secondly inverse the image to create 2 separate images for screenprinting.

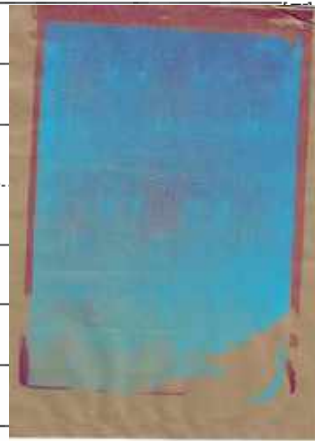
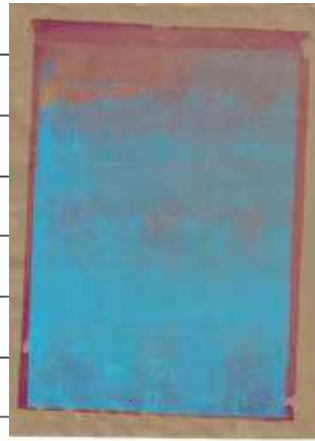


# Work in progress, May 2022

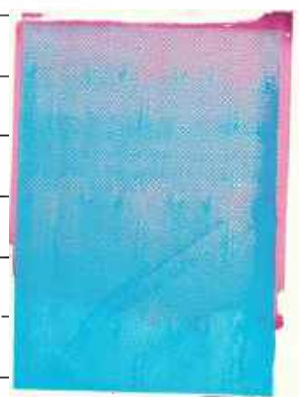
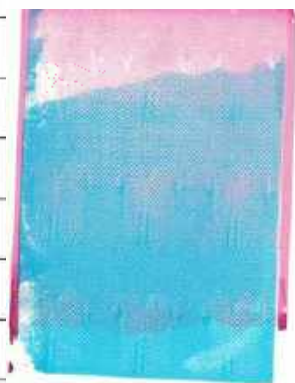
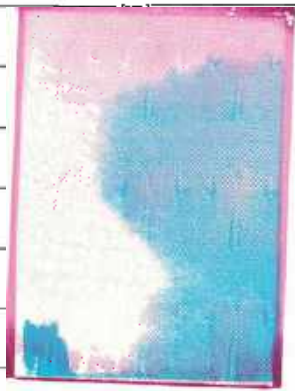




# Work in progress, May 2022



# Work in progress, May 2022



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