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KATE DAVIS

FLAW

A-M-G5

Flaw IV

2021, pencil on paper, 12cm x 8cm.



Flaw V

2021, Pencil on paper, 10cm x 8.25cm.



Staring

*I don't have to know what it's all about.
That's not what I'm trying to know.
It's the looking that matters,
The being prepared to see what there is to see.
Staring has to be done...*

Margaret Tait, 'Seeing's Believing and Believing's Seeing' (1958)

That's the crux of *FLAW* - a chance to stare. To stare at dust on a floor. Or at dust on paper.

I began with a postcard. A postcard of a Roman mosaic titled *The Unswept Floor*. The mosaic creates the illusion that the remnants of a lavish feast have been strewn upon it. This image and title offered me a cue to adopt the notion of the unswept floor - the neglect of domestic labour - as a feminist approach to make work. I began drawing the dirt and crumbs from our kitchen floor (not the scraps from a banquet but the everyday matter that constantly gathers, out of place and unwanted, on a floor, or a cooker hob). Abandoning housework to make artwork.

In her 1931 lecture 'Professions for Women', Virginia Woolf termed it '*killing the Angel*' - overcoming the figure of the woman as divine care-giver / unpaid

cleaner in order to pursue her literary work. Not that she saw this as the only challenge to be faced. Woolf writes:

'These were two of the adventures of my professional life. The first - killing the Angel in the House - I think I solved. She died. But the second, telling the truth about my own experiences as a body, I do not think I solved. I doubt that any woman has solved it yet. The obstacles against her are still immensely powerful - and yet they are very difficult to define.'¹

Ninety years on, and whilst Woolf's gender-specific focus is outdated, the obstacles and phantoms continue to loom and obstruct many bodies. It might seem mad to stare at grime, but labouring over drawings of domestic dirt became my way of reckoning with some of the ghosts Woolf describes.

Making *FLAW*, I was also thinking about Maria Sibylla Merian (1647-1717), the German-born artist, adventurer and one of the earliest entomologists. Sibylla Merian was as interested in painting the life cycle of a slug as she was in depicting an alluring butterfly. It is her exquisite studies of the flora and fauna that don't normally take centre stage that I am most drawn to. Focusing on that which should literally be brushed under the carpet, *FLAW* is an attempt to render this lowly material with the same acute intensity

that Sibylla Merian's studies have - treating grease on the hob as if it is a scientific specimen. I am interested in the routine, repetitive, yet essential aspects of life that you have to do to get to the work - interested in these aspects *becoming* the work. Being prepared to see what there is to see. Staring has to be done.

Kate Davis, 2021

¹ Virginia Woolf, 'Professions for Women,' in *Killing The Angel in The House: Seven Essays*, (London: Penguin, 1995), pp. 1-10.

Flaw I

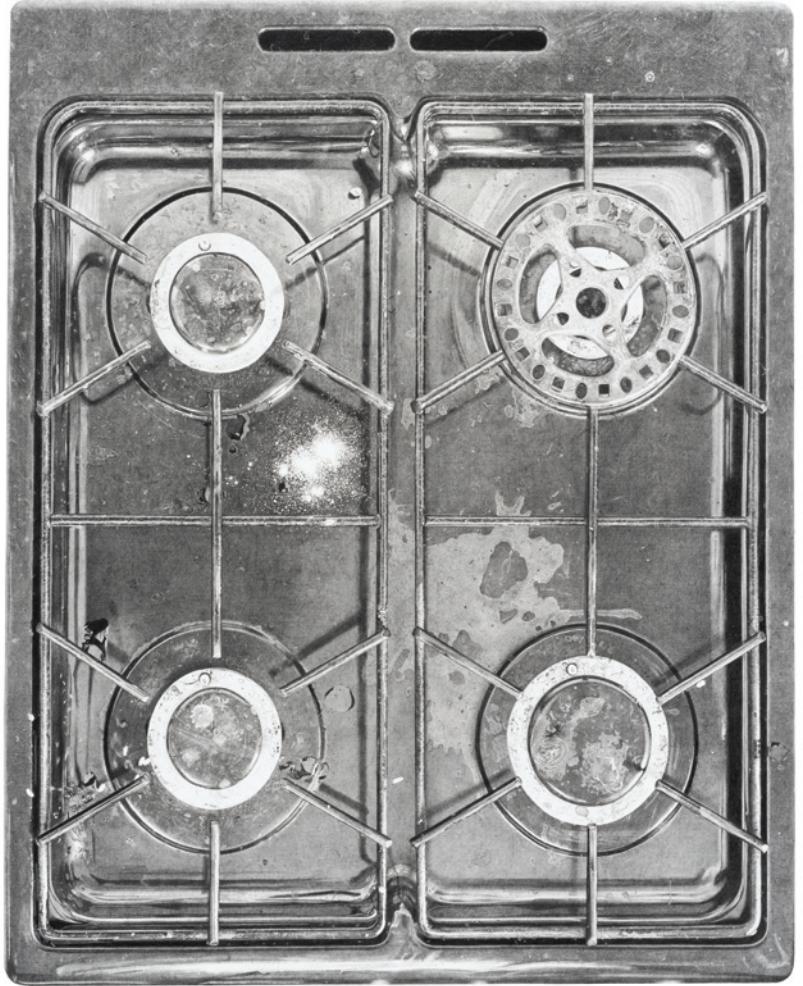
2019, pencil and ink on paper, steel frame, 59cm x 59cm x 6cm.





Phantom (detail)

2021, pencil on paper, 65 x 53cm.





Charlie Hammond

Prototype Wheelie Bin Chair (General Household Waste 2)
2011, plastic and chair frame, 87 x 74 x 41cm.

Professions for Women

Virginia Woolf read this lecture to the National Society for
Women's Service on 21 January 1931; it was published
posthumously in *The Death of the Moth*, 1942

When your secretary¹ invited me to come here, she told me that your Society is concerned with the employment of women and she suggested that I might tell you something about my own professional experiences. It is true I am a woman; it is true I am employed; but what professional experiences have I had? It is difficult to say. My profession is literature; and in that profession there are fewer experiences for women than in any other, with the exception of the stage – fewer, I mean, that are peculiar to women. For the road was cut many years ago – by Fanny Burney, by Aphra Behn, by Harriet Martineau, by Jane Austen, by George Eliot² – many famous women, and many more unknown and forgotten, have been before me, making the path smooth, and regulating my steps. Thus, when I came to write, there were very few material obstacles in my way. Writing was a reputable and harmless occupation. The family peace was not broken by the scratching of a pen. No demand was made upon the family purse. For ten and sixpence one can buy paper enough to write all the 1

plays of Shakespeare – if one has a mind that way. Pianos and models, Paris, Vienna and Berlin, masters and mistresses, are not needed by a writer. The cheapness of writing paper is, of course, the reason why women have succeeded as writers before they have succeeded in the other professions.

But to tell you my story – it is a simple one. You have only got to figure to yourselves a girl in a bedroom with a pen in her hand. She had only to move that pen from left to right – from ten o'clock to one. Then it occurred to her to do what is simple and cheap enough after all – to slip a few of those pages into an envelope, fix a penny stamp in the corner, and drop the envelope into the red box at the corner. It was thus that I became a journalist; and my effort was rewarded on the first day of the following month – a very glorious day it was for me – by a letter from an editor containing a cheque for one pound ten shillings and sixpence. But to show you how little I deserve to be called a professional woman, how little I know of the struggles and difficulties of such lives, I have to admit that instead of spending that sum upon bread and butter, rent, shoes and stockings, or butcher's bills, I went out and bought a cat – a beautiful cat, a Persian cat, which very soon involved me in bitter disputes with my neighbours.

What could be easier than to write articles and to buy 2 Persian cats with the profits? But wait a moment. Articles

have to be about something. Mine, I seem to remember, was about a novel by a famous man.¹ And while I was writing this review, I discovered that if I were going to review books I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, *The Angel in the House*.³ It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her. You who come of a younger and happier generation may not have heard of her – you may not know what I mean by the Angel in the House. I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught she sat in it – in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all – I need not say it – she was pure. Her purity was supposed to be her chief beauty – her blushes, her great grace. In those days – the last of Queen Victoria – every house had its Angel. And when I came to write I encountered her with the very first words. The shadow of her wings fell on my page; I heard the rustling of her skirts in the room. Directly, that is to say, I took my pen

in my hand to review that novel by a famous man, she slipped behind me and whispered: 'My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own. Above all, be pure.' And she made as if to guide my pen. I now record the one act for which I take some credit to myself, though the credit rightly belongs to some excellent ancestors of mine who left me a certain sum of money – shall we say five hundred pounds a year? – so that it was not necessary for me to depend solely on charm for my living. I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defence. Had I not killed her she would have killed me. She would have plucked the heart out of my writing. For, as I found, directly I put pen to paper, you cannot review even a novel without having a mind of your own, without expressing what you think to be the truth about human relations, morality, sex. And all these questions, according to the Angel of the House, cannot be dealt with freely and openly by women; they must charm, they must conciliate, they must – to put it bluntly – tell lies if they are to succeed. Thus, whenever I felt the shadow of her wing or the radiance of her halo upon my page, I took up the inkpot and flung it at her. She died hard. Her fictitious

nature was of great assistance to her.² It is far harder to kill a phantom than a reality. She was always creeping back when I thought I had despatched her. Though I flatter myself that I killed her in the end, the struggle was severe; it took much time that had better have been spent upon learning Greek grammar; or in roaming the world in search of adventures. But it was a real experience; it was an experience that was bound to befall all women writers at that time. Killing the Angel in the House was part of the occupation of a woman writer.

But to continue my story. The Angel was dead; what then remained? You may say that what remained was a simple and common object – a young woman in a bedroom with an inkpot. In other words, now that she had rid herself of falsehood, that young woman had only to be herself. Ah, but what is 'herself'? I mean, what is a woman? I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill. That indeed is one of the reasons why I have come here – out of respect for you, who are in process of showing us by your experiments what a woman is, who are in process of providing us, by your failures and successes, with that extremely important piece of information.

But to continue the story of my professional experiences. I made one pound ten and six by my first review; and I 5

bought a Persian cat with the proceeds. Then I grew ambitious. A Persian cat is all very well, I said; but a Persian cat is not enough. I must have a motor car. And it was thus that I became a novelist – for it is a very strange thing that people will give you a motor car if you will tell them a story. It is a still stranger thing that there is nothing so delightful in the world as telling stories. It is far pleasanter than writing reviews of famous novels. And yet, if I am to obey your secretary and tell you my professional experiences as a novelist, I must tell you about a very strange experience that befell me as a novelist. And to understand it you must try first to imagine a novelist's state of mind. I hope I am not giving away professional secrets if I say that a novelist's chief desire is to be as unconscious as possible. He has to induce in himself a state of perpetual lethargy. He wants life to proceed with the utmost quiet and regularity. He wants to see the same faces, to read the same books, to do the same things day after day, month after month, while he is writing, so that nothing may break the illusion in which he is living – so that nothing may disturb or disquiet the mysterious nosings about, feelings round, darts, dashes and sudden discoveries of that very shy and illusive spirit, the imagination. I suspect that this state is the same both for men and women. Be that as it may, I want you to imagine me writing a novel in a state of trance. I want you to figure to yourselves a girl sitting with a pen in her

hand, which for minutes, and indeed for hours, she never dips into the inkpot. The image that comes to my mind when I think of this girl is the image of a fisherman lying sunk in dreams on the verge of a deep lake with a rod held out over the water. She was letting her imagination sweep unchecked round every rock and cranny of the world that lies submerged in the depths of our unconscious being. Now came the experience, the experience that I believe to be far commoner with women writers than with men. The line raced through the girl's fingers.⁴ Her imagination had rushed away. It had sought the pools, the depths, the dark places where the largest fish slumber. And then there was a smash. There was an explosion. There was foam and confusion. The imagination had dashed itself against something hard. The girl was roused from her dream. She was indeed in a state of the most acute and difficult distress. To speak without figure she had thought of something, something about the body, about the passions which it was unfitting for her as a woman to say. Men, her reason told her, would be shocked. The consciousness of what men will say of a woman who speaks the truth about her passions had roused her from her artist's state of unconsciousness. She could write no more. The trance was over. Her imagination could work no longer. This I believe to be a very common experience with women writers – they are impeded by the extreme conventionality of the other sex. For though men sensibly allow themselves great 7

freedom in these respects, I doubt that they realize or can control the extreme severity with which they condemn such freedom in women.

These then were two very genuine experiences of my own. These were two of the adventures of my professional life. The first – killing the Angel in the House – I think I solved. She died. But the second, telling the truth about my own experiences as a body, I do not think I solved. I doubt that any woman has solved it yet. The obstacles against her are still immensely powerful – and yet they are very difficult to define. Outwardly, what is simpler than to write books? Outwardly, what obstacles are there for a woman rather than for a man? Inwardly, I think, the case is very different; she has still many ghosts to fight, many prejudices to overcome. Indeed it will be a long time still, I think, before a woman can sit down to write a book without finding a phantom to be slain, a rock to be dashed against. And if this is so in literature, the freest of all professions for women, how is it in the new professions which you are now for the first time entering?

Those are the questions that I should like, had I time, to ask you. And indeed, if I have laid stress upon these professional experiences of mine, it is because I believe that they are, though in different forms, yours also. Even when the path is nominally open – when there is nothing to prevent a woman from being a doctor, a lawyer, a civil servant – there are many phantoms and obstacles, as I

believe, looming in her way. To discuss and define them is I think of great value and importance; for thus only can the labour be shared, the difficulties be solved. But besides this, it is necessary also to discuss the ends and the aims for which we are fighting, for which we are doing battle with these formidable obstacles. Those aims cannot be taken for granted; they must be perpetually questioned and examined. The whole position, as I see it – here in this hall surrounded by women practising for the first time in history I know not how many different professions – is one of extraordinary interest and importance. You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only a beginning; the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared. How are you going to furnish it, how are you going to decorate it? With whom are you going to share it, and upon what terms? These, I think, are questions of the utmost importance and interest. For the first time in history you are able to ask them; for the first time you are able to decide for yourselves what the answers should be. Willingly would I stay and discuss those questions and answers – but not tonight. My time is up; and I must cease.







This book is published by A-M-G5 on the occasion of the exhibition FLAW by Kate Davis at 20 Albert Road, Glasgow, 11th - 27th June 2021.

Kate Davis is an artist based in Glasgow. Davis works with a variety of media including moving image, drawing, printmaking and photography to rethink the ways in which our understanding of an artistic language is constructed. This often involves exploring the aesthetic and political ambiguities of specific artworks and their reception. Questioning how and where we place economic and personal values, Davis' artwork frequently re-evaluates the voices or moments which are customarily absent or marginalised within the art historical canon. Davis uses self-reflective approaches to look at how art history has represented gender and shaped societal perceptions of the human body and the roles we embody.

www.katedavisartist.co.uk

A-M-G5 produces exhibitions and publications, and seeks to create dialogue around them. Based in Glasgow and directed by Andrew Mummery it works with visual artists, designers, creative writers, musicians and curators. Its focus is on work made in Scotland, but it also collaborates with artists from elsewhere in the UK and from overseas.

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Edition of 300 of which 25 are signed and numbered by the artist.

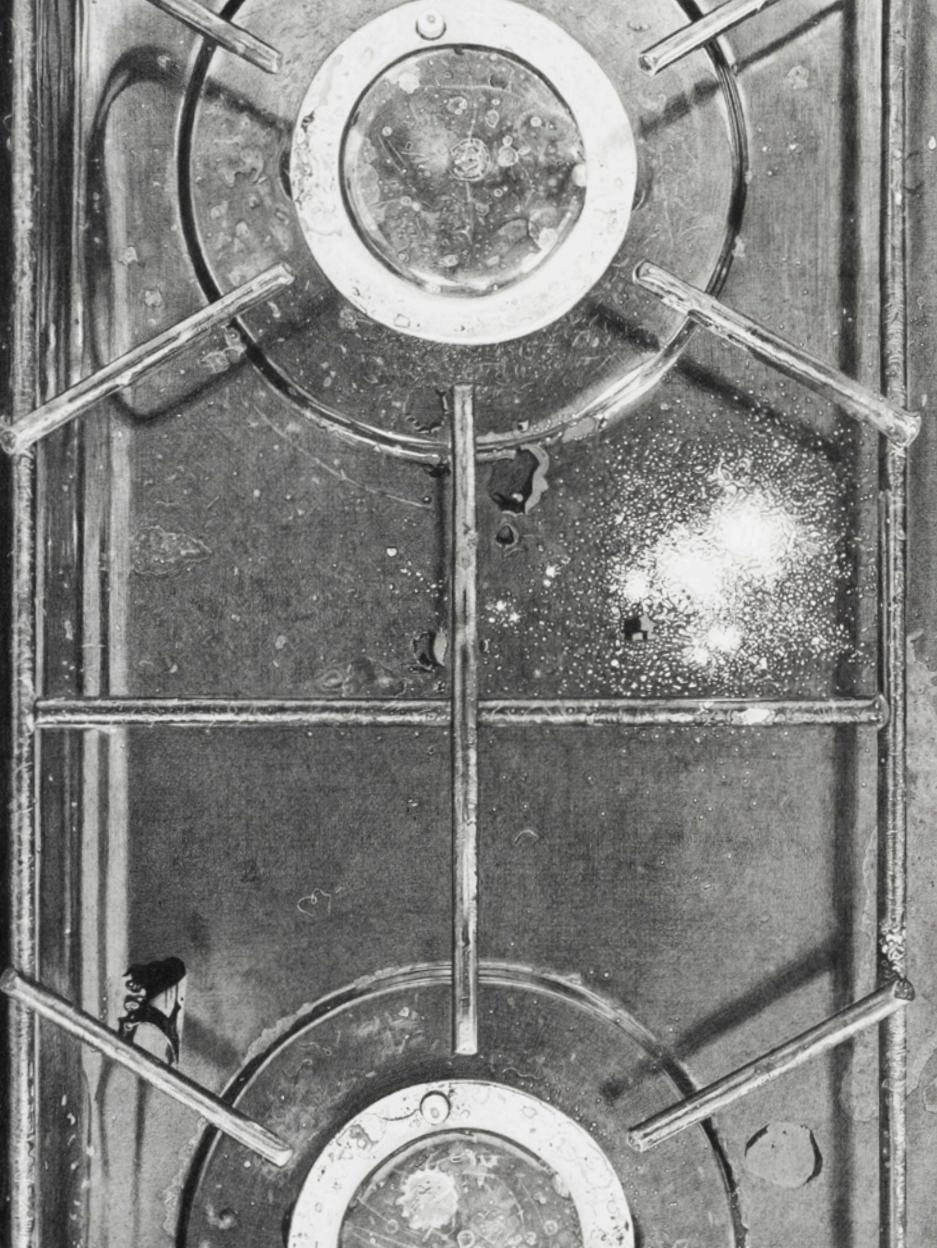
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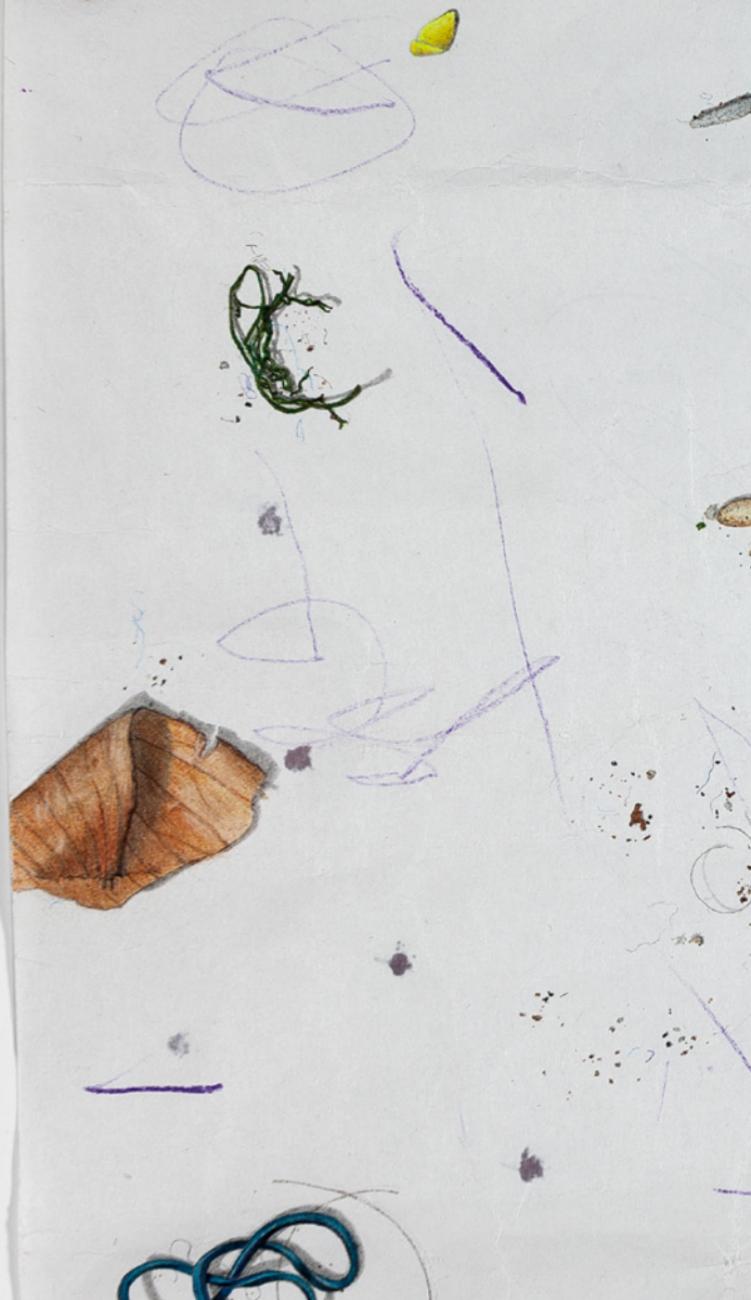
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