

APPENDIX ONE
MAP PROPOSALS
RICK RICKWOOD

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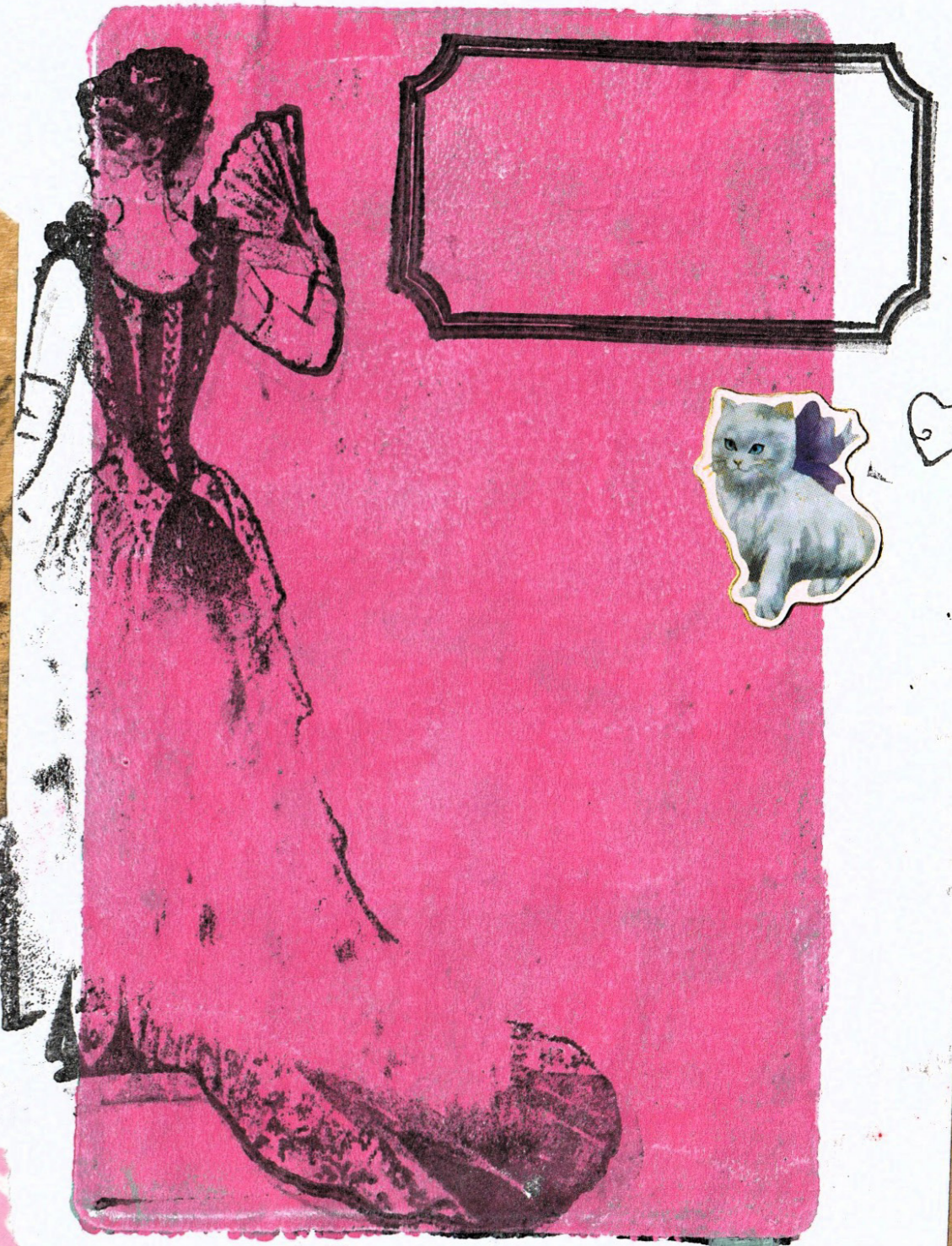
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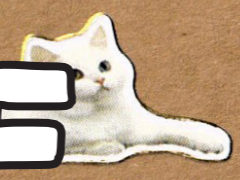
STAGE THREE
MA PROJECT
PROJECT PROPOSALS

r i c k



SPECTACULAR

5.1 PROPOSAL ONE

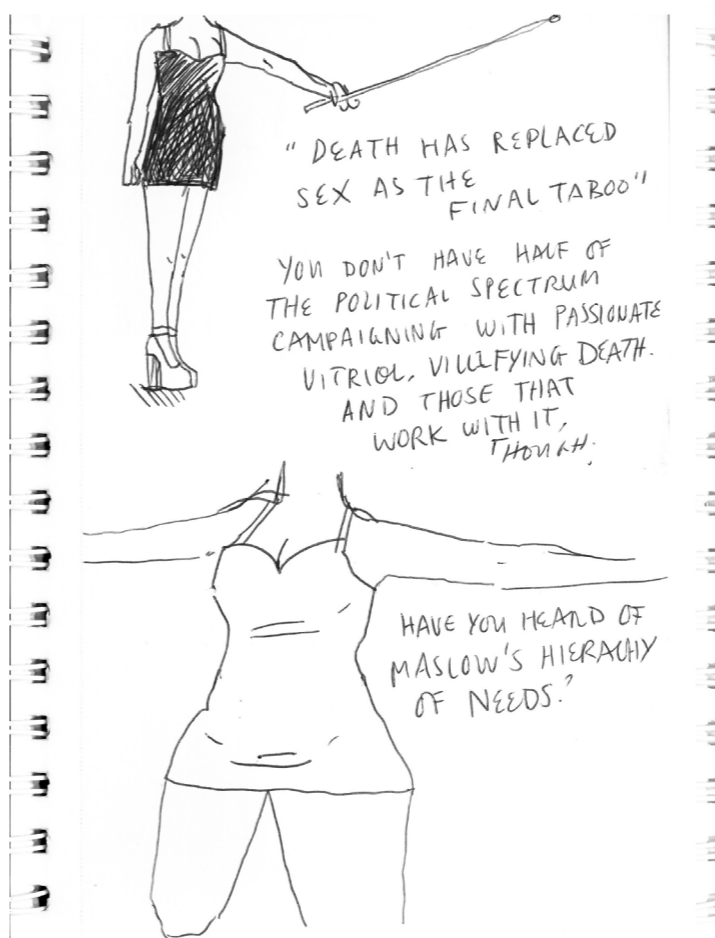


@enahire

5.1.1 INTRODUCTION// 'Death has replaced sex as the final taboo' Philippe Aries referencing Gorer (Ariès, 1975, p. 92-93). This cannot be true. You don't have half of the political spectrum campaigning with passionate vitriol, vilifying death and those who work with it: Death and Sex are the Double Ouroboros at the end of the world.

Sexual liberation is an important topic to me. The world has made a lot of progress even during my lifetime but there is still massive amounts of stigma and rejection. Bodily autonomy is constantly at risk for many kinds of marginalised people: from forced sterilisation to stripping abortion care rights.

Sex workers are often living on the frontlines of the real-terms consequences of fascism and oppression. The term "SWERF" even exists as a distinct recognition that even certain 'feminist' 'leftist' 'activists' exclude sex work and sex workers from their feminism.



Sex work disproportionately concerns people of marginalised identities and adds another complex intersection to their lives, identities and existences.

We campaign with mantras such as “Sex work is real work” and “Nothing about us without us” (a call to arms also used by disability advocates who face similar situations of governments, academics and other global systems making judgements and decisions without the input of those most effected).

With austerity and the cost-of-living crisis, so comes an additional crisis of labour. Sex work is and should be a deeply autonomous, empowering choice of work for those who wish to pursue it. While our government penalises and prosecutes sex work and sex workers, obsesses about puritanical judgements on the morality of consensual sex work conflated absolutely with human trafficking, and does nothing to fight against the latter anyway.

More and more people are engaging in forms of survival sex work and are forced to work to laws which endanger them and demonise them for performing in-demand, morally neutral labour services to their clients.



Badges I made last year for a zine series that I write.

conference on the politics of prostitution
pornography Toronto Nov 1985.

"WHAT'S WRONG WITH FUCKING FOR A LIVING?" — Peggy Miller

[I'M NOT SURE THAT THINGS WILL
EVER REALLY BE ANY BETTER
UNTIL WE ACCEPT SEX WORK
AS NEUTRAL AND SEPERATE
FROM THE SOCIOPOLITICAL ISSUES
THAT CONFRONT IT AND ITS
RELATIONSHIP TO HUMAN TRAFFICKING.
THE PROFESSION AND ITS PROFESSIONALS
RUN AND THRIVE INDEPENDENTLY TO
EXPLOITATION. CONDITIONS WILL NEVER
IMPROVE WHILE
SYSTEMS STILL
INSIST ALL SEX
WORK IS WRONG,
IMMORAL AND
FORCED EITHER
DIRECTLY THROUGH
VIOLENCE OR BY
THROUGH THE
INFLUENCE
OF PATRIARCHY.]

MELODRAMA

See
Lovely Rita
Physical situation
→ When...
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E.J. Belle
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Snippet photocopied from the painting "Morning" from the 'Four Times of the Day' series by William Hogarth in 1736-7, shown in Working Girls (Philip, 1991)

5.1.2 REFERENCES

SPECIFIC MEDIA:

Anne Billson on Multiglom / Tart Cards (“Tart cards,” 2019) - a blog by a photographer featuring posts about her collection of ‘tart cards’ and other memorabilia/paraphernalia.

Chester Brown’s Paying For It (Brown, 2011).

Working Girls: An Illustrated History of the Oldest Profession (Philip, 1991) - a balanced, comprehensive history of sex work through time, supplemented with a variety of art and photography predominantly of sex workers.

Warte mal!: Prostitution After the Velvet Revolution by Ann-Sofi Sidén (Sidén, 2002) - A book documenting a small number of stills from the video exhibition Warte mal! By Sidén, along with transcriptions of some of the interviews she had with sex workers and others involved with the trade (pimps/the police). Another interesting aspect: it addresses the recent communist history of the country and how changes forced some of the people in the scene into it.

Vice Art: An Anthology of London’s Prostitute Cards (Jewell, 1993) - A fantastic catalogue.

Soft White Underbelly (Youtube) - A channel which makes video interviews with different people including sex workers across several videos. Usually, particularly “rough”/negative depictions of street prostitution, recorded directly from the sex workers themselves but they are prompted with specific questions by the channel interviewer and the video is edited, so they could be dubious in terms of the depictions.

ARTISTS:

Cinnamon Tatham (@saintcinn) self-proclaimed ‘degenerate artist’.

Henri Toulouse-Lautrec’s paintings of brothel workers.

Lolita Chiong - an interesting portrait of sex work and life as an art student.

Rachael House - fantastic feminist, activist artist.

Stahr “Miss Marilyn” Gunner-Heron/Rotten Apple - sex worker, writer and multidisciplinary artist.

5.1.3 SKILLS REQUIRED// I am primarily intending to continue practising and refining existing skill sets to become more confident and knowledgeable with media I already use. This includes but is not limited to - watercolour, mixed-media drawing, ceramics, relief printing/stamping, risograph printing and various digital techniques. I'll also need to use research methods including both primary and secondary techniques. As well as looking at potential methodologies such as autoethnography and design through making. Other soft skills such as decision-making, organisation and productivity-monitoring to help me to best utilise my time whilst the resources of the University are available to me are also of importance.

5.1.4 OUTPUTS// I am not especially concerned with pre-determining what outputs I intend to produce and who specifically for at this moment of time. This project is designed to be an open, exploratory brief, with the intention of refining my personal practice and using my personal perspective and research around the topic to make a variety of illustrated and artistic works which represent and explore the subject matter.

5.1.5 AIMS AND OBJECTIVES//

Undertake a rigorous process of research through making and more traditional research methods.

Create a comprehensive landscape of understanding and ideas around the complexities of sex work and explore this landscape using my practice as a tool for further discovery.

Consider and utilise (if appropriate) design theory that has been introduced over my previous projects on the MA programme, as well as other philosophical and academic approaches such as decolonisation and intersectionality.

100



WORKING GIRLS

WORKING GIRLS

Cupid and Bacchus my saints are:
May drink and love still reign.
With wine I wash away my cares.
And then to cunt again.

John Wilmot
Earl of Rochester.

GOOD GIRLS GO TO HEAVEN
BAD GIRLS GO EVERYWHERE

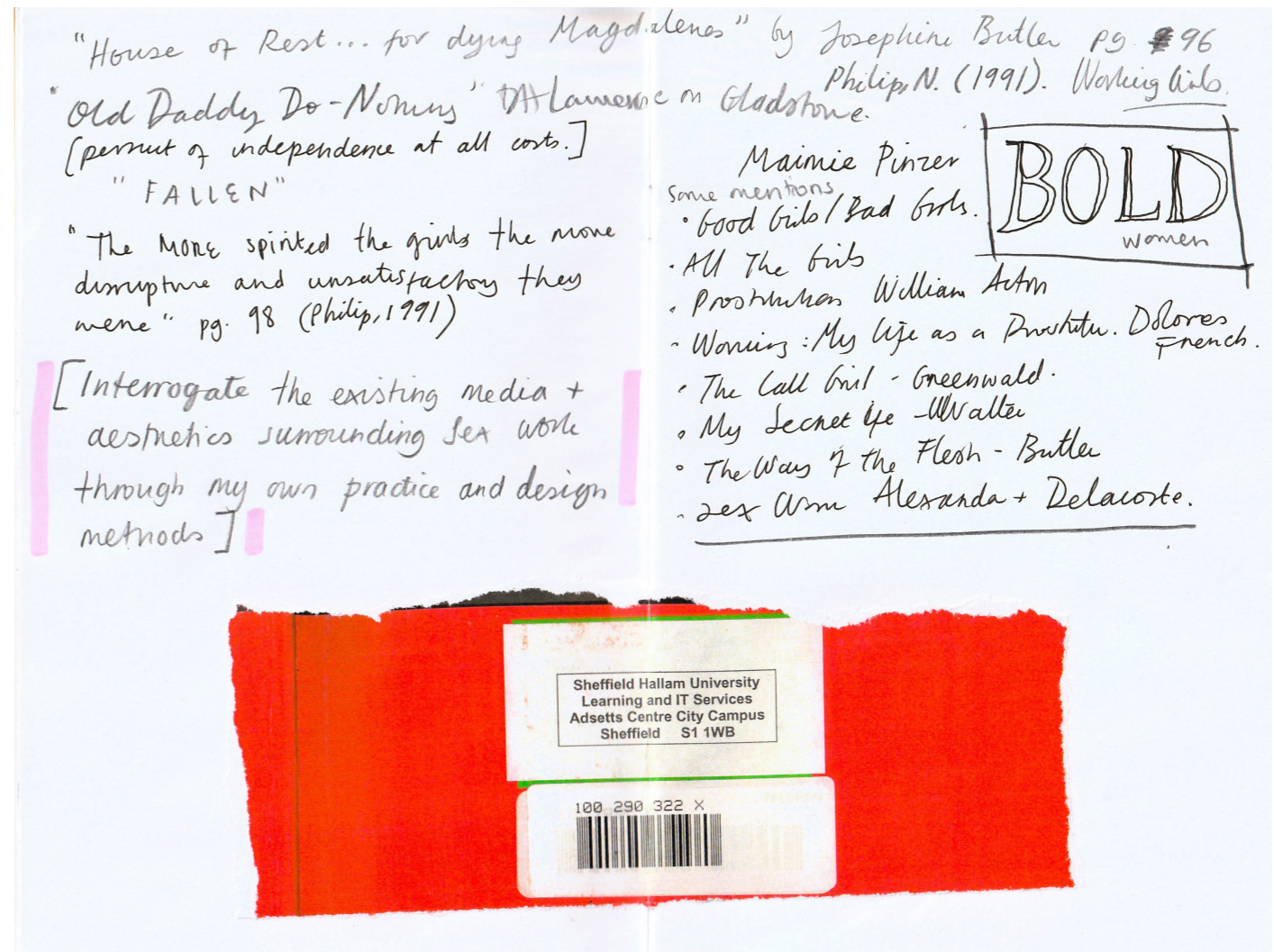
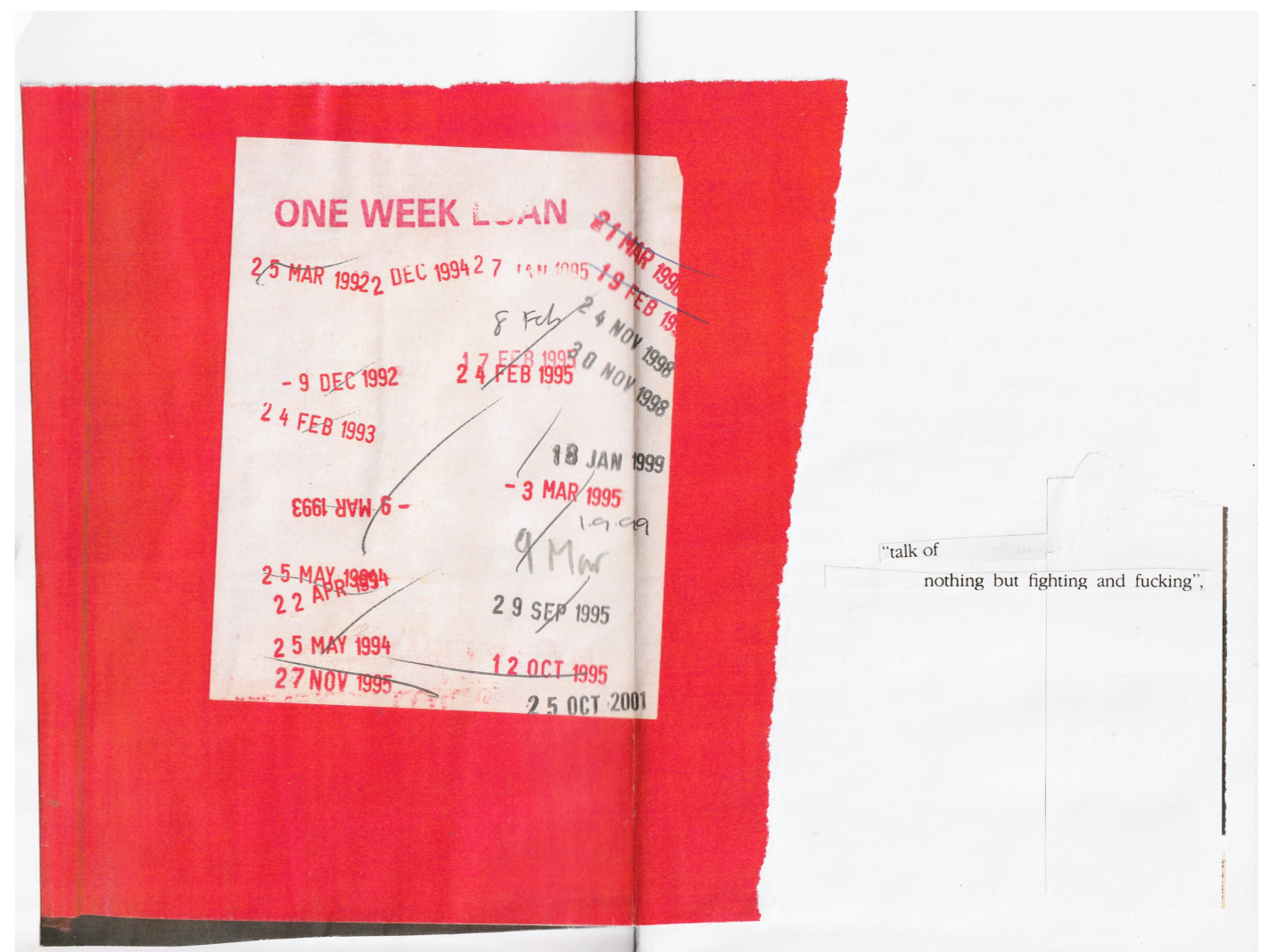


good girls go to heaven.
bad girls go everywhere.



5.1.6 PARTICIPATION AND ETHICS// The topic of sex work is a delicate one that requires respect and sensitivity both to the people and practices I will be looking at and to the potential audiences of the work I will make in response to my research. Ethnography and social approaches could be a very valuable asset in a subject such as this, but due to the 'taboo' nature of the topic, I do not necessarily know whether it would be necessary for the scope of this project to approach external individuals for primary research. For now, I intend to merely observe public behaviours and pre-existing material apart from matters which deal with my own historical understanding, anecdotes and experiences.

5.1.7 WHAT'S GONE BEFORE?// There are a massive number of formal and informal investigations of sex work. Some look at specific forms of sex work, and often focus on one particular aspect of it such as a specific locale, interviewing individual sex workers about their experiences, or looking as a theoretically neutral outsider and recording and archiving the workings, practicalities and aesthetics of sex work. Depictions of sex work in popular media and the tropes that go alongside. See *Pretty Woman* (1990), *Poor Things* (2023), etc. See references for the books and artists I've been looking at.



Collaging and notes from Working Girls (Philip, 1991)

5.1.8

RESEARCH QUESTION BRAINSTORMING

How do we reclaim and assert the neutrality of inherently sexualised bodies and how they exist under patriarchy?

How can we use design to expose and exploit existing systems of representations of human sexuality as portrayed and upheld by the patriarchy?

How do I utilise personal art practice and design research methods to explore the true histories and modern present of sex work in the Western world?

How do I use personal design practice and design research techniques to interrogate the dominant themes, assumptions and aesthetics of sex work throughout history and in the modern day?

5.2 PROPOSAL TWO



5.2.1 INTRODUCTION// Objects often hold histories, stories and contexts behind them that aren't necessarily obvious to the naked eye on first impression. With investigation, research and interdisciplinary approaches to knowledge we can understand and gain new insights through objects. Collecting things has been a human compulsion for a very long time, though we see collections both on individual and collective scales and for some to professional and scientific ends. Museums, galleries and other similar institutions house many varied collections. Both singularly and together these objects tell stories, and we can manipulate the stories that they tell through curation and presentation.

Alongside formal formats of collecting, there is also the aspect of personal collections - whether incidental or purposefully collated. The utensils in your kitchen form a collection. The jewellery in someone's jewellery box is a collection. Meticulously gathered and preserved stamps are a collection. The books on one's bookshelves. Through collections, we can understand and interrogate human behaviour on various scales. Collecting is a very psychological phenomenon - calling into question concepts of neuroses and neurodivergence, alongside standard 'healthy' and/or typical human urges to gather.



(Watercolour studies of thimbles from a collection found at a charity shop, 2023)

5.2.2 METHODOLOGIES// Through methods such as those laid out by the study of ‘artifactual literacy’ (Pahl & Rowell, 2010), tools such as The Bidney Framework, and classic archaeological and anthropological techniques of interrogating items as well as more design-centric methods such as observational drawing, reportage, frottage etc, we can see how objects inherently contain information and analyse their relationships to the world around them and in tandem with other objects within a collective environment.

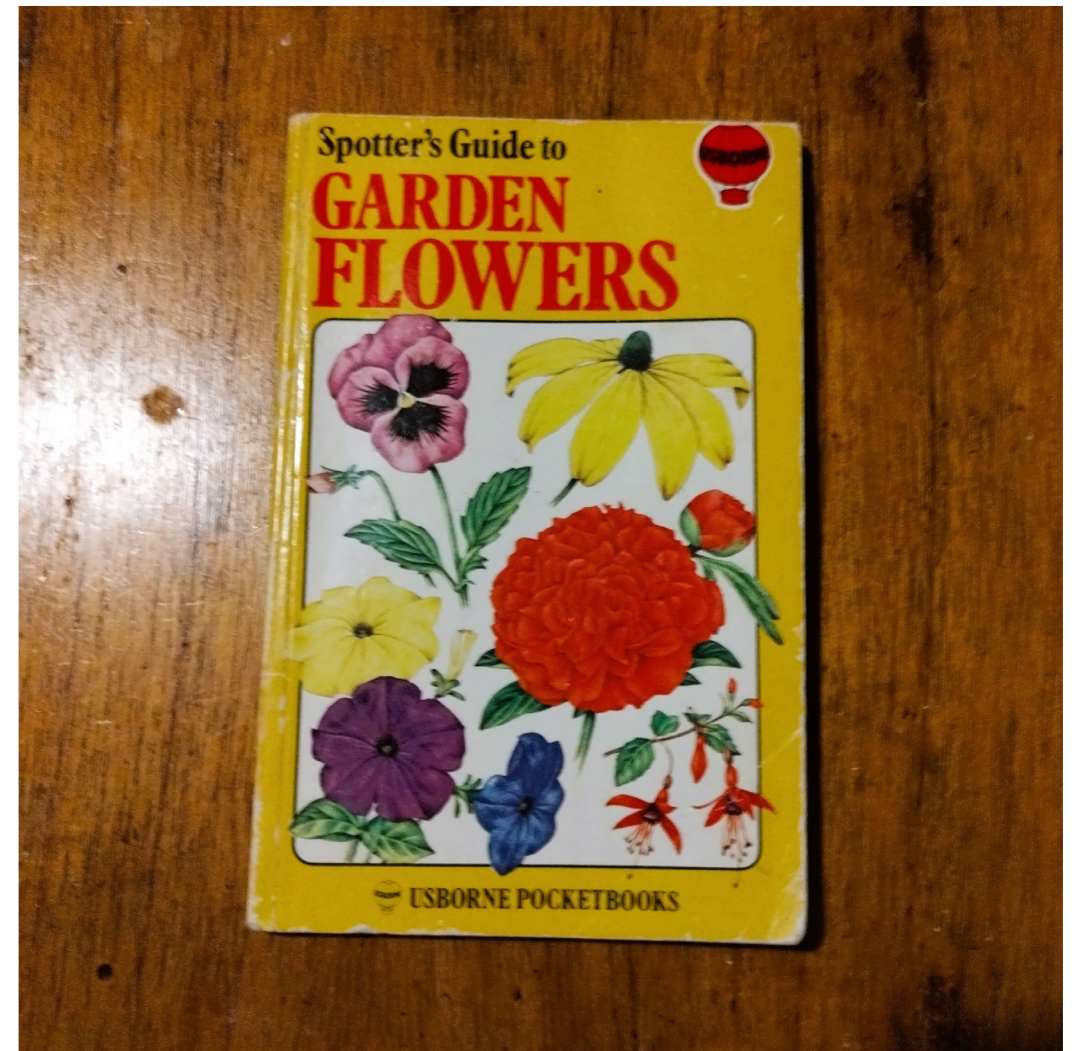
There are other political aspects that could be addressed in this project such as the concepts of consumerism and capitalism, working on from that, looking at the class implications and differences in collecting and ownership between people from different socio-political backgrounds (e.g. monetary value, geographical displacement, amount of living space, heirlooms, ancestry, life expectancy, cultural backgrounds, religion, etc).



(Antique shop window - Bygones, High Street, Lincoln. 2024)

5.2.3 COLLECTING WITHOUT OWNING // There is also the idea of collecting without preconceived notions of ownership - magpies gather shiny trinkets indiscriminately, people who commit theft (including kleptomaniacs) will usually have collections of the things that they have stolen. Some collect their own crafted items, others collect art, some collect things from nature such as shells, stones, sticks and more. These practices are less commercial but take time, movement and dedication - a luxury that not all have; take the fashionable, historical practice of certain social group's women creating herbariums full of pressed flowers (Walsh, 2023). In criminal behaviour, there are so-called 'trophies' often collected from the crimes committed - not just by conventional 'thieves'. There are many facets of collecting, positive and less so.

There is a series of books called "Spotter's Guide to" by Usborne Pocketbooks (Ambrose & Datta, 1978) which shows a comprehensive cross-section of a topic and allows you to tick off and collect points for each thing you find within a collection, based upon its relative rarity - this model rejects the concept of ownership whilst still encouraging the wonder of exploring a topic and enriching your knowledge through first-hand interaction.



Author's own photographs of Spotter's Guide to Garden Flowers (Ambrose & Datta, 1978)

JUGOSLAVIA ADDENDUM: continued

1958 INDUSTRIAL SUBJECTS

Many stamps of this series appear in the "GRAND EUROPEAN TOUR 1963".



Romania



Postage stamps collected by an unknown person, sourced in a charity shop by myself, 2023.

5.2.4 OUTPUTS// Potential outputs could be to present collections in new, illustrated and/or designed ways or perhaps to collate and curate new collections using design as a tool to do so and record the workings.

5.2.5 AUDIENCES// The audiences of this project would have a wide scope, but look to address new ways of looking at the objects in our lives and how we understand and interact with them. Ideas and processes like this I feel are akin to how a museum exhibit or art exhibition intends to present a set of ideas or findings to a varied audience, and allow spectators to read, observe and interact to form their own understanding and interest in the topic.

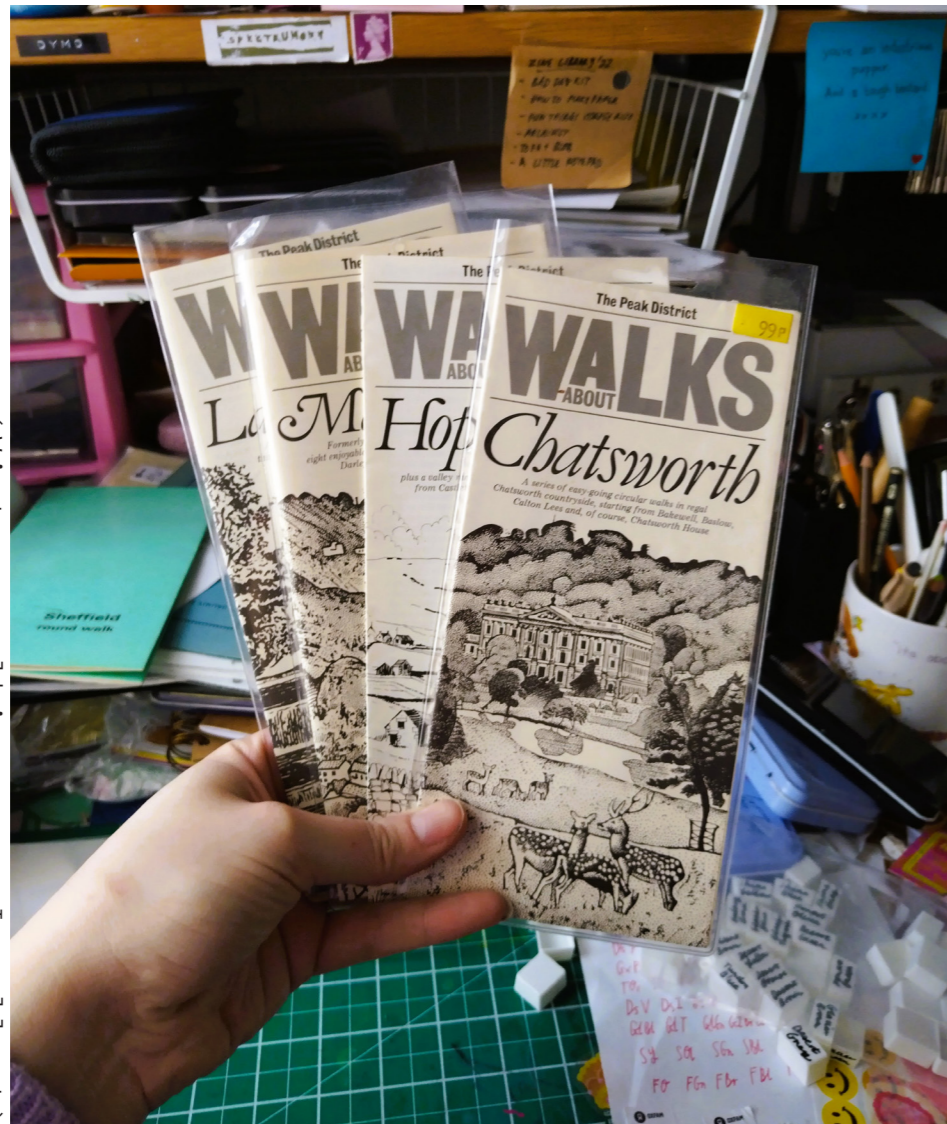


(Even my watercolour palette tells a story)

5.2.6 SKILLS, AIMS & OBJECTIVES// Much like within the Proposal One, my intention in terms of skills for the project will be to improve on and enrich current skillsets. Discovering new ways of working my existing skills with media such as watercolour, pencil and ink and experimenting with 'fast' and 'slow' media within studies and observational drawings.

As for objectives, my goals for this project would be to explore different facets of collecting including the psychology behind it, the stories of people who collect and the worlds behind objects in relation to each other and the world at large.

5.2.7 PARTICIPATION & ETHICS// Whilst there are some aspects of this research that must be treated delicately - collectables can be themed around all sorts of subject matter, including more complex or sensitive ideas, and also the process of collecting as it relates to conditions such as hoarding or OCD can add to the ethical implications. However, I am not intending to conduct external, primary research with human participants and instead will look at the collections themselves for my first-hand research.



(Vintage walking maps I collect)

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