



## **Transcendental Housework**

**Paula Chambers**

The output is an exhibition comprising a series of sculptures, objects and drawings.

### **Research process**

As a feminist artist, Chambers adopted her mother's domestic dissent, integrating it as philosophy into the processes and outcomes of her art making practice. When making the work, she did not have a studio but made art in her kitchen; she rarely cleaned or tidied up, she utilized her domestic space and the objects that inhabit it, as a temporalized site of domestic resistance. In this body of work, she subverted the domestic objects that haunt our retrogressive imagination.

### **Research insight**

The exhibition reveals that the domestic objects and household ornaments of our childhoods take on an emotional value that shape our notions of self; that construct significant personal identities. The exhibition contains dysfunctional furniture and ambivalent ornamentation. Sculptural objects, both floor based and wall based seem to lurk or loiter in the gallery space, they have a whiff of discontented anthropomorphism.

### **Dissemination**

The exhibition was shown at Stockport Art Gallery, 16 January - 27 February 2016.







*Domestic Front*, paper, plywood, found furniture (2016-present)





*Daddy's Little Princess* (left) and *Daddy's Girl* (right), sewing patterns and headboard legs (2014)





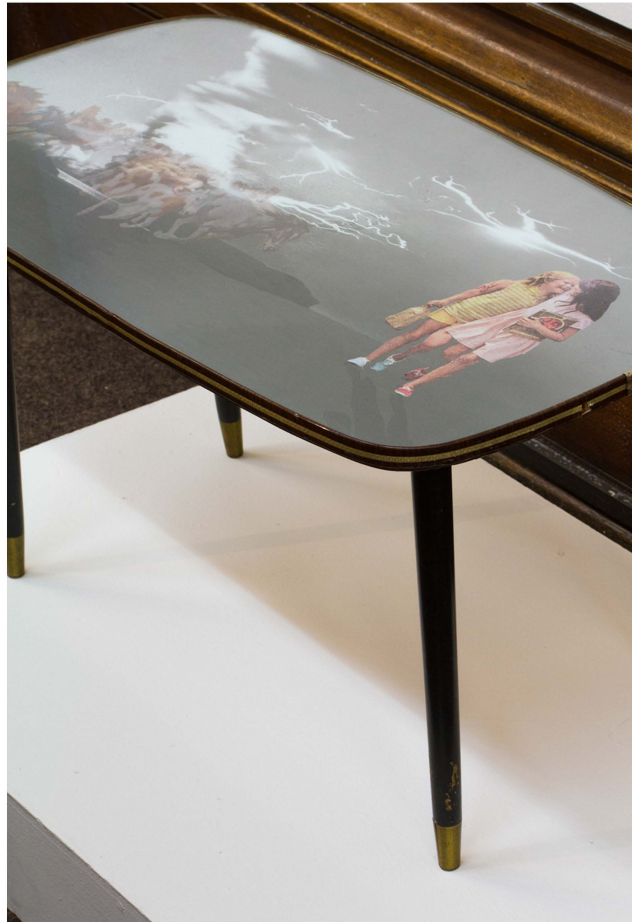
*Cornered*, hockey sticks,  
kitchen knives, electrical tape  
(2016)





*Satisfaction Not Included, Happiness Not Included and Playing Field Not Included, sewing patterns and footstool legs (2014)*







*Lucid Dreaming*, vinyl on found mirrors (2015)





*Bridie*, paper, plywood and felt tip pen (2014)





*The Enfield Poltergeist*, easy wipe vinyl in found frames (2015)





*Mother Knows Best*, archive inkjet print on stolen paper (2015)





*Lost Bloom*, paper, plywood, ink  
(2016)