

# Conceptual Framework for Flux Art Crit Presentation

Monday 23rd June 2025

## Overview

This presentation brings together three interrelated works: 1. Consent Not Content (Artist as Canvas) (2025), 2. Madra (2024) and 3. Piston (2024). *Each piece stands alone while also interweaving in terms of theme, material, and context. Together, they form a critical constellation of responses to media ethics, bodily autonomy, class, voice, and representation.*

### 1. Consent Not Content (Artist as Canvas, 2025)

A research-led, interdisciplinary performance, photographic and installation work exploring the appropriation of bodies in contemporary media — particularly the circulation of non-consensual content. At its heart is *Artist as Canvas*, a collaboration in which the artist's body becomes a site of intentional, co-authored mark-making. Graffiti artist *Abdoe* was invited to write directly onto her skin, with documentation by photographer Alex Del Chill.



This piece responds directly to a violation: the artist was filmed without consent by a prank content creator, who ignored her refusal and uploaded the footage online, where it went viral. What followed was a personal, professional, and legal struggle to reclaim her image. The work challenges not only this individual act, but a broader culture of digital dispossession — where consent is bypassed, bodies are commodified, and platforms shirk accountability.

*Consent Not Content* asserts a politics of visibility built on trust, authorship, and choice — not capture.

### Key Influences & Contexts:

Feminist performance art  
 Graffiti and hip-hop aesthetics: illegality versus commission  
 GDPR, digital ethics, and surveillance capitalism  
 The case of Dara Quigley as a point of emotional and ethical urgency

## 2. Madra (2024)

An adaptation of Steven Berkoff's *Dog*, restructured as a duologue and filmed as part of Terry McMahon's screen acting course at The Lab, Dublin. The original monologue is split between two female characters: CAILÍN (originally ROY) and YOUNGONE (originally MAN). The script is interwoven with biblical quotations from the King James Bible and references to Dublin City Council's housing legislation on restricted dog breeds.

This framing invites a rethinking of how working-class characters — particularly women — are often represented in theatre: flattened, stereotyped, or demonised. YOUNGONE is rendered as contradictory and complex: foul-mouthed yet spiritually fluent, socially aware yet volatile, poetic yet grounded in the hyperlocal.



The piece critiques how accent, attitude, and class are weaponised in both traditional theatre and contemporary media to signal ignorance, violence or otherness. Instead, *Madra* reclaims voice, depth, and cultural agency through performative intensity, vernacular brilliance, and lyrical tension.

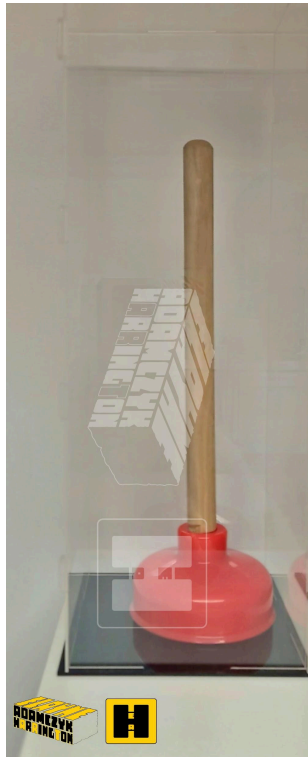
### Key Influences & Contexts:

Steven Berkoff's confrontational theatre  
Working-class identity and linguistic prejudice  
Class and gender politics in theatre and media  
Biblical language as a counter-narrative device

### 3. Piston (2024)

A found object sculpture: a toilet plunger encased in a clear perspex display box (550mm x 200mm x 200mm). *Piston* plays with the legacy of Marcel Duchamp's *Fountain* (1917) — a urinal turned artwork — but introduces a quieter, more intimate form of abjection. Toilet humour, bodily function, and lowbrow entertainment culture converge in this object-as-symbol.

There is irony and linguistic play at work. The artist deliberately titles the piece *Piston* — a term that evokes mechanical power, rhythm, and lyricism — transforming a mundane object through poetics. This gesture, echoing Duchamp's renaming of the urinal as *Fountain*, highlights how wordplay is central to the artist's practice, rooted in her history as a rapper and in her ongoing investigation of language, visibility, and cultural framing.



The perspex box invites and restricts the gaze — it displays, protects, elevates, and encases. A practical item becomes an artefact: rendered impotent, sanitised, humorous yet uncomfortable.

#### Key Influences & Contexts:

Abject art and found object aesthetics  
 Duchamp's institutional critique  
 Viral culture and digital spectatorship  
 Wordplay and linguistic subversion in visual art  
 High art vs. lowbrow humour; the politics of display

#### Thematic Ties:

*Piston* recalls a specific viral moment when the artist — startled by a prank — cursed on camera. That footage, shared against her will, reduced her to a clickbait caricature. Terms like “potty-mouthed” and “foul-mouthed” echo the intersection of surveillance, shame, and class judgment. *Piston* becomes a mirror: a symbol of how vulgarity is consumed, and a critique of the structures that amplify it.

**\* Historical Context:** Duchamp submitted *Fountain* to an unjuried exhibition of the Society of Independent Artists. It was rejected. His intent was to question the role of the artist and the institution by asserting that selection and context can transform any object into art. It was a landmark moment for Dada and conceptual art, challenging the elitism of artmaking.



## **Shared Themes & Resonances**

### **Vulnerability vs. Visibility:**

Each piece explores the ethics of exposure — who controls what is seen, and who bears the cost of being visible? Whether through the marked body, the viral image, or theatrical performance, the works question what it means to be seen on one's own terms.

### **Class and Voice:**

Biblical language, working-class vernacular, and local legislative references challenge reductive portrayals of class. The artist refuses to let working-class characters be flattened or caricatured, insisting instead on complexity, fluency, and agency.

### **Consent and Control:**

From bodily inscription (Artist as Canvas), to re-authored performance (Madra), to the symbolism of containment (Piston), each work grapples with power, authorship, and the right to self-narrate — especially when visibility is forced or manipulated.

### **Reclamation through Art:**

Rather than retreat, the artist reclaims presence — offering her work as a critical, embodied response. Art becomes not just expression, but resistance: a deliberate act of speaking back to cultural and digital forces that seek to mute, mock, or misrepresent.

### **Final Words**

These works are not about resolving trauma but transmuting it into inquiry. They are about taking back authorship in a world that increasingly believes your image, your voice, and your body are public property. This is not a retreat into silence. This is the sound of reclaiming space.

**All works: © Elayne Adamczyk Harrington/Temper-Mental MissElayneous 2024-2025**

## Installation Notes

### 1. Consent Not Content (Artist as Canvas), 2025

Performance stills, archival photographic prints, 40 × 50 cm (unframed)  
Accompanied by the artist's Bushman-style tracksuit

A conceptual, research-led work confronting the ethics of image-making, surveillance, and consent in viral culture. Prompted by the artist's non-consensual appearance in a prank video uploaded to social media without permission, this piece critically examines the commodification of bodily reactions — particularly those of women — in influencer and prank-based content economies.



In *Artist as Canvas*, the artist stages a performative reversal: her body becomes a site of consented inscription, marked in graffiti by another artist, witnessed by a third through the lens. It is a triologue of trust, authorship, and autonomy. Unlike the unsolicited spectacle she was reduced to online, this work asserts agency, vulnerability, and collaboration as artistic resistance. The piece speaks to digital dispossession, the failures of GDPR enforcement, and the emotional and legal fatigue involved in reclaiming one's own image.



## 2. Madra, 2024

Video duologue, 3:10 mins  
Adapted from Dog by Steven Berkoff  
Filmed at The LAB, Dublin

In this bold reinterpretation of Steven Berkoff's *Dog*, the original monologue is split into a duologue between two women: CAILÍN and YOUNGONE. Rewriting the script with biblical language from the King James Version alongside Dublin City Council tenancy regulations on banned dog breeds, the artist reframes the aggressive male character as a spiritually articulate, socially aware working-class woman.



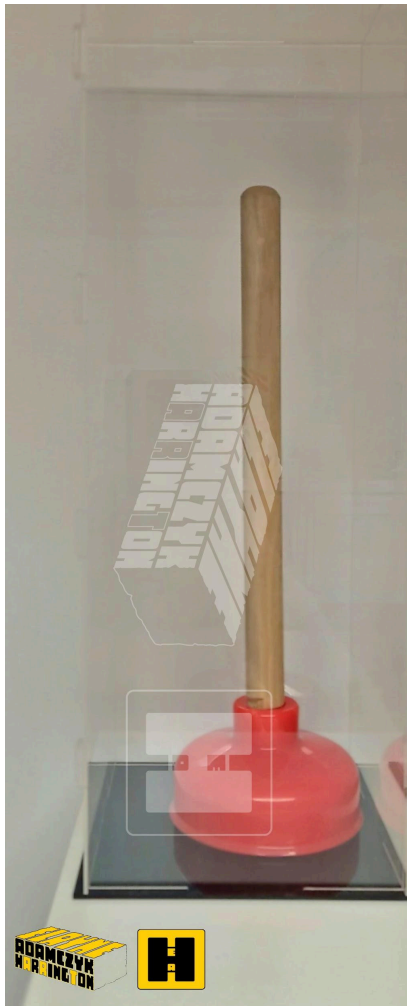
The work critiques the lazy demonisation of working-class characters in contemporary theatre, where accent and attitude are often weaponised to signify ignorance or violence. Madra restores complexity and contradiction — the sacred and the profane — and questions what society chooses to hear when a working-class woman speaks.

### 3. Piston, 2024

Found object in clear perspex case

Dimensions: 550 × 200 × 200 mm

Accompanied by miniature “Piston” earrings and artist’s tracksuit



Piston reclaims the toilet plunger as a symbol of containment, humour, and quiet revolt. Titled with deliberate wordplay — echoing Duchamp’s renaming of a urinal as Fountain — this work continues the artist’s linguistic and conceptual practice. The household object becomes poetic, almost absurd, its elevation in display both ironic and critical.

The perspex box displays and protects, sanctifies and restrains. It offers the viewer an object divorced from its purpose, now repurposed for commentary on viral culture, base humour, and the infantilisation of public discourse. The artist’s choice to wear matching mini plunger earrings and a Bushman-style tracksuit deepens the crossover between art, persona, performance, and lived experience — referencing her own viral moment and the abjection of being reduced to clickbait.

In all its simplicity, Piston confronts what is seen as disposable, laughable, or low — and asks what happens when we decide to take those things seriously.

**All works: © Elayne Adamczyk Harrington/Temper-Mental MissElayneous 2024-2025**