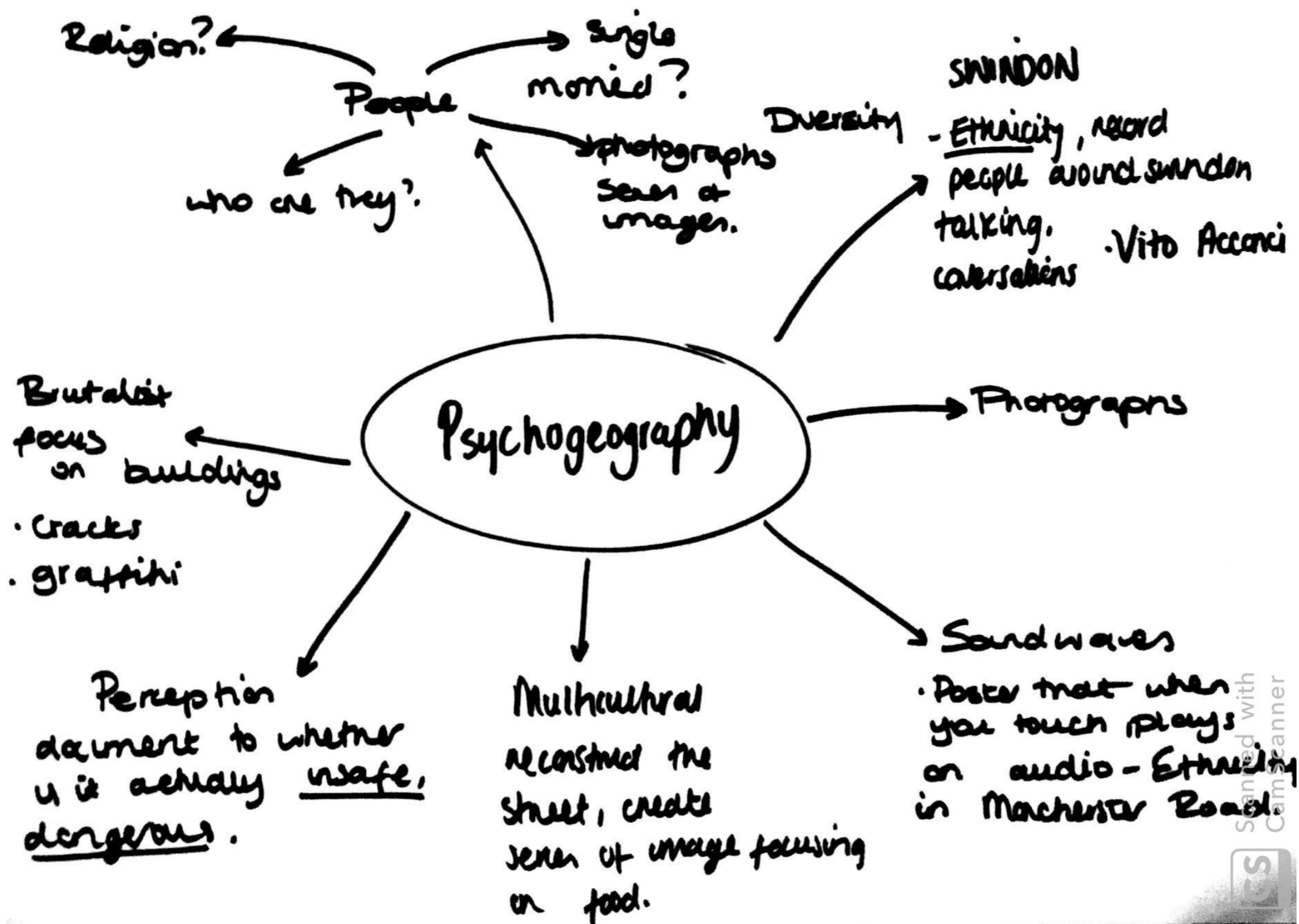


# **Psychogeography**

Busra Yildiz

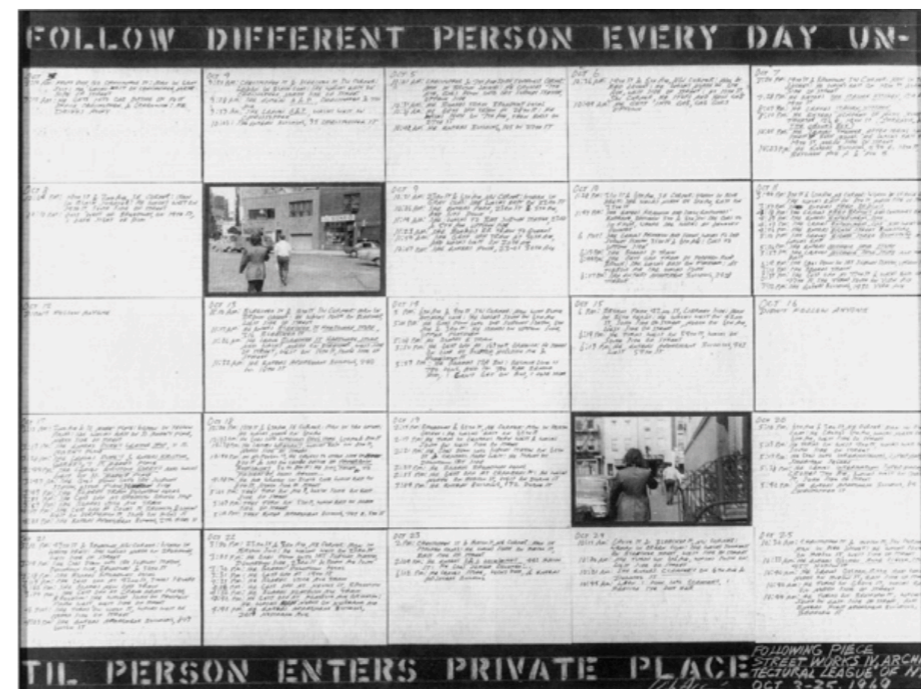
# Idea development- Manchester Road



# Artist Research.



Francis Allys, *The Green Line* (1995) Jerusalem



Vito Acconci, *Following Piece* (1969) Mixed media, 30 inches x 40 inches

## FRANCIS ALYSS



## DZIGA VERTOV

## VITO ACCONCI



Richard Long, *A Line Made By Walking* (1967) England

## RICHARD LONG

# Janet Wolff- The Invisible Flaneuse

Caroline Chiado Perez - Invisible Women.

Foucault - Panopticon Effect.

Leder, D - Absent Presence.

## THE INVISIBLE FLÂNEUSE

Women and the literature of modernity

Janet Wolff

Source: A. Benjamin (ed.), *Problems of Modernity: Adorno and Benjamin*, Coventry: Warwick University Press, 1989, pp. 141-156.

### The experience of modernity

The literature of modernity describes the experience of men. It is essentially a literature about transformations in the public world and in its associated consciousness. The actual date of the advent of 'the modern' varies in different accounts, and so do the characteristics of 'modernity' identified by different writers. But what nearly all the accounts have in common is their concern with the public world of work, politics and city life. And these are areas from which women were excluded, or in which they were practically invisible. For example, if the chief characteristic of modernity is the Weberian idea of increasing rationalization, then the major institutions affected by this process were the factory, the office, the government department. There have, of course, always been women working in factories; the growth of bureaucracies was also to some extent dependent on the development of a new female work force of clerks and secretaries. Nevertheless, it is appropriate to talk of this world as a 'male' world, for two reasons. First, the institutions were run by men, for men (owners, industrialists, managers, financiers), and they were dominated by men in their operation and hierarchical structure. Second, the development of the factory and, later, the bureaucracy coincides with that process, by now well documented, of the 'separation of spheres', and the increasing restriction of women to the 'private' sphere of the home and the suburb.<sup>1</sup> Although lower middle-class and working-class women continued to go out to work throughout the nineteenth century, the ideology of women's place in the domestic realm permeated the whole of society, at least in England, as evidenced by the working-class demand for a 'family wage' for men.<sup>2</sup> The public sphere, then, despite the presence of some

male voice  
women don't have the same freedom.

### THE INVISIBLE FLÂNEUSE

have been supplanted by cockades, if *havolets* have been enlarged and *chignons* have dropped a fraction towards the nape of the neck, if waists have been raised and skirts have become fuller, be very sure that his eagle eye will already have spotted it from however great a distance.<sup>19</sup>

This is the passage Berman dismisses as 'advertising copy'. But if it is an inventory of the superficial and the merely fashionable, then that is the point - the modern consciousness consists in the parade of impressions, the particular beauty appropriate to the modern age. And, more importantly, it is in this essay that Baudelaire suggests the formal features of the modern mind, which grasps 'the ephemeral, the fugitive, the contingent'. The dandy appears again, to be compared and also contrasted with Guys, similar in their concern for appearance and for personal originality, divided by the blasé and insensitive attitude of the former which Guys (according to Baudelaire)<sup>20</sup> abhors. Guys is the *flâneur*, in his element in the crowd - at the centre of the world and at the same time hidden from the world.<sup>21</sup>

The *flâneur* - the stroller - is a central figure in Benjamin's essays on Baudelaire and nineteenth-century Paris. The streets and arcades of the city are the home of the *flâneur*, who, in Benjamin's phrase, 'goes botanizing on the asphalt'.<sup>22</sup> The anonymity of the crowd provides an asylum for the person on the margins of society; here Benjamin includes both Baudelaire himself as a *flâneur*, and the victims and murderers of Poe's detective stories (which Baudelaire translated into French).<sup>23</sup> For Benjamin, however, the city of the *flâneur* is historically more limited than for Baudelaire. Neither London nor Berlin offers precisely the conditions of involvement/non-involvement in which the Parisian *flâneur* flourishes; nor does the Paris of a slightly later period, when a 'network of controls' has made escape into anonymity impossible.<sup>24</sup> (Baudelaire, and Berman, on the contrary, argue that the Paris increasingly opened up by Haussmann's boulevards, which broke down the social and geographical divisions between the classes, is even more the site of the modern gaze, the ambit of the *flâneur*.)<sup>25</sup>

The *flâneur* is the modern hero; his experience, like that of Guys, is that of a freedom to move about in the city, observing and being observed, but never interacting with others. A related figure in the literature of modernity is the stranger. One of Baudelaire's prose poems is entitled *L'Étranger*.<sup>26</sup> It is a short dialogue, in which an 'enigmatic man' is asked what or whom he loves - his father, mother, sister, brother? his friends, his country, beauty, gold? To all of these he answers in the negative, affirming that he simply loves the passing clouds. For Simmel, the stranger is not a man without attachments and involvements, however. He is characterized by a particular kind of 'inorganic' membership of the group, not having been a member from its beginning, but having settled down in a new place. He is 'the person who comes today and stays tomorrow';<sup>27</sup> in this he differs from both the *flâneur*

### THE INVISIBLE FLÂNEUSE

*Great American Cities* gives a 'fully articulated woman's view of the city'.<sup>35</sup> Published in 1961, Jacobs' book describes her own daily life in the city - a life of neighbours, shopkeepers, and young children, as well as work. The importance of the book, says Berman, is that it reveals that 'women had something to tell us about the city and the life we shared, and that we had impoverished our own lives as well as theirs by not listening to them till now'.<sup>36</sup>

The problem is, though, that it is also the literature of modernity which has been impoverished by ignoring the lives of women. The dandy, the *flâneur*, the hero, the stranger - all figures invoked to epitomize the experience of modern life - are invariably male figures. In 1831, when George Sand wanted to experience Paris life and to learn about the ideas and arts of her time, she dressed as a boy, to give herself the freedom she knew women could not share.

So I had made for myself a *redingote-guêrite* in heavy gray cloth, pants and vest to match. With a gray hat and large woollen cravat, I was a perfect first-year student. I can't express the pleasure my boots gave me: I would gladly have slept with them, as my brother did in his young age when he got his first pair. With those little iron-shod heels, I was solid on the pavement. I flew from one end of Paris to the other. It seemed to me that I could go round the world. And then, my clothes feared nothing. I ran out in every kind of weather, I came home at every sort of hour, I sat in the pit at the theatre. No one paid attention to me, and no one guessed at my disguise. . . . No one knew me, no one looked at me, no one found fault with me; I was an atom lost in that immense crowd.<sup>37</sup>

The disguise made the life of the *flâneur* available to her; as she knew very well, she could not adopt the non-existent role of a *flâneuse*. Women could not stroll alone in the city.

In Baudelaire's essays and poems, women appear very often. Modernity breeds, or makes visible, a number of categories of female city-dwellers. Among those most prominent in these texts are: the prostitute, the widow, the old lady, the lesbian, the murder victim, and the passing unknown woman. Indeed, according to Benjamin, the lesbian was for Baudelaire the heroine of modernism: certainly it is known that he originally intended to give the title *Les Lesbiennes* to the poems which became *Les Fleurs du mal*.<sup>38</sup> (Yet, as Benjamin also points out, in the major poem about lesbians of the series, 'Delphine et Hippolyte', Baudelaire concludes by condemning the women as 'lamentable victims', bound for hell.)<sup>39</sup> The prostitute, the subject of the poem 'Crépuscule du soir' and also discussed in a section of 'The Painter of Modern Life'<sup>40</sup> elicits a similarly ambivalent attitude of admiration and disgust (the poem comparing prostitution to an anthill, and to a worm stealing a

# Turkish Feminist Artists.



**Sukran Moral**



**Nilufer Yalter**

# Recording in Manchester Road, Swindon



# More recordings.

10:22

Started the walk from Broad St before I realised the amount of graffiti walking into the area.

put things  
 cheap int calls, internet cafe  
 next to it was layers of graffiti shapes, text

carried on walking

Senar bengla grocer.  
 empty shop full of boxes.

Jamia masjid

few hours later the window was drawn in covered in Christmas decorations, candle sweets Christmas trees.

Broad street Community

big play area, basketball

FC Goa - Duhshard England and India flags.

community centre - sense of belonging - kids  
 long alley way, full of rubbish, molleys, bags, cans

recorded  
 in an hour

women  
 22

men  
 22

8 barber  
 shops in  
 are street  
 high

- Lycra mobile
- Lycra mobile
- Lycra mobile

photos of shops, buildings  
 I need more wide shots to capture the essence.

28/1/20

walk full of names, dates, tags, notes, love messages. between on alley way.

opposite construction building a house

nicely very cold

saw the same woman again with her head.

man on a bike cycled past looked at the girl.

two old ladies

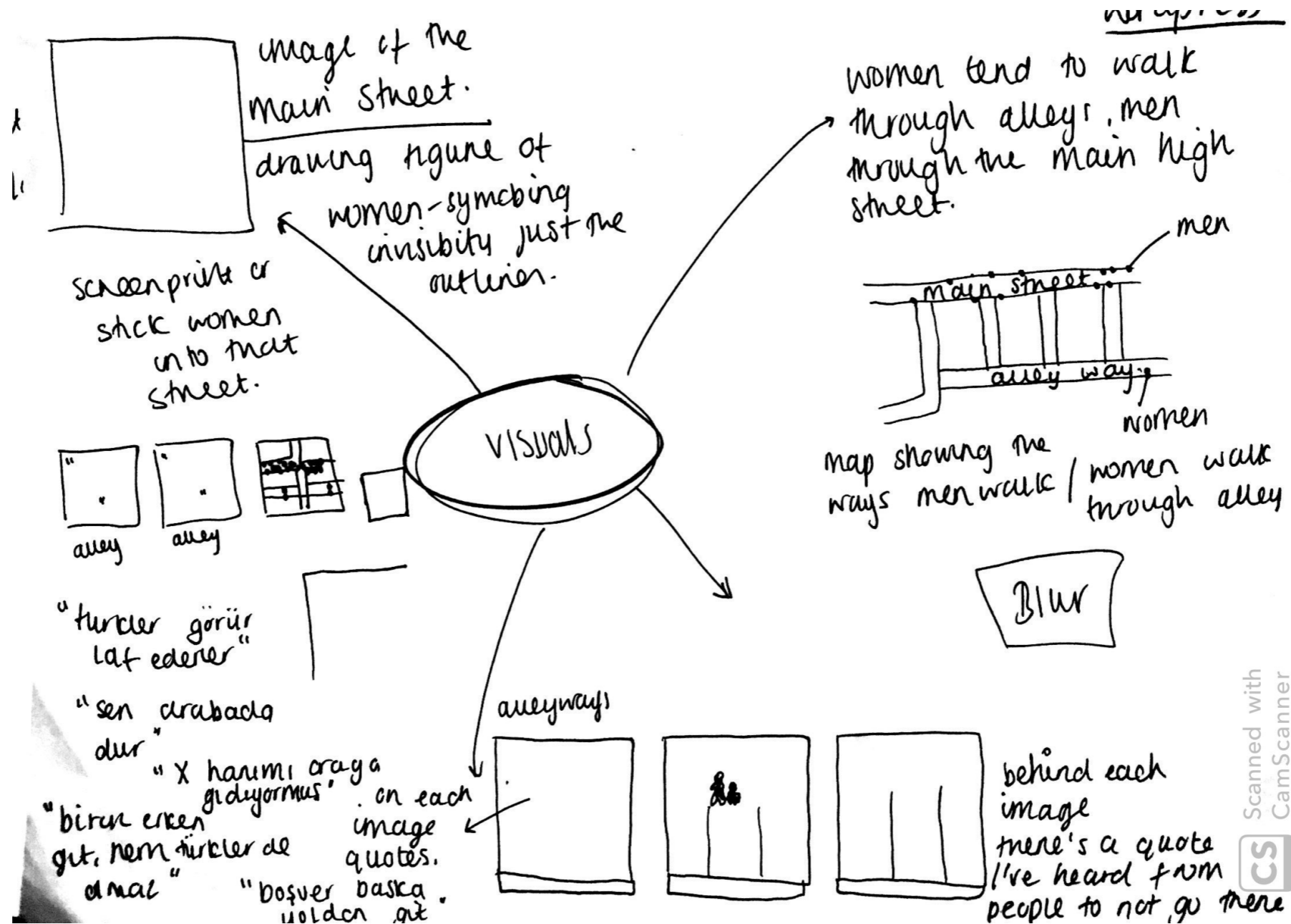
loads of cars  
 large range 40-55  
 under street hovers.

many narrow alleys crossing between street - age 45 →

graffiti in most empty wall.  
 Irish pub old main high street  
 walked past the guys with some cabit 3 times.  
 HOME FAIS ONLY - a street next is the Islamic mosque.  
 Sunday school 1902.  
 next to it is the Islamic mosque.  
 Alford street shops slowly beng opened -  
 polish shops. Bangladesh  
 Goa  
 Irish pub  
 Polish  
 Indian  
 Sri Lanka  
 pizza king most loved food place.  
 next to the community - Parish of Swindon church.  
 The 9'Clock Shop  
 I felt well I needed to do something  
 walked in 10:49.  
~~the~~ I ended the walk for today.

religious  
 - muslim  
 - christian.

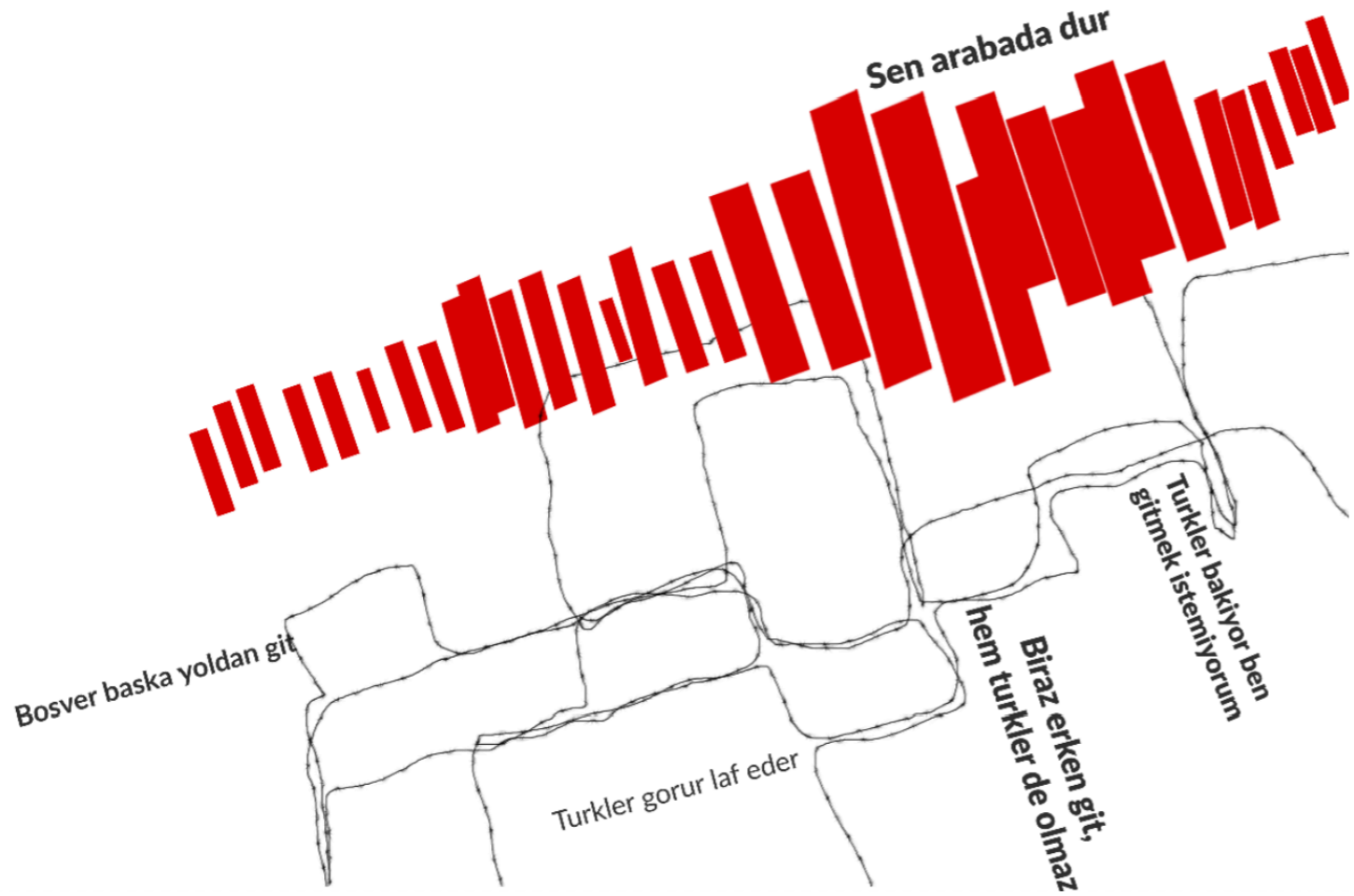
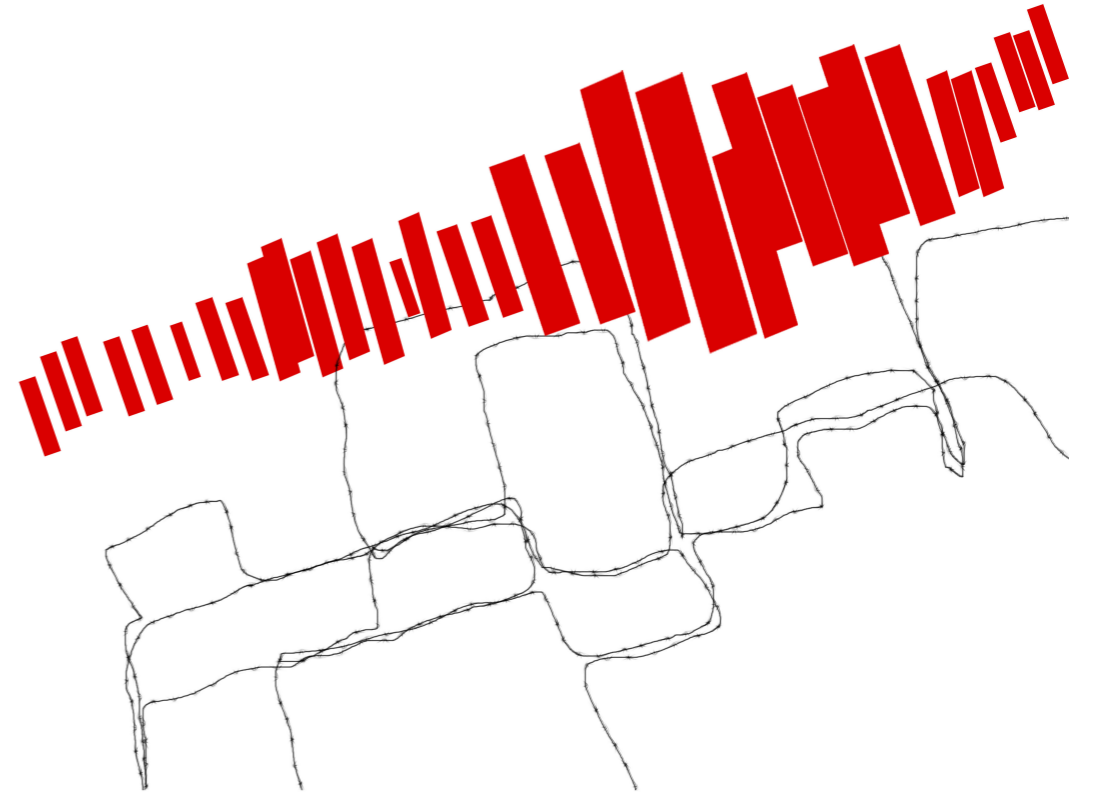
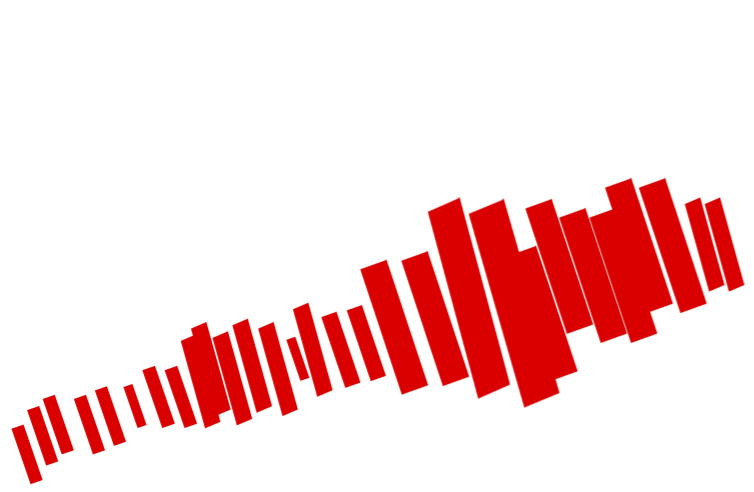
# Visual ideation



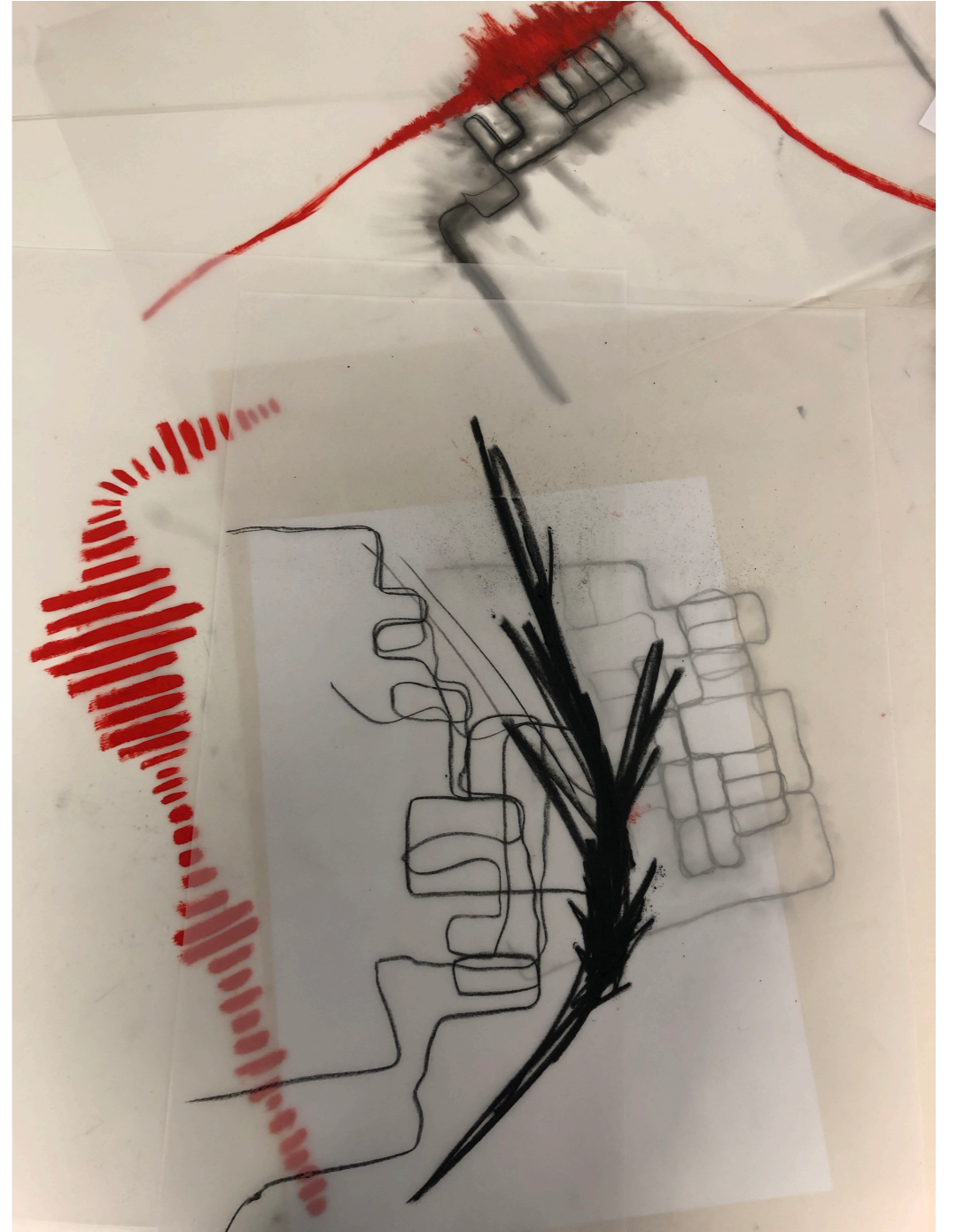
# More visual development.



# Visual development



# Experimenting



# Final Outcomes



**Leaving a mark**









chens

20  
ZONE  
Broad Green

20  
ZONE  
Broad Green

P  
Resident  
parked vehicles  
loading only  
and 10 min  
Mon - Sat  
8 am - 10 pm

PRIVATE PROPERTY

B068 JY

NL61 EYU

GLA  
S

# Exhibition Research



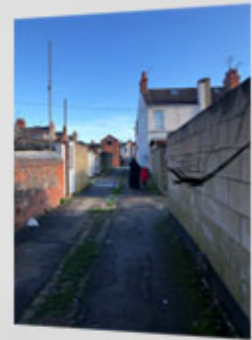
**Doris Salcedo, Shibboleth, Tate**



**Ann Veronica Janssens**

# Final outcomes





**THANK YOU!**