

Barbara Cleveland

Thinking Business



Mediation Handbook



About this Handbook

This resource was written by Sally O'Neill, Education Officer, Goulburn Regional Art Gallery to assist tour venues, front-of-house staff, educators and volunteers to navigate the themes, ideas and issues in Barbara Cleveland *Thinking Business*.

Museums & Galleries of NSW (M&G NSW) has been researching and providing training on the practices of Mediation with the aim to equip gallery and museum staff with the tools to implement this engagement strategy across the sector. Mediation is about deepening the engagement of audiences at a peer-to-peer level through personal opinions being shared, knowledge being discussed, and visitors being given the freedom to arrive at their own interpretations. You can read more about Mediation practice [here](#).

Volunteer and front-of-house staff are often the first people confronted with a wide range of questions from audiences. Outreach staff and educators engage their communities through public programming, enabling safe spaces for discussion, creativity and enquiry for all visitors.

Through this handbook, M&G NSW aims to help gallery staff develop an inclusive and culturally sensitive vocabulary to talk about the themes and ideas in *Thinking Business* to the local community, to simply provide fodder for conversation, and allow meaningful connections, stories, experiences and ideas to lead interactions between the exhibition, the gallery, and its public. This handbook is designed to be used as a reference point throughout the exhibition presentation at your venue as well as provide some deeper background and starting points for conversation and engagement.

Cover: Barbara Cleveland, *One Hour Laugh*, 2009, single channel HD video, 60:00 minutes, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.

Above: Barbara Cleveland, *Performance Art: (15 Actions for the Face)*, 2014, two channel HD video, 15:34 minutes, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.



About the Tour

Thinking Business is an exhibition by Barbara Cleveland that explores forms of female friendship, collaboration and artistic labour. The project takes its title from Hannah Arendt's description of her friendship with Mary McCarthy. As Arendt wrote, "it's not that we think so much alike, but that we do this thinking-business for and with each other." This idea of an intellectual and creative connection between women is at the centre of this project, which focuses on the 15-year-long working relationship between the members of Barbara Cleveland.

Presenting five video works spanning ten years of the collaborative's prolific career, each work contributes to a fascinating study of humour, absurdity and feminist practices. *Thinking Business* highlights the performative aspect of Barbara Cleveland's work which brings endurance, labour and time to the exhibition, with great impact. The exhibition will be presented as a theatrical installation and has been designed in collaboration with architect Luke Pigliacampo.

With the rise of neoliberalism and the acceleration towards individualism and precarity, this project turns towards the collective and the collaborative

to consider alternative support structures and other ways of thinking and working together.

Thinking Business is a carefully curated survey of Barbara Cleveland's work and its presentation at Goulburn Regional Art Gallery was their inaugural solo exhibition at a public gallery in Australia.

Barbara Cleveland, *Bad Timing*, 2017, single channel HD video, 7:28 minutes, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.

About Museums & Galleries of NSW

Museums & Galleries of NSW runs the largest regional touring program in NSW and is committed to touring exhibitions of contemporary visual art to communities throughout Australia. In the last three years, M&G NSW has reached half a million people through 16 exhibitions of contemporary art that toured to 51 separate galleries across six States and Territories. These exhibitions have presented the work of 410 living artists, primarily to regional audiences, nationwide. Our program features the leading names in Australian contemporary art including: Tracey Moffatt, Angelica Mesiti, Richard Bell, Louise Weaver, David Griggs, Patricia Piccinini, Soda_Jerk among others.

Touring Partner

Goulburn Regional Art Gallery are the region's hub for presenting, exhibiting and collecting contemporary art. The program is big, bold and full of ideas that will provoke conversation and connection to the work of the artists we work with.

Goulburn Regional Art Gallery is a cultural facility of Goulburn Mulwaree Council, and is open six days a week with exhibitions that present what is happening now in Australian contemporary art across two gallery spaces. Their exhibitions inspire their education and outreach initiatives which engage everyone from children under five years old to senior members of their community. Gallery staff run programs everyday both at the Gallery and on the road. The Gallery actively acquires work for the permanent collection and commissions new work for the public art program.

Curator

Gina Mobayed is a curator and consultant specialising in contemporary art. She works across exhibitions, collections and commissions. Previously she was the Director at Goulburn Regional Art Gallery, delivering an arts program that included touring exhibitions, major commissions, publications and learning initiatives as well as building and dispersing a nationally significant collection.

Mobayed has specialist skills in the development and delivery of bold creative outcomes for organisations and artists alike. Prior, Gina worked at the federal government agency, Artbank and was a Codirector on the 2015 – 2016 board at Firstdraft. She has also worked at the Museum of Contemporary Art, Australia and Grantpirrie Gallery, Sydney.

Installation Designer

Luke Pigliacampo is an award-winning architect who works across residential and public building design and installation design. He has worked as a project architect at Peter Stutchbury Architecture, Sydney, and Níall McLaughlin Architects, London, and is currently employed at Archer Office, Sydney.

Tour Venues

Between 2021 - 2023 *Barbara Cleveland / Thinking Business* will travel to Penrith Regional Gallery, Home of the Lewers Bequest, NSW; Redland Art Gallery, QLD; Pine Rivers Art Gallery, QLD; Gosford Regional Gallery, NSW; Somerset Regional Art Gallery – The Condensery, QLD; Goldfields Arts Centre, WA; Bank Art Museum Moree, NSW.



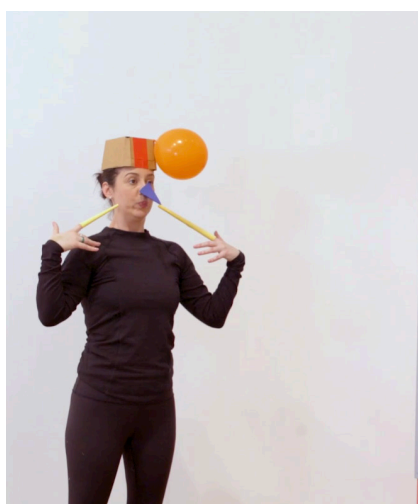
A Goulburn Regional Art Gallery and Museums & Galleries of NSW touring exhibition. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.



Barbara Cleveland, *Meeting Time*, 2020, Ink on paper, 84 x 59 cm, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.

Know your exhibition

- Read collateral like labels, essays and the catalogue
- Refer to this mediation kit
- Read other exhibition support material such as the Education Kit
- Spend time with each of the works of art and reflect on how you feel and think in the moment
- Talk to other mediators in the Gallery such as staff and volunteers
- Exercise your mediation skills in talking with visitors. You may discover just as much from them as they do from you.
- Aim to learn enough about each aspect of the exhibition but accept that you may not qualify for a PhD in Barbara Cleveland. It's ok to say 'I don't know', in fact it could be an effective way to start a conversation.



Moving to performance

Goulburn Regional Art Gallery commissioned a creative series by local yoga instructor, Pauline Mullen, which invites young audiences to experience art in a new way. This video forms part of a series of educational movement-based exercises that each focus on different themes and modes of expression explored in the five video artworks showing in Barbara Cleveland's 'Thinking Business'.

You may find watching and interacting with these resources helpful in understanding the physical aspects of the work of Barbara Cleveland.

- Moving to performance with Pauline Mullen 1 Performance Art <https://vimeo.com/586522910>
- Moving to performance with Pauline Mullen 2 Bad Timing <https://vimeo.com/586523279>
- Moving to performance with Pauline Mullen 3 Work in Progress <https://vimeo.com/586523818>
- Moving to performance with Pauline Mullen 4 One Hour Laugh <https://vimeo.com/586524242>
- Moving to performance with Pauline Mullen 5 This is a stained glass window <https://vimeo.com/586525101>

Images: Moving to Performance with Pauline Mullen, Courtesy of Goulburn Regional Art Gallery.



Who is Barbara Cleveland?

Barbara Cleveland is an Australian artist collective directed by Diana Baker Smith, Frances Barrett, Kate Blackmore and Kelly Doley, working on Gadigal land (Sydney). The collective take their name from the mythic feminist performance artist who they recovered from the margins of Australian art history and who has been a key feature in their work since 2010.

Barbara Cleveland's projects are informed by queer and feminist methodologies that draw on the historical lineages of both the visual and performing arts. Their recent video and performance works are deliberations on history and memory as embodied action, as fiction, as mode of collaboration.

Their most recent projects have been presented at 20th Biennale of Sydney, 2018 Adelaide Biennial, Art Gallery of NSW (Sydney), Museum of Contemporary Art (Sydney), Artspace (Sydney), Monash University Museum of Art (Melbourne), The Physics Room (Christchurch), National Museum of Modern and Contemporary Art, (Seoul) and Hayward Gallery (London).

Their works are held in the collections of Artbank, Museum of Contemporary Art, Campbelltown Arts Centre, Monash University Museum of Art, Queensland Art Gallery of Modern Art and the Art Gallery of NSW.

Frances Barrett is an artist who lives and works on Gadigal land (Sydney). Her recent projects pivot on the modalities of listening and touch. In 2019 she was a recipient of Suspended Moment: The Kathy Cavaliere Fellowship - a fellowship for women working across performance and installation - whose outcome is the immersive sound installation Meatus at Australian Centre for Contemporary Art (forthcoming, 2021). Frances is currently a PhD candidate at Monash University and teaching at UNSW Art & Design.

Kate Blackmore is a screen-based artist living and working on Gadigal land (Sydney). Her films have been presented across cinematic, broadcast and contemporary art contexts and aim to extend the theoretical limits of what is traditionally meant by the term 'documentary'. She has written, directed and produced several films for the Australian Broadcasting Corporation (ABC) including the Walkley Award nominated dance series, THE MOVEMENT. Kate is currently teaching at UNSW Art & Design.

Kelly Doley is an artist based on Gadigal land (Sydney), she was born in Naarm/Melbourne and is of Scottish descent. Her projects often use performance, conversation and painting, specifically the craft of hand painted sign-writing.

Diana Baker Smith is an artist and writer who lives and works on Gadigal land (Sydney). Her projects are research driven and typically develop through methods and practices of performance and collaboration. Her current research focuses on revisiting marginalised narratives in art history through performative practices. Diana has a PhD in art history and works as a lecturer at UNSW Art & Design.

Image: Barbara Cleveland - Photo by Charlie Denningto.



Barbara Cleveland, the feminist performance artist

The collaborative claim to have recovered Barbara Cleveland from the depths of lost Australian art history. They say she was a pioneer for feminist performance art with a practice that was way ahead of her time. She was one of the first Australian artists to merge feminist politics with performance art. Artist, Mike Parr claims to have known her and recounts some of her daring and original performances. Cleveland left the country for India to grow both as an artist and person where she disappeared off the grid entirely. Most of what she left behind were notes and ideas that now inspire the practice of the collaborative that take her name.

Now to share a secret... Barbara Cleveland was invented by the group. But to say she was totally fictional is incorrect because so many incredibly prolific and talented female artists have been lost to history. For all we know, there may have been a Barbara Cleveland...

Why does art history not include many women?

Female artists are largely missing from our art history books. There are a number of reasons for this including:

- The traditional roles and responsibilities of women included raising children and keeping the home. Women were discouraged from undertaking a profession especially after getting married.
- Women had limited access to education and often left school early to help in the home. Secondary and tertiary education was usually only reserved for young ladies of the upper class who showed some intellect. They were then expected to abandon studies and a career to pursue marriage and children.
- The institution celebrated male artists as only men were able to undertake a career. Female artists were considered hobbyists and therefore their work was considered of lesser value, even for those who had some education and experience.
- Art history, especially early volumes, was written by male scholars who omitted female artists from their accounts.

Even after over 150 years of fighting for women's rights, bias in the arts is still present. Women are underrepresented in collections, there is an inequality in representation in exhibitions and there is still a gap in opportunity and pay.



Key info

- Barbara Cleveland is an all-female, Sydney based artist collaborative
- Barbara Cleveland consists of Frances Barrett, Kelly Doley, Kate Blackmore and Diana Baker Smith
- Previously known as Brown Council
- The figure 'Barbara Cleveland' has been a key feature in their work since 2010
- Represented by sullivan+strumpf, Sydney.

Links to websites

- Barbara Cleveland website <http://www.barbaracleveland.com.au/>
- Diana Baker Smith <https://www.dianabakersmith.com/>
- Kelly Doley <https://kellydoley.com/>
- Kate Blackmore <http://kateblackmore.net/>
- Frances Barrett <https://www.francesbarrett.com/>

Links to video

- Biennale of Sydney 2016 artist interview <https://www.youtube.com/watch?v=O-9d3ilu918>
- Monash Museum of Modern Art, The Humours <https://vimeo.com/242699302>
- UNSW, In conversation with Frances Barrett and Kelly Doley <https://artdesign.unsw.edu.au/unsw-galleries/programs/frances-barrett-in-conversation>

Links to further reading

- sullivan+strumpf, Sydney <https://www.pressreader.com/australia/sullivan-strumpf/20201119/281565178297742>
- 'This is Barbara Cleveland', The Brag <https://thebrag.com/barbara-cleveland/>
- A fictional script that did not take place between Stephanie Rosenthal and Brown Council (BC) <https://contemporaryartandfeminism.com/images/AGNSW/ffa-BC-AGNSW-2016-1.pdf>
- Do you remember Barbara Cleveland?, Art Guide Australia <https://artguide.com.au/do-you-remember-barbara-cleveland/>

Image Left: Barbara Cleveland, *Meeting Time*, 2020, Ink on paper, 84 x 59 cm ; Performance Art: (15 Actions for the Face), 2014, two channel HD video, 15:34 minutes, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.

Image Right: Barbara Cleveland, *Bad Timing*, 2017, single channel HD video, 7:28 minutes; *Meeting Time*, 2020, Ink on paper, 84 x 59 cm, installed in the exhibition *Thinking Business*, Goulburn Regional Art Gallery, 2020. Image: Silversalt Photography.

Key terms

Performance art

A performance artist often uses their body, or the body of other performers or participants to create artwork. Performance art combines ideas and techniques from both visual arts and the performing arts such as dance and theatre.

An artist may perform for an audience live or privately. Performance Art can take place anywhere, anytime. The art form is sometimes described as 'ephemeral', which implies it has an immediacy, and a life span lasting only the length of the performance. Document methods like photography and video can prolong the life of the work of art. It can also have a life in the memory of those who witnessed or took part in the event. Performance Art relies on three separate elements; the body, time and space.

Conceptual Art

Conceptual art emerged in the 1960s as an art movement. For conceptual art the concept or ideas embedded in the work are more important than aesthetic, technical or material concerns. This means we need to look at conceptual art for what it means, not for how it looks. Conceptual artists use a whole range of art making practices.

Contemporary Art

A rather fluid term. Sometimes defined by a certain timeframe such as art made in the last half a century or art made by living artists, contemporary art is more broadly defined by its provision of commentary on life today. Contemporary artists may use old or new media including painting, sculpture, video, performance and installation although it may not be clearly defined by one or more of these labels in the case of multidisciplinary or trans-disciplinary practice. Artists may also work in a variety of different styles includes abstraction and realism.

Feminism

The belief in equality for women. As feminism has its roots in activism, it is, it is closely associated with collaboration and community building, which supports the translation of activism into collaborative art practice.

Queer Identity

An expression of self or community that subverts heteronormativity. The term 'queer' can be applied to sexuality or gender, or both. It is an umbrella term used to refer to a countless number of non cis-gender identities including but not limited to Lesbian, Gay, Bisexual, Transgender, Intersex, Queer and/or Questioning, and Asexual and/or Ally (LGBTQAI+). Once a derogatory term, Queer has been reclaimed by the community as a unifying and therefore impactful classification. There are a number of visual associations or aesthetics with the term including but not limited to the rainbow flag and imagery of the body that destabilizes stereotypical gender and social norms, with emphasis on the unique and diverse.

Artist Collective

A group of artists that share a practice and creative goals in the production of an art work. Art produced by a collaborative may either be credited to the individuals or to a shared identity such as 'Barbara Cleveland'.

Performance Art

(15 Actions for the Face)



A performance-based video of Barbara Cleveland in homemade costumes in which they perform a series of simple instructions read from title cards.

In Performance Art (15 Actions for the Face), the members of Barbara Cleveland perform a series of simple instructions communicated through title cards and read aloud, such as, 'Say "hello" without moving your face' and 'Touch your nose with your tongue'. This work, a companion piece to Performance Art: Group Action, draws from art historical references and popular influences as well as educational strategies used in children's television. The artist's costumes are inspired by those created by Dadaist Hugo Ball for his performances. However their simple composition of cardboard and crepe paper also lends itself to the 'make this at home' format familiar to shows such as Play School.

Performance Art (15 Actions for the Face) was commissioned by the Museum of Contemporary Art for the 2014 Jackson Bella Room.

Statement from artist website

Accessibility

So much of Barbara Cleveland's practice uses methods and materials that are accessible to a broad audience. As conceptual artists, the collective are more concerned with the translation of ideas and the contribution their practice makes to the broader understanding of art rather than the expression of skill. As a result your audience members may connect to the materiality and process in different ways. You may hear exclamations such as 'I could have made that'. This is a great access point to segue into some larger conversations around the intentions of the artist.

Certain access points include, the simple home-made costumes, uncomplicated prompts for the actions, and video as a widely accessible and easy to use method for producing documentation.

Conversation starters

- Can you do any of these actions?
- What prompt would you write for the performers?
- Does this remind you of any TV shows you have seen before?

<https://vimeo.com/586520162>

One Hour Laugh



Exactly as it sounds... Barbara Cleveland enduring a one hour laugh in cardboard hats.

In One Hour Laugh the four members of Barbara Cleveland perform a routine of endurance laughter. Over the course of the hour, their laughter travels between tedium to strain, to genuine hilarity, to humiliation. Barbara Cleveland's unsettling laughter parodies the austerity of performance art documentation through overt theatricality and seemingly senseless enjoyment.

Statement from artist website

Perseverance and endurance

Many of Barbara Cleveland's works tackle the ideas of perseverance and endurance, the labouring away at a particular task without progressing in any way. Their dedication to peculiar, draining and superficially futile assignments can be uncomfortable to watch. In 'One Hour Laugh' their laughter is at first genuine, then forced, finally bordering on hysteria. Watching Barbara Cleveland fatigue conjures an empathetic response. As the mood shifts the audience may move from glee to discomfort. Usually an automatic release of amusement, in 'One Hour Laugh' laughter becomes an inorganic and compulsory task. This transformation prompts the contemplation of monotonous tasks such as household chores or obligatory work duties.

Conversation starters

- What do you notice about Barbara Cleveland's costumes?
- How do you think they would feel after laughing for one hour without stopping?
- Even though they are laughing, what emotion do you think they are actually experiencing?

<https://vimeo.com/586519965>

Work in Progress: From Dawn to Dusk

06:30



Barbara Cleveland in a paddock from 6am until 10pm, taking turns to hit a wooden post into the ground with a rubber mallet.

In an endurance work of performative group work, the four members of Barbara Cleveland take turns to hammer a wooden post into the ground with a mallet. Dressed in blue overalls and white t-shirts, the women continue their task silently in a paddock from 6am until 10pm (or so it seems). The tacit collaboration of the team and the calm endurance speaks of women's work, communality, physicality and persistence. With an underlying humour, Dawn to Dusk references performance art and its intertwined history with feminist art of the 1960s and 70s.

Statement from artist website

Gender bias

A gender stereotype is a generalisation made about a person based on their perceived gender. Gender stereotypes can be categorized as hostile or benign and are always harmful. Expectations placed on an individual based on their gender can perpetuate inequalities as it ascribes certain personal attributes, roles and characteristics. The division of labour is one aspect that can be heavily influenced by perceived gender assigned roles. For example, household chores may be assigned according to gender i.e. women look after the children whilst men mow the lawn. Division of labour can also impact perceived appropriate professional roles and duties, think Doctors must be men and Nurses are always women.

‘Work in Progress: From Dawn to Dusk’ is inspired by the persistence and invisibility of traditional ‘women’s work’. This division of labour is still common and permeates all our lives in different ways. Why not challenge your own pre-conceptions and make a list of ‘traditional women’s work’ and reflect; do any of these stereotypes exist in your life?

Read more about gender stereotypes here:

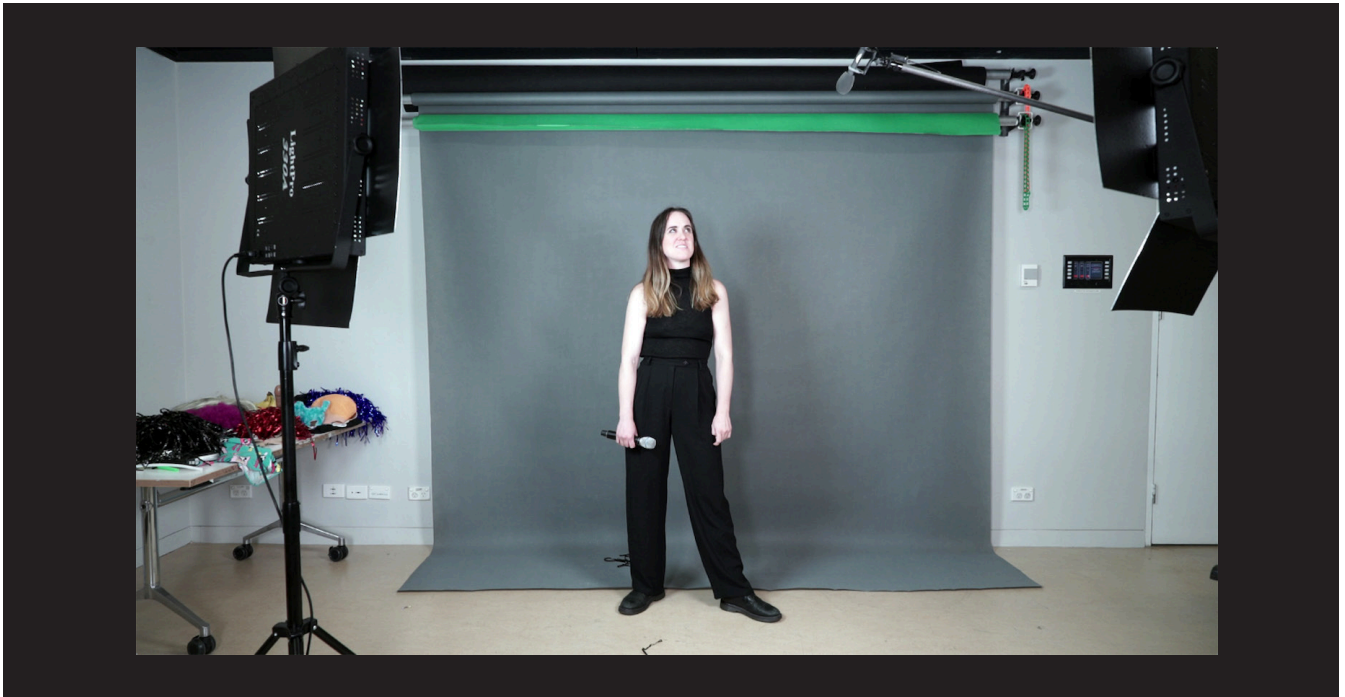
<https://www.ohchr.org/en/issues/women/wrgs/pages/genderstereotypes.aspx>

Conversation starters

- What do you think the point of their labour is?
- Do you think they literally worked from ‘dawn to dusk’?
- Can you think of a chore you undertake which is intensive, imperative yet undervalued?

<https://vimeo.com/586520566>

Bad Timing



Sometimes it's just off... exploring the lineage of humour in feminist performance art.

Bad Timing is the fifth in a series of works exploring the life and legacy of the mythic performance artist Barbara Cleveland. In 1977 Cleveland undertook a 24-hour performance based on a score of absurd and provocative instructions, bringing together her interests in humour and endurance. This score, when read as a whole, formed an embodied manifesto that enacted the idea of 'bad timing' as a feminist political strategy.

Four decades later, the art collective Barbara Cleveland, revisit this score to forge their own sense of bad timing. As serious as it is absurd, this work foregrounds humour as part of their collective feminist methodology and seeks to draw attention to the lineage of humour throughout feminist performance practice over the past 40 years.

Commissioned by Hannah Matthews for The Humours, MUMA 2017.

Statement from artist website



APPLAUSE
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Humour in art

Humour traditionally is defined as actions, imagery or words provoking laughter or amusement, but has broader applications in art. Humour can be a device used by artists to disarm their audience. It is a vehicle to distract whilst delivering an impactful message. It can be used to build community and start conversation, hence its attraction in feminist activism. Humour has been present in feminist art since the beginning. There are many artists that may be worth researching including The Guerrilla Girls, Cindy Sherman, Barbara Kruger and more locally Kaylene Whiskey and Patricia Piccinini.

The effect of humour on audiences is impacted by a number of variables including the type of humour and qualities of the receptive individual. There are many categories of humour including dry humour, satire, irony, parody, slapstick and dark. Whether or not the humour is interpreted as 'funny' will depend on the content and delivery of the humour. Your audience is also made up of individuals with different life experiences, personalities and taste. The individuals will also carry with them pre-conceived ideas and an emotive state which may influence the way they react in certain situations. As a mediator, you will need to be prepared for a variety of emotional responses to Barbara Cleveland's work and in particular 'Bad Timing'. You will see people react with amusement, shock, confusion, unease, distress, embarrassment and more. You may also notice you will respond to the work differently each time you see it depending on your emotional state at the time. It may help to keep a journal or to reflect on the various responses you encounter.

Conversation starters

- Do you find this funny? Why or why not?
- What type of humour would you describe this as?
- Tell me of a time when you felt really awkward

<https://vimeo.com/586519785>

This is a stained glass window



Those things between us in a perfect metaphor — the fragile and precious, stained glass window.

Inspired by the description of the friendship between the two authors Hannah Arendt and Mary McCarthy as a ‘thinking business for and with each other’, ‘This is a stained glass window’ enquires into the friendship and 15-year shared intellectual and creative pursuit of Barbara Cleveland. In this work, the collective positions their friendship, their artistic labour and their collaboration as a stained glass window - an accumulated density that exists between them.

Through a self-reflexive video portrait, which draws on the aesthetics and conventions of cinéma vérité, conceptual art and performance documentation, ‘This is a stained glass window’ traces Barbara Cleveland’s unique working model and their imbricated lives. Exposing their working method in a film studio, this video is an intimate portrait of the collective which purposefully deliberates on how their specific ‘thinking business’ can offer an alternative support structure for and with each other.

This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Statement from artist website

Hannah Arendt and Mary McCarthy

This work focuses specifically on female friendships, inspired by the documented friendship between the two female authors Hannah Arendt (October 14, 1906–December 4, 1975) and Mary McCarthy (June 21, 1912–October 25, 1989). The women met in 1944 and began a lifelong friendship. The best of friends wrote countless letters to one another, discussing all manner of topics from politics, writing to romance.

The two women shared a highly intellectual bond at a time when women were starting to assert their intellect in the world of men. It appears as though their friendship was a result of personal affinity not political affiliations.

For more on this friendship:

- The Formidable Friendship of Mary McCarthy and Hannah Arendt, The New Yorker <https://www.newyorker.com/books/page-turner/the-formidable-friendship-of-mary-mccarthy-and-hannah-arendt>
- Between Friends: The Correspondence of Hannah Arendt and Mary McCarthy, 1949- 1975 (link to book for purchase) <https://www.amazon.com.au/Between-Friends-Correspondence-McCarthy-1949-1975/dp/015100112X>

Barbara Cleveland, a story of four friends

Kate, Kelly, Diana and Frances met in the early 2000s at art school. Their friendship developed whilst plotting and laughing at the back of the classroom and in their early 20s they started creating art together as the collaborative now known as Barbara Cleveland.

They consider Barbara Cleveland an individual, not so much a collaborative of artists, in that all four women have an equal share in making decisions and creating the work. It is not always easy to balance friendship with a close professional relationship. It takes commitment and perseverance for Barbara Cleveland to maintain both, concepts that are core to their practice. In 'This is a stained glass window', Barbara Cleveland speak of many challenges to their friendship and collaborative process over their 15 years of knowing each other.

Conversation starters

- Do you have any close friends? How did you meet?
- How would you describe a stained glass window? How can this be applied as a metaphor for friendship?
- Do you know who Hannah Arendt and Mary McCarthy are?
- Can you see any of the aesthetics of the film reflected in the installation?

<https://vimeo.com/586520371>

