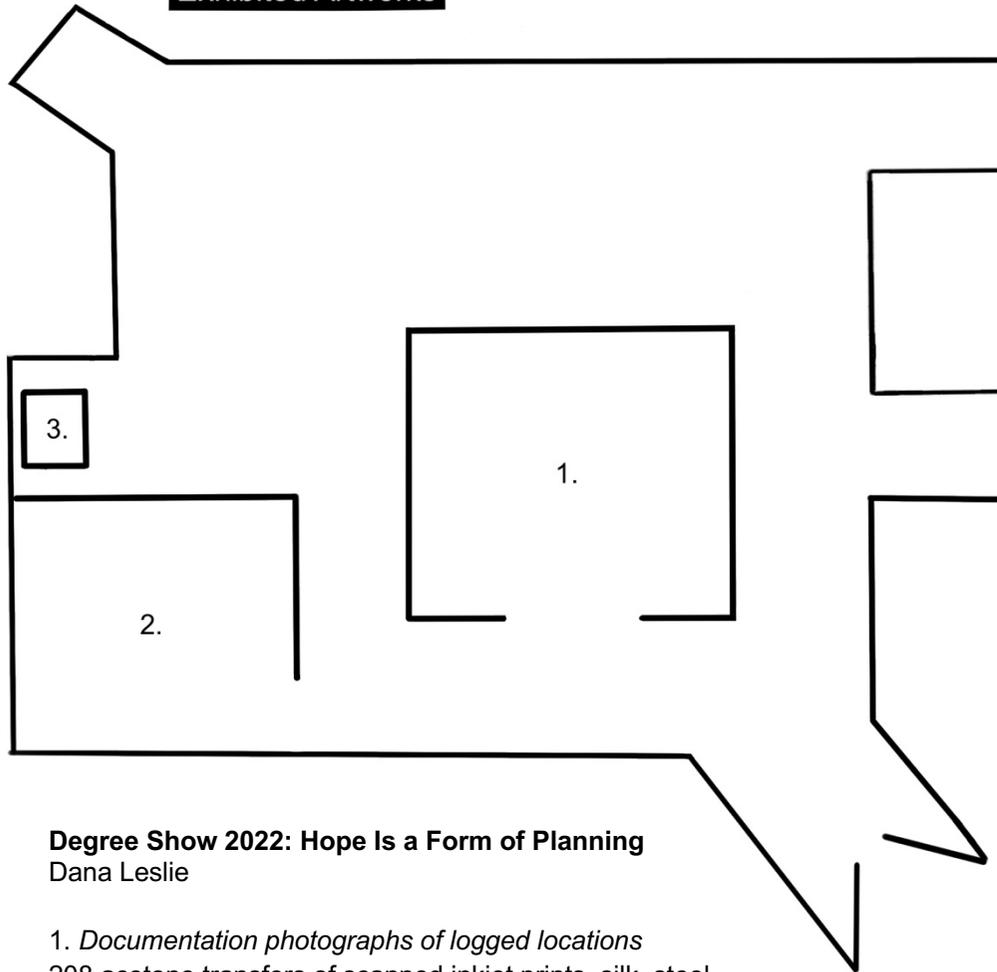


Exhibited Artworks



**Degree Show 2022: Hope Is a Form of Planning**  
Dana Leslie

1. *Documentation photographs of logged locations*  
208 acetone transfers of scanned inkjet prints, silk, steel,  
208 x 233 x 208 cm

2. *Our Table*  
video installation  
10 minutes 6 seconds

3. *Which Mask?*  
Hand-built claw machine, *with* Ali Napier, 198 x 80 x 80 cm

# DEGREE

# SHOW

# 2022:

# HOPE IS A FORM

# OF PLANNING

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DANA LESLIE

## About Artworks

The series *Hope Is a Form of Planning* encourages interaction with the documenting and sharing of gendered experiences through an empathetic lens. Researcher Dr Brené Brown defines stories as being “data with a soul” and in my art I often create ‘visual databases’, conveying a large amount of qualitative data in a creative and immersive manner. Encompassing installation, sculpture, print, and video, the body of work is comprised of three distinct pieces all reflecting on the correlation between identity, memory and systemic structures.

Inspired by the writing of Gloria Steinem and the art of Christian Boltanski, I combine historical and contemporary context with personal tales. In 2021 I launched the website [logthelocation.com](http://logthelocation.com) for anyone who currently identifies, or has previously identified, as female to submit locations where they have experienced anything from sexist micro-aggressions to more serious gender-based harassments. The anonymous submissions are added to the interactive map that everyone in the community has access to via the site, creating a living archive of people's experiences that often get ignored, or never discussed at all, in order to make the invisible seen.

Originally only conceived for the Tayside region, the website has garnered over a hundred submissions spanning eight countries. Once locations are submitted, I photograph all of them within reach. Through developing my own two-part printing process, I aim to convey the fragility of our memories and the doubt we are programmed to implant in our minds when recalling sexist incidents. Using this process, a tangible database that viewers can step into and view all the submitted places at once is formed.

Considering how we can nurture compassion through art, I interviewed members of the public about their own lived experiences. Filmed and projected from above, *Our Table* (2022) is an immersive video installation that features four women, each relaying their story through non-verbal communication, as only their hands are seen; gestures only, convey each woman's emotions. The ten-minute moving-image piece encourages viewers to engage and connect with the work, as they are invited to sit down around the table, inserting themselves into the narrative the projected hands morphing into extensions of their own. The passive viewer becomes an active participant, relaying the themes of awareness and accountability in today's society.

The final artwork can be found tucked away from the other pieces - there visitors will discover a hand-built claw machine. The machine is a metaphor, asking who holds the power to shape and choose others' identities; members of the public can try and 'win' a mask whilst being confronted by their own reflection as they do so. The claw is an extension of the person in control, they are the puppet-master. The machine should be fun, as they are made for kids. However, in this context it creates connotations of naivety, childhood and ignorance, calling for a better, more informed society beyond inequality and patriarchal power.

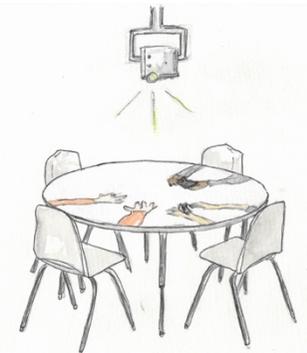
## Special thanks to:

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Arthur Watson  
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*and all the people who  
shared their stories*

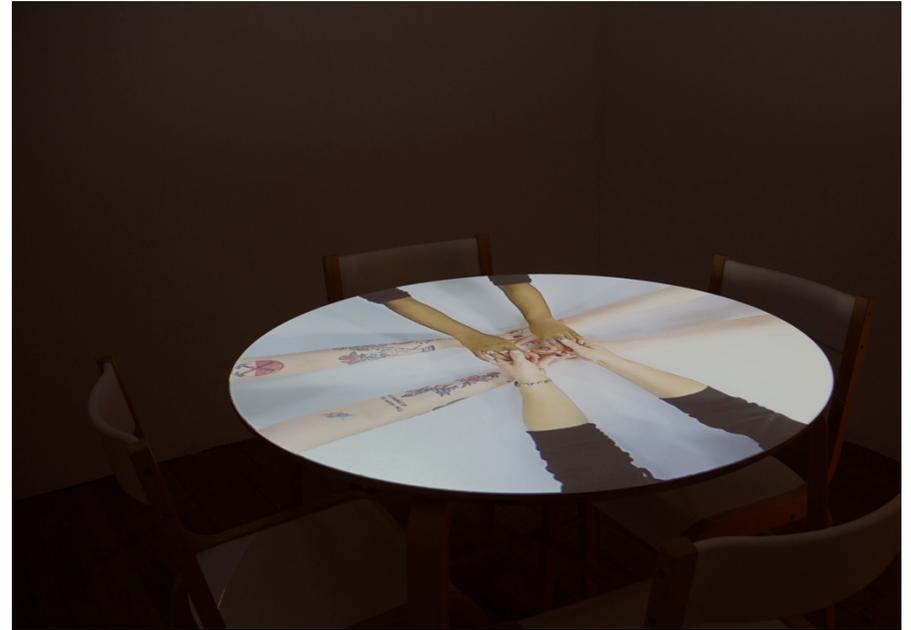
## Contact me

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*Which Mask?*  
Hand-built claw machine, with Ali Napier



*Our Table*  
video installation, 10 minutes 6 seconds



*Documentation photographs of logged locations*  
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