



British Subjects:

Identity and

Self-Fashioning

1967-2009

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4 Curator's Foreword

5 Director's Preface

Louise Yelin

6 Visualizing British Subjects

Mary Kelly

29 An Interview with Amelia Jones

Susan Bright

37 The British Self: Photography and Self-Representation

49 List of Plates

80 Exhibition Checklist

Director's Foreword

British Subjects: Identity and Self-Fashioning 1967–2009 is the result of a novel collaboration across traditional disciplinary and institutional boundaries at Purchase College. The exhibition curator, Louise Yelin, is Interim Dean of the School of Humanities and Professor of Literature. Her recent work addresses the ways that life writing and self-portraiture register subjective responses to changes in Britain since the Second World War. She brought extraordinary critical insight and boundless energy to this project, and I thank her on behalf of a staff and audience that have been enlightened and inspired.

Scholarship, however, is just the beginning of curatorial practice, as Yelin learned while working on the exhibition. From its inception, *British Subjects: Identity and Self-Fashioning 1967–2009* has been supported by the enthusiasm and wide-ranging knowledge of the entire curatorial staff at the Neuberger Museum of Art and especially by the energy and attention to detail of Avis Larson, Assistant Curator, and the unflagging encouragement and acumen of Tracy Fitzpatrick, who holds a joint appointment as Curator at the Neuberger and Assistant Professor of Art History in the School of Humanities.

This catalogue, too, is the result of collaboration across discursive and disciplinary boundaries. The curator's essay looks at different ways that British subjects have represented themselves and fashioned their identities from the mid-1960s to the present. The second essay is a conversation between art historian Amelia Jones and artist-critic Mary Kelly on feminist art practices and theory over the past thirty years. Finally, Susan Bright, a curator and critic of photography, sets contemporary work in the context of the history of British photography from its beginnings.

Many people have worked with us to make this exhibition possible. We are grateful to the artists whose brilliance enlivens *British Subjects* and to the museums, galleries, and private collectors who have generously loaned us works from their collections. Special thanks go to Brent Beamon (Flowers East Gallery); Janet Borden (Janet Borden, Inc.); Craig Burnett and Tim Marlow (White Cube); Eddie Chambers (curator extraordinaire); Indra Khanna (Autograph. ABP); Gayle Chong Kwan; John Lee (BravinLee Programs); Erin Manns (Victoria Miro Gallery); Sandy Nairne, Director, and Paul Moorhouse, Curator (National Portrait Gallery, London); Matilda Pye (independent curator); Paul Stanley (InIVA); and Jo Stella-Sawicka (Stephen Friedman Gallery) for their encouragement and support.

Thanks to the Neuberger staff and crew and to Purchase College students who worked on this project, particularly Greg Beise, Eleanor Brackbill, David Bogosian, Matt Harle, Nina Hepburn, Ali Lowey, Pat Magnani, Carolyn Mandelker, Kristi McKee, Lorena Morales, Helaine Posner, Jacqueline Shilkoff, and José Smith. Special thanks to photographer Jim Frank, designer Linda Florio, and copy editor India Cooper.

Finally, we offer our gratitude to the Friends of the Neuberger Museum of Art, whose substantial support makes possible all that we do.

Thom Collins, Director

Curator's Preface

British Subjects: Identity and Self-Fashioning 1967–2009 began several years ago as a study of contemporary British autobiography. As a scholar of British and postcolonial literature, I intended to explore the ways that the life writing of Britons—construing “Briton” and “British” very broadly—has registered changes in Britain since the Second World War. Influenced by recent work that expands the boundaries of what is considered under the rubric of autobiography and by interdisciplinary exchanges made possible by my institutional location in a School of Humanities rather than a traditional English department, I decided to examine visual and performative as well as literary modes of self-representation and self-fashioning.¹ When I accepted the invitation to curate an exhibition of contemporary British self-portraits at the Neuberger Museum of Art, my work changed in shape and scope, but its fundamental premise remained consistent. I would like to thank Thom Collins, Director of the Neuberger, for inviting me to curate *British Subjects*, and my colleagues in the School of Humanities at Purchase College, art historians Tracy Fitzpatrick, Paul Kaplan, Jane Kromm, and Michael Lobel, and historian Geoffrey Field, for their advice, encouragement, and unfailing good cheer. Finally, I would like to acknowledge the generous support of the Doris and Carl Kempner Distinguished Professorship, which I held while working on this exhibition.

Louise Yelin

1. The critical literature on autobiography is too extensive for me to do justice to it here. I am especially indebted to Timothy Dow Adams, *Light Writing and Life Writing: Photography in Autobiography* (Chapel Hill: University of North Carolina Press, 2000); Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge: Harvard University Press, 1997); and Sidonie Smith and Julia Watson, *Interfaces: Women, Autobiography, Image, Performance* (Ann Arbor: University of Michigan Press, 2002).

Louise Yelin

BRITISH SUBJECTS: IDENTITY AND SELF-FASHIONING 1967–2009 addresses three interrelated themes: the transformation of Britain, diverse practices of self-fashioning and self-representation, and changing concepts of the self. The exhibition showcases the ways that painters, sculptors, photographers, performers, and video and installation artists have portrayed themselves in a historical moment marked by the dissolution of empire and a consequent turn, albeit contested, toward the United States, on the one hand, and Europe, on the other; by migration and diaspora—the wave of immigration that began in 1948 when the SS *Empire Windrush* arrived at Tilbury Docks carrying 492 Jamaicans to London and the more recent movement of asylum seekers and others from Eastern and Southern Europe and Africa; by the dismantling of the postwar consensus and the old industrial order for which “Thatcherism” became a kind of shorthand; and by the new social movements of women, gays, and blacks. The exhibition takes as axiomatic that Britain is—in however conflicted a fashion—a multicultural, multiethnic society and that its character as such is registered in the self-representations of people who were born in Britain and remain there; who migrated into or out of Britain from colonies, former colonies, or elsewhere in the world; who, whether or not they are now living in Britain, retain their connections with the various locales they have traversed and situate their work in global circuits of artistic and cultural production.

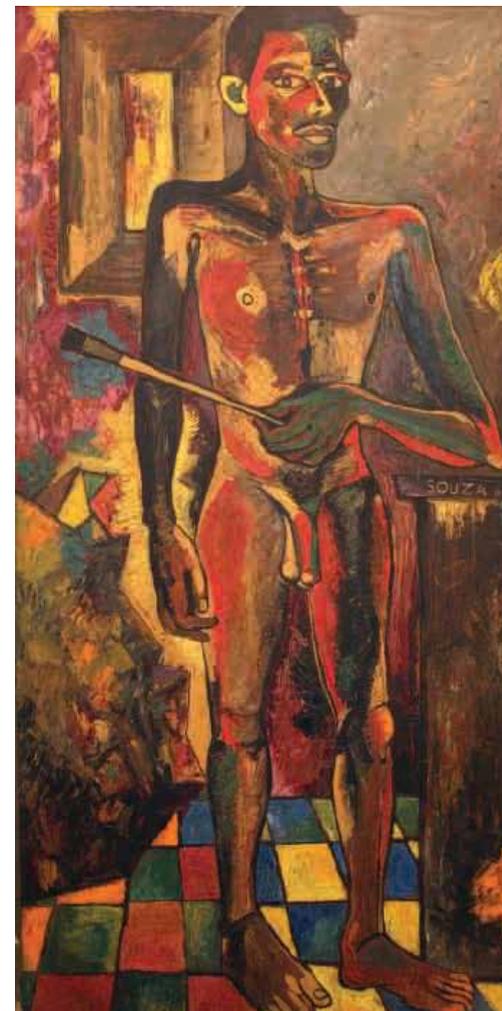
Like other projects that frame historical eras, *British Subjects: Identity and Self-Fashioning* prompts questions about periodization. While 2009 is an obvious end point for an exhibition of contemporary art, the reasons for making 1967 a point of departure are less clear-cut and require some explanation. Almost all the artists in the exhibition were born during or after the Second World War; those born in the 1940s came of age in the late 1960s and early 1970s. Richard Hamilton (b. 1922) and Frank Bowling (b. 1936), two artists born well before the war, are represented in *British Subjects* by objects produced in 1967 and 1968. These works illustrate the transatlantic cultural exchanges of the period and also dramatize new strategies of self-fashioning. Hamilton’s *Self-Portrait* (1967), for example, depicts the artist as *Time* magazine’s Man of

the Year at a moment when Swinging London put British culture on the American cultural map (pl. 23). (The actual Man of the Year in 1967 was Lyndon Baines Johnson.) Bowling was born in Guyana, went to Britain in 1950, and moved in 1967 to New York, where he made *Bartica Born* (1967–68). In this painting, named for Bowling’s birthplace, the artist represents himself in the juxtaposition of two identical maps of Africa, evoking his own trajectory and the broader history of the African diaspora (pl. 6).¹

Lucian Freud and Francis Bacon, arguably the best-known British painters of the late twentieth century, and other artists in what R. B. Kitaj later identified as the School of London emerged in an earlier moment of British cultural history.² Freud and Frank Auerbach, both of whom fled Nazi Germany and came to Britain in the 1930s, exemplify the enduring influence of immigration and diaspora on British culture and point to the crucial role that incomers, from Anthony Van Dyck onward, have played in British art, especially portraiture. Yet the post-

war conjuncture in which the work of Freud and Auerbach took shape and the strategies of self-representation that characterize their practice are markedly different from what followed in the 1960s and after. A contemporary of Freud and Auerbach, Francis Newton Souza (1924–2002) was born in Goa and was a founder of the Progressive Artists Group in postwar, postindependence Bombay. The artists in this group rebelled against the strictures of colonial culture and traditional Indian art. Souza migrated to London in 1949 and sought to transcend his colonial formation by emulating such postwar School of Paris painters as Jean Dubuffet (fig. 1).³ According to Caryl Phillips, Souza was among the writers and artists of his generation such as George Lamming and Aubrey Williams who “wanted to be modernists. They wanted to be separate from the colonial relationship. . . . A spirit of decolonization delivered them to the world as modern men.” In contrast, Phillips, who was born in St. Kitts in 1958 and came to Britain when he was an infant, grew up in a multicultural society that was, he says, “postcolonial but pre-European.”⁴

Fast-forward to the late 1980s, midpoint of the Thatcher era and a moment marked by an explosion of productivity in literature, film, and the visual arts. These years saw the emergence of work by black Britons, immigrants and children of immigrants born in the 1950s and early 1960s. Their early lives were punctuated by Enoch Powell’s notorious “Rivers of Blood” speech



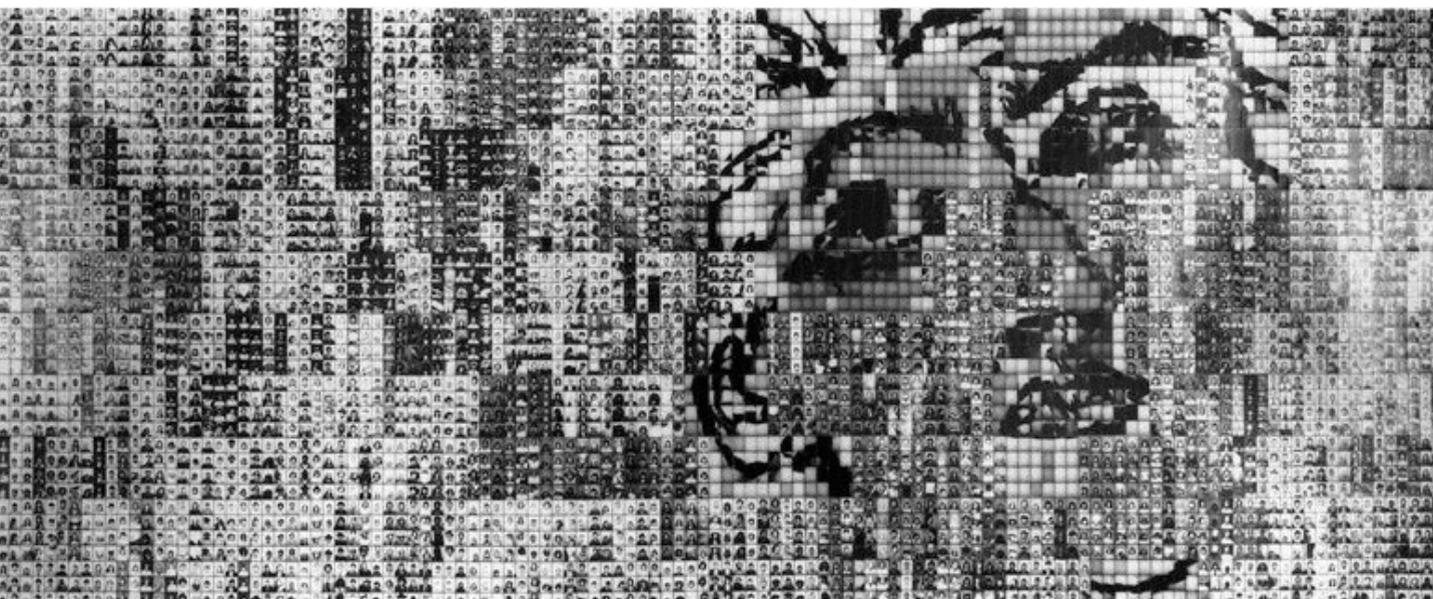
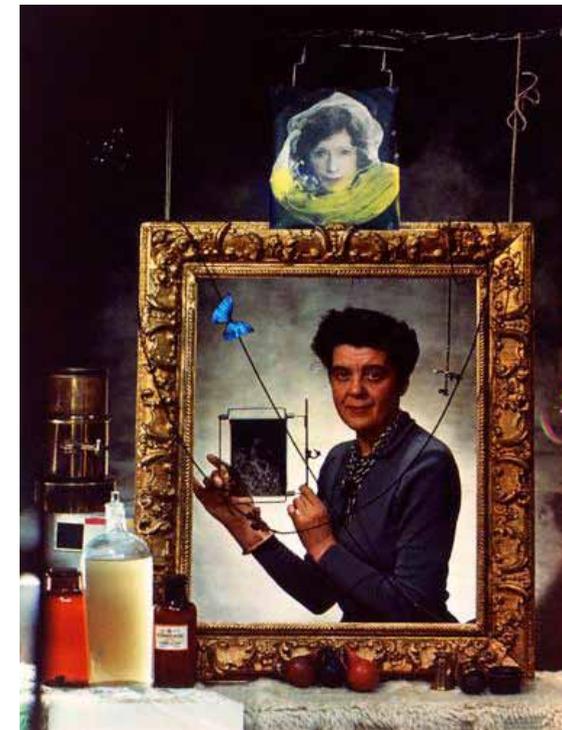
(1968)—“As I look ahead,” Powell said, referring to the settlement in Britain of immigrants and their descendants who in his view imperiled the national culture, “I am filled with foreboding; like the Roman, I seem to see ‘the River Tiber foaming with much blood’ ”—and Thatcher’s statement (1978) that “people are really rather afraid that this country might be swamped by people with a different culture.”⁵ The work of artists such as Eddie Chambers, Donald Rodney, Sonia Boyce, and Keith Piper loudly proclaimed their opposition to the exclusionary identification of Britishness with whiteness voiced most prominently by Powell and Thatcher. So, too, did the films of Isaac Julien and his colleagues in the Black Audio Film Collective and the writings of Phillips, all of whom, Phillips explains, were “speaking back to Britain from ethnic brown/black perspectives. . . . You were going to account for yourself to Britain. . . . Now that has faded, [but] in the 1980s you felt you were doing sociological work.”⁶

British Subjects addresses changes in Britain from the 1960s through the 1980s and beyond, but it is not simply or even primarily a documentary enterprise. The exhibition also explores central questions about identity addressed by self-portraiture and its literary cousin, autobiography: Who am I? What am I? Where do I find myself and how did I get here? How do I fashion myself using available materials? How do I want others—viewers—to see me or know me? As artist-critic Liz Rideal puts it, the self-portrait is a “means of self-analysis, . . . an opportunity for self-reflection, self-expression, and self-promotion.”⁷ Rideal might be



describing John Kirby’s *White Wedding* (2006), in which the (white) artist portrays himself as two brown-skinned men wearing tuxedos and sporting boutonnieres. Kirby made this painting to celebrate the legalization of gay civil unions whereby two, like the two men in the picture, become one.⁸ Paradoxically, the couple in *White Wedding* also suggest Kirby’s sense of himself as a divided being, site of the doubling whereby one becomes two (pl. 28).

Rideal’s own self-portraits also fracture the conventional notion of the self as a discrete, unique individual whose identity persists over time. In the giant (79 x 197 inches) photcollage titled *Identity* (1985), for example, Rideal uses strips of pictures taken in photobooths by friends, colleagues, and family to depict herself as a composite of others (fig. 2).⁹ Her tiny *Self-Portrait—Homage to Madame Yevonde*, in contrast, is a strip of four photobooth shots in which she poses with artificial hands taken from mannequins that photographers used, until the 1980s, as stand-ins for themselves when they tested the focal lenses of their cameras (fig. 3).¹⁰ Although the hand in self-portraits has traditionally denoted the manual skill identified with the artist’s craft,¹¹ the artificial hands in *Self-Portrait—Homage to Madame Yevonde* are signifiers of technical innovation and proficiency: Rideal uses them in this piece to convey her homage to Madame Yevonde (1893–1975), a pioneer of color photography who frequently used props in her portraits and self-portraits (fig. 4).¹²





“pastoral interlude”
 ... it's as if the Black experience is only lived within an urban environment. I thought I liked the Lake District; where I wandered lonely as a Black face in a sea of white. A visit to the countryside is always accompanied by a feeling of unease; dread ...

The self-portraits of Rideal and Kirby highlight the ways that we encounter the “who” in “who am I” by looking at the “what.” Other artists focus more intensely on the “where” and the “how.” Richard Long’s *A Line Made by Walking* (1967) and Ingrid Pollard’s *Pastoral Interlude* (1986), for example, recall and recast the tradition of British landscape painting (fig. 5; fig. 6). The artist is not seen in *A Line Made by Walking*. Rather, Long is visible in the traces he left behind when he made a path in a field by walking up and down, back and forth. Pollard’s *Pastoral Interlude* is a series of photographs in which black women and men—surrogates for the artist herself—are placed in quintessentially English landscapes. Commenting on this image of a woman sitting in front of a barbed wire fence that divides her from the field in the background, Pollard rewrites William Wordsworth’s “I Wandered Lonely as a Cloud,” a staple in the British colonial syllabus that came to epitomize the alienation of colonial subjects from the culture of the “mother-country.”¹³ “I thought,” Pollard says, “I liked the Lake District; where I wandered lonely as a Black face in a sea of white. A visit to the countryside is always accompanied by a feeling of unease; dread.” At the same time, as if underlining the slogan that proclaimed, in the 1980s, that “we are here because you were there,” Pollard insists that she or the woman who represents her belongs in the British scene she occupies.¹⁴

Tony Cragg, like Long and Pollard, suggests that the vantage point from which one approaches Britain determines in large part what one sees. Cragg’s *Britain Seen from the North* (1981) turns the map of Britain on its side, upending the dominant perspective that represents London—and the

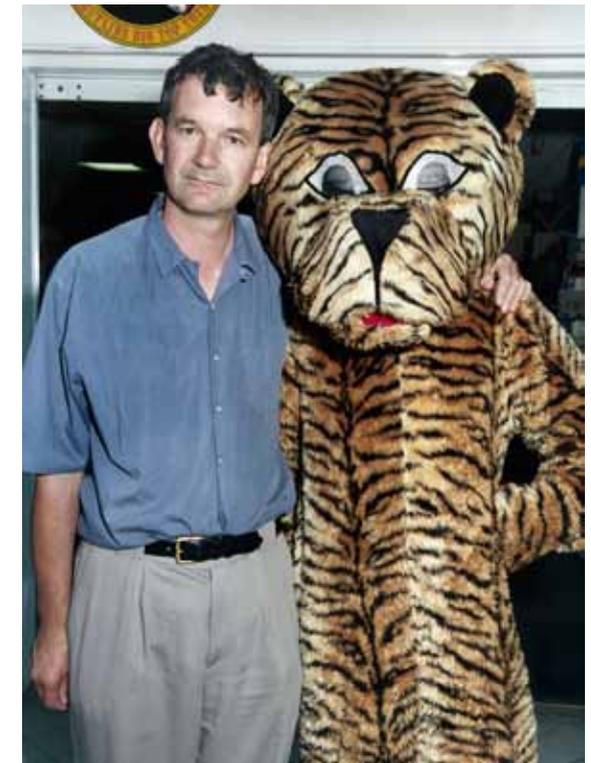
South—as the central locus of British culture and Britain itself (fig. 7). Cragg’s sideways map is composed of scraps of found materials, mainly plastic, that evoke the derelict condition and depressed economy of the North in the Thatcher years. The map is a huge relief (173 x 314 x 4 inches) and is also the object of attention of the near-life-size figure on the left, a self-portrait by the artist. Cragg was born in Liverpool but had left England and was living in Germany when he made this work. That the figure in *Britain Seen from the North* is literally of a piece with what he surveys makes the northerner-cum-expatriate a kind of exemplary Briton.¹⁵



Like *Pastoral Interlude* and *Britain Seen from the North*, many works in *British Subjects: Identity and Self-Fashioning 1967–2009* invite us to look at the nation from perspectives that skew—or skewer—conventional conceptions of Britishness. These works treat Britain, Britishness, and British identity not as fixed, transhistorical entities but rather as contested terms whose contemporary meanings they themselves elaborate. Mark Wallinger, 31 Hayes Court, Camberwell New Road, Camberwell, London, England, Great Britain, Europe, The World, The Solar System, The Galaxy, The Universe, for example, places Wallinger in the midst of a procession of football fans; along with another man, the artist is carrying aloft a Union Jack flag with “Mark Wallinger” emblazoned on it (pl. 50). The tone of the image is hard to read; the football fans—almost all men—might also be participants in a political protest. The appearance of “Mark Wallinger” on the Union Jack is similarly equivocal: Is Wallinger defacing the flag or asserting ownership of what the flag represents?¹⁶

Wallinger situates himself, moreover, at the heart of a British scene that his title renders as a mere speck. The title also alludes to the words that Stephen Dedalus, the protagonist of James Joyce’s *A Portrait of the Artist as a Young Man*, inscribes on the flyleaf of his geography book—“Stephen Dedalus / Class of Elements / Clongowes Wood College / Sallins / County Kildare / Ireland / Europe / The World / The Universe”—and thereby points to the contrast between the postcolonial world that Wallinger inhabits and the colonial order evoked in the reference to Joyce. As an expression of protest and belonging alike, *31 Hayes Court* anticipates Wallinger’s *State Britain*, an installation in the Duveen Galleries of Tate Britain that won the 2007 Turner Prize. This installation re-created the encampment just outside the Houses of Parliament that peace activist Brian Haw constructed in June 2001 to protest economic sanctions against Iraq. The encampment remained in place through May 2006, when it was dismantled after the passage of a law forbidding unauthorized protest within a one-kilometer radius of the Houses of Parliament, an exclusion zone that bisects Tate Britain and the space where *State Britain* was installed.¹⁷

In *31 Hayes Court* and *State Britain*, Wallinger’s probing of identity is focused within the boundaries of Britain itself. Other artists, however, represent themselves as British subjects by refunctioning American, European, or imperial cultural artifacts and traditions. Hamilton’s Man of the Year *Self-Portrait* (1967), for example, draws on American popular culture, while Bowling’s monumental (120 x 84 inches) self-portrait titled



Mirror (1964–66) places the artist in a scene dominated by the staircase in the Royal Academy of Art, where his fellow students included David Hockney, Patrick Caulfield, and R. B. Kitaj, and defined by visual quotations from American colorfield painters such as Kenneth Noland, Morris Louis, and Victor Vasarely (fig. 8). *Mirror*, Bowling says, was an expression of his desire to go to New York so he could work among the painters he admired and an attempt to rid his work of explicitly political content that might induce viewers to regard him as a representative of the black race or a colonial or postcolonial perspective.¹⁸

The imperial legacy that Bowling sought to transcend by emigrating to the United States is spoofed in Martin Parr’s *Minehead* (1998), in which the artist is standing uncomfortably next to a toy tiger (fig. 9). *Minehead* belongs to the series titled *Autoportraits*, a collection that Parr had taken by local photographers he met in his travels around the world. In all the images in the series, Parr looks like a stereotypical British tourist, ill at ease and out of place, close kin to the Britons whose lives he vividly captures in his photographs.

Many of the images in *Autoportraits* prompt questions about how national identities are produced by transnational exchange. So, too, does the work of contemporary British artists who revisit classical European painters. Cecily Brown’s *Girl on a Swing* (2004), for example,



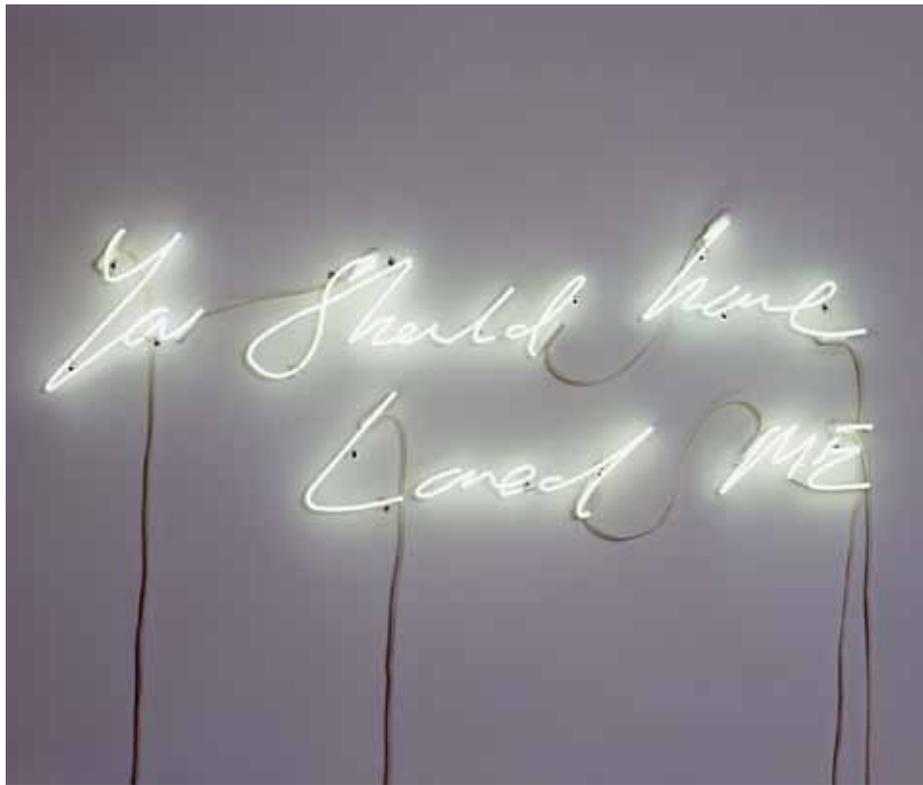
recalls Jean-Honoré Fragonard's *The Swing* (1767), which also inspired a Yinka Shonibare installation titled *The Swing, After Fragonard* (2001) and a series of Gucci advertisements featuring the singer Rihanna (2009) (pl. 9; fig. 10; fig. 11). In *Girl on a Swing*, Brown changes the angle of vision at which the viewer sees the swinging female figure—the artist herself—bringing her down to earth and dispensing with the men who look at and frame her in Fragonard's original so that she appears to be swinging for her own pleasure. Unlike Fragonard, Shonibare, and the art director who designed the Gucci ad, moreover, Brown represents the girl on the swing as a center of consciousness, the subject rather than the object of an erotic gaze. Mat Collishaw channels Michelangelo Merisi da Caravaggio in *The Wound* (2006), which captures the violent subject matter and chiaroscuro effects in paintings such as *David with the Head of Goliath* (pl. 12; fig. 12).



Images like *The Wound* and *Girl on a Swing* invite us to question conceptual frameworks that rely on collective, socially constructed categories or on the very idea of national—in this case, British—art or culture: What, we ask, does the recycling of seventeenth- and eighteenth-century French and Italian painting have to do with British identity? Sam Taylor-Wood goes further. In *Self-Portrait Suspended I* (2004) and *Escape Artist, Pink and Green* (2008), she urges us to think about whether, how, or under what circumstances one might evade the constraints associated with taxonomies of identity—or identity itself: The figure in these photographs appears at first glance to have freed herself from the pull of gravity and to be floating weightlessly in midair (fig. 13; pl. 46). Both images recall what Virginia Woolf says about literature and, by extension, about art and artists:

Fiction, imaginative work, that is, . . . is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible. . . . But when the web is pulled askew, hooked up at the edge, torn in the middle, one remembers that these webs are not spun by incorporeal creatures, but are the work of suffering human beings and are attached to grossly material things, like health and money and the houses we live in.¹⁹

Tracey Emin, too, apparently sidesteps classification as a specifically British subject in *Cursed Love* (2003) and *You Should Have Loved ME* (2008). Unlike Parr, say, or Wallinger, Emin accesses British identity obliquely, if at all, in these works (pl. 14; fig. 14). Yet when Emin, who represented Britain at the 2007 Venice Biennale, was asked whether she feels British, she replied, "I am British. My passport's British, I was born in London. My dad's Turkish-Cypriot, my mum's from the East End. . . . I'm definitely multicultural British."²⁰

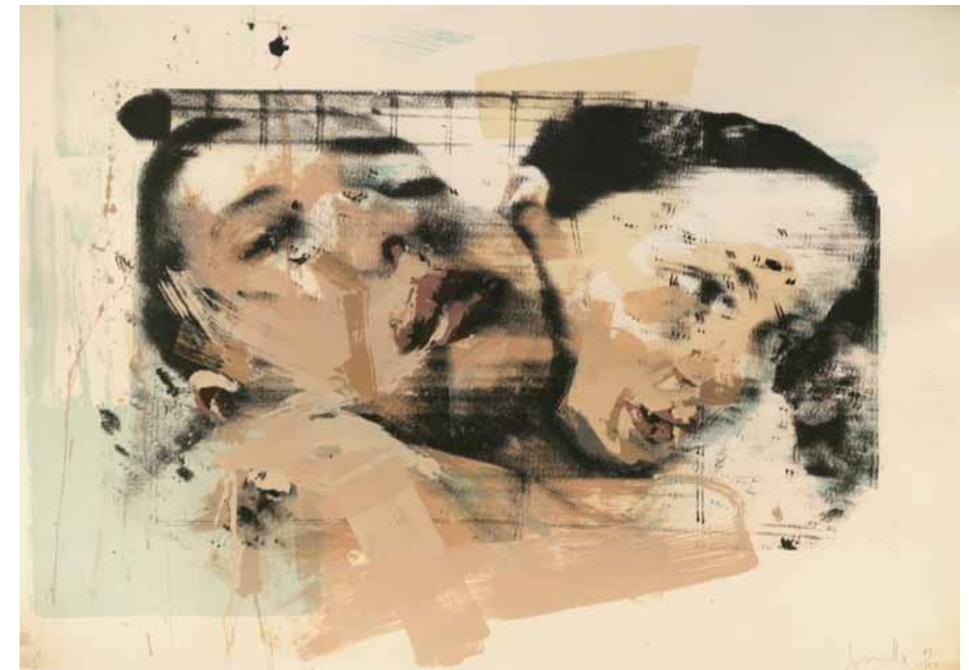


Taken together, then, the works in *British Subjects: Identity and Self-Fashioning 1967–2009* constitute an extended examination of what it means to be British at a moment when earlier meanings of the term have receded with the dissolution of empire, the influx of immigrants and the coming of age of their children and, now, grandchildren, Europeanization, changes in the class structure, and the alteration of the national geography that pitted industrial north against prosperous south. To put this another way, the exhibition places before us different ways of understanding—and visualizing—what it means to be a British subject today.

At the same time, *British Subjects* interrogates conventions of representation and conventional versions of identity by presenting works that divide, multiply, disguise, or disperse the self conceived as an individual—a mind and a body—at once rooted in particular circumstances and persisting through time and space. Some of the selves depicted in *British Subjects* are fragmented, so that they are seen as bodies or body parts. Others, costumed, take shape as characters in myths and other narratives or appear as imagined personae in performance and masquerade. Some artists in the exhibition portray themselves in—or against—their roles in the families they inhabit, while others are not seen at all or seen as agents of the disappearing acts that make them visible as remnants—or

reminders—of what or whom they have left behind. Even works that depict an artist unaccompanied by anyone else might suggest that what looks like a solo is actually an avatar of a self in process, in transit, in motion, in relation to other selves.

Exploring the ways that identities are configured by and reconfigure family relationships, some artists in *British Subjects* portray themselves as children, as parents, as siblings, as partners. In the triptych *Mom and Dad* (1994), for example, Janine Antoni represents her mother and her father both as themselves and each in the guise of the other; she thereby suggests that children, even adult children, perceive—or imagine—their parents at once as individuals and as a unit (pl. 2). Jenny Saville's *Separates* (2001), in contrast, depicts the artist and her sister, who are placed so close together that the two figures appear almost as one, as if fused by a powerful sororal bond, while Michael Landy's visually punning *Semi-detached* (2005) is a family portrait that sets the artist and members of his family each at a distance from the others, in front of and dwarfed by what appears to be a typical semi-detached house (fig. 15; pl. 29). The house in question, like Wallinger's *State Britain*, was a site-specific installation in Tate Britain's Duveen Galleries, which appears in the image as the environment surrounding the family domicile that gives the installation its title. If Landy is commenting on the mental state of his father, who was severely wounded in a mining accident,²¹ or the semi-detached stances of the siblings and their parents, he also suggests the ways that



family constellations take shape in an ensemble of social and political institutions, that is, in a national culture indexed, or epitomized, in Tate Britain itself.

Ashley Bickerton portrays himself and his family as exiles from whatever might be afflicting the Landys in *Semi-detached* and, at the same time, as a collection of tropical stereotypes. In *Famili* (2007), the parents and children stand close together, looking at each other and soliciting the viewer (fig. 16). They are set in a frame made of carved wood, coconut, mother of pearl, and inlaid coins from the island of Bali,

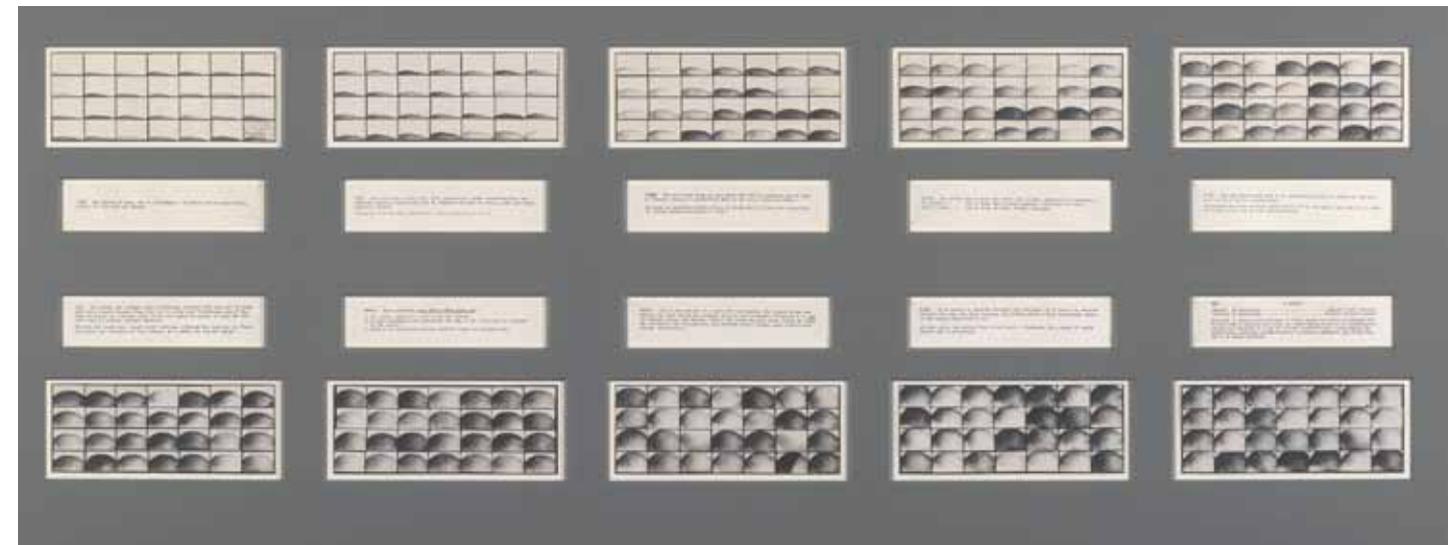


where Bickerton now lives.²² (He was born in the West Indies, where his father, a British anthropologist, was working at the time, and colonial motifs recur in his work) Center stage in *Famili*, the family members are more like backdrops and props in Bickerton's *Extradition with Palette* (2006) (pl. 4), a photograph that, like *Famili*, sends up the exoticizing gestures of Paul Gauguin.

Chantal Joffe, Mary Kelly, and Susan Hiller all address—and demystify—the experience of motherhood. Joffe's *Self-Portrait with Esme* (2009), for example, is the most recent in a series of paintings of the artist and her young daughter (pl. 26). The positioning of Joffe's body is awkward, as she and her daughter look not at each other but aslant at a point occupied by the viewer or by the mirror in which the artist sees what she will soon translate to the empty canvas behind her. The odd angle of the two bodies

recalls the positioning of the couples in Gustav Klimt's *The Kiss* (1907-08) and *The Three Ages of Woman* (1905), with Joffe's cool take on the mother-daughter pair displacing the phallic eroticism of Klimt's romantic couple and the erotic reverie of the mother and daughter he depicts (fig. 17).

The recipient of the kiss in Klimt's painting is enfolded in her lover's arms, and the mother and daughter cling to each other, eyes closed, while Esme is wriggling out of her mother's grasp. Up close, *Self-Portrait with Esme* seems to be dripping with paint. It is a large work, seven feet high and five feet wide, differing both in scale and medium from the photography and installation work of Kelly and Hiller, who scrutinize the experience of pregnancy and maternity from the perspective of British feminism in the 1970s (pl. 27; fig. 18). Yet Joffe, born in 1969,



shares entirely unsentimental views of motherhood with Hiller and Kelly, who were born in the United States around 1940, and with Sylvia Plath and Anne Sexton, American poets who were born around 1930 and who profoundly influenced Joffe's sense of herself as a woman artist.²³

While most self-portraits give us an artist's picture of him- or herself, some artists create self-portraits that are carried out by the hands—and seen through the eyes—of others. Tigale Hassan's self-portrait (2007) is the result of a collaboration with Gayle Chong Kwan, the photographer who shot the image as staged by Hassan, a recent immigrant to Britain (pl. 24). Hassan is arrayed in brilliantly colored clothing and points at a scroll that says "The future is bright." He met Kwan in a course on portraiture and self-portraiture that he took at London's National Portrait Gallery in conjunction with an exhibition titled *Between Worlds: Travelers to*



Britain 1700–1850. Hassan studied the ways that travelers from colonial locales were portrayed by the artists who represented them. He looked, too, at some of the famous pictures in the National Portrait Gallery, and he modeled his image after portraits of Edward VI (c. 1547) and Sir Philip Sidney (1576) (fig. 19; fig. 20). Hassan explains in the wall text he wrote to accompany the image that these portraits “symbolise a young man, in one case about to become king and in the other whose life is ahead of him, *Cetera Fama* [sic], the rest is fame.”²⁴ Ernst Van Alphen

might be anticipating Hassan’s self-portrait when he comments that “authority is not so much the object of portrayal, but its effect. It is the portrait which bestows authority on an individual self. The portrait, especially when it is framed by its place in the National Portrait Gallery or a comparable institution, expects us viewers to stand in awe, not so much of the portrait, but of the portrayed.”²⁵

Hassan’s self-portrait first appeared at the National Portrait Gallery in an exhibition titled *Different Worlds: Contemporary Responses to Migration*. It extends and takes in new



directions the contributions that earlier newcomers made to the project of visualizing Britishness. In this respect, Hassan and his classmates Sodiq Babalola and Ruth Habte (pl. 3; fig. 21) are successors of artists such as Freud, Souza, Bowling, and Pollard, and of Sutapa Biswas, who was born in India and came to prominence in the 1980s.

As Hassan’s wall text suggests, he fashions himself as a British subject by refashioning historical prototypes. Other artists represent themselves by recycling stories and imagery that cross national and temporal boundaries: that is, by appropriating American popular culture, Victorian literature, Greek myths, and religious narratives. Douglas Gordon’s *Self-Portrait of You and Me / Native American* (2008), for example, borrows the 1976 Andy Warhol silkscreen of Russell Means, a leader of the American Indian Movement. Warhol’s picture shows Means staring straight at the viewer. Gordon multiplies Warhol’s image, shreds it, and collages the four pieces onto a mirror in which the viewer sees fragments of her- or himself juxtaposed with the disassembled portrait of Means (pl. 21).

Gordon’s *Self-Portrait* connects “you” and “me,” self and other, and, like Hamilton’s 1967 *Man of the Year Self-Portrait* and Gavin Turk’s *Turk with Palette Knife and Bucket* (2009), in which the artist adopts the pose of Jackson Pollock in the famous Hans Namuth photograph, *Americanness and*



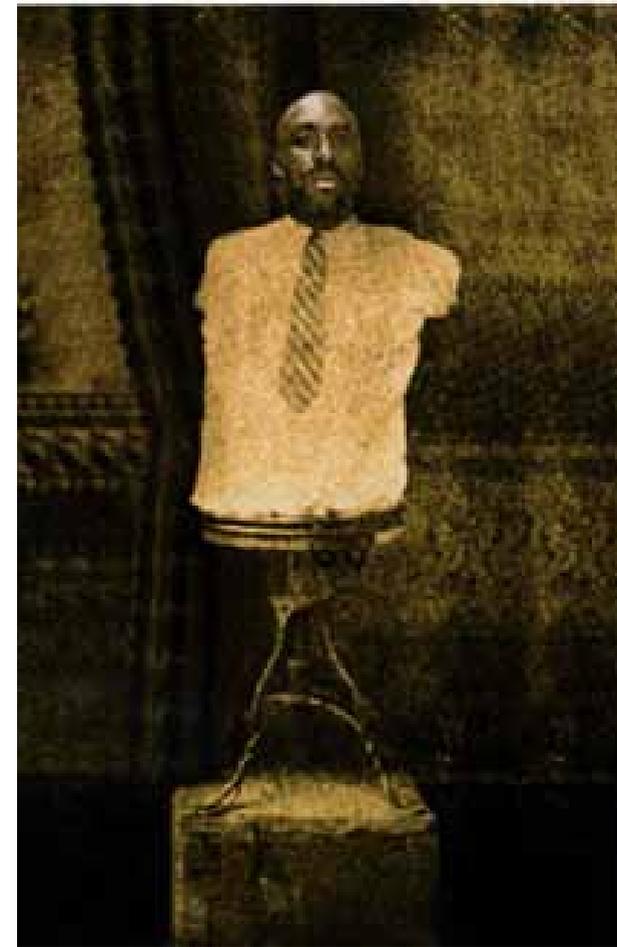
Britishness (pl. 48). Ellie Rees, pointing to continuities and discontinuities in the representation of gender in British culture, borrows from both Charlotte Brontë and Virginia Woolf. In the video titled *Reader, I Married Him* (2008)—the title comes from Brontë’s *Jane Eyre*—the artist, seen from the back, is walking into a river, as Woolf did when she committed suicide, while the long white dress the artist wears evokes the Victorian era of Brontë and her protagonist (pl. 37). Mat Collishaw, too, draws on and plays with a high cultural imaginary, depicting himself as a Narcissus who gazes at his

own image in a cigarette-strewn sewer (fig. 22).

Rees’s work and Collishaw’s, like that of Gordon, Hamilton, and Turk, remains within a secular frame of reference. Angus Fairhurst and Biswas, in contrast, revisit religious images and myths in their self-portraits. Fairhurst’s *Pietà* (1996) depicts the artist, in the position of the dead Christ, in the lap of a giant gorilla who occupies the place of the Virgin Mary in the Michelangelo marble that Fairhurst recalls

(pl. 16). (Gorillas appear in much of Fairhurst's work. In the video titled *A Cheap and Ill-Fitting Gorilla Suit* (1995), the artist stomps so forcefully around his studio that the gorilla suit he wears falls off in tatters and he emerges, naked, as if being born.²⁶) In the iconic *Housewives with Steak Knives* (1985), Biswas represents herself as Kali, the Hindu goddess of destruction (pl. 5); she is striking back against perpetrators of domestic violence and the European fascists epitomized in the shrunken heads—among them Hitler, upper right, and Oswald Mosley, upper left—strung together as beads in the necklace she wears.

By focusing the viewer's attention on the representation of the body or on body parts that appear to be isolated from recognizable contexts, several of the works in *British Subjects* raise questions about just what comprises the self. When we look at Donald Rodney's *In the House of My Father* (1996–97), we see a hand holding a tiny house. The hand is the artist's hand, and the house is made of skin taken from his body in one of the many surgeries he endured in the course of his long struggle with sickle cell disease (pl. 40). *In the House of My Father* represents the artist by means of the trope of synecdoche, whereby a part of something stands (in) for the whole. The house that Rodney holds is identified as his father's house, a token of the genetic inheritance of sickle cell disease that loomed large in his patrimony. (The same genes that made Africans



resistant to malaria in their native lands made them susceptible, in diaspora, to sickle cell disease.) Rodney's image also recalls the association of house and nation that recurs in such British texts as E. M. Forster's *Howards End* and V. S. Naipaul's *The Enigma of Arrival*. The house, then, envisions a nation unlike that exemplified by Powell and Thatcher and looks forward to a bodily future different from the corporeal past.

Like *In the House of My Father*, other works in *British Subjects* invite viewers to consider the experience, sensation, and circumstances of embodiment. What does it mean to identify oneself, as Caron Geary does in a self-portrait that pays homage to Jo Spence, as a "British cunt" (pl. 19)?²⁷ To characterize oneself, as Spence does in writing across her headless nude body, as a "monster" (pl. 43)? To represent oneself, as Emin does, as a pair of legs, or, as Ajamu X does, as an "armless and legless wonder" (fig. 23; fig. 24)? Rodney, Spence, Geary, Emin, and Ajamu all suggest that bodies—their own bodies—have been shaped by the particular historical circumstances of British

society and culture since the 1960s. So, too, does Mona Hatoum in the billboard-size *Over My Dead Body* (1988–2002), which presents the artist staring down a miniaturized toy soldier who sits, like a fly, on her nose (pl. 25).

Strategies of self-expression including artifice, role-playing, masquerade, and performance serve in many works in the exhibition as ways of investigating what it means to be British in a postimperial, multicultural moment. Ajamu X's *Self-Portrait* (1993), for example, is a theatrical compendium of crossing and passing (pl. 1). The black man we see, chest hair and all, wears a platinum blond wig and waves a cigarette holder that evokes the figure of the *femme fatale* associated, most prominently, with Marlene Dietrich. The cigarette and its holder, moreover, occupy the place traditionally held by the paintbrush in the self-portraits of artists as diverse as Artemisia Gentileschi, Freud, and Souza (fig. 25; fig. 26; fig. 1). Yet Ajamu's fabulous pose is far from the whole story. The viewer is drawn, too, by the artist's wistful gaze. Thus, Ajamu urges the viewer to consider the relationship between the performed persona and the interior life accessed, if obliquely, in the artist's eyes and thoughtful expression.²⁸



Yinka Shonibare's *Diary of a Victorian Dandy* (1998), in contrast, offers little indication of interiority and foregrounds artifice and masquerade (pl. 41). In this sequence of five photographs, each identified by the time of day it stages, Shonibare inserts himself into scenes of leisure and decadence. Impersonating a Victorian dandy, a throwback to the louche, aristocratic ethos of the Regency, he destabilizes standard-issue articulations of race, class, and gender that identify "black" with lower- and "white" with upper-class status. On the one hand, the artist stands out as the only dark-skinned person in rooms where he is tended to by white men and women clothed as servants and caressed, looked at, or ignored by white women and men arrayed, as he is, in the trappings of the idle upper classes. On the other, he blends in, as one among a group conversing, playing billiards, listening to a musical performance, and so forth. Given both the hypervisibility of race, or, more precisely, of skin color as a signifier of racial difference, and the relative paucity of representations of black people in British art, at least until quite recently, the scenes Shonibare stages suggest that race has no intrinsic quality or value but rather, like such other categories of positionality as gender and class, is put on and taken off, performed, like a role in a play.²⁹

While Shonibare and Ajamu highlight the staging and performance of identity, other artists produce works that might be classified as visual autobiographies or diaries. These works render the artists'

lives as episodes in discrete, often discontinuous narratives or, as Paul Schimmel observes in an essay about Robert Rauschenberg's *Combines*, in images that "evoke . . . the residue of a life lived" (my emphasis).³⁰ Keith Tyson's *Studio Wall Drawings*, for example, record the artist's experiences or register his states of mind on particular days. In *Studio Wall Drawing: 24th Feb: A Dissection of the Agonies* [2001] (2001), Tyson portrays himself as a cockeyed anatomical diagram with the various body parts—skeleton, internal organs, brain—labeled as sites of physical and psychological affliction (pl. 49). Bob and Roberta Smith's "20 December 2007, I Was Hansel in the School Play" (2007), similarly, resembles a diary entry painted, like a sign, on a wall (pl. 42). Grayson Perry, too, represents himself in nonlinear visual narratives such as the two-dimensional *Map of Nowhere* (2008) and the three-dimensional ceramic vase *Black Dog* (2004) (pl. 35; fig. 27).

Perry makes an appearance in the Memlingesque head that sits atop his map; other artists, however, represent themselves as virtual subjects reflected in the traces they leave behind. Sometimes, the evidence is concrete, and the representational strategy metonymic, or associative: Antony Gormley, for example, uses a cast of his own body as the source of sculptures such as *Another Time VII* (2007) (pl. 22). Yet in Gormley's work, as in Richard Long's, what the viewer sees is not the artist himself but rather visual evidence—in Schimmel's terms, a "residue"—of a place where his body has been. Tomoko Takahashi's *I Walk the Ground* (2002-04) places the artist's boots on an assemblage of fragmented photographs of landscapes where she walked, while in *One Hundred Mix CDs for New York* (2009), Simon Evans represents himself in an arrangement of things—CD covers—he collects or invents (pl. 45; pl. 15). Michael Landy, similarly, is diffused in the video titled *Shelf Life* (2004) in the items the camera takes in as it pans slowly around and across the artist's father's bedroom shelves, and Rachel Whiteread portrays herself by memorializing her mother in ghostly boxes cast from the repositories of photographs, documents, and papers that she found in her mother's attic (pl. 52).

In other works, what the artist leaves behind is less tangible. Aminatta Forna, for example, broadcast her *Letter to Barack Obama* (2009) on the BBC World Service in January 2009 and rerecorded the letter for *British Subjects* in June.³¹ In the six vignettes that make up Amikam Toren's video *Carrots* (2008), we meet the artist as the narrator of a scene he

witnesses or an incident he recollects. Neither the artist nor his interlocutors are shown on-screen; rather, the artist appears as the disembodied voice of an observer (pl. 47). The voice that emanates from the monitor is doubly disembodied, moreover: It is heard, not seen, and it is not Toren's voice, although it speaks the words of witness and empathy that Toren composed. Like the unidentified voice on the soundtrack of *Carrots*, Toren and other artists whose works appear in *British Subjects* elude the viewer's grasp. Perhaps for this reason, these works prompt viewers to ask who is the self—who are the selves—in a self-portrait and to consider how we come to know or understand the self or selves variously displayed or concealed before us.

These questions are given a particular spin in an exhibition in which all the work is identified with a particular nation at a specific moment in its history. Anthony Bond and Joanna Woodall suggest that the viewer of a self-portrait often occupies the place of the mirror in which the artist sees him- or herself. Taking the place of the artist's mirror image, they assert, the viewer "is brought within the ambit of artistic agency in an explicit and particular way: as a second self or alter ego of the creative subject."³² Elaborating on the "optic" that Bond and Woodall set out, I'd like to propose that viewers of the self-portraits in *British Subjects: Identity and Self-Fashioning 1967–2009* resemble secret sharers whose own identities are shaped and reshaped in the imagined space these works construct. Like the narrator in Toren's *Carrots*, who bears witness to the everyday life that unfolds in ordinary locales in Britain and beyond, we viewers, too, are called on to see ourselves afresh as we encounter the shifting perspectives, the array of subjectivities, the many versions of identity that *British Subjects* presents (pl.47).

NOTES

1. Spencer Richards, e-mail to Louise Yelin, July 17, 2009. Thanks to Spencer Richards for his prompt and generous responses to my queries. Kobena Mercer points out that Bowling's emphasis on the "transatlantic latitudes leaves Europe and North America either blank or cast into darkness." "Black Atlantic Abstraction: Aubrey Williams and Frank Bowling," in *Discrepant Abstraction*, ed. Kobena Mercer (London: InIVA; Cambridge, MA: MIT Press, 2006), 200.
2. Kitaj organized *The Human Clay*, a group exhibition for the Arts Council of Great Britain. He named the group of artists the School of London in the introduction to the exhibition catalogue, *The Human Clay: An Exhibition* (London: Arts Council of Great Britain, 1976).
3. Niru Ratnam, "This Is I," in *After Criticism: New Responses to Art and Performance*, ed. Gavin Butt (Malden, MA, and Oxford: Blackwell, 2005), 66. When Souza first exhibited *Self-Portrait on a Tile Floor* (1949) in Bombay, he had to paint a loincloth over his genitals so as not to offend viewers or the authorities who raided his flat in search of pornographic material. Rasheed Araeen, *The Other Story: Afro-Asian Artists in Post-War Britain*, catalogue of exhibition at the Hayward Gallery, London; Wolverhampton Art Gallery; and Manchester City Art Gallery and Cornerhouse (London: Hayward Gallery, 1989), 25.
4. Caryl Phillips, "British Subjects: A Conversation with Louise Yelin," Oxford University Postcolonial Writing and Theory Seminar, May 21, 2009.
5. Enoch Powell, a classicist, was the Conservative Member of Parliament for a Wolverhampton constituency. He made this speech at a Conservative political meeting in Birmingham on April 20, 1968; the subsequent political furor led to his dismissal from the Shadow Cabinet. "Rivers of blood" is an allusion to Virgil's *Aeneid*. Margaret Thatcher made what became known as her "swamping statement" on January 27, 1978, on *World in Action*, a television program on current affairs.
6. Phillips, "British Subjects."
7. Liz Rideal, *Insights: Self-Portraits* (London: National Portrait Gallery, 2005), 7. What Rideal says about self-portraiture resonates with a now classic definition of autobiography set forth by Georges Gusdorf: the "testimony of a man about himself, the contest of a being in dialogue with itself." "Conditions and Limits of Autobiography," trans. James Olney, in *Autobiography: Essays Theoretical and Critical*, ed. James Olney (Princeton: Princeton University Press, 1988), 43. See also Richard Brilliant, *Portraiture* (London: Reaktion Books, 1991), 15.
8. John Kirby, conversation with Louise Yelin, London, January 19, 2007.
9. Rideal, *Insights*, 10.
10. Liz Rideal, e-mails to Louise Yelin, May 23 and June 27, 2009.
11. Joanna Woods-Marsden, *Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist* (New Haven and London: Yale University Press, 1998), 35. See also Michael Fried's discussion of the ways that the hands in Gustave Courbet's self-portraits convey the artist's attempt to make manifest his own sense of embodiment. *Courbet's Realism* (Chicago: University of Chicago Press, 1990), 64–66, 73, 75.
12. Liz Rideal, conversation with Louise Yelin, London, May 19, 2009; Madame Yevonde Portrait Archive, www.users.waitrose.com/~felice, accessed June 27, 2009.
13. On "I Wandered Lonely as a Cloud" and especially the daffodils described in this poem as symbols of colonial subjection, see Jamaica Kincaid, *Lucy* (New York: Farrar Straus, 1990), 19, 29.
14. Ingrid Pollard, *Postcards Home* (London: Chris Boot for Autograph [Association of Black Photographers], 2004), 21. Pollard was born in Guyana in 1953. The Lake District is closely identified with Wordsworth, who lived in Grasmere from 1799 to 1808.
15. See the entry for this work on the Web site of Tate Britain, www.tate.org.uk/servlet/ViewWork?workid=2918, accessed June 27, 2009. Cragg is countering the notion that northerners are marginal and rethinking the north/south divide traditional in British cultural discourse at least since the industrial revolution. John Kirby observed that he's not exactly English because he was of Irish descent and grew up in Liverpool. Conversation with Louise Yelin, London, January 19, 2007.

Mary Kelly: An Interview. With Amelia Jones

16. In an essay written for an exhibition catalogue, Jon Tompson says that the flag is “‘defaced’”; he puts the word in scare quotes that beg the question of tone. See *Mark Wallinger*, catalogue of exhibition at Ikon Gallery, Birmingham, February 25–April 1, 1995, and Serpentine Gallery, London, May 10–June 11, 1995 (Birmingham: Ikon, 1995), 14.
17. “Mark Wallinger: *State Britain*,” www.tate.org.uk/britain/exhibitions/wallinger, accessed July 12, 2009. See also Yves-Alain Bois, “Piece Movement,” *Artforum* 45 (April 2007): 248–51.
18. See Leon Wainwright, “Frank Bowling and the Appetite for British Pop,” *Third Text* 22, no. 2 (March 2008): 195–208, <http://dx.doi.org/10.1080/09528820802012877>, accessed June 20, 2009; Frank Bowling and Rachel Scott, conversation with Louise Yelin, London, March 21, 2008.
19. Virginia Woolf, *A Room of One’s Own* (1928; New York: Harcourt, 1981), 41–42.
20. Ossian Ward, “Tracey Emin: Interview,” *Timeout*, June 1, 2007, www.timeout.com/london/art/features/2969/Tracey_Emin-interview.html, accessed August 13, 2009.
21. Judith Nesbitt, “Everything Must Go,” in *Michael Landy: Semi-Detached* (London: Tate Publishing, 2004), 12–13.
22. Ashley Bickerton biography, www.lehmannmaupin.com/#/artists/ashley-bickerton, accessed July 8, 2009.
23. Chantal Joffe, conversation with Louise Yelin, London, November 27, 2008.
24. Tigale Hassan, wall text, *Different Worlds: Contemporary Responses to Migration*, National Portrait Gallery, London. Thanks to Matilda Pye, curator of *Different Worlds*, for sending me the wall text written by Hassan and his classmates.
25. Ernst Van Alphen, “The Portrait’s Dispersal,” in Joanna Woodall, ed. *Portraiture: Facing the Subject*, ed. Joanna Woodall (Manchester: University of Manchester Press, 1997), 240; see also Joel Barlow on the establishment of the National Portrait Gallery in “Facing the Past and the Present: The National Portrait Gallery and the Search for ‘Authentic’ Portraiture,” *ibid.*, 219–38.
26. See Sacha Craddock with James Cahill, *Angus Fairhurst* (London: PWP/ Sadie Coles HQ, 2008), and Michael Glover, “Angus Fairhurst: The Forgotten Man,” *Independent*, February 7, 2009, www.independent.co.uk/arts-entertainment/art/features/angus-fairhurst-the-forgotten-man-1570775.html, accessed July 1, 2009.
27. Geary cites Spence as one of the principal influences on her work. Conversation with Louise Yelin, New York, March 13, 2008.
28. See Woods-Marsden: “How a person constructs the relations between an ‘I’ and its world is the crucial factor in self-presentation, whether in life or art.” *Renaissance Self-Portraiture*, 13. Cf. Michael Fried’s discussion of the pipe in *Courbet with a Black Dog* as a stand-in for the painter’s brush. *Courbet’s Realism*, 81.
29. On the representation of blacks in eighteenth- and nineteenth-century British art, see David Dabydeen, *Hogarth’s Blacks: Images of Blacks in Eighteenth-Century English Art* (Athens: University of Georgia Press, 1987); Albert Boime, *The Art of Exclusion: Representing Blacks in the Nineteenth Century* (Washington: Smithsonian Institution Press, 1990); and David Dabydeen, John Gilmore, and Cecily Jones, eds., *The Oxford Companion to Black British History*, q.v. “Visual Arts: Representations of Blacks” (Oxford: Oxford University Press, 2007), 499–501. Caryl Phillips explores the ways that race is performed and the devastating toll the performance takes on the performer in the novel *Dancing in the Dark* (New York: Knopf, 2005).
30. Paul Schimmel, “Autobiography and Self-Portraiture in Rauschenberg’s Combines,” in *Robert Rauschenberg’s Combines*, catalogue of exhibition organized by Paul Schimmel for the Museum of Contemporary Art, Los Angeles (Los Angeles: Museum of Contemporary Art, 2005), 211.
31. Even intangible work is governed by the laws of copyright: The BBC owns the original broadcast, while Fornia holds the rights to the words she wrote.
32. Anthony Bond and Joanna Woodall, *Self-Portrait: Renaissance to Contemporary* (London: National Portrait Gallery, 2005), 12.

A.J.: This “interview” took place by e-mail in May 2009, following on fifteen years of dialogue between Mary Kelly and me across various events in the art world and feminist art contexts. I want to note here that Kelly—as one of the most visible feminist artists and theorists articulating a particular, psychoanalytically based model of sexual difference and representation—was an epic figure in my own formation as a feminist visual theorist. My questions here were born of two decades of reading Kelly’s interviews and writings, looking at her work, and formulating my own positions on issues surrounding identifications of gender and sexuality in relation to the visual. This is to say that I would not have been able to ask these questions without engaging with Kelly’s work, given that she has been so crucial in establishing a critical language with which to address these issues.

A.J. Mary, in relation to the subject of the Neuberger show, *British Subjects: Identity and Self-Fashioning*, can you talk about the way in which the “body” (as enactor but also as site of representation) was viewed and discussed in the 1970s London art/film scene?

M.K. That’s a tall order, Amelia. Maybe I could start with some general comments as a way of contextualizing the art/film discussion. As you know, in London, women’s liberation emerged as an organized movement in the aftermath of the “events of ’68.” The student and antiwar protests placed a different emphasis on ideology, one that made it possible for us to raise the question of sexual equality not only as an economic or juridical concern, but also as an ideological formation involving psychological, or unconscious, processes. In the movement, we spoke of the “subjective moment” of women’s oppression. *Images* of women embodied the problem of sexuality, and “objectification” was the term we used to describe the specific form of subordination this entailed. As I recall, the functional/dysfunctional or “enacted” body was not the issue yet.¹ For some, the body was simply taken for granted as the truth of femininity behind the patriarchal façade, while others, myself included, who looked to psychoanalysis for a means of deciphering the façade as a system of representation, found the body shaped in fantasy according to the

perverse logic of desire. And here, we parted company with the positive images brigade.

A.J. Yes, this is a crucial distinction because your views, and those of your colleagues at the time, were absolutely foundational not only to subsequent British art and film practice but also to U.S.-based visual theory and practice from around 1980.

M.K. It's probably important to remember that theory and practice were locked together in a moment of intense activism, and representation was seen as a site of struggle over the self-fashioning, you could say, of identity. For example, something like the Miss World Contest became a target of protest because, in a way, it was a caricature of the exploitative, commercial representations of femininity in the mass media at that time. I participated in the demonstrations in 1970 and 1971 outside the Albert Hall. Some of us distributed a pamphlet exposing the Mecca Corporation that sponsored the contest; others went inside and threw smoke bombs on the stage. Bob Hope, the MC, lost his punch line, shouted down by "free our sisters, free ourselves."

Meanwhile, the Gay Street Theatre Mime was awarding a giant cardboard dildo to the winner, Miss Used, while the losers, Miss Laid and Miss Guided, sulked, and the Women's Street Theatre Group was shocking police and spectators by opening their coats and flashing bicycle lights attached to their nipples and crotches. The whole thing was a kind of raucous, consciousness-raising counter-spectacle. This, of course, was at the highpoint of the Situationists' influence, which had begun more than a decade earlier and was central to discussions in the art/film scene then. A lot of the protesters were artists and I think we were trying to use experimental behaviour as intervention, inhabiting an existing social space yet being out of place, in the manner of *dérive*.²

I've returned to this strategy in recent work like the *Flashing Nipple Happening* I organized for Documenta XII, which restaged the 1971 event with one hundred women from Kassel. And what I've discovered in the process is that long after the specific demands of the moment have faded, the pleasure remains. I mean, a collective sensation of bodies in a transgressive state is, well, I'd say . . . euphoric.

This is what I remember most vividly about that time, but to return to your question about the art/film scene in the 1970s, even before this, the interrogation of linguistic systems was central to my work. I was interested in the projects of Art & Language and even wrote for Steve

Willats's magazine *Control*, but I parted company with them, too, and started working with people in film because they were the only ones who had a concept of language that opened up a space for the consideration of subjectivity, or more precisely, subject formation. I'm thinking in particular of *Screen* in the seventies, with writing by Peter Wollen, Stephen Heath, Laura Mulvey, and others, which combined psychoanalysis and semiotics. In the History Group, Laura and I worked together on articles for *Shrew* and actions like the Miss World protest. At the same time, we were in constant conversation about the films she and Peter were making and my projects, the film *Nightcleaners*, and then, from 1973, *Post-Partum Document*, which appears in their 1976 film *Riddles of the Sphinx*. Both the *Document* and *Riddles* were concerned with the social/psychic interface of the mother/child relationship. If you take something like the 360-degree pan in *Riddles*, with its implicit critique of phallogentrism, or the so-called dirty diapers in *PPD*, messing up the Conceptual paradigm,³ then I think you see what we were trying to do, which was to make the unspoken experience of sexuality pass into language, the language of the avant-garde as well as the political discourse of social change.

A.J. Mary, per your statement to Terence Maloon in 1978,⁴ you claim that to represent or perform the female body in patriarchy is necessarily to fetishize it. Of course, your art practice has brilliantly and systematically interrogated precisely the structures of fetishism through which, as you compellingly argue, the female subject is continually constructed as object of heterosexual male desire. Is the female body in representation inexorably fetishized?

M.K. Well, I stand by my argument in that interview because the problem then for those of us whose work was informed by feminism was that the ubiquitous presence of women as fetishized objects in representation effectively constituted their absence as speaking subjects. So I insisted that a radical means of distancing was necessary to prompt a different kind of spectatorial engagement with the image. In my case, narrative was a way of shifting the viewer from looking to listening, invoking the voice, which is intimately linked to the body as an object of the drive. Contrary to your suggestion that my practice focuses on the female subject as object of heterosexual male desire, in *Corpus* (1984–85),⁵ for instance, I'm soliciting the look of the spectator in the position of the woman, her narcissistic identification with the vocal object/image, followed by a certain, hopefully pleasurable, detachment from the anxious proximity of the maternal body. Jokes are significant, here, and I use

them a lot in that work. Of course the aim of a joke is to expose the difference of the other, but when it's told by a woman for another woman at the expense of her own "excessive" femininity, the forfeiture can be empowering. There is a sense of being outside sex, seeing herself looking—the surface of the work is literally reflective, so although the substitution of clothes for bodies appears to resist inexorable fetishization, as you put it, in fact, this only throws the feminine masquerade into hyperbolic relief. The masquerade, then, becomes the butt of the joke and a source of pleasure that's essentially voyeuristic.

A.J. Yes, of course. I stand corrected on my assertion—I think I was falling back on a lazy formulation, linked to the vastly oversimplified versions of "gaze" theory that entered feminist and to a lesser extent mainstream art discourse beginning in the 1980s. Let me follow up, though, by asking whether this model, based on addressing the structures of fetishism as outlined in psychoanalytic theory, can be sustained in the light of shifts toward a more polymorphous model of sexual identification (per the queer and transgender movements), toward new modes of representation that tend, arguably, to dissolve rather than reify bodies (digital media, and the Internet in particular), and toward what I call the "Madonna effect" of younger generations of women putatively "empowering" themselves through self-display?

M.K. Probably not. I think somewhere in the nineties, the ground shifted under feminism's theoretical cornerstone in the construction of sexual difference, I mean, the masquerade. We had been obsessed with the performative dimension of the feminine, with understanding the social consequences of a psychic position defined as "actively taking up a passive aim." Then, during the First Gulf War, there was this sudden explosion of kick-ass masculinity propping up an aggressive nationalism, as well as a heated debate over gays in the military and, finally, the disturbing demand by women for an "equal opportunity" to go to the front and kill . . . or engage the enemy in direct combat, as they say.

Well, it was time to let the other shoe fall, to ask what motivates the unconscious desire to identify with this ideal of masculinity. In particular, I was interested in the way a woman's assumption of the male imago, in a relation of power, diverges radically from the psychic structure of the masquerade. If authority isn't encoded as a visible effect, then what theoretical device could be used to track it? Could the concept of *le parade*, or display, found in Lacan's discussion of mimicry, be used to distinguish a gesture of intimidation from an aim of seduction? First,

my inquiry took the form of an installation, *Gloria Patri* (1992), in which the narratives, written in what I call my "transvestite voice," explore the failure of masculinity as a scenario of mastery in everyday life—fishing, baseball, adolescent rebellion, paternity, but they're presented as polished aluminium shields, together with trophies and logos, that parody the newly digitized, and incessantly televised, "theatre of war."

Later, I wrote an article prompted mainly by my experience of women in the art world trying to break the "canvas" ceiling, as I put it.⁶ Although the display as a psychoanalytic notion has to do with the defensive posture of the ego,⁷ the visible symptoms of this unconscious manoeuvre seemed to be institutionally specific. For instance, looking at the spate of *Bad Girl* exhibitions in New York, Los Angeles, and London around 1994, which appeared against a backdrop of postwar images of gunslinging women in the popular media, and considering [curator] Marcia Tucker's take on it—women artists ironically miming the master discourse of the avant-garde—well, it seemed to me that the discourse of transgressive femininity had already been assumed by the artist, who was, of course, synonymous with a person of the male gender and institutionalized as a professional display of virility.⁸ Think of Breton's *Nadja*, Warhol's *Drella*, or Duchamp's *Rose Sélavy*. So even if *Bad Girls* flaunt difference, the masculine ideal persists because, in effect, they are miming a man who is masquerading as a woman in order to be the universal term—"artist." To be a woman and an artist is like a double negative!

But to return to the gist of your question about "polymorphous models of sexual identification," which is a really great way of putting it, I think that, unlike women artists before them who either denied gender and tried to pass—remember painters in the sixties such as Elizabeth Murray (who was quoted in places like the *New York Times Sunday Magazine* for saying things like "I always wanted to be an asexual gnome")—or those, like me, in the seventies who wore it on our sleeves, women artists' self-display in the nineties wasn't undertaken out of deference to feminism's conquest of that visual turf before them, but more in defiance of *all* restraints.

A.J. Mary, that's a wonderful way to segue into my final comment, which has to do with precisely the tension that is being increasingly recognized between feminism's specificity (its focus on oppressions relating to gender identifications, however these might be construed) and its crucial opening to other aspects of identification—all of which are, I'd argue, constitutive of (not complementary

or parallel to) the experience and articulation of gendered subjectivity. In teasing out what this means, I wanted to point to this huge new wave of interest in feminism as a plural, global, and multiply articulated field of debate and practice: the spate of recent international exhibitions, such as the 2007 Wack! Art and the Feminist Revolution and Global Feminisms: New Directions in Contemporary Art, and the large number of mainstream and art publications as well as Internet blogs and forums foregrounding feminist issues often on the part of younger women, including Jezebel.com (all you need to know is that the subtitle is “celebrity, sex, fashion for women,” and that it’s billed as a feminist Web site!).⁹ These shifts all represent what we might, along with feminist activist writers such as Naomi Wolf, call “third wave feminism.”¹⁰

I’m certain that, rather than denying this tension or fighting against the seemingly self-defeating politics of younger feminists, we will benefit the most from allowing these frictions to remain in place—just as the tension between psychoanalytically based and “embodied” theories and practices of feminist art in the 1970s encouraged decades of extremely useful debate.

M.K. Now I feel there’s more curiosity about the past. Perhaps this is because artists born in the seventies and eighties have come of age and discovered what I like to call “the political primal scene,” you know, the mystery of conception in the social and historical sense. There’s a kind of intuitive knowledge of past events because it was around them, I mean, in the gestures and innuendo they decoded as parental desire. In the installation *Love Songs* (2005–07), I tried to address this by working with a group of younger women on restaging some photographs from my archive—mostly emblematic images of protests. It wasn’t about nostalgia, though, I was simply asking: What is left after the specific demands of the moment have faded, and what, if anything, is passed on from one generation to the next? Anyway, in one of the works, *Multi-Story House*, there’s a narrative that sums up the current generation’s attempt to reclaim a collective aspiration, a history . . . without repeating it. For me, it’s about the future when she says: “In the queer/trans movement, we’re trying to sort out stuff that was started then . . . to continue the legacy of activist feminism, but still be flexible.”¹¹

A.J. Your invocation of the queer/trans movement, the insights and arguments of which I believe must be attended to centrally in any feminist practice, makes that point. These insights include the deepest questioning of what a body “means,” and how we can or (more likely) cannot ascribe to it a gender that has a determinable

set of behaviors or identifications linked to it. Also, the particular quote you cite stresses the crucial importance of remembering the histories of feminist activism that have led us to where we seem to be today. To that end, I’m hoping our dialogue is useful in stressing these histories and in acknowledging these productive tensions and frictions.

NOTES

1. [A.J.]: Kelly is referring here to debates about abjection and the body in performance that arose in the 1990s.
2. [A.J.]: The concept and practice of the *dérive*, drift or urban wandering, was developed by the Situationist International in Paris in the 1950s and later; it is linked to their concept of activating one’s awareness of everyday life spatially and creatively.
3. [A.J.]: Kelly is referring here to “official” definitions and institutional constructions of Conceptual Art around 1970, which privileged idea over object and eschewed messy or embodied elements such as the dirty diapers in PPD.
4. Terence Maloon, “Mary Kelly,” *Artscribe* 13 (1978), 78. As excerpted from the interview: Mary Kelly: I subscribe to the universality of language. I assume in my work that both men and women enter into the same symbolic order. Then I try to work out a woman’s problematic relationship to that culture. Given that it’s patriarchy we’re talking about, the privileged signifier is the phallus. The work is trying to make sense of the lack. Radical feminists would maintain that there is no lack, that there is some alternative symbolic system in which we should be represented in fullness. It leads to a practice which is very diverse, but which could be characterized as being concerned with excavating a kind of essential femininity, either cultural or biological. Do you want some examples? Well, say, Judy Chicago’s *Reincarnation Triptych*, which tries to rescue “great ladies” of the past, to appropriate the myths of amazons and matriarchs who are really representations of the phallic mother, the uncastrated pre-Oedipal

mother who contains all good things. Or you have the valorisation of the woman’s body. Quite a lot of recent feminist art uses the body, particularly the female genitals —[cites Santoro] Then there’s a category of art which foregrounds what you could call feminine “experience.” Most European performance artists are involved in that. Usually the artist uses herself as signifier, as object, and of course necessarily as fetish.

TM: The danger is “that woman-as-sign is ultimately so recuperable . . .”

MK: Right. The artist needs some very powerful means of distancing. This usually takes the form of the text, or of the word as an intervention. . . . They’ve subscribed to an essential femininity, . . . they’ve equated the feminine with the unconscious, with the marginal and the extra-linguistic. They do produce new definitions of women, but it’s not as though we’re going to discover the “true” representation of “real” women. What we’re dealing with is the production of the category “woman” within a particular signifying system.

5. [A.J.] *Corpus* is the section of Kelly’s multipart 1984–89 installation work *Interim* that includes a series of pairs of laminated photopositive panels, one with text (recounting women’s first-person stories of aging) and the other with photographs of contorted clothing, which replace the literal bodies of the women, referring obliquely to the photographs of female hysterics in the late nineteenth-century research of Jean-Martin Charcot, whose work was inspirational to Sigmund Freud. See Kelly’s interview with Hal Foster, “That

Obscure Subject of Desire,” in her *Imaging Desire* (Cambridge: MIT Press, 1996), 165–80.

6. Mary Kelly, “Miming the Master: Boy-Things, Bad Girls, and Femmes Vitales,” *ibid.*, 203–30.
7. [A.J.] Kelly is referring to the unconscious tendency of the ego to defend itself against neurosis, in order to shore up the psychic stability of the subject.
8. [A.J.] These exhibitions included the *Bad Girls* show at the Institute of Contemporary Art, London, 1993, and the joint exhibitions, both entitled *Bad Girls*, at the New Museum, New York, and the Wight Art Gallery, UCLA, in 1994.
9. *Wack!* was curated by Constance Butler for the Museum of Contemporary Art, Los Angeles; *Global Feminisms*, by Maura Reilly for the Brooklyn Museum of Art. On Jezebel.com, see Amelia Hill and Eve Wiseman, “Sex, Drink and Fashion: Is This the New Face of American Feminism?” *Observer* (London), May 17, 2009, 30. On this wave of new interest, and for details on exhibitions and publications, see my essay “The Return of Feminism(s) and the Visual Arts, 1970/2009,” to be published in *Feminisms, Historiography and Curatorial Practice*, ed. Jessica Sjöholm Skrubbe and Malin Hedlin Hayden (Newcastle upon Tyne: Cambridge Scholars Press, forthcoming).
10. Wolf is cited in Hill and Wiseman, “Sex, Drink and Fashion,” where she specifically argues the following:
Third-wave feminism is pluralistic, strives to be multi-ethnic, is pro-sex and tolerant of other women’s choices. . . . It has led to an embrace of what was once so politically suspect—the notion that you can be a “lipstick lesbian” or a “riot grrrl” [referring to a feminist punk movement that emerged in the

1990s] if you want to be, that you can choose your persona and your freedom for yourself.

But that very individualism, which has been great for feminism’s rebranding, is also its weakness: it can be fun and frisky, but too often it’s ahistorical and apolitical. As many older feminists justly point out, the world isn’t going to change because a lot of young women feel confident and personally empowered, if they don’t have grassroots groups or lobbies to advance woman-friendly policies, help break through the glass ceiling, develop decent work-family support structures or solidify real political clout.

But feminists are in danger if we don’t know our history, and a saucy tattoo and a condom do not a revolution make.

11. In *Multi-Story House*, this conversation is extended in other narratives as an intergenerational dialogue, articulated in the form of laser-cut acrylic panels, framed by a three-dimensional structure and illuminated from the inside by linear fluorescent lighting beneath a glass floor.

The British Self: Photography and Self-Representation

Susan Bright

IN RECENT YEARS PORTRAITURE and self-portraiture have enjoyed a renaissance in fine art photography. The return to the figurative has occurred for many reasons. A desire to examine the self reverberates throughout many of the arts, but in photography self-portraiture continues to enrich a deeply mined seam of the medium’s eclectic history. As the global art markets widen, exciting developments in self-representation are apparent all over the world, and a return to something more “human” seems to be needed after nearly a decade of the highly constructed tableaux or vast deadpan scenes that have so dominated the commercial market. Added to this, it would appear that there is a need for anyone (artist or not) who is in possession of a camera to turn it on him- or herself. It’s a compulsion. The ready model, the relative ease, and the insatiable curiosity to see what you cannot see “in real life” are just too irresistible. Digital technology of course makes this simpler and has driven the changes in what is photographed, as technology always has done to some extent.

For example, the golden age of British photography coincided with one of the golden ages of travel.¹ The latter part of the nineteenth century ushered in industrial, engineering, and technological promises of progress and modernity, allowing a once static island to become a fluid one. More people could travel the country on the newly built railway lines, and those who went abroad brought with them the new technology of photography to document, record, and satisfy an insatiable curiosity for the exotic. The opportunities the camera offered were enormous, and as a result the structure of early British photography was a nebulous one attracting inventors, eccentrics, and reformers. Photography became a lucrative profession. It held mass popular appeal, and with its increased accessibility the scene was crowded with idiosyncratic and innovative personalities—none more so than Francis Frith, who, impelled by curiosity and astute financial acumen, is one of the most compelling characters in the history of British photography. Another great eccentric British photographer (and prolific self-imager), Cecil Beaton, made the hyperbolic claim that Frith’s “views of Philae and Luxor are as good as anything Walker Evans did in California a hundred



years later.”² As one of photography’s greatest entrepreneurs (Frith’s publishing company, founded in 1858, became one of the largest publishing companies in the world), he was fully aware of the power of self-image.

Frith’s early views of the Middle East in the 1850s, to which Beaton refers, are distinctly romantic, harking back to a mythical and idyllic past, as is a common distinction of much British photography. Frith’s photographed appearance mirrors his reflective and imaginary version of the East, as can be seen in his famous *Self-Portrait in Turkish Summer Costume* (1857) (fig. 28). This self-portrait, probably taken while Frith was preparing for his hugely successful trip to Israel, Egypt, Palestine, and Syria, says much about the constructed exoticism of the “Other” so beloved of nineteenth-century topographical and ethnographical photographers. In the photograph Frith lounges in national costume in a carefully constructed studio that is artfully styled with props suggesting a loucheness and stereotypical sexualization with which those from the Middle East were often associated. His shoes are off, his shirt undone, and the rug on which he sits is crumpled, suggesting casualness. He styles himself as a masculine Victorian version of a lounging odalisque gazing away from the camera. Such an audacious pose would never have been acceptable from a British gentleman. The exoticism of the Middle East so often represented

in Victorian painting of harems and slave markets transferred effortlessly over into photography and was propelled even deeper into a Western psyche with the belief that photography was an objective recording device of reality.

The Studio

Where nineteenth- and early twentieth-century photographs of the Middle East centered on sexuality and sensuality, imaging of Africa and Africans was distinctly more threatening, but no less stereotypical. The “dark continent” was represented as savage, and travelers armed with cameras became ethnographers and anthropologists by mere circumstance rather than any scientific training. The “types” and races recorded and documented during the nineteenth century were often used for dubious scientific proof of racial inferiority, especially in regard to Africa and bizarre justifications for the slave trade. This colonial history is just one of the many references that artist Hew Locke alludes to in his exuberant series of self-portraits titled *How Do You Want Me?* (2007–08). Where many nineteenth-century ethnographical portraits removed the clothes of Africans, Locke overloads on costume—he becomes a king or god, a powerful African destroyer wreaking vengeance on the Western “scientists” of the past who stripped locals of their dignity and context. These are angry works in which, Locke says, “I am literally putting myself inside my sculptures, inside a world of my own creating, I become my work. I am a Fetish, a Witch Doctor, and a Royal Obeah-man. We live in a whirlwind of change and insecurity. The figures are born out of this chaos, and they often have a feeling of decay and perversion. You can feel the power of these characters, [and] at the same time feel their impotence—like many tyrants, they contain the seeds of their own destruction.”³

Tyger, Tyger (2007) is particularly dense in its multicultural layering and its plethora of historical, artistic, and literary references (pl. 30). The derivative uniform worn by the British Red Coats during the Napoleonic wars, references to Black Jacobins, the dolls’ heads suggesting voodoo or cannibalism, and the colorful backcloth not only make a stark comparison to the grid devised by nineteenth-century British scientists Thomas Henry Huxley and John Lamprey in which humans could be photographed for observation but also refer to the brightly colored clothes used in traditional African studio portrait photography, as in the well-known work of photographers such as Malike Sidibe and Seydou Keita. More directly *Tyger, Tyger* also refers to two famous artworks: *Tipu’s Tiger* (c. 1790) and

the William Blake poem of the same title (1794). *Tipu's Tiger* is an extraordinary organ carved in the likeness of a tiger that when wound devours a British Red Coat it has pounced upon. Now housed at the Victoria and Albert Museum, it is a "souvenir" that once belonged to Tipu Sultan (also known as the Tiger of Mysore), the de facto ruler of the Indian kingdom of Mysore from 1782 to 1799. The Blake poem talks of the arbitrary notion of beauty, which is important to Locke's work, which is highly aesthetic and stunning to look at. Also woven into the work are references to the novel *Sharpe's Tiger* by Bernard Cornwell—one of the highly popular series of novels centered on the adventures of Richard Sharpe, a young, brash British officer in the campaign against Tipu Sultan during the Peninsular War (1808–14). These many influences combine to make a hallucinogenic and heady trip into history while simultaneously bringing the viewer close to contemporary issues of race and power.

Under the physical layers of Locke's costume, the only "real" parts of him that are visible are his hands, one of which defiantly grasps a staff. Oddly, his flesh stands out and looks more fake than the baroque costuming that he hides behind. Locke considers these works as photographs, paintings, performances, and sculptures all in one.⁴ They are powerful works that are difficult to define and categorize, much like Locke himself, who produced the work out of a Guyanese, West Indian, and British mindset.

The masquerades of Francis Frith and Hew Locke, although a million miles apart in terms of politics and intention, are interesting to compare with those of another modern-day traveler, Martin Parr. He, too, relies on the studio, with its colonial history and artificial settings. The *Autoportraits* are a collection of self-portraits of Parr done while he was on assignment, by local studio or street photographers. In them he does not pose particularly but stands unsmiling in the studios, which are set up in the conventions of the specific country he is in. He doesn't attempt to don a costume in order to comment on the countries he visits, although it could be argued that his dress has become a uniform of sorts, what is expected for him to wear: He is the quintessential middle-class British man in his unstylish short-sleeved shirts and sandals. The focus is on the studios rather than himself. The photographic studio is a Western export, and as such the codes and conventions that accompany it are familiar but with fascinating cultural specificity.

Parr's *Autoportraits* are a brilliant mixture of the very ordinary and the exotic. Depending on your perspective, either Parr or the studio is

one or the other. He adopts the same deadpan expression whatever his location, and the project seems driven not by the desire to have a photograph of himself but by a collector's impulse to have his photograph taken in as many "wacky" situations as possible. Like all Parr photographs, these reflect a love of kitsch and a patronizing voyeuristic glee. The fact that some of the studios seem tacky is delightful, but one person's tacky is another person's normal, so that the photographs suggest a feeling of intrusion. Parr makes no apologies for this; his work thrives on it. Cultural stereotypes, the absurdity of everyday objects, and the process of photography and its vernacular dissemination on objects such as tea cloths, plastic bags, watches, wallpaper, and crockery have made him perhaps Britain's most famous living photographer. Where the Frith and Locke are intricate and complex meditations on the self and the Other, Parr's self-portraits operate on a subtly different plane, telling us nothing about Parr (apart from the fact that he likes to collect, a fact well documented anyway) but much about the conventions of local studio and street photographers around the world (pl. 34; fig. 9).

The Album

Firmly back in Britain, *Semi-detached: Lisa, John, Ethel, Maureen and Michael Landy* (2005) is an installation shot from Landy's mundane but epic site-specific installation *Semi-detached*, commissioned by Tate Britain in 2004 (pl. 29). At first it seems to be a somewhat generic image of a family standing outside their house such as is seen in photographic albums across the country, but on closer inspection it shows a wonderful contrast between the reproduction of the artist's family home, with its pebble-dashed back extension, nestled up against the smooth marble walls of the grand Duveen Galleries in London's Tate Britain gallery. *Pebble dash*—what a beautiful word for something so breathtakingly ugly and so quintessentially British, its very ordinariness, its almost pathetic use to cover cracks in badly built prewar suburban terraces with an odd textured effect. For the millions of families inside houses like the Landys', sitting and watching Saturday night television on the limited channels offered while eating their tea, the concept of Britain as a nation obsessed with Empire (as expressed in the work of Frith and Locke above) is far from their reality. But of course there are a multitude of histories and experiences that make up the vague and often ill-defined concept of national identity, and one is no more important or significant than another. They all need to be considered when attempting to understand the complex notions of nationhood.

The generic domestic vernacular photographs Gillian Wearing reworks in *Album Self-Portraits* (2003) would not feel out of place resting on a shelf inside the Landy *Semi-detached*. They may be specific to her family and her own experience, but like many self-portraits they reverberate into broader issues, in this case, those of family dynamics, class, the history of image making, and the truthfulness of the snapshot. Like Landy's installation, the project is humble in many ways but not insignificant. *Album Self-Portraits* takes the ordinary and shows an audience what is so very extraordinary about it. The project shows that a studio portrait of the artist's mother (which of course is not actually her mother) can tell us so much about formality, femininity, and the expectations of women in the 1950s. Also like *Semi-detached*, *Album Self-Portraits* relies on a perspicacious engagement with the verisimilar to uncanny effect: Landy did just not place his old house in the Tate gallery but carefully reproduced it, and Wearing does not just re-present her family snapshots but re-creates them, skillfully recasting herself as the main character. Both require a double take and show that that first appearances are often deceiving.

Self-Portrait as My Brother, Richard Wearing (2003), like all the photographs that make up *Album Self-Portraits*, not only shows how identity operates within the family but also addresses the contradictory and often elusive issues of the self (pl. 51). As the critic John Slyce has said of the work, "Every photograph of a face is a mask. The impenetrable surface of an image somehow guarantees this as it flattens out the three dimensional contours of one's identity. To attempt to penetrate the interior of a photograph is to enter a fantasy space. . . . It's clearly not about her image or outward identity, or even that aspect of identity we locate metaphorically as being on the inside."⁵

The inspiration behind each of the *Album Self-Portraits* is family photography, a profound and often ignored aspect of photographic history. *Self-Portrait as my Mother* (2001) directly references Jean Gregory, in 1953, aged twenty-one, dressed for the occasion in a simple blouse and posing with the accepted formality of the time. As with the famous reference to a photograph of a mother in *Camera Lucida* by Roland Barthes, the audience is not shown the original image, and in a sense it's unimportant, as the intricate meanings projected through the image are only rendered possible by Wearing's recasting the photograph as a self-portrait and therefore being both present and absent. She has said of the work, "I could see in the photograph my mother, myself, and someone I could never have known at that age. . . . There was something she possessed in

the picture that had to do with innocence. . . . My hope was that I could internalize her state of being at that age and, mainly with my eyes, and posture and bearing, convince the viewer that I was her. . . . I needed the photo as an anchor or talisman, but I also wanted to explore something extra, something more than the photo."⁶

Both the Landy and the Wearing pieces address the domestic directly, but in the process reveal much about the artists and the importance of connecting in touching and empathic ways. Both works possess a simple melancholy and show the importance and profundity of vernacular family photography in examinations of self. These photographs portray not bombastic struggles of identity that bristle and shout but quiet gestures with profound comments on autobiography and the importance of family and the domestic.

The Land

House and Gardens. Town and Country. How important those two opposites are in order to make sense of one another. The right to walk, or more accurately, the right to leave your house and be on land, is so important to the British—perhaps because there isn't much land. The right to walk (or roam) is crucial to the Ramblers, a charity founded in 1935. Although startlingly different in reputation and connotations, the same motivation is key to Hamish Fulton, who describes himself as a walking artist. Part of a group of key British conceptual artists (along with Richard Long) who challenged traditional notions of sculpture in the 1970s by shifting conceptions of the genre away from the medium to something more ephemeral, Fulton uses photography to document his solo walking expeditions both in Britain and abroad (pl. 17). This use of photography was a crucial element to the acceptance of the medium, which went through radical and crucial developments during this time. Within large art institutions in Britain, photography's status often remained uncertain,⁷ and it's hard to imagine that only thirty-five years ago, photography in Britain was isolated from international ideas, with no culture of independent practice and no exhibiting institutions. While the explosion of interest in photography today has led to opportunities for a new generation of photographers to embrace the art world, this explosion also threatens to obscure its own history—in particular the history of photography in Britain over the period: the history of how photographers, activists, teachers, and curators built a local culture of independent photography and developed its ideas, practices, and forums from scratch.

There were few publishing opportunities outside the one magazine dedicated to photography as a serious art form, *Creative Camera*, which started in 1968. These actions of pioneering individuals began to define a new era of local and international exchange and to establish a new culture of photography in Britain. Needless to say, however, the resurgence of British art and documentary photography in the late 1960s and early 1970s was complex and often highly contested. Battle lines were drawn between what was considered art and what was thought of as photography. The photograph as art document was hugely influenced by important developments in the art world in America, which had considerable influence on many artists in Britain. Despite such arbitrary distinctions and categorizations between the photographers and their resulting images, it was a time of exciting developments in the establishment and acceptance of photography in Britain as in other Western countries.

Artists such as Long and Fulton and Ian Breakwell produced work that was specifically influenced by and paralleled the developments of Land Art in the States. Their work—its reverberations and scale—was appropriate to the land in which they worked and in contrast to the overwhelming Earth Works of artists such as Robert Smithson, whose gigantic interventions such as the monumental *Spiral Jetty* (1970) in Utah dwarf the British equivalents and make the work featured here seem quaint. The Americans, such as Smithson, invested their work with a political urgency and reacted against the apparently uncomplicated modernist photographs of land by artists such as Ansel Adams and Edward Weston. The Americans created works that questioned not only the relationship between man and nature but also that between camera and nature. In contrast, in the early pieces by Richard Long such as *A Line Made by Walking* (1967) or *England* (1968), where he picked the heads off daisies in a field to form an X, his relationship to the land is poetic and his interventions slight (fig. 5). “These works are of the place; they are a rearrangement of it and in time will be reabsorbed by it. I hope to make work for the land, not against it,” Long claimed.⁸ The walks and the corresponding photographs are gentle documents of a man’s right to be free on the land that was fought over so ferociously during the Second World War; they directly reference the artist’s sense of place and also his sense of individual and collective freedom.

Ingrid Pollard also turns to the land to express issues of self and context. For her the countryside is a site of dislocation rather than security in *Pastoral Interlude* (1986) (fig. 6). This work was commissioned for an exhibition titled *D-Max*, which toured Britain in 1987 and is a

significant piece of work in a period that has now been referred to as the “Critical Decade.”⁹ At this time, British photography was experiencing “a period of rapid and turbulent change which encompassed several major paradigm shifts in both theory and practice, and was marked by a powerful synergy between race, politics and representation.”¹⁰ For Pollard this piece shows that British black experience at the time was profoundly urban. *Pastoral Interlude* acutely illustrates Pollard’s isolation and dislocation and the conventions of black representation of the time. She has said of the work, “It is really a metaphor: a skeleton on which I explored ideas about place, space and where all fit into the world scheme. . . . I see myself-as a representative of a world majority culture. I may have a fixed idea of my place and identity but this changes on the context I am placed in by others. The flux is fascinating and a major concern in my work.”¹¹

In *Pastoral Interlude* Pollard walks the land in set up and highly staged scenarios. The work has nothing of the romanticism and pioneering tendencies of the earlier work by Fulton and Long. Her isolation in the land is not a liberating and emotional one but something threatening. She may have the right to roam, but a black woman’s place is a more political one than that of a white man. Her walks are not documented by photographs that attempt to capture the experience, but instead her experience is punched out in angry and anxious text that anchors the images and pulls on the history of the sites in a more direct way. The carefully hand-tinted photographs also refer back to the exotic nineteenth-century *cartes de visites*, in which foreign Others were made all the more seductive by being fetishized in color.

Pollard’s self-portraits are more typical than those of the male artists mentioned in terms of the history of self-portraiture, as they reveal something of the inner thoughts and feelings of the artist rather than being oblique and ephemeral. In this traditional reading, the self-portrait has been understood as a representation of emotions, showing an outward expression of inner feelings and penetrating self-analysis and self-contemplation. Pollard’s self-analysis is conveyed through the use of text that seeks to dismantle the idea that the self is inherent and nameable, and by extension a stable universalized subject.

Sam Taylor-Wood is perhaps best known for her baroque video and photography, but throughout her career she has done self-portraits to punctuate personal changes and experiences, the most obvious being *Self-Portrait in a Single-Breasted Suit with Hare* (2001), which she did as a

response to the continual questioning of what she was going to do in terms of surviving breast cancer. This image works on a series of visual and literal puns (hair, hare, and single-breasted suit) and shows her defiant and relaxed in front of the camera. She is a survivor, but there is nothing of the victim about her. The indirect reference to her body as a vehicle for communication sits in a long tradition of the body being an expressive tool for identity, one that is seen throughout the collection here. Artists such as Jo Spence and Susan Hiller, although very different, were both instrumental in the feminist movement in Britain and used their bodies directly to question traditional ideas of femininity and the role of the female in a patriarchal society.

In the 1980s Spence was dealing with her breast cancer pictorially through the extensive photographing of her therapies and hospitalization and also through her extensive use of “photo therapy,” which she formulated with the artist Rosy Martin. *Monster* (1989) was most famously printed in the feminist journal *Spare Rib*. The series of images the photograph is part of is titled *The Picture of Health?* (1982–86) and consists of documentary shots, staged scenarios, and archive snapshots. The use of text is crucial. The project is played for the camera, with Spence drawing on memory and Freudian psychoanalysis to deal with her feelings about her disease. In a time when much art engaging in photography tended toward a cool conceptual distancing, Spence’s work was messy, often embarrassing and overly emotional. Its acutely personal nature and its questioning of the role and function of photography showed her as both victim and active fighter. In the photograph *Monster* (pl. 43),¹² Spence works through the sometimes painful process of expressing her own feelings and perceptions of others about ugliness. She challenges these and in doing so ceases to be a victim and instead becomes an active participant in not only the photograph but also her life. She does not only dwell on the positive or active but oscillates between conflicting emotions—all of which are elaborately played out to often shocking effect.

The coolness of much conceptual art of the 1970s can be seen in *Study for Ten Months* (1977–79) by Susan Hiller (fig. 18). Although Hiller also uses her body to express a self in transition, her approach is distanced, and the emotion is ordered through text rather than spilling out of the image as in Spence’s work. The art historian Lisa Tickner described the piece with clarity. “10 Months consists of photographs taken by the artist of her body during pregnancy, arranged in ten ‘lunar’ months of 28 days, and accompanying texts from her journal entries for the same



period. The sentimentality associated with images of pregnancy is set tartly on edge by the scrutiny of the woman/artist who is acted upon, but who also acts: who enjoys a precarious status as both the subject and the object of her work. (“*She is the content of a mania she can observe.*”) . . . The echoes of landscape, the allusions to ripeness and fulfillment, are refused by the anxieties of the text, and by the methodical process of representation. The conflict between a need to speak, and the difficulty of speaking, is exacerbated at this moment when the self is ‘engrossed’ and identity peculiarly uncertain.”¹³ These important feminist works directly referencing the body done during the 1970s and 1980s are a crucial element of self-portraiture in Britain and are key to developments in the understanding of the self where the complexities of the concept illustrate a subject that is far from stable. An example of an American artist who was working around the same theories of a fractured and performed self is of course Cindy Sherman. Her landmark series *Untitled Film Stills* (1977–80) runs the gamut of female stereotypes found in Hollywood films and shows her in a series of roles, or types, from blond bombshell to luscious librarian. In each of the images she is featured alone, and her slipping identity from one character to the next has proved to be a crucial visual manifestation of feminist and postmodern theories around the ideas of femininity as a constructed notion and not a quality naturally inherent to women as first outlined in terms of critical theory in Joan Riviere’s essay “*Womanliness as Masquerade*” (1929).

To conclude I would like to return to the beginnings of photography—to the masquerading Victorian gentlemen who playacted for the camera. In 1865 the sculptor Richard Cockle Lucas made fifty albumen print *cartes de visites* titled *50 Studies of Expression*, representing various impersonations and rather belabored passions. A few copies of the album exist, with small variations. In the album he posed as fictional characters, many from Shakespeare, as well as in allegorical guises of virtue and vice. The work is understood as a collaboration between the subject and a professional photographer, possibly William Savage of Winchester. Elements of the same wall, molding, and floor appear in the backgrounds of many of the images, and there is continuity in style. In the album there is something “of himself” as an artist. Perhaps the one pairing of images that best illustrates the game playing and inherent masquerade and role playing in self-portraiture is *He Studies Divine Philosophy* and *He Tears a Passion to Tatters* (fig. 29). Here Lucas may have been ironically self-aware of his fiction, since the

line comes from *Hamlet*, when the young prince warns the court players not to be overly emotive when onstage. The precise passion expressed is unclear due to Cockle Lucas's histrionic gesturing and over-the-top grimace, which means the images are impossible to understand without the handwritten text beneath them. Both Francis Frith and Cockle Lucas show a passion for dressing up, a questioning of identity, and a love of the camera that have continued to be richly mined seams and essential elements of the very Britishness of British photography, which has thrived on energy, innovation, and imagination. Crowded with intriguing people, the history of British photographic self-portraiture shows that identity, either national or personal, can be situated here, there, and everywhere.

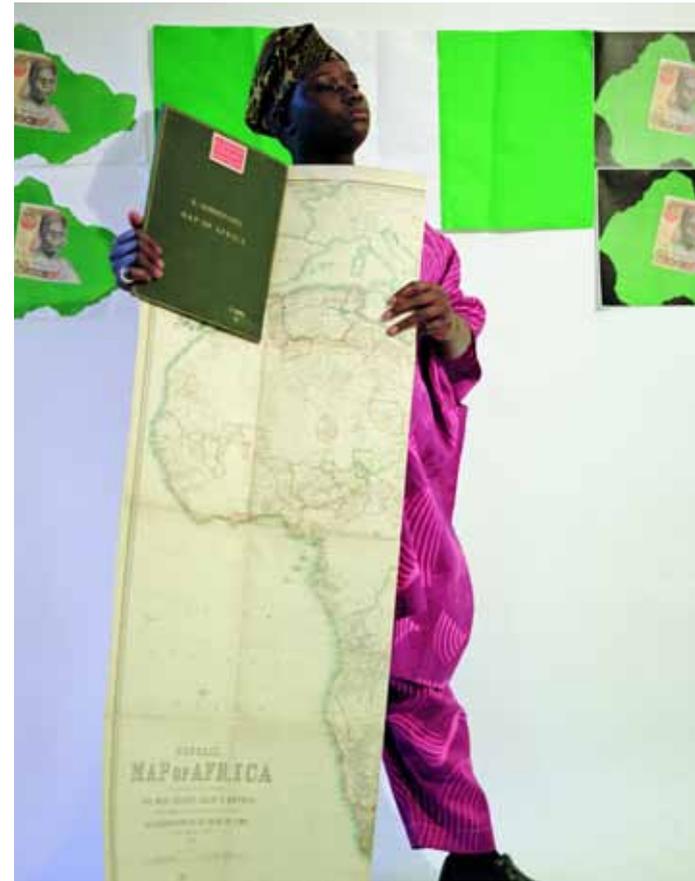
Plates

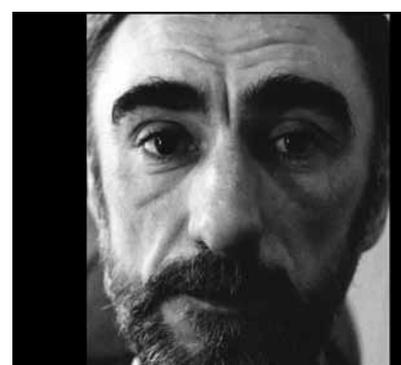
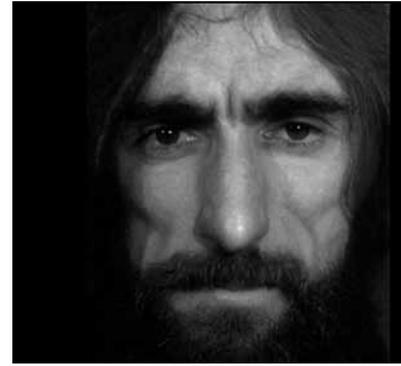
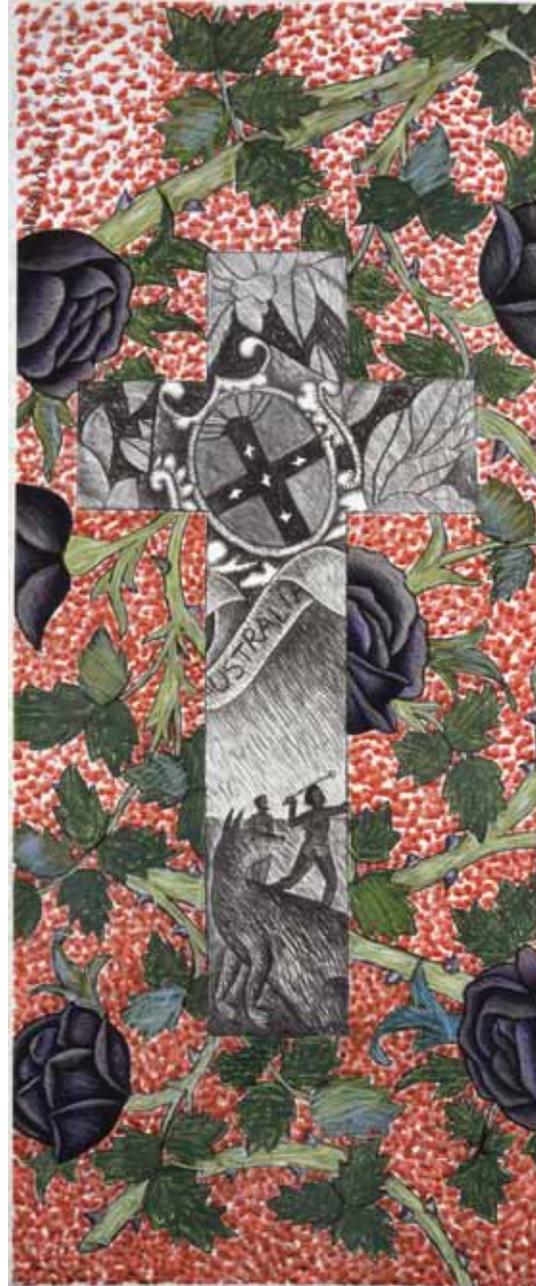
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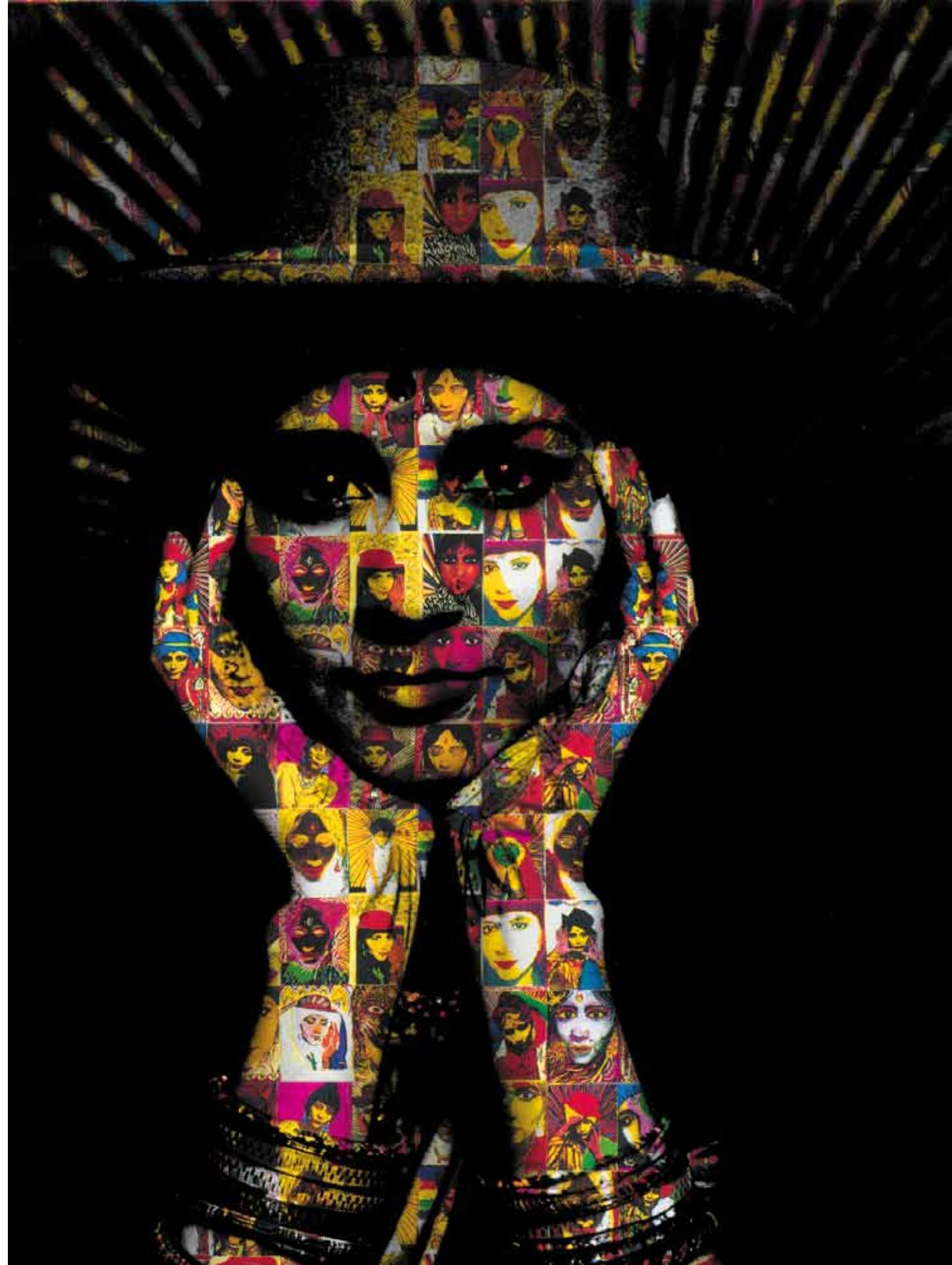
1. The nineteenth century is often referred to as the "golden age of photography," the title of a catalogue from an exhibition held at the Victoria and Albert Museum in 1984.
2. Cecil Beaton and Gail Buckland, *The Magic Image* (London and Toronto: Little, Brown, 1975), 73.
3. Quoted in an unpublished text by Indra Khanna (2007).
4. *Ibid.*
5. John Slyce, "That Essence Rare: Gillian Wearing's Family Album," *Contemporary* 55 (2003): 27.
6. From personal correspondence between Gillian Wearing and Jackie Higgins, 2008.
7. For a much cited reference to the artificial lines drawn up between art and photography in terms of the Tate Gallery's collecting policy, see Keith Arnatt, "Sausages and Food: A Reply to the Interview with Alan Bowness of the Tate Gallery," *Creative Camera*, October 1982.
8. Quoted from a Tate Gallery wall caption, reprinted at www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=8973&searchid=9200, accessed May 11, 2009.
9. Work by black British artists was edited together for a special edition of *Ten 8* magazine (vol. 2, no. 3, Spring 2002), edited by David A. Bailey, Professor Stuart Hall, Andy Cameron, and Derek Bishton.
10. Stuart Hall, *ibid.*, back cover.
11. From an artist's statement (2002) quoted in D. Company, *Art and Photography* (London: Phaidon, 2003), 197.
12. This photograph is part of a six-part series Spence did with Tim Sheard titled *Narratives of Dis-ease* (1990), and its correct title is *Exiled*.
13. Lisa Tickner, *Block (3)*, 1980, reproduced on Susan Hiller's Web site, www.susanhiller.org/Info/artworks/artworks-TenMonths.html, accessed May 11, 2009.

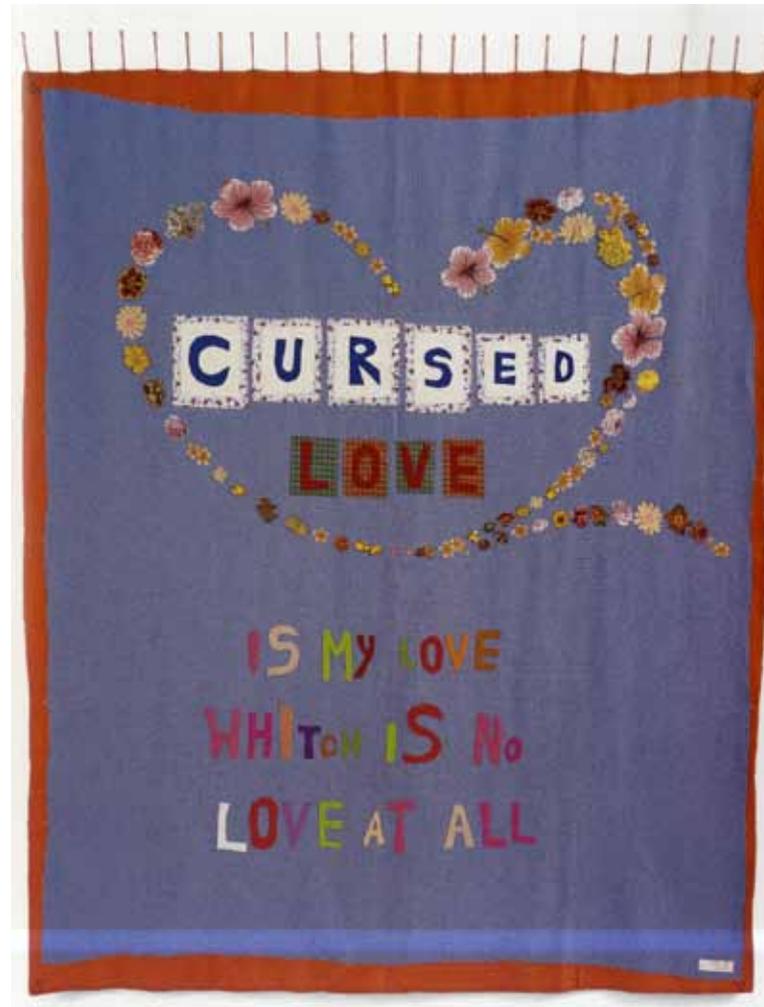
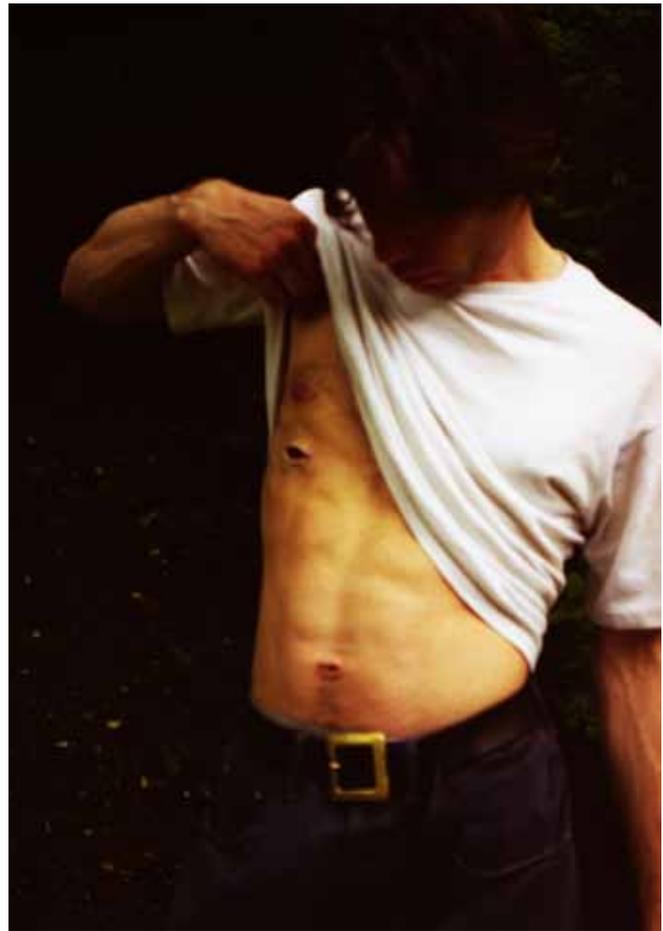
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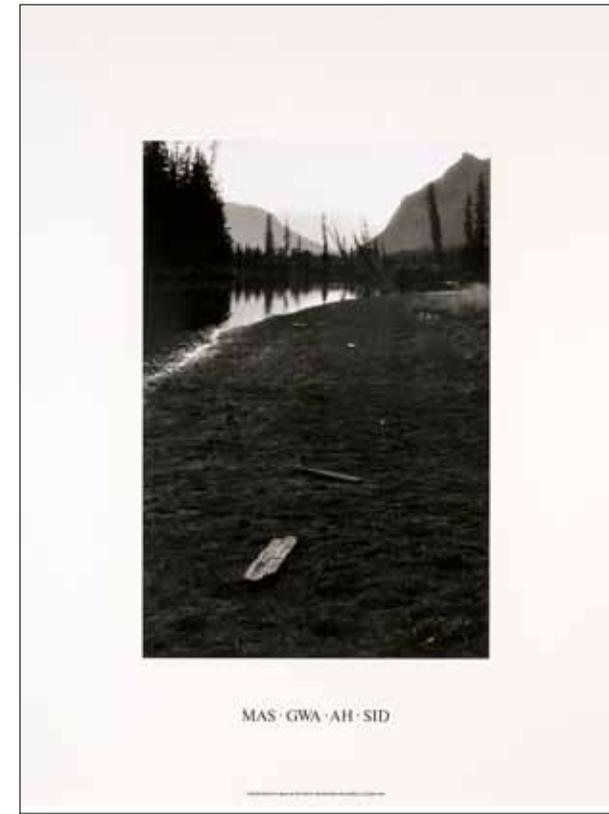
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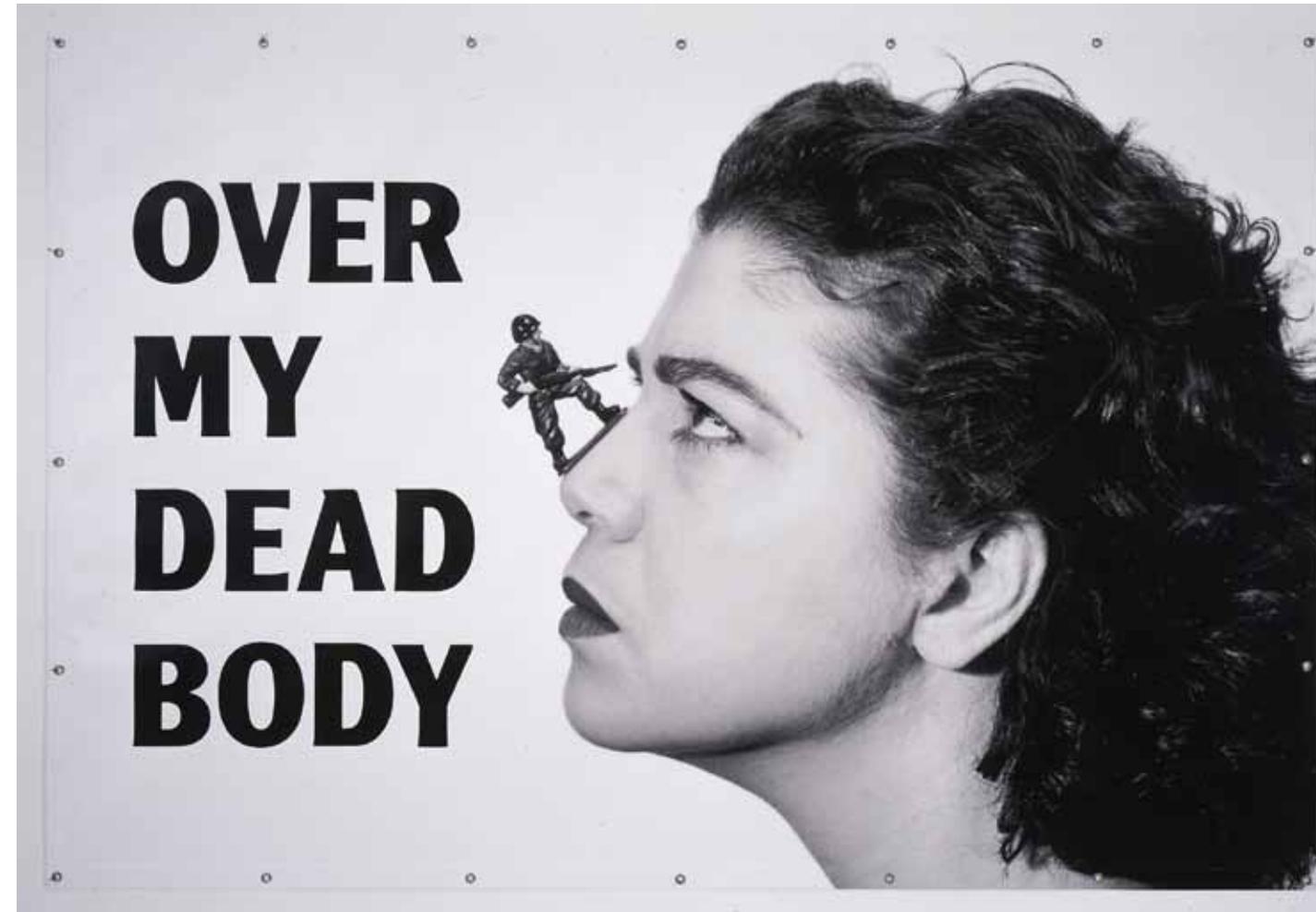




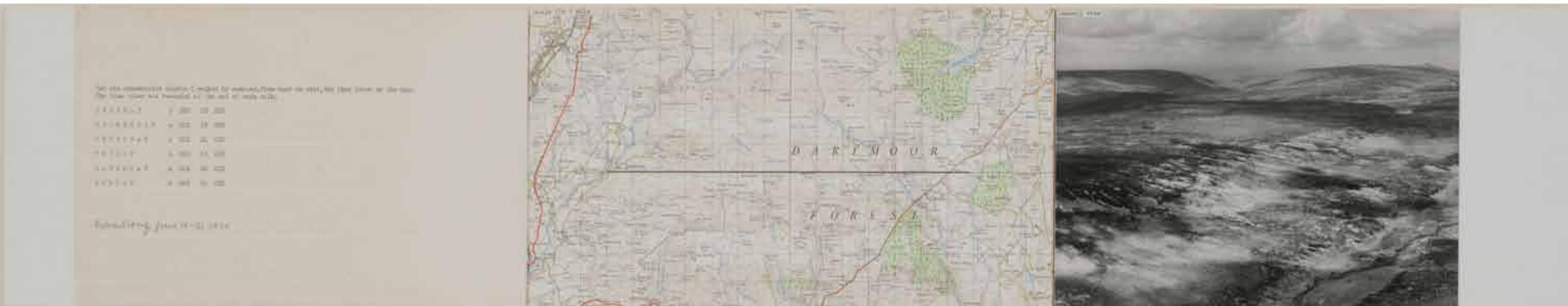


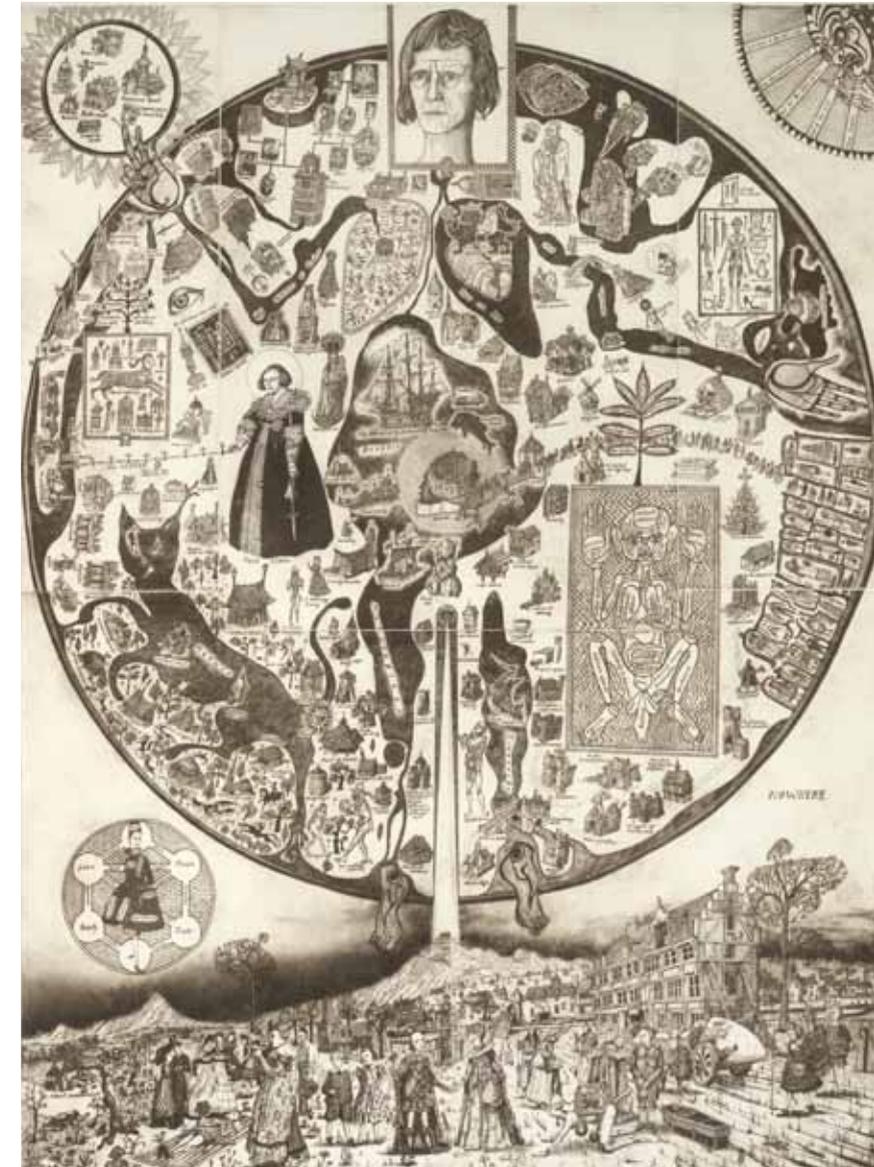
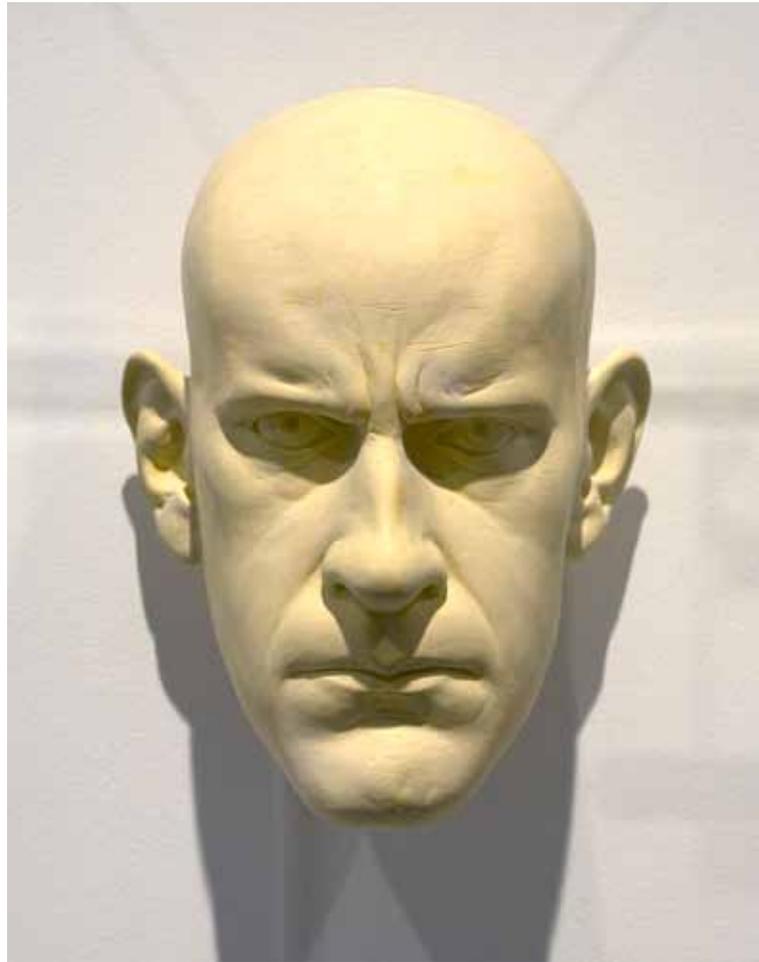






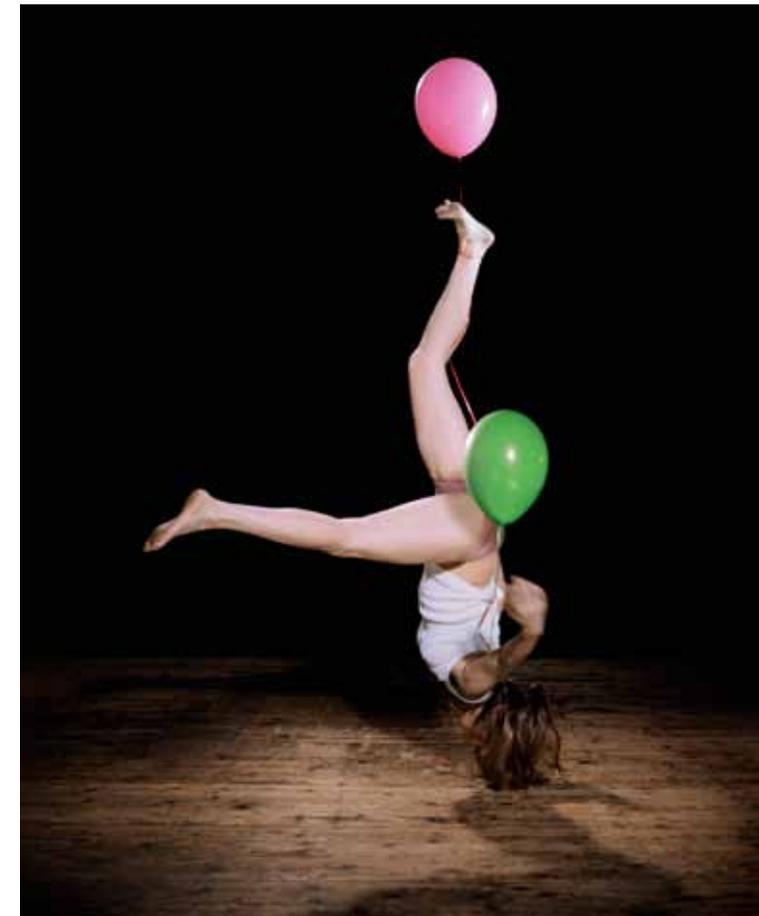














British Subjects: Exhibition Checklist

All dimensions given in inches; height precedes width precedes depth

Ajamu X, born 1963

Self-Portrait, 1993

Photograph

10 x 12 inches

Courtesy Ajamu X, London

Auto-Portrait as an Armless and Legless Wonder,

1999

Photograph

4 5/8 x 3 1/8 inches

Courtesy Ajamu X, London

Janine Antoni, born 1964

Mom and Dad, 1994

Mother, Father, makeup

Triptych, 24 x 20 inches each

Courtesy of the artist and Luhring Augustine,

New York

Sodiq Babalola, born 1992

Self -Portrait, 2007

30 x 22

C-print

Copyright of Gayle Chong Kwan. Self-Portrait

of sitters developed and photographed by Gayle

Chong Kwan. Commissioned by the National

Portrait Gallery, London

Ashley Bickerton, born 1959

Extradition with Palette, 2006

C-print in mother of pearl inlaid artist frame

Edition of 10

36 13/16 x 43 7/8 inches

Courtesy of the artist and Lehmann Maupin

Gallery, New York

Sutapa Biswas, born 1962

Housewives with Steak Knives, 1985

Oil, acrylic and pastel on paper mounted

on canvas

97 3/4 x 87 13/16 inches

Courtesy Bradford Museums and Galleries, UK

Frank Bowling, OBE, RA, born 1936

Bartica Born, 1968

Acrylic on canvas

92 3/4 x 48 inches

Courtesy of the artist, ROLLO Contemporary

Art, London and Spencer A. Richards Family,

New York

Sonia Boyce, born 1962

Lay back, keep quiet, and think of what made Britain

so great, 1989

Charcoal, pastel, and watercolor on paper

4 parts, each 60 x 25.5 inches

Courtesy Arts Council Collection, Southbank

Centre, London

Ian Breakwell

1943-2005

BC / AD (Before Cancer / After Diagnosis),

2005 / 2007

Black and white video with sound, 60:00

Courtesy Anthony Reynolds Gallery, London

Cecily Brown, born 1969

Girl on a Swing, 2004

Oil on linen

72 x 96 inches

Courtesy of the artist

Chila Kumari Burman, born 1961

Autoportrait, 2007

Giclée print on Hahnemuhle paper

46 1/2 x 33 inches

Courtesy of the artist

Helen Chadwick

1953–1996

Domestic Sanitation, 1976

Color video with sound

Running time: 30 minutes

Courtesy LUX, London

Mat Collishaw, born 1966

Narcissus, 1990

Bromide Print

7 5/8 x 11 1/2 inches

Courtesy Haunch of Venison, London

Catching Fairies, 1996

C-print

22 7/8 x 18 inches

Courtesy Haunch of Venison, London

The Wound, 2006

C-print

Edition 2 of 3

65 15/16 x 50 inches

Courtesy of the artist and Murderme

Sokari Douglas Camp, CBE, born 1958

Nigerian Woman Shopping, 1990

Steel

70 7/8 x 26 x 32 5/8

Courtesy Sokari Douglas-Camp / Ron Packman

Collection, London

Tracey Emin, born 1963

You Should Have Loved ME, 2008

Warm white neon

Edition of 3, 2 AP

22 3/8 x 63 1/4 inches

Courtesy of the artist and Lehmann Maupin

Gallery, New York

Legs IV, 2008

Clear blue neon

Edition 3, 2 AP

31 1/2 x 34 1/8 inches

Courtesy of the artist and Lehmann Maupin

Gallery, New York

Cursed Love, 2003

Appliqué blanket

85 13/16 x 68 11/16

Collection Lawrence B. Benenson, Greenwich, CT

Simon Evans, born 1972

One Hundred Mix CDs for New York, 2008

Mixed media

57 1/4 x 79 1/4 x 2 1/2 inches

Private Collection

Angus Fairhurst

1966-2008

A Cheap and Ill-Fitting Gorilla Suit, 1995

Color video with sound transferred from

Betacam SP, 4:00

Courtesy of the estate of Angus Fairhurst

Pietà, 1996

Cibachrome Print

97 5/8 x 72

Private Collection

Aminatta Forna, born 1964

Letter to Barack Obama, 2009

Audio: 6:08

Courtesy of Aminatta Forna

Hamish Fulton, born 1946

MAS GWA AH SID, A 17 Day Walk in the Rocky

Mountains of Alberta, Autumn, 1984

Gelatin silver print

Mount: 41 inches; image: 29 1/2 x 20 inches

Courtesy Brooklyn Museum, New York

Mountain Skyline Fourteen Days Walking Fourteen

Nights Camping Wind River Range Wyoming 1989,

1989

Pencil and soil on paper

26 1/4 x 27 3/4 inches

Courtesy Museum of Modern Art, New York

Ryan Gander, born 1976

Writing My Life, 2005

Color video with sound, 7:58

Courtesy of the artist and Lisson Gallery,

London

Caron Geary, born 1971

British Cunt Self-Portrait, 2005 – 2007

Photograph

39 3/8 x 27 1/2 inches

Courtesy of the artist

Gilbert and George, born 1943 and

born 1942

Taxi, 1978

Black and white photographs

16 panels, 23 x 19 3/4 each

Overall: 95 1/4 x 79 3/8

Courtesy Carol and Arthur Goldberg Collection

Douglas Gordon, born 1966

Staying Home (18.52) *and Going Out* (21.52), 2005

Two Polaroid prints

8 1/2 x 14 1/2 inches

Courtesy Gagosian Gallery, New York

Staying Home (18.53) *and Going Out* (21.53), 2005

Two Polaroid prints

8 1/2 x 14 1/2 inches

Courtesy Gagosian Gallery, New York

Self-Portrait of You and Me / Native American

(4 parts), 2008

Smoke and mirror

63 5/8 x 47 7/8 inches

Courtesy Gagosian Gallery, New York

Antony Gormley, born 1950

Another Time VII, 2007

Edition of 5 with 1 AP

Cast iron

75 1/4 x 23 1/4 inches

Courtesy Sean Kelly Gallery, New York

Richard Hamilton, born 1922

Self-Portrait, 1967

Serigraph print

32 3/8 x 18 5/8 x 1/18 inches

Courtesy Alan Cristea Gallery, London

Tigale Hassan, born 1992

Self-Portrait, 2007

22 x 30 inches

C-print

Copyright of Gayle Chong Kwan. Self-Portrait

of sitters developed and photographed by Gayle

Chong Kwan. Commissioned by the National

Portrait Gallery, London

Mona Hatoum, born 1952

Over My Dead Body, 1988 – 2002

Inkjet print on PVC with grommets

1 from an edition of 6

80 1/2 x 120 inches

Courtesy Alexander & Bonin, New York

Chantal Joffe, born 1969

Self-Portrait with Esme, 2009

Oil on linen

84 x 60 inches

Courtesy of the artist, Victoria Miro Gallery,

London and Cheim & Read, New York

Mary Kelly, born 1941

Post-Partum Document: Documentation VI: Pre-

Writing Alphabet, Exerque and Diary/ Experimentum

Mentis VI: (On the Insistence of the Letter),

1978 – 1979

Slate and resin

18 units, each 14 x 11 inches

Courtesy Arts Council Collection, Southbank

Centre, London

John Kirby, born 1949

White Wedding, 2006

Oil on Canvas

23 3/4 x 27 3/4 inches

Collection Matthew and Emily Flowers,

Courtesy Flowers Gallery, London & New York

Michael Landy, born 1963

Semi-detached: Lisa, John, Ethel, Maureen and

Michael Landy, 2005

C-Print

2 from an edition of 6

49 x 65 1/4

Courtesy Alexander & Bonin, New York

Shelf Life, 2004

Color video with sound, 47:35

Courtesy Alexander & Bonin, New York

Hew Locke, born 1959

Tyger, Tyger, 2007

Chromogenic color print

1 from an edition of 3

90 7/8 x 71 1/4 inches

Collection Kemper Museum of Contemporary

Art, Kansas City, Missouri

Bebe and Crosby Kemper Collection

Museum purchase made possible by a gift

from the R.C. Kemper Charitable Trust

2008.28

Richard Long, born 1945

Walking a Straight 10-Mile Line, Dartmoor, England,

1970

Typewriting on cut-and-pasted paper,

cut-and-pasted printed map, and gelatin silver

print on board

Overall: 8 7/8 x 39 1/2 inches

Courtesy Museum of Modern Art, New York

Charles Simon Fund

Sarah Lucas, born 1962

Eating a Banana, 1990

Black and white photograph

3 from an edition of 6

29 1/2 x 32 1/4 inches

Courtesy Sadie Coles HQ, London and Gladstone

Gallery, New York

Ron Mueck, born 1958

Untitled (Mask maquette), 2000

Plaster

4 from an edition of 12

7 1/2 x 5 x 4 1/2 inches

Courtesy Carol and Arthur Goldberg Collection

Martin Parr, born 1952

Bangladesh, Dhaka, 1996

Autoportrait

16 x 12 inches

Courtesy Janet Borden, Inc., New York

England, London, The Dorchester, The Fabulous Pink

Ribbon Ball, 1998

Autoportrait

16 x 12 inches

Courtesy Janet Borden, Inc., New York

Italy, Rimini, 1998

Autoportrait

16 x 12 inches

Courtesy Janet Borden, Inc., New York

France, Paris, The Eiffel Tower, 1998

Autoportrait

12 x 16 inches

Courtesy Janet Borden, Inc., New York

Great Britain, England, Blackpool, 1999

Autoportrait

16 x 12 inches

Courtesy Janet Borden, Inc., New York

Grayson Perry, born 1960

Map of Nowhere, 2008

Etching

60 1/4 x 44 1/2 inches

Queen of Sheba Diptych (a Duet for Two Toothbrushes), 2004
Color video with sound, 3:57

Britney, 2001
Color video with sound, 3:58

Art Must be Beautiful (A Tribute to Marina Abramović), 2001
Color video with sound, 2:36

Reader, I Married Him, 2008
Color video with sound, 3:49

Beyond Narcissus, 2008
Color video with sound, 2:18

Courtesy of the artist

Liz Rideal, born 1954
YELLOW (Self-portrait 1994 – 2008)
Photobooth photographic collage.
Courtesy of the artist and Gallery 339, Philadelphia.

Boo Ritson, born 1969
The Starlet, 2007
Archival Digital Print
44 3/8 x 33 inches
Private Collection

Donald Rodney
1961 – 1998
Self-Portrait Black Men Public Enemy, 1990
Lightboxes with Dyatran prints
5 parts; total 75 x 48 inches
Arts Council Collection, Southbank Centre, London
Estate of Donald Rodney 2003

In the House of My Father, 1996 – 97
From the book *Donald Rodney: Doublethink*, 2003
London: Autograph ABP, 2003
Neuberger Museum of Art Research Collection

Yinka Shonibare, MBE, born 1962
Diary of a Victorian Dandy: 03.00 hours; 11.00 hours; 14.00 hours; 17.00 hours; 19.00 hours; 1998
C-print
AP 1 of 2 from an edition of 5
5 parts, each 48 x 72 inches
Collection of John and Amy Phelan, New York

Bob and Roberta Smith, born 1963
"20 December 2007, I Was Hansel in the School Play,"
2007
Sign writers paint on board
94 1/2 x 145 3/4 inches
Courtesy Laurence Eisenstein and Robin Zimelman, Maryland

Jo Spence
1934 – 1992
Monster, 1989
Cibachrome on paper
35 15/16 x 24 inches
Courtesy Bowdoin College Museum of Art, Brunswick, Maine; Gift of Jo Spence Memorial Archive

Georgina Starr, born 1968
The Face of Another, 2007
Black and white bromide print
79 x 48 1/2 x 2 inches
Courtesy of the artist and Tracy Williams, Ltd., New York

Theda, 2008
Black and white video with sound, 35:00
Live, improvised soundtrack by CCMC in Toronto, 2008
Courtesy Tracy Williams, Ltd., New York

Tomoko Takahashi, born 1966
I Walk The Ground Wall Version/Wall in Shangri-La with 355 Photos, 2002 – 2004
Table tops, photographs, mountain boots
66 15/16 x 67 3/4 inches
Courtesy The Speyer Family Collection, New York

Sam Taylor-Wood, born 1967
Self-Portrait Suspended I, 2004
C-print
11 from an edition of 11
53 3/16 x 64 3/16 inches
Courtesy of the artist and White Cube, London

Escape Artist, Pink and Green, 2008
C-print
1 from an edition of 6
53 x 43 inches
Courtesy of the artist and White Cube, London

Amikam Toren, born 1945
Carrots, 2008
Color video installation with sound, 17:38
Courtesy Anthony Reynolds Gallery, London
Camera: Catherine Elwes
Sound: David Cunningham
Voice: Peter Stickland
Courtesy Anthony Reynolds Gallery, London

Gavin Turk, born 1967
Turk with Palette Knife and Bucket, 2009
Gelatin silver print
1 from an edition of 6 with 3 APs
13 x 9 inches
Courtesy Sean Kelly Gallery, New York

Fright Wig Yellow, 2005
Silkscreen ink on acrylic paint on canvas
40 x 40 inches
Courtesy Pamela and Arnold Lehman, New York

Keith Tyson, born 1969
Studio Wall Drawing: 24th Feb: A Dissection of the Agonies [2001], 2001
Mixed media on paper
59 1/2 x 47 1/4 inches
Courtesy Thea Westreich and Ethan Wagner, New York

Studio Wall Drawing: 4th – 9th March: A Trip to New York ((with Freak Snowstorm) and a few Ideas while Walking) [2003], 2003
Mixed media on paper
59 1/2 x 47 1/4 inches
Courtesy Thea Westreich and Ethan Wagner, New York

Mark Wallinger, born 1959
Mark Wallinger, 31 Hayes Court, Camberwell New Road, Camberwell, London, England, Great Britain, Europe, The World, The Solar System, The Galaxy, The Universe, 1994
Laminated color photograph mounted on aluminum
125 x 190 inches
Courtesy Anthony Reynolds Gallery, London

Gillian Wearing, born 1963
Self-Portrait as My Brother, Richard Wearing, 2003
Digital C-print
75 x 51 1/2 x 1 1/4 inches
Collection Karin Bravin and John P. Lee, New York

Nancy Gregory, 2003
Color video for framed monitor with sound, 2:00
21 1/2 x 25 x 3 inches (frame)
Courtesy Maureen Paley, London

Rachel Whiteread, born 1963
Photos, 2004
Plaster (4 units)
77/8 x 20 1/2 x 16 1/2 inches
Courtesy of the artist and Luhring Augustine, New York

Papers, 2005
Plaster (3 units)
12 1/4 x 21 1/4 x 15 1/8 inches
Courtesy of the artist and Luhring Augustine, New York