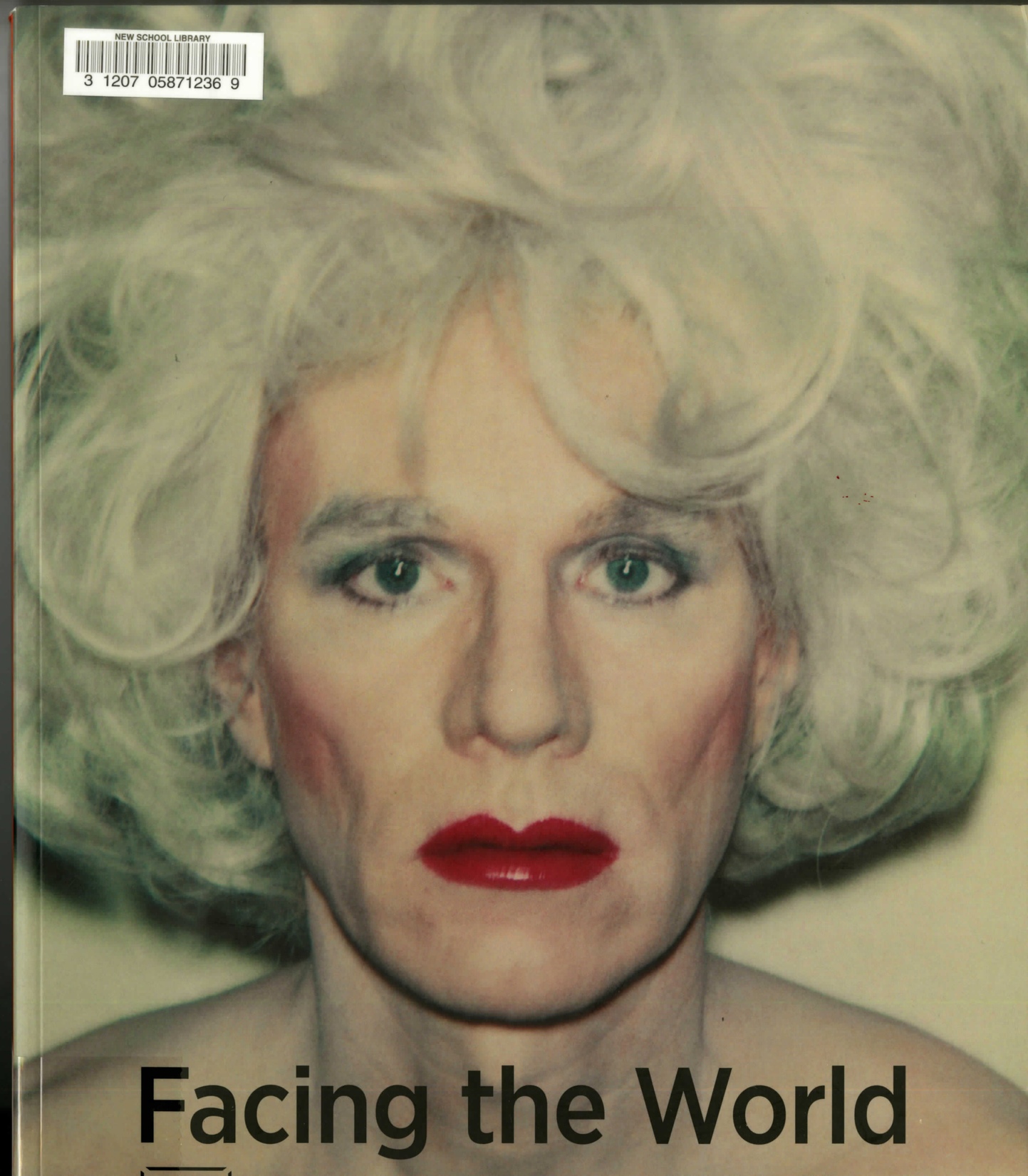

Facing the World

In a sense I have 'exposed'
myself through the work
to reveal aspects of an inner
world which are fragile...

ANNIE LENNOX

LEE MILLER

b. 1907 Poughkeepsie
d. 1977 Chiddingly

Cat. 102

SELF-PORTRAIT

1932
Silver gelatine print, 25.2 × 20.4 cm
Scottish National Gallery of Modern Art, Edinburgh
GMA 4833
Purchased 2007

Lee Miller was one of the most remarkable photographers of the twentieth century. She recorded some of the century's darkest and most shameful episodes as well as many of its creative and liberating geniuses and yet until recently her work was little known. She had only one solo exhibition in her lifetime (in New York in 1933), and did little to promote herself; in her final years she even suppressed her past achievements, having put away her camera for good.

Miller was born in Poughkeepsie, New York State, in 1907. In 1925, at the age of eighteen, she went to Paris to study lighting, costume and theatre design at a school for stagecraft, returning to the USA the following year. In 1927 she was spotted by Condé Nast who persuaded her to pose for the cover of American *Vogue*. She was subsequently photographed by Edward Steichen and other leading American photographers, while modelling for various magazines. Armed with an introduction to the Surrealist artist and photographer Man Ray, Miller went back to Paris in 1929 and began collaborating with him as model, assistant and lover. She also starred in Jean Cocteau's film *The Blood of a Poet*, 1930. When her affair with Man Ray ended in 1932 she returned to New York, where she worked as a professional photographer for two years.

This bewitching self-portrait was done in New York. There are only two prints known of this size, and two other slight variants. The full-frame photograph shows her head and torso, seated in an armchair, and it is apparent that in this cropped version she has rotated the negative slightly, so that she is casting her gaze downwards; in the full-frame print her head is more upright. It was conceived as an advertisement for the hairband, which was made in an early form of plastic. There is some retouching on the loose hair, done by Miller, suggesting that this particular print was conceived as an exhibition copy.

In 1934 Miller married an Egyptian businessman and moved to Cairo. Trips to Europe enabled her to maintain her links with the Surrealists and in Paris in 1937 she met the English artist Roland Penrose. At the onset of war, Miller joined Penrose in London and began photographing for British *Vogue*, covering fashion assignments as well as the Blitz. Having achieved accreditation as a U.S. Forces war correspondent in 1942, Miller came into her own as a photojournalist. She travelled through France and Germany photographing the war – including the death camps at Dachau and Buchenwald – and sending back extraordinary images and articles that dominated *Vogue* for the next two years.

PE

ULRIKE ROSENBACH

b. 1943 Bad Salzdetfurth

Cat.115

DON'T BELIEVE I'M AN AMAZON

1975
Black-and-white video, soundtrack, 15 mins, PAL, made during a live video action
On loan from the ZKM, Karlsruhe

Ulrike Rosenbach, wearing white, shoots fifteen arrows into a circular enlargement of the painting *Madonna of the Rose Bower* by Stefan Lochner of about 1440–2 (Wallraf-Richartz-Museum, Cologne). This video piece is a recording of a live performance using two cameras in a closed-circuit set-up: one camera was focused on the image of the renowned painting, which was the target for Rosenbach's arrows, while another camera (fitted into a square opening in the centre of the picture of the Madonna) was focused on the face of the artist slowly wielding her bow and arrows. The two images are combined in the video monitor so that the image of the Madonna merges with that of the artist and Rosenbach's work aims in two directions at once: the arrows hit an icon of late mediaeval art, which portrays womanhood in the Christian tradition, but the arrows also hit the artist herself, who is seen here in the superimposed image both as a combative Amazon and as a representative of the traditional, internalised figure of femininity. It becomes clear that before each shot Rosenbach briefly aligns her own eyes with those of the Mother of God, which both brings the easel painting to life in a strangely unsettling manner and fixes the features of the artist in the countenance of the Madonna. The title of the work – which deliberately has no question mark or exclamation mark – ensures that both of these contradictory, female archetypes – the Madonna and the Amazon – become interchangeable projections of the artist's self.

Rosenbach started her artistic career as a student of Joseph Beuys (cat.113) at the Kunstakademie in Düsseldorf, where she became one of his master students in 1969. Beuys's 'plastic' thinking, his ideas concerning creativity and his 'extended concept of art' were crucial to Rosenbach's development. Beuys himself was known to harbour doubts as to women's capabilities as art producers and had certain reservations regarding video art, but this did not stop some women artists in his circle from turning to video technology and ultimately using it as their preferred medium of critical self-reflection.

Rosenbach first started to produce video art in 1972. It was an 'unspoilt' medium. Unlike easel painting it had no (male-dominated) prehistory in visual art. *Don't Believe I'm an Amazon* is one of Rosenbach's best known works from the 1970s. In 1975, at the premiere of the live video performance in Paris as part of the *Biennale des Jeunes* at the Musée d'art moderne de la Ville de Paris, Rosenbach spray-painted the sentence *'Dies ist ein Stück feministische Kunst'* ('this is a piece of feminist art') onto a wall. Video technology can serve as a mirror that not only translates visual data into a line raster but also assists the critical analysis of female identity, encourages self-determination and opens up new realms of emancipation. Rosenbach's *Don't Believe I'm an Amazon* reflects the empathetic notion of the changeability of the ego within the context of social norms, which was a constitutive component in feminist art in the 1970s. Her symbolic act of destroying her own image and that of another female figure can also be seen as paving the way for the critique of representation that would ensue in the and 1990s, when the nature of the and gender issues came to be rel each other in a much more funda way.

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ENBACH

943 Bad Salzdetfurth

115

BELIEVE
AMAZON

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OOMS, National Galleries
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jointly through the d'Offay
with assistance from the
Heritage Memorial Fund
Art Fund, 2008

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jointly through the d'Offay
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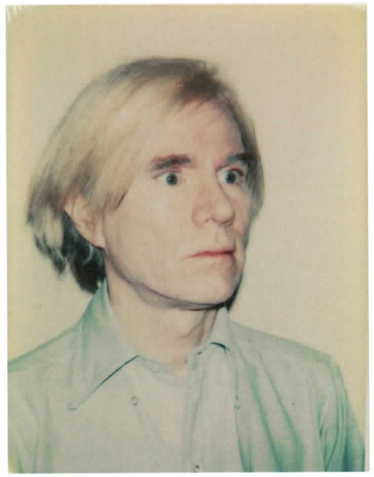
Art Fund, 2008



Cat. 117

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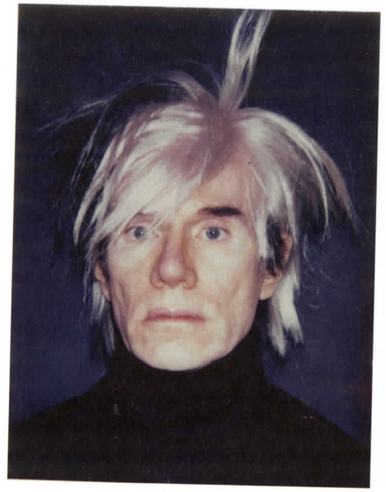


Cat. 119

Cat. 120

Cat. 120

SELF-PORTRAIT IN PROFILE WITH SHADOW

1981
Dye diffusion print (Polaroid),
7.2 × 9.5 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00311
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008

Andy Warhol is a cultural icon and his image is every bit as iconic as his art. His physical appearance, however, concerned him throughout his life and led to his use of cosmetics and collagen treatments. He began using a hairpiece in the 1950s and his silver wig became integral to his identity from the early 1960s.

The talent he showed for drawing as a child led him to leave his home in Pittsburgh for New York in 1949 with the intention of becoming a commercial illustrator. It was not until after he had established himself as a successful artist with his Pop paintings that the self-portrait became an important subject in his work. His self-portraits in the 1960s were based on photographs taken in a coin-operated photo booth, which were enlarged, turned into silk screens and transferred onto canvas. During this period Warhol used the photo booth for many of his portraits, including commissions of New York society figures. The photo booth appealed to him for a number of reasons: the process is machine-driven and therefore portraits of all his sitters, including himself, were self-portraits. Warhol had previously used publicity photographs to make his paintings of celebrities, including Marilyn Monroe, Elvis Presley and Elizabeth Taylor. These images from popular culture were found objects, or 'readymades', which, like the photo-booth pictures, lent themselves to the simplification of the screen-printing process.

Photography had always been central to Warhol's work; he had been given a camera as a child and was an avid photographer throughout his life. When he acquired a Big Shot Polaroid camera in 1971 Warhol found the perfect vehicle for creating instant portraits. His Polaroids are often seen as a means to an end and enabled him to create his paintings. However, when they are viewed as a group we can see how he exaggerated, transformed and disguised himself.

Self-portrait in Blue Shirt and *Self-portrait with Platinum Bouffant Wig* are examples of how role-playing became a central aspect of many of Warhol's self-portraits. In *Self-Portrait in Blue Shirt* he stares manically out to the right of the composition, appearing scared and surprised by something the viewer cannot see. In *Self-portrait with Platinum Bouffant Wig*, he appears as if in drag with a platinum wig and make-up. It was during this year, 1981, that Warhol was photographed wearing various wigs and cosmetics to alter his image, while filming 'Andy Warhol's TV on Saturday Night Live'. That same year Warhol made a series of prints called *Myths*. 'The Shadow', a character that first appeared on the radio in the 1930s before the stories were developed into a comic-strip, was included in the group. For other prints in the series Warhol had models dress up as different characters, but for the Polaroid photo *Self-portrait in Profile with Shadow* he dispensed with The Shadow's broad-rimmed hat, black cloak and red scarf and simply had himself photographed with a strong shadow of his profile. Here, Warhol amusingly identifies with this character, which had no substance. As he famously said in 1966: 'If you want to know about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it' (from an interview with Gretchen Berg, 1966, as quoted in K. Goldsmith (ed.), *I'll be Your Mirror: The Selected Andy Warhol Interviews, 1962–1987*, New York 2004, p.85).

Continuing to work with Polaroids, Warhol would later create another series of images which were subsequently transferred into paintings. These would prove to be his last self-portraits before his untimely death in 1987. In *Self-portrait with Fright Wig*, Warhol's skull-like head is isolated from his body, floating against a dark background. This composition bears striking similarities to a photographic portrait of Warhol by Robert Mapplethorpe (cats 121–4) from the same year. In both, he wears his famous silver wig, but here the hair stands on end in an almost manic fashion. His eyes seem to be fixed on something to his right, behind the viewer, creating a distinct feeling of uneasiness. Many of Warhol's self-portraits from the final decade of his life are haunted by his fear of death. This is more obvious in those with skulls, but here there is a sense of his fear of the unknown, perhaps of what is beyond death.

CG

ANDY WARHOL

b. 1928 Pittsburgh
d. 1987 New York

Cat. 117

SELF-PORTRAIT IN BLUE SHIRT

1977–8
Dye diffusion print (Polaroid), 9.3 × 7.3 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00304
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008

Cat. 118

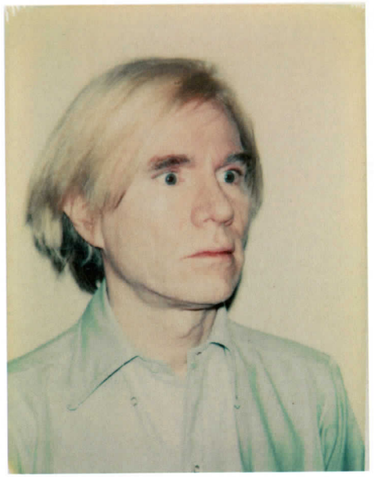
SELF-PORTRAIT WITH PLATINUM BOUFFANT WIG

1981
Dye diffusion print (Polaroid), 9.5 × 7.3 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00308
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008

Cat. 119

SELF-PORTRAIT WITH FRIGHT WIG

1986
Dye diffusion print (Polaroid), 9.5 × 7.2 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00313
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008



Cat. 117

Cat. 118

Cat. 120

Cat. 120

SELF-PORTRAIT IN PROFILE WITH SHADOW

1981
Dye diffusion print (Polaroid), 7.2 × 9.5 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00311
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008

Andy Warhol is a cultural icon and his image is every bit as iconic as his art. His physical appearance, however, concerned him throughout his life and led to his use of cosmetics and collagen treatments. He began using a hairpiece in the 1950s and his silver wig became integral to his identity from the early 1960s.

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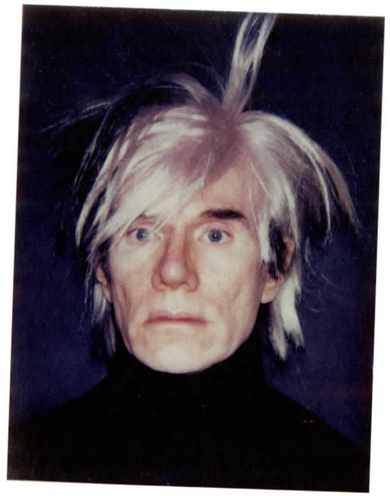

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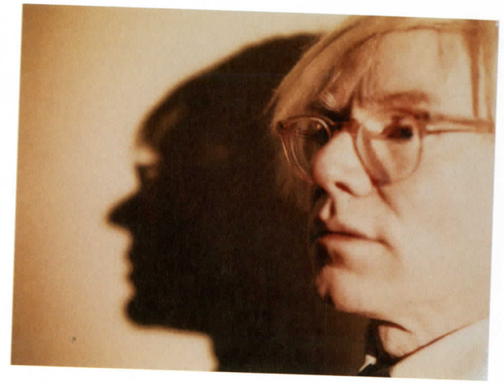

Cat. 120

HELEN CHADWICK

b. 1953 Croydon
d. 1996 London

Cat. 131

SELF-PORTRAIT

1991
Photographic transparency, glass, aluminium frame and electric lights, 50.9 × 44.6 × 11.8 cm
Scottish National Gallery of Modern Art, Edinburgh
GMA 4096
Gift from the Contemporary Art Society with a grant from the Henry Moore Foundation, 1996

Helen Chadwick was born in Croydon, London. She worked as a sculptor and film-maker but is particularly known for her photography. She used her own body as the subject of her work, incorporating photographs of herself in large installations. Seeking to avoid an overtly gender-based narrative, in the late 1980s she took self-portraiture a step further, making exquisite Polaroid photographs of raw meat and innards: sexually provocative, they were suggestive of human flesh. Following these '*Meat Abstracts*' was a series of colour photographs called *Meat Lamps,* which were sandwiched between glass plates and lit by electric lights. This *Self-portrait* belongs to the *Meat Lamps* series.

Self-portrait shows the artist's own hands, gently cradling a disembodied, walnut-like brain. Regardless of gender, age, race or intelligence, everyone's brain looks much the same as everyone else's. This is, as it were, a portrait of all brains, a kind of collective self-portrait. When we look at the work our brains are effectively looking at themselves: a potentially unsettling experience given that the brain is at the core of our ident
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(R. Howard and T. McEvilley, *De light: He
Chadwick*, Philadelphia 1991, p.14). The n
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pitals. She made a series of photograph
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life; it is thought that this may have be
where she contracted the virus that cause
her sudden death, killing her at the age
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PE

GLOBAL
GUAGE
ELFIES

gang Ullrich

di Arabia in trouble with the law for posting a selfie stuck out right by his dead grandfather. Critics dub 'erection aid for narcissists'. Couples are not advised of themselves on their first date. A woman reports the toilet at a police station. Brewery giving away lfies of people with their favourite beer. Selfies will future during guided tours of the White House, but not be allowed. German woman daubed in ketchup attack takes selfie, but when she sends it to her ick he involves the police. Selfie sticks are prohibited d. 'A selfie a day keeps the bad mood away'. Does urn people into their own stalkers? Woman manages with the photographer Annie Leibovitz. Fathers in uraged to take selfies with their daughters, so that value their sons and daughters equally. There's some- selfies that have been digitally edited in the least ay. A woman dreams of a selfie with a giraffe.

some of the tweets at #selfie that were posted on atter of minutes. The tweets flood in, just seconds fies and telling funny stories, displaying odd attitudes aching us something about social norms today.

en selfies were suddenly all the rage, it might have hey were just a fad, but today no-one could be in any e pictures people take of themselves have become a re. Although there are still people predicting the rapid e selfie, the flood of selfies in social media continues to grow, by several million a day. New variants on selfies are constantly emerging: belfies (pictures of buttocks), cellfies (taken by prisoners on banned mobile phones), gelfies (taken in gyms), helfies (hairdos), lelfies (legs), nelfies (nude pictures), relfies (people with their partners), velfies (video selfies) and suglies (selfies with deliberately ugly expressions), to name but a few.

Cultural pessimists view these many variants of selfies as worrying evidence of unchecked 'hyperindividualism'.[1] Their fear is that most people today are only interested in themselves and are succumbing to egomania. There has even been a study showing that 'people who frequently post staged self-portraits on social media are more likely to be narcissists than those who show greater restraint'.[2]

Other theorists prefer to classify the selfie as part of the tradition of pop culture or even to ennoble it as an art form in keeping with our own time. In spring 2015 the influential American art critic Jerry Saltz suggested that Kim Kardashian's book *Selfish* – a collection of selfies from the last decade – casts the reality-TV star as the successor to Andy Warhol, because of the way she and Kanye West were creating a 'new essence' and were doing this with 'grandiosity, sincerity, kitsch, irony, theater, and ideas of spectacle, privacy, fact, and fiction', that provoked scathing criticism but that also made people sit up and take notice.[3]

While the selfie – be it 'decadent' or 'cool' – has rapidly found itself caught between the usual battle lines of cultural criticism, one aspect of this phenomenon has been strangely neglected. No-one seems to be asking why selfies became so popular just a few years ago, given that the means to produce pictures of oneself have been

1 Loopydave, *Rembrandt Selfie 3192*, 2014.

available throughout the entire history of photography. Of course some have presented photographic self-portraits as the forerunners of selfies and many have described famous self-portraits from the past as the precursors of selfies – some have even reworked early paintings (fig.1) – but that only obscures the striking fact that taking selfies has become a mass phenomenon. It is no longer only artists and those with aesthetic ambitions who create pictures of themselves. The speed with which this has come about casts doubt on all the claims that this is a sign of social change and a different mentality. Unless a true catastrophe of some kind occurs, changes of that sort only ever evolve much more slowly, from one generation to the next.

At the same time it is not hard to explain why the selfie boom did not even emerge in the twentieth century, for instance after the introduction of roll-film cameras or during the heyday of Polaroid, and came about only with the arrival of the smartphone. The decisive difference between smartphone photography and earlier technologies is that it is now possible not only to take a picture in no time at all but also to send it just as quickly, either to one person or to a whole community on the web. These images have thus also become a means of communication. They are used by people to tell others where they are at any given moment, how they are and what they are doing. More than that, a picture message can often be faster and wittier, subtler and more dramatic than a verbal message.

In other words, the selfie boom is closely connected with a particular function of images that has only come into being with the smartphone. In the past, images could never have been used in the same way as words: as a medium for instantly exchanging news and views, opinions and emotions. Although there were pictures in the past that were intended as signals or messages, to convey a mood or to depict something in a heightened form, these certainly could not be used for live communications. The production process was far too time-consuming and, even more importantly, there was no way of instantly sending them to other people. Consequently, people mainly used pictures as permanent records of various kinds. Depending on the genre, the image could serve as a document, a souvenir, or as a focus for reflection. All of that is still possible, but the crucial new task of smartphone images is to convey their messages the moment they are sent.

This also explains the nature of selfies and very much sets them apart from other images that have to fulfil traditional functions. It has frequently been said, usually disapprovingly, that individuals taking selfies tend to distort their facial expressions: grimacing or mimicking exaltation (fig.2). People taking and posting these images are often accused of superficiality, stupidity or of a lack of social skills.[4] But criticisms of that kind completely fail to take into account the fact that selfies are almost always intended as a means of communication in a particular situation. In that situation the selfie has to be as easy to understand as possible; it should be pithy and has to have an immediate impact that may in turn prompt an instant reaction from the recipient. In that respect they are like other types of images used in social media, most notably emoji (fig.3). These codify not only diverse emotions and feelings but also standard situations in normal communications, making it possible to convey

DOUGLAS GORDON

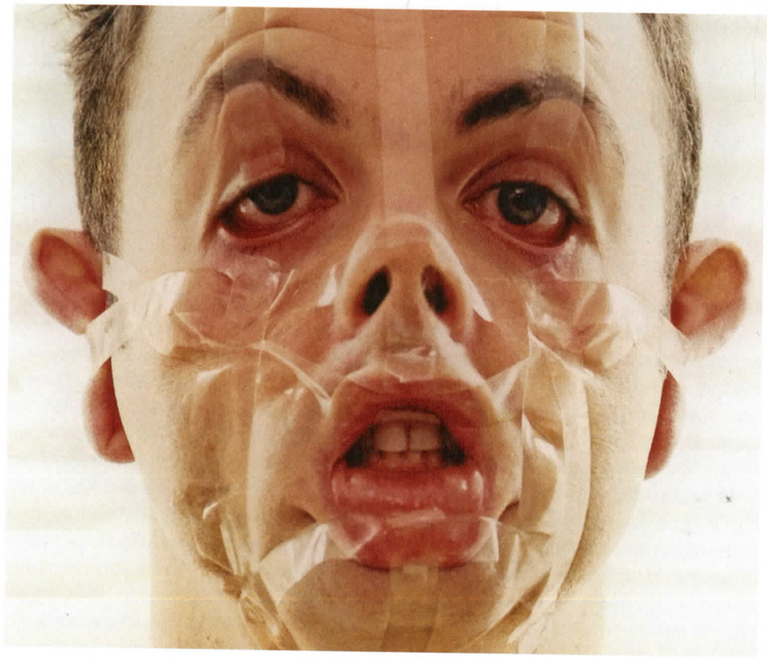
b. 1966 Glasgow

Cat. 135

MONSTER REBORN

1996 and 2002
Chromogenic print, 70 × 113 cm
Scottish National Gallery of Modern Art, Edinburgh
GMA 4799
Purchased with assistance from the Patrons of the National Galleries of Scotland, 2006

Douglas Gordon uses doubles and opposites in his work to question ideas about good and evil, positive and negative, male and female. As a Scottish artist, he often uses his own image to explore the 'dual' identity of Scottish culture, as exemplified in Robert Louis Stevenson's novel *The Strange Case of Dr Jekyll and Mr Hyde*, 1886. This work is a double self-portrait, and is the same photograph used in the artist's 1996 work *Monster*, except here, in this variant made in 2002, the image is reversed so that the distorted face is on the left instead of the right. Gordon has used sticky tape to make himself virtually unrecognisable from the sober-looking man on the right. The viewer is thus prompted to wonder if both states can coexist in one body, and who came first, the monster or the artist? Gordon also made a video version of the work, in which he is seen attaching the sticky tape to himself and slowly transforming into the 'monster'.



Gordon was born in Glasgow in 1966 and is perhaps the best-known Scottish artist of his generation. One of a number of Glasgow-trained artists who came to prominence in the 1990s, he won the Turner Prize in 1996 and has had major exhibitions all over the world. He works across a wide range of media including film, video, photography, installation and text. From classic films to nineteenth-century literature, his sources and subjects are diverse, but underlying his work is a constant questioning of the ways in which we give meaning to our experience of the world. He probes the role of collective and individual memory in shaping understanding; for example, in a text installed on the stairwell of the Scottish National Gallery of Modern Art he attempts to remember everyone he has ever met (*List of Names (Random)*, 1990 – ongoing; GMA 4335). He is also fascinated by the workings of the human mind and especially by schizophrenia. Many of his works explore our tendency to divide the world into opposites. This idea was conveyed with deceptive simplicity and wit in his 1996 video *A Divided Self I and II* (ARTIST ROOMS, National Galleries of Scotland and Tate; AR01179), which shows a smooth and a hairy arm wrestling with one another: both arms belong to the artist.

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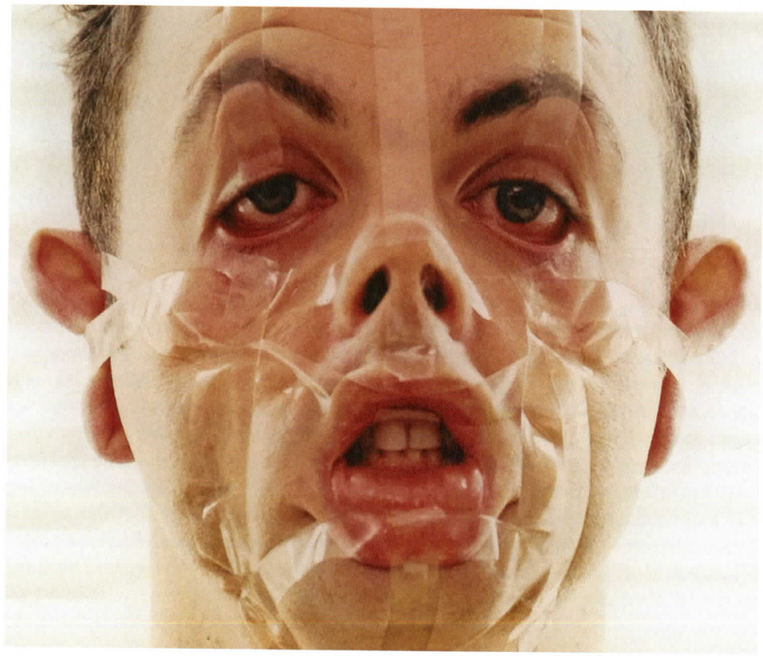

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b. 1957 Beijing

Cats 143–5

LFIES

https://media2.wnyc.org/i/620/465/l/80/1/Ai_Weiwi.jpg, accessed 11 August 2015

http://hyperallergic.com/wp-content/uploads/2012/06/WeiWeiHospital-CourtesyFreizeBlog.png, accessed 11 August 2015

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Courtesy Ai Weiwei Studio

No other artist made use of selfies so early on, in so many ways, but above all in such an existential manner as Ai Weiwei. While selfies are often used to let others see everyday highlights such as parties or excursions with one's partner, Ai Weiwei took one selfie in an extremely dramatic, even life-threatening situation. On the night of 12 August 2009, when he was arrested and injured in a hotel in Chengdu, the capital of the Chinese province of Sichuan, he managed to take a selfie in the lift and to post it on Twitter (cat.143). A global audience immediately learnt of his arrest and the Chinese authorities subsequently had to treat this prominent dissident with rather more caution.

It is astonishing to see how Ai Weiwei – in this hectic, menacing situation – managed to take a picture that seems very deliberately arranged in terms of both its composition and message. Inside the lift with its mirror-clad walls there are three other figures, distributed almost symmetrically: the rock musician Zuoxiao Zuzhou and two police officers. The artist himself occupies the centre foreground with his upper body and head forming a triangle, which is crowned by the flash from the smartphone. At the sight of this composition anyone familiar with sacred imagery in Western art will inevitably recall the biblical story of Christian redemption and associate the figure of the artist with that of Jesus Christ:

Cat.144

Cat.145

Ai Weiwei, wearing a torn, blood-red T-shirt and showing no sign of resisting arrest, gazes calmly upwards at the bright light that illuminates everything and that, by making it possible to take a selfie, is ultimately the salvation of the artist under threat.

One month later, on 15 September 2009, Ai Weiwei took another set of selfies (cats 144 and 145) in the Großhadern Clinic in Munich, where he underwent an operation to treat the cerebral haemorrhage he had suffered as a result of his arrest in Chengdu. We see him in a hospital bed with a dressing on his head: in one picture there is a blood-bag lying on his chest; in the other he is playing gingerly with plastic tubing that also has blood in it. These images are less explicit than the selfie in the lift; the artist, who now has to fear for his life, is clearly exhausted and – as an extremely ill patient – has little chance of making artistic decisions.

In the years since that time the world's art lovers have not had more copious or up-to-date information on any other artist. Ai Weiwei has continued to post numerous selfies and his Instagram account is one of the most followed in the world (https://instagram.com/aiww, accessed 30 July 2015). The extent to which he and his regime-critical work are identified with his selfies becomes clear in an article published by the *Huffington Post* in 2013. In the introduction to this compilation of 'The 20 Best Ai Weiwei Selfies', showing him in widely varying situations and poses, he is described as 'selfie extraordinaire' (http://www.huffingtonpost.com/2013/08/31/ai-weiwei-selfies_n_3829361.html, accessed 30 July 2015). No-one else seized on the still-young genre of selfies so quickly and effectively, thereby attracting worldwide attention to certain political campaigns that have seen him become a hero to many, at least in the West. WU

HELEN CHADWICK

b. 1953 Croydon
d. 1996 London

Cat. 131

SELF-PORTRAIT

1991
Photographic transparency, glass, aluminium frame and electric lights, 50.9 × 44.6 × 11.8 cm
Scottish National Gallery of Modern Art, Edinburgh
GMA 4096
Gift from the Contemporary Art Society with a grant from the Henry Moore Foundation, 1996

Helen Chadwick was born in Croydon, London. She worked as a sculptor and film-maker but is particularly known for her photography. She used her own body as the subject of her work, incorporating photographs of herself in large installations. Seeking to avoid an overtly gender-based narrative, in the late 1980s she took self-portraiture a step further, making exquisite Polaroid photographs of raw meat and innards: sexually provocative, they were suggestive of human flesh. Following these '*Meat Abstracts*' was a series of colour photographs called *Meat Lamps*, which were sandwiched between glass plates and lit by electric lights. This *Self-portrait* belongs to the *Meat Lamps* series.

Self-portrait shows the artist's own hands, gently cradling a disembodied, walnut-like brain. Regardless of gender, age, race or intelligence, everyone's brain looks much the same as everyone else's. This is, as it were, a portrait of all brains, a kind of collective self-portrait. When we look at the work our brains are effectively looking at themselves: a potentially unsettling experience given that the brain is at the core of our identity. Chadwick commented on another version of this work, saying: 'The oval locket of a cranium is opened to reveal an amatory *vanitas* more vital than the traditional melancholic emblem of mortality, the skull' (R. Howard and T. McEvilley, *Be light: Helen Chadwick*, Philadelphia 1991, p.14). The nature of her work meant that Chadwick found much of her subject matter in hospitals. She made a series of photographic works of embryos towards the end of her life; it is thought that this may have been where she contracted the virus that caused her sudden death, killing her at the age of just forty-two.

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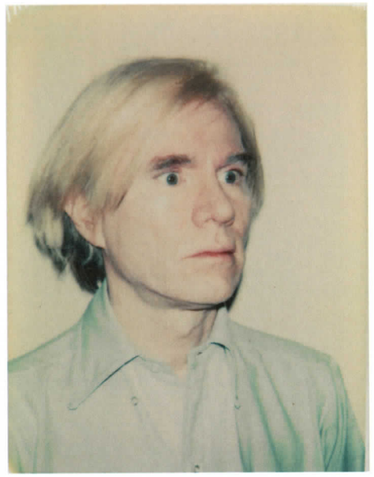

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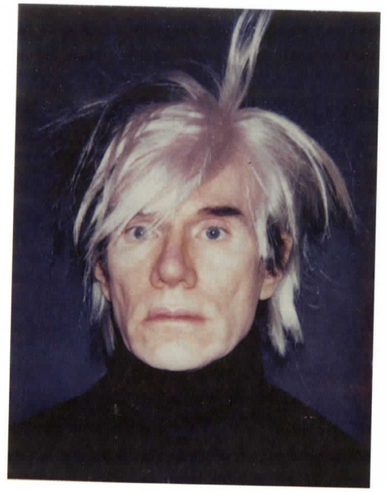
Cat. 118



Cat. 119

Cat. 120

Cat. 120

SELF-PORTRAIT IN PROFILE WITH SHADOW

1981
Dye diffusion print (Polaroid),
7.2 × 9.5 cm
ARTIST ROOMS, National Galleries of Scotland and Tate
AR00311
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund, 2008

Andy Warhol is a cultural icon and his image is every bit as iconic as his art. His physical appearance, however, concerned him throughout his life and led to his use of cosmetics and collagen treatments. He began using a hairpiece in the 1950s and his silver wig became integral to his identity from the early 1960s.

The talent he showed for drawing as a child led him to leave his home in Pittsburgh for New York in 1949 with the intention of becoming a commercial illustrator. It was not until after he had established himself as a successful artist with his Pop paintings that the self-portrait became an important subject in his work. His self-portraits in the 1960s were based on photographs taken in a coin-operated photo booth, which were enlarged, turned into silk screens and transferred onto canvas. During this period Warhol used the photo booth for many of his portraits, including commissions of New York society figures. The photo booth appealed to him for a number of reasons: the process is machine-driven and therefore portraits of all his sitters, including himself, were self-portraits. Warhol had previously used publicity photographs to make his paintings of celebrities, including Marilyn Monroe, Elvis Presley and Elizabeth Taylor. These images from popular culture were found objects, or 'readymades', which, like the photo-booth pictures, lent themselves to the simplification of the screen-printing process.

Photography had always been central to Warhol's work; he had been given a camera as a child and was an avid photographer throughout his life. When he acquired a Big Shot Polaroid camera in 1971 Warhol found the perfect vehicle for creating instant portraits. His Polaroids are often seen as a means to an end and enabled him to create his paintings. However, when they are viewed as a group we can see how he exaggerated, transformed and disguised himself.

Self-portrait in Blue Shirt and *Self-portrait with Platinum Bouffant Wig* are examples of how role-playing became a central aspect of many of Warhol's self-portraits. In *Self-Portrait in Blue Shirt* he stares manically out to the right of the composition, appearing scared and surprised by something the viewer cannot see. In *Self-portrait with Platinum Bouffant Wig*, he appears as if in drag with a platinum wig and make-up. It was during this year, 1981, that Warhol was photographed wearing various wigs and cosmetics to alter his image, while filming 'Andy Warhol's TV on Saturday Night Live'. That same year Warhol made a series of prints called *Myths*. 'The Shadow', a character that first appeared on the radio in the 1930s before the stories were developed into a comic-strip, was included in the group. For other prints in the series Warhol had models dress up as different characters, but for the Polaroid photo *Self-portrait in Profile with Shadow* he dispensed with The Shadow's broad-rimmed hat, black cloak and red scarf and simply had himself photographed with a strong shadow of his profile. Here, Warhol amusingly identifies with this character, which had no substance. As he famously said in 1966: 'If you want to know about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it' (from an interview with Gretchen Berg, 1966, as quoted in K. Goldsmith (ed.), *I'll be Your Mirror: The Selected Andy Warhol Interviews, 1962–1987*, New York 2004, p.85).

Continuing to work with Polaroids, Warhol would later create another series of images which were subsequently transferred into paintings. These would prove to be his last self-portraits before his untimely death in 1987. In *Self-portrait with Fright Wig*, Warhol's skull-like head is isolated from his body, floating against a dark background. This composition bears striking similarities to a photographic portrait of Warhol by Robert Mapplethorpe (cats 121–4) from the same year. In both, he wears his famous silver wig, but here the hair stands on end in an almost manic fashion. His eyes seem to be fixed on something to his right, behind the viewer, creating a distinct feeling of uneasiness. Many of Warhol's self-portraits from the final decade of his life are haunted by his fear of death. This is more obvious in those with skulls, but here there is a sense of his fear of the unknown, perhaps of what is beyond death.

CG

KE
ENBACH

943 Bad Salzdetfurth

115

BELIEVE
AMAZON

5

ck-and-white video, soundtrack,
hins, PAL, made during a live video
on

loan from the ZKM, Karlsruhe

Ulrike Rosenbach, wearing white, shoots fifteen arrows into a circular enlargement of the painting *Madonna of the Rose Bower* by Stefan Lochner of about 1440–2 (Wallraf-Richartz-Museum, Cologne). This video piece is a recording of a live performance using two cameras in a closed-circuit set-up: one camera was focused on the image of the renowned painting, which was the target for Rosenbach's arrows, while another camera (fitted into a square opening in the centre of the picture of the Madonna) was focused on the face of the artist slowly wielding her bow and arrows. The two images are combined in the video monitor so that the image of the Madonna merges with that of the artist and Rosenbach's work aims in two directions at once: the arrows hit an icon of late mediaeval art, which portrays womanhood in the Christian tradition, but the arrows also hit the artist herself, who is seen here in the superimposed image both as a combative Amazon and as a representative of the traditional, internalised figure of femininity. It becomes clear that before each shot Rosenbach briefly aligns her own eyes with those of the Mother of God, which both brings the easel painting to life in a strangely unsettling manner and fixes the features of the artist in the countenance of the Madonna. The title of the work – which deliberately has no question mark or exclamation mark – ensures that both of these contradictory, female archetypes – the Madonna and the Amazon – become interchangeable projections of the artist's self.

Rosenbach started her artistic career as a student of Joseph Beuys (cat.113) at the Kunstakademie in Düsseldorf, where she became one of his master students in 1969. Beuys's 'plastic' thinking, his ideas concerning creativity and his 'extended concept of art' were crucial to Rosenbach's development. Beuys himself was known to harbour doubts as to women's capabilities as art producers and had certain reservations regarding video art, but this did not stop some women artists in his circle from turning to video technology and ultimately using it as their preferred medium of critical self-reflection.

Rosenbach first started to produce video art in 1972. It was an 'unspoilt' medium. Unlike easel painting it had no (male-dominated) prehistory in visual art. *Don't Believe I'm an Amazon* is one of Rosenbach's best known works from the 1970s. In 1975, at the premiere of the live video performance in Paris as part of the *Biennale des Jeunes* at the Musée d'art moderne de la Ville de Paris, Rosenbach spray-painted the sentence *'Dies ist ein Stück feministische Kunst'* ('this is a piece of feminist art') onto a wall. Video technology can serve as a mirror that not only translates visual data into a line raster but also assists the critical analysis of female identity, encourages self-determination and opens up new realms of emancipation. Rosenbach's *Don't Believe I'm an Amazon* reflects the empathetic notion of the changeability of the ego within the context of social norms, which was a constitutive component in feminist art in the 1970s. Her symbolic act of destroying her own image and that of another female figure can also be seen as paving the way for the critique of representation that would ensue in the 1980s and 1990s, when the nature of the image and gender issues came to be related to each other in a much more fundamental way.

PMT

JOHN COPLANS

b. 1920 London
d. 2003 New York

Cat. 134

RECLINING FIGURE, TWO PANELS NO.1

1996
Silver gelatine prints, two panels, each with a three-part image, laid on card, 84 × 191.6 cm (each panel)
Scottish National Gallery of Modern Art, Edinburgh
GMA 4306
Purchased with assistance of funds from the Donations Box, 1999

John Coplans began photographing his body at the age of sixty-four after an influential career as a painter, critic and curator. He was born in London but moved to New York in 1960 and was one of the founders of *Artforum* magazine in 1962. His large-scale, serial images flaunt the worn skin of the naked, aged body. Produced from Polaroid negatives, Coplans composes his images so as to defamiliarise his body. Segments of flesh are isolated by their frames, focusing our attention on every tuft of hair or fold of skin. Sometimes the poses are deliberately strange, disrupting the body's traditional hierarchies and echoing other forms, landscape especially. Although he always takes self-portraits, Coplans never portrays his face, refusing the notion of self-display as a form of celebrity. His enormous, anonymous photographs point to more universal concerns: the inevitable decay of the human form and our steady pilgrimage towards death.

Writing about *Reclining Figure, Two Panels No. 1*, Coplans stated:

The photograph is a recollection of how pre-civilised mankind (both male and female, young and old) slept: on the ground, near a fire, and who universally covered their genitals and breasts during sleep. We spend a large part of our lives in sleep, it is a continuously shared experience, and as basic to our lives as sex, eating, drinking and searching for food. This photo is a recollection and reconstruction of this primal act. (Letter from the artist to Patrick Elliott, 26 July 2001, Archives of the Scottish National Gallery of Modern Art, Edinburgh).

Coplans acknowledged that it may in part have been influenced by a photograph taken by the anthropologist Claude Lévi-Strauss of sleeping members of the Nambikwara tribe seen on a journey up the Amazon river.

PE

ANNIE LENNOX

b. 1954 Aberdeen

ALLAN MARTIN

b. 1956 Eaglesham

Cat. 141

SELF-PORTRAIT

2003
Inkjet print, 62.8 × 50 cm
Scottish National Portrait Gallery, Edinburgh
PGP 808.2
Gifted by Annie Lennox, 2011

As one of Britain's most notable musical artists, as well as an activist and campaigner, Annie Lennox OBE has been represented through the medium of photography and film on innumerable occasions. Musically gifted, Lennox studied flute and piano at the Royal Academy of Music in London in 1971. In the mid-1970s, she co-founded a band with Dave Stewart called The Tourists, releasing three albums and achieving a moderate level of success. After disbanding The Tourists, Stewart and Lennox decided to form the duo, Eurythmics. With their second album, *Sweet Dreams (Are Made of This)* Eurythmics achieved award-winning global success, going on to release a string of hit singles and albums as well as groundbreaking videos throughout the 1980s. In 1992, Lennox embarked on a hugely successful solo career, releasing her debut album, entitled *Diva*. To date she has produced six studio albums and one compilation. She has been honoured with eight Brit Awards, four Grammy Awards and an MTV Music Award, as well as the 2002 Billboard Century Award. In 2004, she collected both a Golden Globe and an Academy Award.

This photograph relates to the *Self-portrait* Lennox featured on the cover of her third album, *Bare*, 2003 (Scottish National Portrait Gallery, Edinburgh; PGP 808.1). Both portraits were taken in collaboration with her friend, the graphic artist Allan Martin. Martin focuses on music and fashion and has worked with Lennox since 2003. Their aim was to explore the medium of photography together. For this self-portrait Lennox has created a timeless, gender-neutral and racially ambiguous image. Covered in white chalk or clay she appears statuesque and ghost-like, the false lashes representing the artifice of performance and the band of tartan around her neck referencing her Scottish heritage.

Commenting on the self-portraits created for *Bare*, Lennox reveals:

I love the visual aspect of things, and have worked with so many photographers over the years, but at the point of Bare *I didn't want to be a passive subject. I wanted to create the imagery myself, without filtering or interfacing with other people ... the songs on the album are deeply personal and emotional. In a sense I have 'exposed' myself through the work to reveal aspects of an inner world which are fragile ... broken through experience, but not entirely smashed.* (Album text from *Bare*, 2003).

IG & JL

Cat. 143

AI WEIWEI

b. 1957 Beijing

Cats 143–5

SELFIES

https://media2.wnyc.org/i/620/465/l/80/1/Ai_Weiwi.jpg, accessed 11 August 2015

http://hyperallergic.com/wp-content/uploads/2012/06/WeiWeiHospital-CourtesyFreizeBlog.png, accessed 11 August 2015

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Courtesy Ai Weiwei Studio

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It is astonishing to see how Ai Weiwei – in this hectic, menacing situation – managed to take a picture that seems very deliberately arranged in terms of both its composition and message. Inside the lift with its mirror-clad walls there are three other figures, distributed almost symmetrically: the rock musician Zuoxiao Zuzhou and two police officers. The artist himself occupies the centre foreground with his upper body and head forming a triangle, which is crowned by the flash from the smartphone. At the sight of this composition anyone familiar with sacred imagery in Western art will inevitably recall the biblical story of Christian redemption and associate the figure of the artist with that of Jesus Christ:

Cat. 144

Cat. 145

Ai Weiwei, wearing a torn, blood-red T-shirt and showing no sign of resisting arrest, gazes calmly upwards at the bright light that illuminates everything and that, by making it possible to take a selfie, is ultimately the salvation of the artist under threat.

One month later, on 15 September 2009, Ai Weiwei took another set of selfies (cats 144 and 145) in the Großhadern Clinic in Munich, where he underwent an operation to treat the cerebral haemorrhage he had suffered as a result of his arrest in Chengdu. We see him in a hospital bed with a dressing on his head: in one picture there is a blood-bag lying on his chest; in the other he is playing gingerly with plastic tubing that also has blood in it. These images are less explicit than the selfie in the lift; the artist, who now has to fear for his life, is clearly exhausted and – as an extremely ill patient – has little chance of making artistic decisions.

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EIWEI

b. 1957 Beijing

Cats 143–5

LFIES

https://media2.wnyc.org/i/620/465/l/80/1/Ai_Weiwi.jpg, accessed 11 August 2015

http://hyperallergic.com/wp-content/uploads/2012/06/WeiWeiHospital-CourtesyFreizeBlog.png, accessed 11 August 2015

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Cat.144

Cat.145

Ai Weiwei, wearing a torn, blood-red T-shirt and showing no sign of resisting arrest, gazes calmly upwards at the bright light that illuminates everything and that, by making it possible to take a selfie, is ultimately the salvation of the artist under threat.

One month later, on 15 September 2009, Ai Weiwei took another set of selfies (cats 144 and 145) in the Großhadern Clinic in Munich, where he underwent an operation to treat the cerebral haemorrhage he had suffered as a result of his arrest in Chengdu. We see him in a hospital bed with a dressing on his head: in one picture there is a blood-bag lying on his chest; in the other he is playing gingerly with plastic tubing that also has blood in it. These images are less explicit than the selfie in the lift; the artist, who now has to fear for his life, is clearly exhausted and – as an extremely ill patient – has little chance of making artistic decisions.

In the years since that time the world's art lovers have not had more copious or up-to-date information on any other artist. Ai Weiwei has continued to post numerous selfies and his Instagram account is one of the most followed in the world (https://instagram.com/aiww, accessed 30 July 2015). The extent to which he and his regime-critical work are identified with his selfies becomes clear in an article published by the *Huffington Post* in 2013. In the introduction to this compilation of 'The 20 Best Ai Weiwei Selfies', showing him in widely varying situations and poses, he is described as 'selfie extraordinaire' (http://www.huffingtonpost.com/2013/08/31/ai-weiwei-selfies_n_3829361.html, accessed 30 July 2015). No-one else seized on the still-young genre of selfies so quickly and effectively, thereby attracting worldwide attention to certain political campaigns that have seen him become a hero to many, at least in the West. WU