

CAIRNS
ART
GALLERY

24 FEB -
2 JUN 2024

STAGING ONESELF

PHOTOGRAPHY AND NEW MEDIA
SELF-PORTRAITS BY WOMEN ARTISTS

ARTWORK LABELS

Cindy SHERMAN

b. 1954

Glen Ridge, New Jersey, USA

Untitled film still #3

1977

gelatin silver photograph

Collection: National Gallery of Australia, Canberra.
Purchased 1983

Cindy SHERMAN

b. 1954

Glen Ridge, New Jersey, USA

Untitled film still #50

1977

gelatin silver photograph

Collection: National Gallery of Australia, Canberra.
Purchased 1983

Cindy SHERMAN

b. 1954

Glen Ridge, New Jersey, USA

Untitled film still #52

1977

gelatin silver photograph

Collection: National Gallery of Australia, Canberra.
Purchased 1983

Cindy SHERMAN

b. 1954

Glen Ridge, New Jersey, USA

Untitled

2007/2008

colour photograph mounted on aluminium

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2011 with funds from Tim Fairfax AM through the Queensland Art Gallery Foundation

Cindy SHERMAN

b. 1954

Glen Ridge, New Jersey, USA

Untitled #129

1983

Type C photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

Cindy SHERMAN

b.1954, Glen Ridge, New Jersey, USA

Since the early 1980s, American artist Cindy Sherman has approached photographic portraiture with wit and acuity, creating works that continue to challenge, amuse and outrage audiences around the world.

Sherman is one of the most significant artists of the so-called Pictures Generation – a group of artists who created enduring images which were appropriated from and responded with humour and criticism to mass media images from film, television, advertising and magazines of the day.

Themes within Sherman's photographic series use carefully applied theatrical effects. This is evident in her 2008 society self-portraits in which the artist constructs a scene with two fashion-aware women at a society exhibition opening. The work exemplifies Sherman's extraordinary ability to capture not just an event, but the immediacy of a particular moment filled with nuances of motivation, self-image and ego - the staged awareness of two women caught in their moment of fame and 'immortalised' by an event photographer.

Through self-portraiture, Sherman engages the viewer in complex narratives of feminism, and post modernism. Her carefully constructed photographs have become enduring metaphors for the artificiality of identity and staged representations of the public/private self.

Cindy SHERMAN

b.1954, Glen Ridge, New Jersey, USA

Untitled Film Stills #3, #50, #52

Cindy Sherman's series *Untitled Film Stills* comprises seventy black-and-white photographs in which the artist poses in various guises, most notably generic female film characters from the 1950s and 60s. These portraits have been described as the result of an intersection between photography and performance art, where the artist plays a double role of photographer and model, director and actor, choreographer and stylist.

Untitled Film Stills was produced over a period of three years between 1977 and 1980. Each photograph is a purposely theatrical and melodramatic interpretation of a stereotypical identity taken from contemporary culture and use staging devices. Using camera angles, lighting, costumes, and props she creates and conveys images of a starlet, ingénue, socialite, working girl and lonely housewife.

For Sherman, it was important that these photographs did not have the high production values of a movie still – rather that they look like the trashy street posters used for mass media promotion of B-grade movies. 'I want them to look cheap...I don't want them to look like art,' she said.

Khadija SAYE

1992–2017

London, UK

Toor-Toor

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Peitaw

from the *Dwelling: in this space we breathe* series

printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2021 with funds from Peter and Agnes Cooke, Michael and Vanessa Myer, Jan Murphy and Sydney Williams QC and Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Ragal

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Nak Bejjen

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Limo

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Andichura

from the *Dwelling: in this space we breathe* series

printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2021 with funds from Peter and Agnes Cooke, Michael and Vanessa Myer, Jan Murphy and Sydney Williams QC and Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Tééré

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Sothiou

from the *Dwelling: in this space we breathe* series

printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2021 with funds from Peter and Agnes Cooke, Michael and Vanessa Myer, Jan Murphy and Sydney Williams QC and Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017

London, UK

Kurus

from the *Dwelling: in this space we breathe* series
printed 2018

silkscreen print

Collection: Queensland Art Gallery | Gallery of
Modern Art. Purchased 2021 with funds from
Peter and Agnes Cooke, Michael and Vanessa
Myer, Jan Murphy and Sydney Williams QC and
Contemporary Patrons through the Queensland Art
Gallery | Gallery of Modern Art Foundation

Khadija SAYE

1992–2017, London, UK

Dwelling: in this space we breathe series

Khadija Saye was a Gambian-British photographer whose series of photographic portraits entitled *Dwelling: In this Space we Breathe* were exhibited at the Diaspora Pavilion in the 2017 Venice Biennale. Saye's career as an activist-artist was cut short when, in June 2017, she and her mother and more than 70 other people perished in the Grenfell Tower apartment fire in London.

Saye's *Dwelling* series of nine silkscreen prints explores issues of social inequality and injustice, and the artist's fascination with the 'migration of Gambian spiritual practices' which deeply informed her childhood years growing up in London.

Saye's silkscreen prints have a distinctive quality as they are produced from scans of the artist's original tintype photographs, an early photographic technique of the 1960s that reverses positive and negative fields. She also employs various staging devices, including traditional and spiritual objects, headdresses and superimposed images, as well as her hands and other parts of her body to obfuscate identity while still conveying aspects of identity through gestural expressions.

Sage Szkabarnicki STUART

b. 1995

Toronto, Canada

Humble Abode

2017

digital print

Courtesy of the artist and Rukaj Gallery,
Toronto, Canada

Sage Szkabarnicki STUART

b. 1995

Toronto, Canada

Humble Abode

2017

digital print

Courtesy of the artist and Rukaj Gallery,
Toronto, Canada

Sage Szkabarnicki STUART

b. 1995

Toronto, Canada

Breakfast

2017

digital print

Courtesy of the artist and Rukaj Gallery,
Toronto, Canada

Sage Szkabarnicki STUART

b. 1995

Toronto, Canada

My room

2017

digital print

Courtesy of the artist and Rukaj Gallery,
Toronto, Canada

Sage SZKABARNICKI STUART

b.1995, Toronto, Canada

Sage Szkabarnicki-Stuart is a Canadian artist whose work examines the meaning of everyday life in a world challenged by climate change and increasing threats to the environment.

Szkabarnicki-Stuart's typically poses herself as the subject, and uses devices such as panorama lenses, multiple exposure, and combination printing and masking techniques to give depth to her images. She also uses complex styling and props, including collected items of trash, so that the whole process of image-making becomes a one-woman creative production for the camera.

In her work *My Room*, props include materials found around the artist's family home. The costume she wears is adorned with flowers and chicken wire fencing from her mother's garden, and the setting is her childhood bedroom. The portrait is symbolically set at the moment the family house was being sold.

For Szkabarnicki-Stuart, embedding daily routines, such as breakfast and bathroom rituals in her portraits, is a device for increasing understanding of how we interact with and define the place we call home.

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 16799KEL(TM). Adult
Education Centre's painting and
drawing class. Teacher Riitta
Ranta, 1986 reimagined as 1956***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 01832KEL(TM). Tapani
Kansa sang at Kirstinharju dance
pavilion. Departure, 1970***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 8097GAS(TM). An apparatus
for testing the absorption ability of
a nappy, 1969***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 019KI(TM). Father and son
clay pigeon shooting day
Särkikangas sandpit, 1975***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 00029KEL(TM). KMV-news
office, 1972***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 21749 (TM). A person who has
lost a hand in an accident. Work
safety campaign, 1926***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 04287KEL (TM).
G. A. Serlachius Oy's workers
at Loukkusuo peat bog. One
Woman, 1943***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 0770I (TM). Forester
Häggman and an eight-kilogram
pike, 1955***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 7510GAS (TM). Miss Tuula
Järvenpää (The Serla Girl)
domestic sales, 1961***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b. 1967

Dublin, Ireland

***FIG 0395GAS (TM). Aune
Heimolainen, one of the best
swimmer girls in Mänttä Sporting
Club, 1943***

from the *Ten People in a Suitcase* series

2015

digital print

Courtesy of the artist

Trish MORRISSEY

b.1967, Dublin, Ireland

Ten People in a Suitcase series

Trish Morrissey works across photography, film and self-portraiture and uses family history and archival materials to create new contemporary narratives around issues of identity and family.

Ten People in a Suitcase, 2015 references an archive of more than 30,000 photographs held in the collection of the Gösta Serlachius Fine Art Foundation in Mänttä, Finland. The portraits are of anonymous inhabitants of a once thriving paper mill town. The artist selected ten of these photographs from which to create new scenes with herself as the protagonist. She explains,

In order to create these new photographs, I had to imagine the events that led up to this moment in the character's lives...

The photographs transcend mere re-enactments, they are embodiments of real individuals who are more than just their snapshot. ... [the work] is a study of how historic photographs function in the world by depicting the clash between historical and contemporary image making.

Pushpamala N.

b. 1956

Bengaluru, India

Shanta (Quietude)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Veera (Valour)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Roudra (Anger)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Karuna (Pathos)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Bhibhatsa (Revulsion)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Bhayanaka (Fear)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Hasya (The comic)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Adbhuta (Wonderment)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

Pushpamala N.

b. 1956

Bengaluru, India

Sringara (Love)

from the *The Navarasa suite*, from the *Bombay Photo Studio* series

2000-2003

gelatin silver photograph

Collection: Queensland Art Gallery | Gallery of Modern Art. Purchased 2004.

The Queensland Government's Gallery of Modern Art Acquisitions Fund

PUSHPAMALA N.

b.1956, Bengaluru, India

***The Navarasa suite* from the ‘*Bombay Photo Studio* series**

Pushpamala N. lives and works in Bangalore, India. She is regarded as a pioneer of conceptual art and is a leading feminist artist in India who performs various roles in front of the camera to challenge ideas about history, cultural memory and stereotypes. Using elements of popular culture and tradition she examines notions of place, gender and history.

The Navarasa suite is a series of self-portraits based on the nine moods of Indian aesthetics: eroticism, anger, heroism, comedy, pathos, fear, peacefulness, compassion and wonder. The portraits were taken in the art deco studio of JH Thakker who was famous for his black and white photographs of 1950s and 60s of Hindi film stars from the Golden Age of Indian cinema.

Pushpamala's photographs explore diverse genres of photography and ways of representing women in still and moving imagery. In each portrait she positions herself as the *nayika* (heroine), using studio lighting and shadow to add drama, elegance and narrative beauty to her photographs.

Wawi NAVARROZA

b. 1979

Manila, Philippines

***La Bruja (All the Places She's Gone,
Self-Portrait)***

2019

C-Print

Courtesy of the artist and Silverlens Gallery,
New York, USA and Manila, Philippines

Wawi NAVARROZA

b. 1979

Manila, Philippines

***The Heap / Viva La Vida (Portrait of
A Female Artist at 40, Self-Portrait)***

2019

C-Print

Courtesy of the artist and Silverlens Gallery,
New York, USA and Manila, Philippines

Wawi NAVARROZA

b. 1979

Manila, Philippines

***Remember Who You Are (Strange
Fruit / The Other Asian, Self-Portrait
with Pineapple)***

2019

C-Print

Courtesy of the artist and Silverlens Gallery,
New York, USA and Manila, Philippines

Wawi NAVARROZA

b.1979, Manila, Philippines

Wawi Navarroza is an Istanbul-based Southeast Asian and Filipino artist who has travelled extensively. Her works are informed by lived experiences and explore narratives of post-colonialism, globalisation, traditional cultures and rituals.

Navarroza's self-portraits combine photography and collaging to create imaginary and illusionary settings. Using digitally created pasted-on objects the artist turns real settings into a fantasy world of her own making. She describes her portraits as being the result of her own '...syncretic mix of East and West, catholic and pagan/folk/mystic, laced with a Spanish colonial baroque hangover, ornamentation, contemporary clutter, sari-sari, horror vacui, the esoteric and the vernacular... nature and artifice, a marvelous mess of the living.'

The various personae within Navarroza's photographs appear strangely dispassionate and remote. Rarely do the subjects of her portraits seek to engage directly with the viewer through either a gaze or a smile. This device allows the artist to control the extent to which the subject's plurality of identity is revealed – an identity that is shaped by lived experiences.

Yuki KIHARA

b. 1975

Sāmoa

***Fa'afafine - In the Manner of a
Woman***

2005/20

pigment print on paper, ed. 11/25

Courtesy of Yuki Kihara and Milford Galleries,
Aotearoa, New Zealand

Yuki KIHARA

b.1975, Sāmoa

Yuki Kihara is an interdisciplinary artist of Japanese and Sāmoan descent. Working across photography, performance and video she explores and challenges dominant historical narratives and binary readings of gender and politics.

Kihara identifies as a *Fa'afafine*. In Samoa there are four identified genders that include *Fafine*, a cisgender woman, and *Fa'afafine*, in the manner of a woman. Neither of these, however, are legally recognised.

For Kihara, self-portraiture is a powerful language that she uses to challenge and subvert racial and cultural hierarchies, and the gender and sexual stereotypes that are inherent in European art and culture. Her work, *Fa'afafine - In the Manner of a Woman*, 2005-2020, is recognised for its complex political and social intersection of narratives that assert the legitimacy of Indigenous culture and diverse gender identities.

Fa'afafine references Manet's famous nude painting of a prostitute, *Olympia*, a highly controversial work in its time. Kihara's work is a triptych, a device that allows her to progressively reveal the changing identity of the subject – not as a male, nor as a female, but ultimately as both.

Tomoko SAWADA

b. 1977

Hyogo, Japan

Decoration Face

2008

C-Print

Courtesy of the artist and ROSEGALLERY,
Santa Monica, USA

Tomoko SAWADA

b.1977, Hyogo, Japan

Tomoko Sawada is a Japanese contemporary photographer and performance artist whose works explore the space between inner and outer worlds. Sawada uses elaborate costumes, hair and makeup, as well as gestural poses and facial expressions to create images that reveal relationships between the public and private worlds of Japanese women today.

Using elaborate costumes and carefully contrived gestural poses and facial expressions, Sawada intricately constructs photographic images that challenge perceptions and representations of self.

In *Decoration/Face*, the artist's face is presented as a series of ID- style photographs, transformed through layered make-up in *Harajuku-style*, a style of the 1960s and 70s that was a rebellion against Japan's strict societal rules and norms, with young people dressing up in fun and crazy styles as a celebration of personal freedom of expression.

Sawada's use of heavy makeup serves to both highlight and obfuscate the normally defining facial features of the sitter. Further, the tightly grided presentation of the photos mesmerises the viewer so that individual images begin to morph from one to the other while each unblinking portrait challenges interpretations of identity and individuality.

Sama ALSHAIBI

b. 1973

Basrah, Iraq

Carry over

2018

digital print

Courtesy of the artist

Sama ALSHAIBI

b.1973, Basrah, Iraq

Sama Alshaibi lives and works in the United States. Born to an Iraqi father and Palestinian mother she works with photography, installation, and film and explores the effects of imposed political, social and gender limitations and controls.

Carry Over is series of self-portraits in which the artist centrally positions her body as both the site for and subject of narratives of social and gendered subjugation. In these photographs she references late 19th and early 20th century studio photographs of naked 'oriental' women carrying vessels of water on their heads, while lounging in seductive settings that exaggerate sexuality and desirability. Alashaibi subverts these gendered images by wrapping her body in shrouds of cloth and carrying on her head massively oversized objects, including the ubiquitous water vessel.

Alshaibi's massive head sculptures are positioned so that they become an 'organic' extension of the body. Derivative of recognisable objects, the size of her sculptural headdresses suggests that carrying them requires enormous feats of strength and endurance. This becomes a metaphor for the herculean task women must bear to survive emotional and physical forms of conflict, subjugation and abuse.

Dita PEPE

b. 1973

Ostrava, Czech Republic

Radomír, Eliška, Kateřina, Ida

from the *Self-portraits with men* series

2007

digital print

Courtesy of the artist

Dita PEPE

b. 1973

Ostrava, Czech Republic

Patrik, Ida

from the *Self-portraits with men* series

2007

digital print

Courtesy of the artist

Dita PEPE

b. 1973

Ostrava, Czech Republic

Michael, Anička, Ida

from the *Self-portraits with men* series

2006

digital print

Courtesy of the artist

Dita PEPE

b. 1973

Ostrava, Czech Republic

Ida, Patrick, Karel, Ela

from the *Self-portraits with men* series

2007

digital print

Courtesy of the artist

Dita PEPE

b.1973, Ostrava, Czech Republic

Dita Pepe is a Czech photographer who uses self-portraiture to examine how relationships and surrounding circumstances shape the identity of women.

Pepe has been described as a chameleon because of her ability to assume countless personae and to immerse herself into other people's lives, taking 'snapshots' of them with her as an integral part of a family or situation.

In her 15-year-long project, *Self Portraits with Men*, Pepe created what-if scenarios, taking photos of herself with different man, as their wife or partner. Often she included children, sometimes incorporating her own daughter into these family portraits. Her settings are extremely important to the reading of her work and are carefully constructed to convey a sense of place, time and social standing.

The narratives explored by Pepe in this work are not about how women are shaped by the men with whom they live, but rather the way in which society positions women according to the perceived socio-economic circumstances of their partner and their surroundings.

Tracy MOFFAT

b. 1960

Brisbane, Queensland, Australia

Self Portrait

1999/2005

black and white photograph, pen, and hand-coloured photograph on paper

National Portrait Gallery of Australia. Purchased with funds provided by Tim Fairfax AM 2013

Tracy MOFFAT

b. 1960

Brisbane, Queensland, Australia

I made a camera

2003

lithograph

Cairns Art Gallery Collection. Gift of the artist, 2019

Tracy MOFFAT

b, 1960. Brisbane, Queensland, Australia

Tracy Moffat is an acclaimed photographer and filmic artist whose works are often self-referential and explore issues of gender, sexuality, and cultural identity as a contemporary female Aboriginal artist in Australia.

Self Portrait, 1999 is a black and white photograph which she later retouched by hand in 2005. Using saturated colours to suggest a sun-drenched studio film set, the image presents the artist in simultaneous guises of artist/image maker and film star.

I made a camera, 2003 is from Moffat's Backyard series of photographs taken when she was 13 years old, when she would make her brothers, sisters and neighbours dress up for her. The lithograph is based on a photograph in which she is positioned as the photographer, crouched over the camera with her subjects, the stiffly posed but grinning Aboriginal children, clearly transfixed by the camera and the process of being photographed. The image is important as it reveals the artist's earliest fascination with image-making and staging of photographs to tell stories and examine issues of place, culture and identity.

asinnajaq

b. 1991

Nunavik, Canada

Rock Piece

2015

one-channel digital video, colour, sound, 4 mins.

Courtesy of the artist

asinnajaq

b.1991, Nunavik, Canada

asinnajaq, also known as Isabella Weetaluktuk, is a filmmaker, photographer and performance artist who works in collaboration with family and other artists to explore her Inuit heritage and representations of the Arctic world in which she lives and with which she has a deep cultural connection.

asinnajaq explains that *Rock Piece (Ahuriri Edition)* is a performance video influenced by the Fluxus movement of the 1960s and 70s. The work explores connections between the body and land and is set in the frozen landscape of Napier during an artist-in-residency at Nuhaka, New Zealand. It comprises a music score and was filmed by Mattias Graham.

During the performance the artist's brother, Naluturuk, piles large stones on top of asinnajaq's body. As the weight of the rocks increases her ability to breathe decreases. Each breath becomes more difficult, yet the artist refuses to let the weight keep her down, symbolically pushing herself up from beneath the stones.

It takes effort from the body and mind to get out from under the pressure of the stones, but as they fall, my body feels light, and I am free.

Julie RRAP

b. 1950

Lismore, New South Wales, Australia

360 Degree Self-Portrait

2009

single-channel digital video, colour, silent, 10 mins
43 secs.

Courtesy of the artist and Roslyn Oxley9 Gallery

Julie RRAP

b.1950, Lismore, New South Wales, Australia

Since the mid-1970s, Australian artist Julie Rrap has played a seminal role as a feminist artist working in photography, painting, video, body art and performance. She has variously used her body as a medium through which to deconstruct prevailing norms of female representation and to explore issues of gender, sexuality and identity.

Her first substantial body of work, *Disclosures*, 1982, comprised 60 black-and-white and 19 coloured photographs of her body, predominantly naked as an object for public gaze. In so doing she hijacked, parodied, and ultimately subverted the traditional representation of women posed as models for a predominantly male viewer's consideration.

360 Degree Self-Portrait references Rrap's earlier work, but uses the camera's projection speed, slowing it down and looping it to play continuously while the artist's face is seen slowly stretching and distorting to replicate the aging processes on the body. It is an unflinching brutal documentary-style examination of the 'female reveal', presenting a staged reality of self-identity as created by the artist as ultimate identity-maker.

Vivienne BINNS

b. 1940

Wyong, New South Wales, Australia

Self-Portrait self-Image

1980

slide show with audio tape transferred to two-channel digital video, colour, sound, 45 mins.

Courtesy of the artist and Sutton Gallery, Melbourne

Vivienne BINNS

b.1940, Wyong, New South Wales, Australia

Vivienne Binns works explore issues of female identity and sexuality. One of her most notable works, *Mother's memories, other memories* 1979-1981, was a series of postcard-styled images that reinterpreted 'memories' of 'self' drawn from anecdotal stories, letters, diaries, memorabilia and family photographs. It was developed as a collaborative process to record matrilineal histories.

I remember us talking about the kinds of choices our mothers made for the family album ... How they chose the ones [photographs] that showed us heading towards the kind of conventional life that they most wanted for us...It was really interesting to realise the level of choice that went into those kinds of things and that was part of that interrogation of social norms.

In 1980, Binns applied a similar approach to *Self-portrait self-image* to record her own mother's memories. The work consists of an interview and a two-channel slideshow – one depicting the life of her mother Joyce Binns, and the other revealing events from corresponding years in the artist's life.

Binn's works seek to give value to hitherto ignored, and subverted aspects of women's lives and to question notions of self-identity, and the public and private worlds we inhabit.