

## Assignment 2

### The Displaced Image

15<sup>th</sup> May 2016

- Find 3 examples of work in which others' work is incorporated
- Find 3 examples of work that appropriates, copies or references everyday objects and reuses them as works of art
- Annotate and add notes of your own – showing your understanding of the artist's original intentions and the final meaning to the contemporary viewer

"...text is a tissue of citations, resulting from the thousand sources of culture.... if he (the author) wants to express himself, at least he should know that the internal "thing" he claims to "translate" is itself only a readymade dictionary whose words can be explained (defined) only by other words, and so on ad infinitum"

#### ***Death of An Author, Roland Barthes, 1967***

"I want to throw up because we're supposed to quietly and politely make-house in this killing machine called America and pay taxes to support our own slow murder, and I'm amazed that we're not running amok in the streets and that we can still be capable of gestures of loving after lifetimes of all this."

**David Wojnarowicz**

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## 1. Sherrie Levine *After Edward Weston (1981)*



**Image 1** Type C color print, 19.5 x 14.625 in. (49.2 x 36.89 cm), 1981  
(A photograph of photograph in a catalogue, presented as an original work of art)

Original image – Edward Weston, *Neil*, nude 1927 (as above)

- The concept, the idea, the gesture (signified) might arguably be said to be more important than the picture (sign)
- To use a photograph that was not hers, can be read as a reflexive comment, about what it is to exist outside of a system that is esoteric and exclusive (Ortega-Alvarez n.d.).
- It is also a social comment on the structures that make that situation 'inevitable'. (i.e. towards the dissolution of meaning)
- Such a gesture is likely to be received as 'badly-behaved'. However, until very recently Western patriarchal history has left the Other on the periphery of cultural and economic life, looking in, only able to partake under limited conditions, except in rare and exceptional cases.
- In his essay, *Thought on Originality and Appropriation – Sherrie Levine's Early Photographic Endeavors* (sic), Ortega-Alvarez suggests that Levine's education away from the major art centres meant she was likely only ever to see Weston's photographs in books, and that, in fact, would be the case for the majority of people. That being the reality, Levine's gesture could also be read as a comment on the parochial and exclusive nature of the art world.
- Those facts, together with the commonly held perception that 'great photographers' are predominantly male, still hold sway
- Two teachers on a YouTube video, produced by the Khan Academy for Smart Art, state that, "Weston is really flexing his creative muscles" when he photographs his son, emulating the classical style (Sherrie Levine, untitled, 2012). It might be that Weston is assuming the role of 'god' in relation to his own Adam, thereby negating the role of the mother. He therefore

appropriated gestation, birth, and labour, as well as the idea of a miraculous immaculate conception.

- A less abrasive reading would be that Weston photographed his son in an attempt to experience how it is to be him, not yet bruised and damaged by life. Or else to explore and accept his own position as a father and an aging man, no longer visually so perfect.
- This might be read psychologically as evidence of feminist rage, albeit diffused by a viewer's possible confused reaction, i.e. "but it's just an exact copy?"
- Those with an informed education in art or philosophy may instead see the work as a visual response to dissolution of meaning, truth and ownership.

2. **Sarah Charlesworth Image No 9 Unidentified Man, Unidentified Location (1980)(2012)**



**Image 2**



**Image 3**

Sarah Charlesworth. Unidentified Man, Unidentified Location, 1980, printed 2012, No. 9 of 14 from the series Stills. The Art Institute of Chicago, promised gift of Liz and Eric Lefkowsky. © Estate of Sarah Charlesworth. Courtesy the Estate of Sarah Charlesworth and Maccarone.

Re-appropriated from Andy Warhol's *Suicide*, 1963, Silkscreen on Paper, (230 cm × 202 cm (90.5 in × 79.5 in), [Terhan Museum of Contemporary Art, Tehran](#) (Image used by Warhol in various silkscreens and iterations)

- This image is of a falling person, taken from a press cutting originally appropriated by Andy Warhol, before Charlesworth appropriated it from him. I have chosen this particular image because of the double appropriation and the questions that arise from their making, about authorship in an age of mass media and mechanical reproduction (now digital reproduction, which makes 'stealing' easier than ever), a subject both artists explored through their series of appropriated images of death from newspapers, *Stills* by Charlesworth and *Death & Disaster* by Warhol.
- When I was thinking about this picture and working out how it fitted into my assignment, I searched for images of falling bodies from the Twin Towers (the Elkin's quote at the top of the page is taken from a chapter titled *A Drop of Water, World Trade Centre Dust in Elkins' What Photography Is*).
- Artist Ori Gersht states in a *Guardian* interview, "Violence can be grotesque, but also incredibly, intensely attractive" (Gersht, O, 2016). We are prurient and the mass media feeds our appetite.

- Both Warhol and Charlesworth are exploring questions surrounding the role of photography, meaning and dissolution of meaning in mass media, the production of it, when they appropriate images of pain, death, and mutilation; as well as a universal fascination, appetite, and curiosity. They both look at how real human beings are mediated and reduced, and explore how genuine suffering, and ultimately death (perhaps the most complex issue for sentient, intelligent beings to face and to try to understand, never mind accept) becomes reduced and objectified.
- Charlesworth's work is different to Warhol's Death & Disaster series. She zooms in, enlarges the crop, degrading her chosen images and rendering some (but not all) almost graphic but she somehow enables the shock of such events to be re-imagined and perhaps even more tangible than when these stories have become old news. Warhol, on the other hand, seems to push the human element further away from the image when he creates coloured motifs, turning the images into patterns and objects reminiscent of advertising.
- Perhaps Charlesworth makes it possible to see beyond the constant watering down of reality imposed by mass media and reproduction, through its over-proliferation of imagery; she makes it possible to see the humanity whilst at the same time, conversely, maintains a respectful distance from the individual by rendering the falling person a graphic shape, but one that we can still see is real. (Witofksy, 2012:17)
- Although compositionally effective, the images are not pretty, nor sentimental; the moment of leaping is not obscured by written language (other than very simple numerical titles). They are entirely pared back, without any journalistic hyperbole or even simple statements. the case of a newspaper story, are we ever given enough to satisfy our salacious prurient tastes? Here our prurient thirst cannot be quenched because we are left with unanswered questions. "...do we know them, could we be them, would we have made the choice to leap, as they have done?" (Witofksy, 2012:17)
- Stills – still images that were once moving, a word taken directly from the language of movie making; in many ways one of America's biggest contributions to global culture, to its own economics, to language. Via the film industry, US culture is disseminated across continents\*. Charlesworth's Stills is a counter message to the main thrust of information we are used to receiving from the commercial film industry. Contrasting in many ways to the movies that Hollywood churns out, Stills is silent; reality, single unconnected moments, pared back, an uninhibited and open-ended narrative.

3. Jenny Holzer, *Redacted, Waterboard* (2008)



Image 4

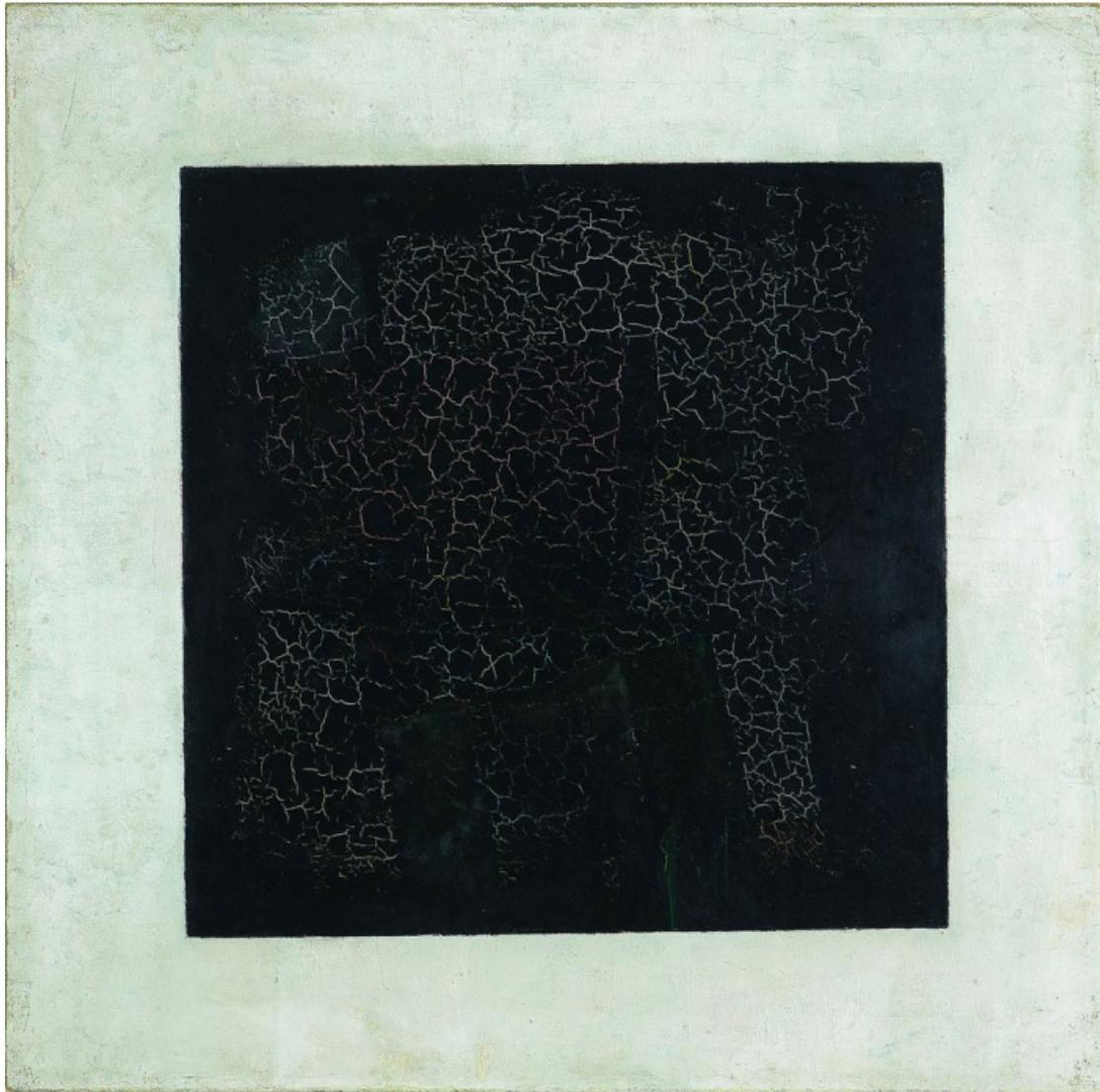


Image 5. Malevich (along with many, many others) *Black Square* 1913 © State Tretyakov Gallery, Moscow

- Holzer's work is intrinsically an investigation of semiotics, mainly using written language and graphic signage in her art, often utilizing advertising space or reflecting her Truisms onto buildings for instance.
- This is not the only way she works but even when Holzer veers away from obviously word-based art, such as in the Yugoslavian war crimes series, *Lustmort*, where she made an installation of human bones, words are still an integral element once you look closer.
- In *Lustmort*, Holzer wrote from the perspective of all involved in the systematic rape of women by Serbian soldiers: victims, witnesses and perpetrators. She wrapped small bands, covered in engravings of the text that she had created, round human bones that she had bought from natural history museums (Whitney Focus Presents Jenny Holzer, *PROTECT PROTECT*, 2013). The bands look like the sort of thing that are put on babies when they are born in hospital in order to identify them so that mothers and babies can be matched up should they need to be separated. So, in a sense,

Holzer has referenced a well-established system of identifying and handling newborns as she explores the devastatingly harmful and destructive way in which women were treated in a war. She has appropriated several things here; bones, stories and a practice utilised by hospitals when caring for vulnerable human beings that have no access to language. By doing so she gives voice to women whose voices were muted, in a similar way to how a hospital must use a recognisable sign system, when identifying babies, in order to keep them safe. The bare human bones are a stark reminder of the fact that all involved in this type of warfare are organic human beings

- In choosing *Waterboard* to look at more closely, I have also chosen a work that might be tricky to label as either “the work of other artists or everyday objects”, as specified in the assignment brief. However, one of the points about all of the redacted work Holzer has worked on is that she is highlighting a practice, i.e. the use of torture by our security services, which in fact does go on everyday under the guise of security measures. She has not in this instance appropriated an everyday, quotidian object. Instead she has appropriated documents that are hiding the things that literally go on everyday, despite the fact we may not be aware of it.
- It is also strongly references Malevich’s *Black Square*. (Culture Show, 2010) (Or *Two Black Squares* by Mel Ramsden 1965, or Sue Arrowsmiths photographs of a frame being painted – seen in several images, the frame starts white and ends up black, resting against a black wooden fence, or Bob Law’s *Black Square* 1976, or *Secret Painting*, again Mel Ramsden but his time 1967/8). See Barthes’ comments readymades in *Death of An Author*. Malevich, provocatively and with a sense of anarchy, asserted he was starting from zero, “freeing painting from its centuries-long shackles, its mimesis and representation” in the making of *Black Square* (Borchardt-Hume, 2015:24). Interesting that the term “centuries-long shackles” is related to the practice of torture. He may have started from zero, and many others have done so since, which leads us back to dissolution of meaning in signs.
- Hal Foster has himself borrowed from Freud in his book, *The Return of the Real* focusing on the way in which trauma is registered. According to Foster, “one event is only registered through another that recodes it: we come to be who we are only in deferred action (*Nachtraglichkeit*)” (Foster, 1996:29). Using this analogy, Foster asserts that the first Avant Garde movements of Dada in the West and Constructivism (within which Malevich’s work can be classified) in Russia only begin to come into their own in terms of relevance and meaning when looked at retrospectively in relation to later Avant Garde movements such as seen in the 70s and 80s. “On this analogy the avant-garde work is never historically effective or fully significant in its initial moments” (Foster, 1996:29). It is only through repetition by a succession of artists that the trauma begins to be processed by society.

#### 4. Felix Gonzalez-Torrez (1991) Portrait of Ross



Image 6. "Untitled" (*Portrait of Ross in L.A.*), 1991

Candies individually wrapped in multicolor cellophane, endless supply

Dimensions vary with installation; ideal weight 175 lbs.

Promised gift of Donna and Howard Stone, 1.1999

© The Felix Gonzalez-Torres Foundation. (Art Institute Chicago)

- Appropriated from the everyday (but see reference to Roelof Louw in text).
- It is probably most difficult to annotate a picture of a pile of sweets in the corner of a room (a black square offers good competition for that prize). It looks like nothing, other than what it is. *Portrait of Ross* was made in 1991 by Gonzalez-Torres as an elegy to his lover Ross Laycock who died of AIDS that year. As did Gonzalez-Torres, Wojnarowicz quoted on pg. 1, Mapplethorpe and a sea of other people during and following a time when the US administration actively prevented and delayed research into medical solutions (Laing O, 2016).
- In *Portrait of Ross* Gonzalez-Torres appropriates candy, an everyday object enjoyed by pretty much everyone in the world – perhaps only not by a small percentage of humans still living in pre-industrial situations; a foodstuff we eat almost entirely for enjoyment rather than sustenance. It is only through discovering what this work is about that you begin to see it as 'art', although even then, there will be those who question its validity. However, if you allow yourself to see what informs the work, the richer and more meaningful it becomes. *Portrait of Ross* is concept art that relies on being experienced or at least considered (made me cry just reading about it) and if you are able to attend a gallery where one of these installations is displayed, and are invited to eat one of the sweets in the pile, you are also able to become part of the installation too.
- Although I have initially included this work in the 'everyday' section of the question, it has, of course as everything has, been done before. The idea may have been appropriated from another artist, Roelof Louw's *Soul City* (*Pyramid of Oranges*) 1967. The Tate Conceptual Art in Britain exhibition

book states, "...Louw invited gallery visitors to become active agents in the work's dematerialisation.... 'By taking an orange each person changes the molecular form' (Louw, R, 2000)" (Tate, 2016; 19) And perhaps there will others before Louw who can be mentioned too.

- In Gonzalez-Torres' work, the weight of sweets in the corner of a gallery room equates to Laycock's healthy weight. Online I have heard and read various descriptions, some of which contradict each other. Depending on whose report you read/hear, visitors are invited to eat the sweets, or there is no signage, but the unspoken message is that the sweets are there to be eaten. As visitors suck, taste, swallow – an activity related, in psychotherapeutic terms at any rate, to sex, the weight of the sweets is reduced and therefore Laycock's ideal weight diminishes, just as it did when he was getting sicker. You, and therefore society becomes instrumental in the 'dematerialisation' of Laycock, eating him away, perhaps suggestive of the fact that society's denial, bigotry and inept handling of the AIDs crisis was indirectly, or perhaps directly (depending on your view), responsible for Laycock's demise, along with many other AIDs victims. By relating the act of eating to sex and then death Gonzalez-Torres connects humanity to a disease where the victims were quite horrendously dehumanised, first by society's early reaction to the disease, and then by the disease itself.
- Gallery staff are instructed to replenish the sweets at the end of each day. Conversely, Gonzalez-Torres is therefore able to keep something of his lover alive, re-creating him again and again, even after his own death, when other artists, who must follow strict instructions about how to re-install it, recreate the work. He enables his lover to manifest and then be dematerialised again and again.
- Gonzalez-Torres's appropriates from the everyday and "... (a) is typical with Gonzalez-Torres' work, the personal and political, private and public, become closely intertwined." (Frank, 2013) The signifier might be considerably less potent than the signified in this particular work, although that is not the case with other works by Gonzalez-Torres, many of which are untitled. Sweets and lights and objects are placed strategically to make, aesthetically speaking, extremely beautifully visual work. There is something so powerful signified in the way Portrait of Ross is simply shoved in a corner with very little in the way of physical ceremony, unlike other extremely carefully placed and measured works perhaps. The anger and pain in this work, once you consider it, is terrifically palpable. There is so much rage. And immense sadness. Dreadful, terrible sadness.
- As an aside...The Gonzalez-Torres Foundation (GTF) is in charge of maintaining secret 'recipes' for Gonzalez-Torres' visual works, known as 'manifestations'. The GTF are extremely possessive regarding copyright and when you research this work online it becomes obvious that they are not happy to [allow images taken by](#) Gonzalez-Torres to proliferate endlessly. A web page is dedicated to maintaining possession of images, and you can begin to understand why when you look into the way in which his work is created. Much of his work is effectively a collection of ideas, makes it easy to

reproduce – even easier than copying a photograph on a machine. Despite the artist no longer being alive, his installations allow his thoughts and ideas, recorded in the recipes protected by the foundation, to continue to exist. Guarding the metaphysical life of an artist must be challenging. Except one would have to ask any potential ‘thief’ what he/she would hope to gain. How would that further their own cause? For starters everyone would say, that’s the guy who died of AID’s’ work. In the case of Levine’s appropriation of Heston’s images, there is a clear and definitive statement being made. The act of copying those images is entirely justified by the underlying gesture, although, undoubtedly, many might disagree.

## 5. Richard Prince New Portraits (2015)

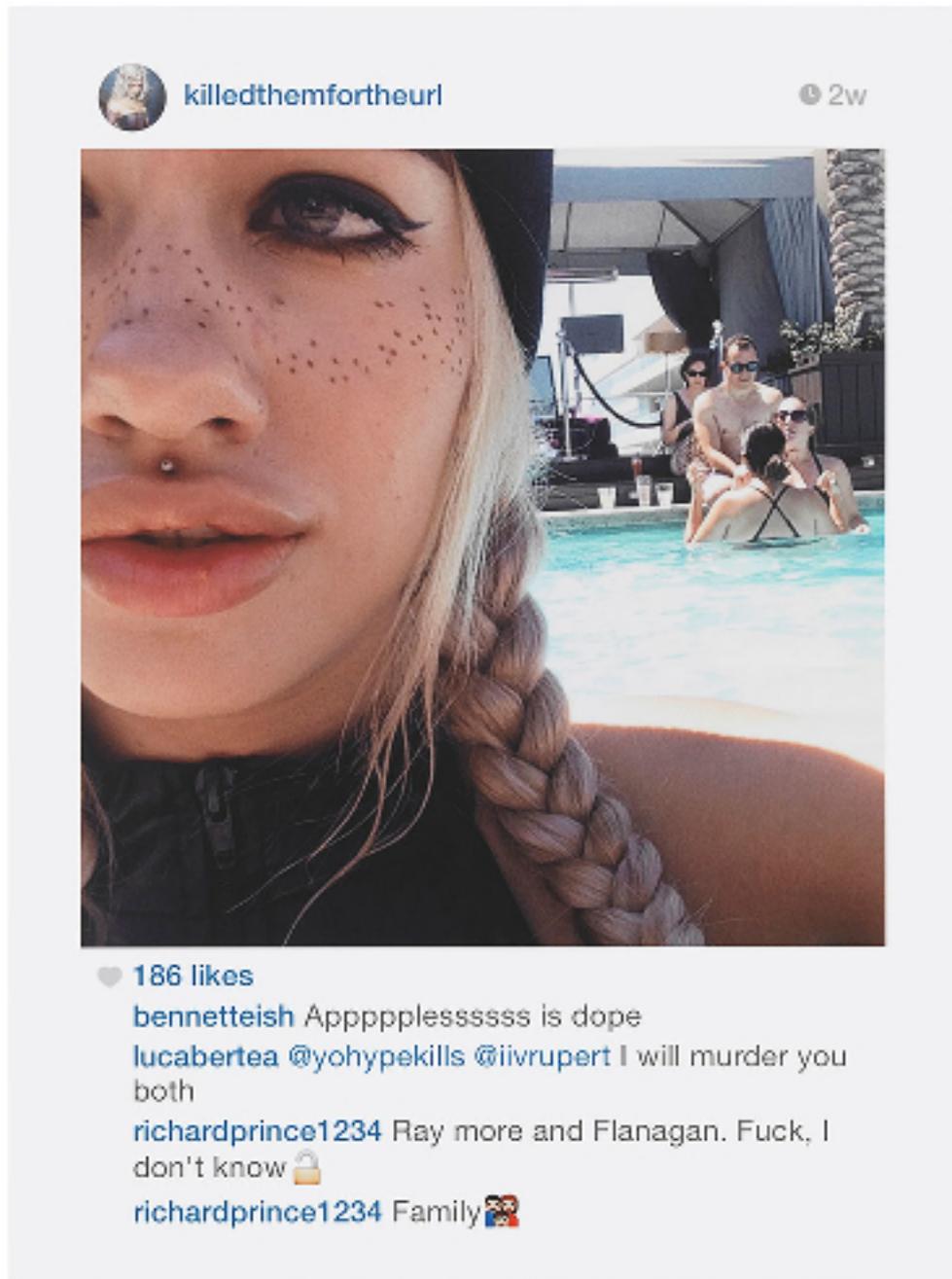


Image 7. RICHARD PRINCE, Untitled (portrait), 2015, inkjet on canvas, 65 3/4 × 48 3/4 inches (167 × 123.8 cm). Photo by Rob McKeever (Gagosian)

- Ostensibly appropriated from other people but fits in with 'everyday reference' too.
- This is the only work where I have not concentrated on any individual image or element within the work. The entire body of work is more relevant than any individual image.
- Richard Prince is the maker of one of the most expensive photographs ever to be sold, Cowboy. (Tinkerbell, 2013) And he didn't even take it. Or at least

he did take, in that he stole it, but he didn't photograph it. He took it from the Marlboro ad.

- He removed the words. There are others where he adds paint.
- Prince doesn't like the word appropriation because of the negative historical connotations associated with it such as war, plundering, rape and empires pillaging communities. He prefers the word stolen or steal. (M2M.TV, n.d.)
- In 2014 Prince held an exhibition called *New Portraits* at the Gagosian Gallery in New York and then later at the Frieze Art Fair in San Francisco. Despite previous lawsuits against him, notably in a case prompted by Patrick Cariou, where; "Judge Batts ruled that Prince's appropriation of Cariou's work failed to meet standards of fair use on four specific grounds, which comprised a perhaps unintended aesthetic critique of Prince's overall artistic practice. She noted that Prince had used Cariou's photographs in toto with minimal alterations, adding that Prince had testified that his work had no specific meaning (crucial to a narrow definition of "fair use" as commentary). The judge also charged Prince and his studio with acting in "bad faith" by requesting copies of Cariou's book from the photographer's studio without specifying the intended artistic use and never negotiating any kind of rights agreements with Cariou." (Finch, n.d.)
- Despite his history, he was not prepared for the reaction he received for his work *New Portraits*, when, as he along with his friend and interviewer, Glenn O' Brien discuss, he was suddenly quite viciously hated, to the point of receiving death threats. Prince stole (sticking with his own preferred language) images, many of them selfies, but not all, from Instagram, added a comment, reported other comments as spam to have them erased so his own comments would appear further up the list, took screen shots and printed them.
- The images are large (167 × 123.8 cm) considering the fact that the screen shots they stem from will be such low resolution. The images were sold as work by Richard Prince for over \$90 000 and the first show sold out straight away. Prince claims he'd never had a hit before. (M2M.TV, n.d.)
- There is a LOT of content about this story on the Internet. Angry photographers bemoan the fact that Prince, referred to as a photographer (is he?), should know better than to steal other photographers' work especially in this day and age when it so difficult for photographers to make any money (Forbes, 2015). A thorough article in *The Guardian* by Hannah-Jane Parkinson covers many of the arguments surrounding the work, looking at appropriation in general, the fact that Prince could be viewed as a slightly sad, middle-aged man attempting to take part in the youth led, 'digital native's' world, and getting it spectacularly wrong, despite earnings made (Did he need the money and were the subsequent death threats worth it?) Parkinson in her well-researched text explores copyright law, fair usage (where artists can argue that they have altered copied work in order to make art that says something of note), celebrity, Instagram sharing, and intuitive ways of responding, such as how the *Suicide Girls* printed and sold copies of Prince's work for just \$90 and donated it to a copyright charity.

- What I have not come across anywhere online is commentary about how Prince has contributed to a general discourse about the value of things, art especially, and of digital images in particular, and how that equates to the way in which we value ourselves. I refer back to Berger's quote "For the first time ever, images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, free." (Berger, 1972: 32). It is not only images of art but images full stop. Images are free and made by anyone and everyone. Art is therefore free and made by anyone and everyone. The minute any of us put images online we effectively lose ownership. You can, as Parkinson points out, put a watermark on them to stake your claim but that is very easily removed (and scoffed at by some). You can try to augment your sites and social networking but it's pointless.
- We, as digital entities are highly valuable to anyone in the market, but our images are not, except as identification – even the images put out by the people with millions of followers. What might have value are the marketing possibilities for corporations as seen in the way advertisers will pay some people for mentioning their products or linking to their brands. Whether you choose to characterise Prince as a sad, middle-aged old man attempting to play in the digitised 'youf's playground, or an unscrupulous manipulator of his commodity value – the fact is that Richard Prince's name is highly valuable. And that is what *New Portraits*, is trading in. Most commentators say the work is not very good – well, perhaps that's the point. If it's not very good perhaps the photographs he steals aren't very good, whatever that may mean. All these people, many of them young, at the start of their careers, (although the work also includes names such Kate Moss), are putting out images, several a day, very few of which, a tiny, fraction of a percentage point possibly, it could be argued, have any artistic merit whatsoever. "What is a good photograph?" is an unanswerable question but whatever your taste, education, knowledge, there is little denying that the economic laws of [supply and demand](#) suggest the most of those images are economically valueless. Tom Stayte's #selfie explored similar themes but in a less audacious and provocative manner.

## 6. Mary Kelly Post-Partum Document (1973-78)



Image 8. Perpsex units, white card, diaper linings, plastic sheeting, paper, ink  
31 units, 28 x 35.5 cm each (MaryKelly)

See appendix for artwork details. In the main I look at Documentation I here:

- I saw Post Partum Document III at Tate Britain; however, Shelly herself says the work should ideally be seen in its entirety. "I still try to insist on a linear presentation of the work because that has temporal and diagenetic implications, and ideally the entire work should be seen together." (Kelly, 1997: 27)

- PPD is a material manifestation of 'maternal inter-subjectivity' (Kelly, 1997, 2015), i.e. how a mother perceives her role, relationships, empathy for others, the space she inhabits in relation to her child/partner, existence, all phenomena to do with the act of being a mother in Western society. Although Shelly's child is a boy, and gender plays such an important role in how we parent, and in her own work, PPD pertains to mothering either sex in the West.
- Kelly appropriates from the everyday, her life with her son, and the objects related to it, but she references previous artists too and Margaret Iverson, in a book dedicated to Kelly's work, points out how "(Andre) Breton's artistic strategy of automatic writing and drawing is ironically mimed by Kelly with the child's 'automatic drawing' in Documentation III, and surely, Breton's poeme-objet of 1935 is one visual source for Documentation V. Both allude to nineteenth century museum displays of natural history." (1997, 44)
- The Foundation Generali website describes her work as follows: "In "Post-Partum-Document," Kelly uses the conceptualist process of documentation to introduce an interrogation of subject. The "Introduction" and the six following sections deal with the relationship of the working mother with her male child. Issues relating to the emergence of gender difference and the controversial topic of female fetishism are central to the work. Psychoanalysis, in particular its linguistic reformulation by Jacques Lacan, presents an important reference for this work. The discussion of these insights in consciousness raising groups as well as the collective activism of the women's movement in London in the seventies forms the practical backdrop." (Foundation Generali, 1998)
- The development of language and the process of separation, two strands that are as interrelated in reality as they are in the work, are key elements in the materials and their presentation. Kelly relies heavily on socially entrenched theoretical metaphors provided by Freud and Lacan whose work is now firmly established within Western culture as a means of understanding how those processes unfold, although Lacanian theory had only just been translated from French when Kelly started this work (Kelly, 2015). Other theories such as Donald Winnicott's, in relation to objects and false self/true self, along with John Bowlby's *Attachment Theory* are also important here, as their work has informed the general and usually unquestioned view of child rearing in our society too.
- It is difficult to step away from analytical theory when thinking about PPD, and one might argue you shouldn't since that informs so much of the work. For instance, in Introduction, there are 4 Perspex units, and inside of each there is a baby's vest, folded in the same way as the others, and each with a diagram that relates to some complicated aspect of Lacanian theory; there are apparently footnotes included in the installation which would be really helpful for anyone not familiar with Lacan, and most of us aren't. Shelly, according to Iverson, respects Lacan's theories, but makes fun of them too. "(She) parodies it as a rather perverse hyper-trophy of the symbolic order" (Iverson, 1997: 41) What Shelly has expertly demonstrated is how powerfully

a male ordered discourse, initially Victorian and industrial in character, for that is the era out of which psychoanalysis emerged, influences our personal subjectivity. *Introduction* evokes hospitals, images of Victorian institutions, order, categories, bondage. (I don't mean the bondage you see within the pages of magazines, although, of course, this is where that fetish likely stems from). It is clinical and intrudes on something that possibly has the potential to be gentler and more organic, but patriarchal structure we exist within won't allow for it.

- Shelly introduces dried faecal matter in *Documentation I*. Excrement is without any doubt part and parcel of early motherhood. In *PPD I* there are 7 Perspex units, inside of which are nappy liners with faecal stains on them. These are accompanied and mediated by feeding schedule notes, which nearly all mothers in the West become fanatically obsessed with when they're dealing with a newborn, and beyond. Shelly apparently broke a taboo by displaying traces of her babies solid eliminations as art in 1976, but she was at least kindly paving the way for later artists, notably Chris Ofili in the 90s when he used elephant dung in his work.
- A mother certainly, and more often nowadays a father, can enter into a different way of being when they have a baby, and are fortunate enough to be able to connect with it, one that is somewhat separate and protected from the world outside, from modernity and civility. You are part of a dyad, living in a more connected and instinctively responsive space with your child, and which Shelley herself refers to in *Documentation III* – "Weaning from the dyad".
- This work refers to culture specific behaviour. Western perinatal and early childhood behaviour is not universal.
- The obsessive monitoring over what our babies take in, milk then food, and then expel underlines the project.
- The work also relates to the traumatic process of separation which Freud and Lacan and their followers, and maybe even Mary Kelly, theorise is necessary for the formation of a healthy adult. Monitoring food intake rather than allowing the process of feeding to fit in with existence, correcting word-formation rather than trusting speech to develop through a process of modelling, using 'spanking' as a corrective measure or treats in the form of things or praise as a control are all culture specific behaviours.

## Reflection

### Demonstration of subject based knowledge and understanding

- “Annotate and add notes of your own – showing your understanding of the artist’s original intentions and the final meaning to the contemporary viewer”

Given that so much of this work may in fact be referencing dissolution of meaning, this is quite a hard thing to achieve. Especially given many non-artists might look at the work and find very little meaning in it whatsoever. Although I may not have said so when first working on this assignment, by the end of UVC, it is very hard, if not impossible to answer this directive clearly because it’s seems to be a bit of a trick question. Or at any rate, comes across as one given my tutor’s stance on meaning. In my feedback I was told, **“More’s the pity for us mortals who hanker after meaning and will read it in at a throw”**. What I discovered following this feedback is that the zero sign is perhaps what many appropriation artists are searching for. Is it possible to strip the sign of meaning altogether? In today’s world, which can sometimes appear as if it is lacking in any reliable authorship whatsoever, it sometimes feels like meaning has been entirely obliterated and it is interesting to consider the argument which states a so called educated ‘elite’ are party responsible for this paradigm.

Other than that, what I have probably shown in A5 is lots of enthusiasm rather than sound knowledge or understanding. I would have benefitted from some clearer boundaries and a word count might have been helpful. I looked at other student’s work and only saw essays despite the fact we were asked to annotate.

### Demonstration of Research Skills

I did a lot of research but found myself getting carried away. I do know this is an issue faced by all of the other UVC students I talk to regularly. Perhaps the newer version of UVC will provide a tighter reign. The ability to wander off randomly is evident in the assignment, which is too long. Additionally, we were asked to annotate 6 images of artists. But much of this work we’re looking at is conceptual so annotating it isn’t always as straightforward as it might be. The time I spent reading about the different artists and their work feels valuable nevertheless. I’ve learnt a lot and widened my knowledge of artists, even if at this stage I was not really able to write about them critically. So much work seems at first to be appropriated from everyday objects or behaviour and then once you look more closely is in fact a copy of an earlier artist’s work – so the 50/50 split might be considered misleading.

### Demonstration of Critical Evaluation Skills

I’ve shown I look at work, absorb ideas, question them, and then try to apply what I’m learning to my own work. But looking back, I see I have not analysed so much as

regurgitated what I have read elsewhere. However, it was not until A4 or in the run up to A5 that I began to really try to get to grips with what analytical research and writing might actually be.

### **Communication**

I want to develop a style of writing that is quite different to the way in which I usually write, but still comes across as authentic and me. The tension that arises out of the desire to continue to write as me, and the need for some level of objectivity as well as a more formal approach is probably useful but makes things challenging. In person, I can be quite good at explaining difficult concepts in a way that is understandable. I want to keep doing that, although I do know that I haven't always managed it here.

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## Appendix

### Mary Kelly Post-Partum Document (1973-78) – from Tate Website

T03925 is the third section of a six-part work (with introduction), the 'Post-Partum Document' 1974-8, consisting of one hundred and thirty-five small units. The main work comprises:

Documentation I: Analysed Fecal Stains and [Feeding charts](#) (Experimentum Mentis I: Weaning from the Breast)' 1974, paper nappy liners, mixed media, diagram and algorithm, 28 units, each 355 x 280 (14 x 11) in the Art Gallery Ontario, Toronto (repr. Kelly 1983, pp.10-37).

Documentation II: Analysed Utterances and Related Speech Events (Experimentum Mentis II: Weaning from the Holophase)' 1975, wood and mixed media, diagram and algorithm, 24 units, each 254 x 203 (10 x 8) and 2 units, each 355 x 280 (14 x 11), in the Art Gallery Ontario, Toronto (repr. Kelly 1983, pp.47-69) T03925 (for details see above). ....

Collage, pencil, wax crayons, chalks and printed diagrams on 13 sheets of coloured paper mounted on white paper; 11 panels each 285 x 360 (11¼ x 14½) 2 panels 360 x 285 (14¼ x 11¼); overall dimensions as framed and displayed variable

(inserted) ....Post-Partum Document. Documentation III: Analysed Markings and Diary Perspective Schema (Experimentum Mentis III: Weaning from the Dyad) 1975 (see more via [this link](#))....

Documentation IV: Transitional Objects, Diary and diagram (Experimentum Mentis IV: on Femininity)' 1976, plaster and mixed media, diagram and algorithm, 9 units, each 355 x 280 (14X 11), [Kunsthaus](#), Zurich (repr. Kelly 1983, pp.98-105).

Documentation V: Classified Specimens, Proportional Diagrams, Statistical Tables, Research and Index (Experimentum Mentis V: on the Order of Things)' 1977, wood and mixed media, diagram and algorithm, 34 units, each 178 x 127 (7 x 5) and 2 units, each 355 x 280 (14 x 11), [Australian National Gallery](#), Canberra (repr. Kelly 1983, pp.115-157);

Documentation VI: [Inscribed Reliefs](#) (Experimentum Mentis VI: on the Insistence of the Letter)' 1978, slate and resin, diagram and algorithm, 16 units, each 254 x 203 (10 x 8) and 2 units, each 355 x 280 (14 x 11), Arts Council of Great Britain (repr. Kelly 1983, pp.170- 184)." (2016)