

*Performative Self-Portrait*, May 13, 2023 - November 12, 2023

Situated in a moment when questions of identity, ranging from race, gender, sexuality, and ability to religion, nationality, profession, and politics, is increasingly at the fore of national conversations, *The Performative Self-Portrait* explores work by artists who turn the camera back onto themselves for a multitude of reasons. In some cases, these artists are exploring the materiality of their bodies or highlighting the ways they identify to those who situate themselves into history, play with narratives, or question the very limits of what identity can do. In all, this exhibition sees these self-portraits as moments of action and inaction that does something more than releasing the shutter.

In 1955, philosopher J. L. Austin argued that “performative utterances” do more than provide descriptions and can exceed beyond being either true or false; the uttering of a performative does an action that does something. The example might be the saying of “I do” at the wedding altar that binds people into the legal contract of marriage or a jury’s pronouncement of a guilty verdict during a criminal trial. *The Performative Self-Portrait* explores the way the photographic image becomes a similar performative action where the combination of a photographer’s use of gesture, pose, photographic chemistry, and pre- and post-production manipulation does something beyond making an image.

*The Performative Self-Portrait* invites you to reflect on how, if, or when you perform your own identity and see identity as a site of heritage, history, and possibility.

Co-curated by Conor Moynihan, assistant curator of prints, drawings, and photographs, and Matthew Kluk, RISD Proctor 2021-2022 and PhD Student, History of Art and Architecture, Brown University

## CHECKLIST OF THE EXHIBITION:

Ray Metzker, American, 1931-2014 b. Milwaukee; worked in Philadelphia

*Untitled* from the series *Couplets*, 1968

Gelatin silver print

Gift of Mr. and Mrs. Gilman Angier 78.073

Ray Metzker often explored “doubling” in his work, either by exposing a negative twice before development or by printing two different negatives on a single sheet of photographic paper. His *Couplets* series allowed him to play around with juxtaposition and, by extension, imply a narrative. Here, Metzker’s own shadow looms over an unsuspecting beachgoer resting in a lounge chair. The seemingly innocent trails in the sand below take on a disquieting air if we imagine the chair dragged out of the frame.



—Matthew Kluk (Brown PhD 2025, History of Art and Architecture), RISD proctor 2021–2022

Susan B. Markisz, American, b. 1952; works in New York  
*The Road Back; Self Portrait II*, 1993  
Silver print  
Gift of Susan B. Markisz **1992.052**



In this photograph, photojournalist Susan B. Markisz positions her hands on her bare chest, her elbows pointing outwards. Her expression is calm but hard to read. Beneath her splayed fingers, the faint scar of her mastectomy is visible. Markisz made this work to document her experience with breast cancer. As she explains,

Shortly after my diagnosis, I began to work on a series of self-portraits to document the emotional ramifications of the disease. Feeling the surge of adrenaline, I set out to show the world that "Hey look at me, I beat the disease and there's a world full of beauty beyond breast cancer." When I printed the pictures, it was like seeing myself for the first time. I didn't see the "world full of beauty" part, only something very real which had changed my world, and lots of anger.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Robert Mapplethorpe, American, 1946-1989 b. New York; works in New York

*Self-Portrait*, 1980

Gelatin silver print

Museum purchase: gift in celebration of Houghton P. Metcalf, Jr.'s 75th Birthday from his friends **1996.97**



In his quest for fame and notoriety, Robert Mapplethorpe recognized the importance of maintaining a dynamic public persona, and he shrewdly moved with ease between the high-society world of his New York patrons and the city's underground BDSM scene. Mapplethorpe continually returned to the self-portrait throughout his career both as a means of expression and self-presentation. Pristinely lit and classically composed, as was his trademark, here he sports a pompadour haircut and high-collared leather jacket that alternately calls to mind Marlon Brando's character in *The Wild One* (1954) and the leather subculture in which Mapplethorpe was an active participant.

–Matthew Kluk (Brown PhD 2025, History of Art and Architecture), RISD proctor 2021–2022

Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC

*Red Room at Five (A)*, 1999

Chromogenic print

Mary B. Jackson Fund **2000.98A**



Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC

*Red Room at Five (B)*, 1999

Chromogenic print

Mary B. Jackson Fund **2000.98B**



Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC

*Red Room at Five (C)*, 1999

Chromogenic print

Mary B. Jackson Fund **2000.98C**



Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC  
*Red Room at Five (D)*, 1999  
Chromogenic print  
Mary B. Jackson Fund **2000.98D**



Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC  
*Red Room at Five (E)*, 1999  
Chromogenic print  
Mary B. Jackson Fund **2000.98E**



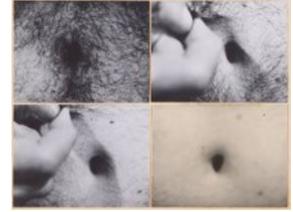
Renée Stout, American, b. 1958 in Junction City, Kansas; works in Washington, DC  
*Red Room at Five (F)*, 1999  
Chromogenic print  
Mary B. Jackson Fund **2000.98F**



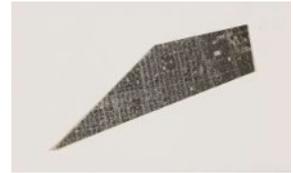
Across these red-saturated photographs, an open-ended narrative unfolds about a woman waiting expectantly at a window, full of desire. Renée Stout created this work after being inspired by a friend's vibrant room, painted red and accented in gold. Stout, who is perhaps best known as a sculptor and installation artist, incorporates aspects of African beliefs and practices, African American traditions, and personal narrative throughout her work. She also references the Haitian Vodou spirit Erzulie Freda, described by filmmaker and ethnographer Maya Deren as "the divinity of the dream, the Goddess of Love, and the muse of beauty."

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Vito Acconci, American, 1940 - 2017; worked in New York  
*Openings*, 1970  
Gelatin silver gelatin print  
Jesse Metcalf Fund **2002.13**



Sol LeWitt, American, 1928-2007 b. Hartford, Connecticut; worked in  
New York, Spoleto, Italy and Chester, Connecticut  
*The Area of Manhattan Between the Places Where Sol LeWitt Has  
Lived! 115 E 34th St., 185 Ave.C, 42 Montgomery St., and 117 Hester  
St.*, 1977-1978  
Cut gelatin silver print on mount  
Gift of Glenn Gissler **2011.110.39**



Ann Hamilton, American, b. 1956 in Lima, Ohio; works in Columbus,  
Ohio  
*Exit Art*, American, 1982 - 2012  
*Untitled*, from the portfolio *Two O O One*, 2001  
Inkjet on Arches Cover paper  
Gift of Exit Art **2012.133.9.3**



What constitutes a self-portrait? These conceptual examples by Ann Hamilton, Vito Acconci, and Sol LeWitt put pressure on this category. Hamilton used her mouth as a pinhole camera, capturing this image by using light that entered through her open lips. The four stills by Acconci are from a video performance where he plucked out all the hair around his naval as an exploration of the masculine body. There is no body present in LeWitt's aerial photograph of Manhattan, but it delineates four spaces where he lived. Taken together, these works each highlight ways that photography becomes an active tool to understand the self.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Claude Cahun, French, 1894-1954 b. in Nantes, France; worked in France and the UK

Marcel Moore, French, 1892 - 1972 b. Nantes, France; worked in France and the UK

Carrefour Press

*Aveux non avenues (Disavowed Confessions)*, 1930

Illustrated book with 11 collotypes

Mary B. Jackson Fund 2005.57



In this photomontage, Claude Cahun's head and face—styled differently each time—repeats 11 times and is bordered with French words that translate to "Under this mask, another mask. I will never finish removing all these faces." Some of the faces suggest masculinity, others femininity, pointing to Cahun's interest in the mutability of gender.

*Aveux non avenues* is a semi-autobiographical work Cahun made in collaboration with their longtime romantic and creative partner, Marcel Moore. Both artists adopted male names. The book's title is sometimes translated as *Canceled Confessions*, and in many of the images Cahun explores the neuter and androgyne as alternatives to the binary poles of female and male.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Harry Callahan, American, 1912-1999 b. Detroit, Michigan; (RISD Faculty 1961 - 1976, Photography)  
*Providence*, 1962  
Dye transfer print  
Gift of Dr. and Mrs. J. Patrick Kennedy **2008.119.8**



This view of Providence, taken as Harry Callahan marked his second year of teaching photography at RISD, stands out as one of the only times he included himself in the frame. Though he is better known for black and white photographs bearing a stark modernist aesthetic, Callahan shot in color throughout his career, and he used it exclusively after 1977. Color photography was often dismissed by artists and critics who felt it belonged in the realm of commercial advertising and family photo albums. Lacking this prejudice, Callahan reveled in the dynamic chromatic relationships he found reflected in storefronts and went on to make an extensive series of them.

—Matthew Kluk (Brown PhD 2025, History of Art and Architecture), RISD proctor 2021–2022

Carolee Schneemann, American, 1939 - 2019  
*Eye/Body #5*, from the series *36 Transformative Actions for Camera*, 1963/1973  
Hand-colored gelatin silver print with scratching  
Helen M. Danforth Acquisition Fund **2013.24**



A nude woman—the artist herself—is covered in snakes and paint as she lies on the floor of her studio-turned-set. Originally photographed in 1963, this is the first work by feminist artist Carolee Schneemann where she incorporated her own body into the frame. She added the gestural scratches and green, pink, and yellow coloring to these prints in 1973.

As both the object of the image and the image-maker herself, Schneemann grappled with the doubled position of seeing and being seen, subject and object, and eye and body. This can be viewed as Schneemann's rejection of a male-dominated art world where men are image-makers and women are images alone.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Cindy Sherman, American, b. 1954 in Glen Ridge, New Jersey; works in New York

*Untitled*, 1975 (printed 2004)

Chromogenic print

Georgianna Sayles Aldrich Fund 2014.62

In this self-portrait, Cindy Sherman's face is painted with cat-eye makeup and dark lips in the style of French mimes. As the title suggests, it is an homage to Claude Cahun, who was known for using mime-inspired makeup and costuming. Sherman uses photographic self-portraits to draw attention to how women are represented in popular culture. In this case, she draws attention to Cahun, who likewise used self-portraiture as a critical medium to investigate gender.

—Conor Moynihan, assistant curator of prints, drawings, and photographs



Andre Bradley, American, b. 1987 in Philadelphia; works in Philadelphia; (RISD MFA 2015, Photography)

*I Learned About Race Today*, 2015

Electrostatic print, wood panels, and latex paint

Georgianna Sayles Aldrich Fund 2015.62.1

The photocopied image within the dripping splatter of black paint is a yearbook photo of the artist. Andre Bradley uses his personal archive as an act of healing and a tool to reflect on his experiences first as a Black child and now as a Black man in a racist society. Bradley has stated:

Isn't there a saying about how "you become your name"? Everyone has a name, but I see that "on being Andre Bradley" pointing to a need I have, constantly, to focus on my own individual becoming. What happens when your becoming (great, healthy, cared for, etc.) is hindered by politics?

—Conor Moynihan, assistant curator of prints, drawings, and photographs



Yasumasa Morimura 森村 泰昌, Japanese, b. 1951 in Osaka, Japan;  
works in Osaka  
*Brothers (slaughter I)*, 1991  
Three silver-dye bleach prints mounted on panels with artist's frame  
Anonymous gift 2018.117.85



Yasumasa Morimura is known for recreating iconic works from art history by using his own body as the subject. This image references Francisco Goya's *The Third of May, 1808* (1814). Goya was commemorating Spanish resistance to Napoleon's occupation.

For Morimura, using early modern European paintings as references is a form of investigation and critique:

I first started making self-portraits in 1985, using prosthetics, cosmetics, and sets to assume the roles of figures who signify more than themselves—individuals or works that have become archetypes, including old masters' paintings. . . . I was trying to leap across binaries of categorization—masculine and feminine, East and West—as well as ideas such as the feminization of the East, Asia becoming synonymous with woman, the feminine mystique.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Erik Gould, American, b. 1964 in New York; lives and works in Rhode Island and upstate New York; (RISD Museum staff photographer)  
*I-195 and Smokestack, Providence*, from the series *Rhode Island Photographs*, 1994

Gold-toned printing-out paper print

Museum purchase: gift of Joseph A. Chazan, MD 2019.9.2.6



When Erik Gould moved to Providence in late 1991, he came upon a city in the midst of reinventing itself. Buildings and neighborhoods that had existed for generations were being torn down to make way for glitzy new construction, all in the name of progress. Channeling 19th-century government-sponsored expeditions of the American West, Gould used the same tool as those early surveyors—a view camera—as he traveled throughout Rhode Island to capture spaces torn between old and new. Though this project may suggest impartiality, Gould frequently includes his own shadow in the frame, reminding the viewer that each photo is the result of numerous artistic decisions.

–Matthew Kluk (Brown PhD 2025, History of Art and Architecture), RISD proctor 2021–2022

Martine Gutierrez, American, b. 1989 in Berkeley, California; works in New York; (RISD BFA 2012, Printmaking)

*Indigenous Woman*, 2018

Artist's book, photo-offset lithography

Gift of Ryan Lee Gallery 2019.77

At first glance, this appears to be a high-fashion magazine. On closer look, we can see that it's the work of one artist who planned, modeled for, executed, and published this 120-page volume herself. Martine Gutierrez, a trans woman from a multiracial background, uses the glossy, colorful language of magazines and advertisements to catalogue some of her self-portrait photographic projects. She also explores the ways her identities are caught up in stereotypes and fetishizations while opening up new ways of thinking about those identities. As Gutierrez writes in the Letter to the Editor section: "This is not a magazine about fashion, lifestyle, or celebrity. Fashion is a good veneer for making people look at what otherwise might make them feel uncomfortable."

—Conor Moynihan, assistant curator of prints, drawings, and photographs



David Benjamin Sherry, American, b. 1981 in Stoney Brook, New York;  
works in Santa Fe, New Mexico; (RISD BFA 2003, Photography)  
*Birth in Futureverse*, from the series *Futureverse*, 2009  
Color chromogenic print  
Gift of Avo Samuelian and Hector Manuel Gonzalez 2019.83.26



Here we see the artist from behind, covered in vibrantly colored painted dots and holding a pose reminiscent of antique statuary. Sherry modeled this image after the cover for *Hand in Glove*, the 1983 album by the Smiths. As he explains:

I really kind of dug deep into this archive of music, film, and artwork and poetry that felt like it was made from this kind of closeted space. . . . I enjoyed this kind of magical push and pull of what's real and what's not real and how does something exist in a photograph, which is technically is recorded, you know, light on film with chemistry. And what can happen in between that to make it kind of seem surreal. Much like, I think, life up until this point for me felt, because my identity was so wrapped up and I didn't know who I was and a lot of that had to do with my Queer identity.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Barbara Norfleet, American, b. 1926 b. Lakewood, New Jersey; works in Boston

*Central Receiver Test Facility, Sandia National Laboratories. Kirkland Air Force Base, Albuquerque, New Mexico 1988*, from the portfolio *Landscape of the Cold War*, 1988, printed 2005

Gelatin silver print

Partial gift of Gus and Arlette Kayafas, Mary Ann Lippitt Acquisition Fund 2020.29.5



Standing with two friends and holding a camera up to her face, Barbara Norfleet resembles the average tourist on holiday. In this series, however, she seeks out sites with a more sinister past. *The Landscape of the Cold War* captures deteriorating structures that served militaristic purposes during the Cold War. The edifices that remain resemble the ruins of a bygone civilization. Norfleet's approach is both uncanny and sardonic, underscoring our uncomfortable coexistence with this fraught of history.

–Matthew Kluk (Brown PhD 2025, History of Art and Architecture), RISD proctor 2021–2022

John Kelly, American, b. 1959 in New Jersey; works in New York  
*Hands Out Self-Portrait*, 2016  
Inkjet print on paper  
Gift of Glenn Gissler **2020.45.1**

With his body painted and his arms contorted in front of him, performer and performance artist John Kelly here strives to inhabit the Viennese artist Egon Schiele. On stage and in photographs, Kelly uses characters as tool for self-exploration. He describes his work as

autobiographical or semiautobiographical or metaphorical, and then 50% focusing on actual characters from history, whether it was a real person or a mythological character like Orpheus. And I guess the reason with that is . . . there's an urgency in me that is wanting to get out. And then when I focus on an existing character, there's something in their life story and work that speaks to me, and I'm able to embody them to some degree and also satisfy my need to express certain parts of myself and what I'm going through at any given moment.

–Conor Moynihan, assistant curator of prints, drawings, and photographs



Laura Aguilar, American, worked in Long Beach, California; 1959-2018 b.  
in San Gabriel, California  
*12 Lauras*, 1993  
Twelve gelatin silver prints  
Helen M. Danforth Acquisition Fund **2021.28.1a**

In these self-portraits, Laura Aguilar poses in the nude, gazing at her camera as she displays herself from multiple angles in a gesture of vulnerability. Aguilar struggled with her fatness, and she used photography as a means to confront her own personal misgivings.

Voluptuous is a kind of way to put it, but really I'm fat. I am not saying I like being this way. I have always felt a lot of anger about my size. My work is a way of coming to terms with my body, with learning to be comfortable with who you are. I have lost some weight but I would like to lose more. Unfortunately, it's something that all women struggle with. We can't all be a size zero. I'm trying to be really honest about accepting my body.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Slava Mogutin, American, b. 1974 in Russia; works in New York  
*Yes We Can*, San Francisco, 1999  
Gelatin silver print enlarged from a photo booth photograph  
Gift of Glenn Gissler and Siena Harris-Gissler **2021.34.5.1**



Slava Mogutin, American, b. 1974 in Russia; works in New York  
*A Sailor of the World Bound for All Ports*, San Francisco, 1999  
Gelatin silver print enlarged from a photo booth photograph  
Gift of Glenn Gissler and Siena Harris-Gissler **2021.34.5.2**



Slava Mogutin, American, b. 1974 in Russia; works in New York  
*Ninja Slava, San Francisco, 1999*  
Gelatin silver print enlarged from a photo booth photograph  
Gift of Glenn Gissler and Siena Harris-Gissler 2021.34.5.3



Slava Mogutin, American, b. 1974 in Russia; works in New York  
*My Existence=My Resistance, San Francisco, 1999*  
Gelatin silver print enlarged from photo booth photograph  
Gift of Glenn Gissler and Siena Harris-Gissler 2021.34.5.4



Slava Mogutin uses photography to agitate mainstream cultural norms and draw attention to Queer subcultures. These images were made shortly after his arrival in the United States after facing homophobic persecution in Russia. He performs different identities and moods in these works, which also reflect a sense of his newfound freedom.

Mogutin has stated:

I see my body as a tool of resistance. When [German artist] Joseph Beuys talked about every human as a social sculpture, he meant that the very act of living can be perceived and presented as an act of political activism. From my early performances in Russia I put myself in the very center of my artistic expression. I rebelled against the system through my art as much as my actions.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Francesca Woodman, American, 1958-1981 b. in Boulder, Colorado; worked in Providence, Rome, and New York; (RISD BFA 1978, Photography)  
*Space<sup>2</sup>, Providence, RI, 1976*, printed 2014  
Gelatin silver print  
Museum purchase: Gift from the estate of Pearl and Ernest Nathan and gift of The Woodman Family Foundation **2021.82.2**



Francesca Woodman, American, 1958-1981 b. in Boulder, Colorado; worked in Providence, Rome, and New York; (RISD BFA 1978, Photography)  
*Space<sup>2</sup>, Providence, RI, 1976*, printed 2014  
Gelatin silver print  
Museum purchase: Gift from the estate of Pearl and Ernest Nathan and gift of The Woodman Family Foundation **2021.82.3**



Francesca Woodman, American, 1958-1981 b. in Boulder, Colorado; worked in Providence, Rome, and New York; (RISD BFA 1978, Photography)  
*Untitled, 1977-1978*, printed 2011  
Gelatin silver print  
Museum purchase: Gift from the estate of Pearl and Ernest Nathan and gift of The Woodman Family Foundation **2021.82.6**



In these three photographs, Francesca Woodman investigates the movement of her body in relation to space. Even when her body may seem enclosed in a case for display, she gives herself agency through motion, creating blurred images that challenge fixed boundaries. Woodman is known for turning the camera on herself and positioning her body amongst symbols of visual representation, such as the glass cases and framed images in these photographs, to explore larger questions surrounding intimacy, vulnerability, and fragility.

–Grace Xiao (Brown AB 2024, History of Art and Architecture),  
Andrew W. Mellon summer intern 2022

John O'Reilly, American, 1930-2021 b. in New Jersey; worked in Worcester, Massachusetts  
*Large Studio 10-6-86*, 1986  
Polaroid photomontage  
Gift of James Tellin 2021.122.3



John O'Reilly, American, 1930-2021 b. in New Jersey; worked in Worcester, Massachusetts  
*As Hermes and Dionysus*, 1989  
Polaroid photomontage  
Gift of James Tellin 2021.122.4



John O'Reilly is perhaps best remembered for carefully constructed photographs that pay homage to artists he admired, such as Velázquez and Eakins. Created through an iterative process of shooting and reshooting with a Polaroid 100 camera and in conjunction with photomontage, both of these works present O'Reilly's nude body, metaphorically laying bare his identity and coming to terms with his sexuality. He explained:

I lived a closeted life. I grew up in New Jersey and was never in the gay world. As a kid you know all about sexuality, and you know nothing. I hid from it. . . . But pictures became a key to coming to terms with my sexuality, to trying to find out what and who I am. They began as a psychotherapeutic examination. There are lots of disturbances in my work.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Juliana Huxtable, American, b. 1987 in Bryant-Station, Texas; works in New York

*Untitled (Psychosocial Stuntin')*, from the series *Universal Crop Tops for All the Self Canonized Saints of Becoming*, 2015

Color inkjet print

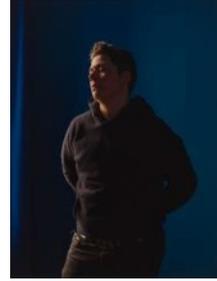
Gift of Judy and Robert Mann 2021.133.1

Looking defiantly at the camera while set in a surreal landscape, Juliana Huxtable has colored her skin purple in this vibrant “self-imagining”—the term she prefers over “self-portrait.” An interdisciplinary and intersex artist, Huxtable looks to the Afrofuturism tradition and responds to her own experiences in her body and the world. As the title of this work suggests, Huxtable is confidently and proudly “stuntin’,” or performing, her racial, gender, and Queer self in defiance of the often narrow and binary cultural understandings of the same.

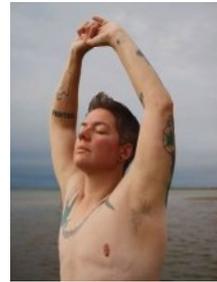
—Conor Moynihan, assistant curator of prints, drawings, and photographs



Jess T. Dugan, American, b. 1986 in Biloxi, Mississippi; works in St. Louis  
*Self-portrait (blue room)*, from the series *Every Breath We Drew*, 2021  
Color inkjet print  
Walter H. Kimball Fund 2022.63.1



Jess T. Dugan, American, b. 1986 in Biloxi, Mississippi; works in St. Louis  
*Self-portrait (reaching)*, from the series *Every Breath We Drew*, 2020  
Color inkjet print  
Walter H. Kimball Fund 2022.63.10



Color and light suffuse these intimate self-portraits by Jess T. Dugan. In the work on the right, Dugan, tattooed and bare-chested, extends their arms over their head. Both works suggest a sense of calm interiority and reflect the artist's pull towards masculinity in others and in themselves.

About this series, Dugan has explained:

I combine formal portraits, images of couples, self-portraits, and photographs of my own romantic relationship to investigate broader themes of identity and connection while also speaking to my private, individual experience. The photographs of men and masculine individuals act as a kind of mirror; they depict the type of gentle masculinity I am attracted to, yet also the kind I want to embody.

—Conor Moynihan, assistant curator of prints, drawings, and photographs

Mehdi-Georges Lahlou, French, b. 1983 in France; works in Brussels, Paris, Casablanca, and Athens  
*Sans titre - haut et bas (Untitled - top and bottom)*, 2009, printed 2022  
Digital chromogenic print diptych, each mounted to dibond  
Mary Ann Lippitt Acquisition Fund **2023.19ab**

In the top image of this diptych, Mehdi-Georges Lahlou wears red stiletto shoes with prayer beads tied around his ankle, and in the bottom image he dons a *taqiyah*, a skullcap worn by Muslim men for religious or cultural reasons. Mehdi-Georges was born in France to a French Roman Catholic mother and a Moroccan Muslim father. His work often explores his hybrid identity, freely employing signifiers of Catholicism and Islam. His use of heels in this image can also be read as a doubled critique of the Western hypersexualization of the Arab body and the gendered politics of some understandings of Islam, while also being autobiographical: the shoes reference his mother being a flamenco dancer and the beads once belonged to his father.

–Conor Moynihan, assistant curator of prints, drawings, and photographs



NO IMAGE  
AVAILABLE