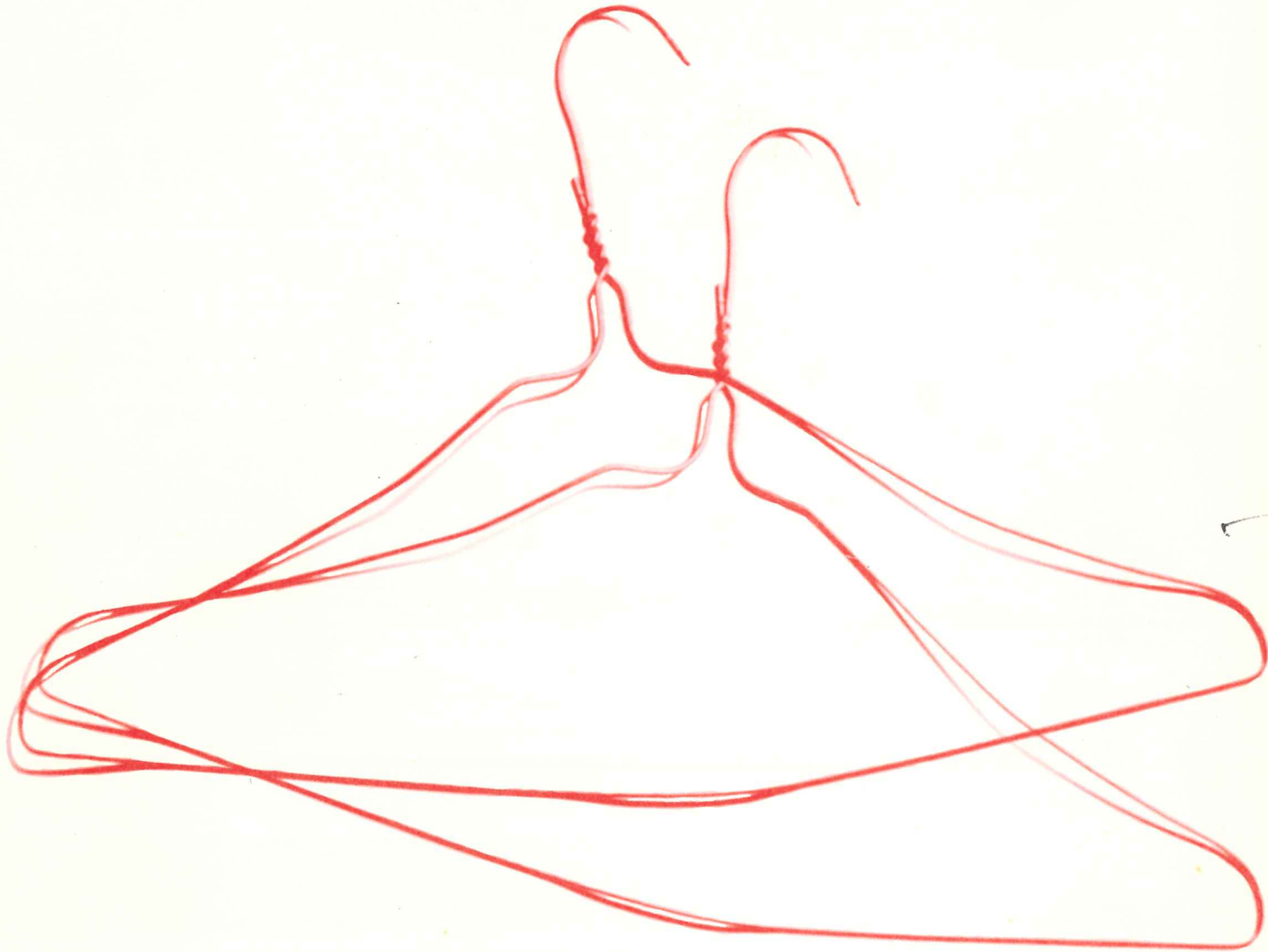


● Exhibition devised by Fran Cottell and Marian Schoettle

CONCEPTUAL CLOTHING



IKON
GALLERY

Conceptual Clothing

Arthur Andersen and Co. Foundation

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Exhibition Tour

6 December 1986 - 4 January 1987

Ikon Gallery, Birmingham

14 February - 21 March 1987

Harris Museum & Art Gallery, Preston

4 April - 2 May 1987

Peterborough City Museum & Art Gallery

16 May - 13 June 1987

Spacex Gallery, Exeter

27 June - 29 July

Stoke on Trent City Museum & Art Gallery

8 August - 29 August 1987

Aberdeen Art Gallery

11 September - 10 October 1987

Huddersfield Art Gallery

17 October - 14 November 1987

Cartwright Hall Art Gallery, Bradford

CONCEPTUAL CLOTHING

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FRAN COTTELL

MIKEY CUDDIHY

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ROSE GARRARD

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PREFACE

● **Conceptual Clothing** is the consequence of an approach made to the gallery by artists, Fran Cottell and Marian Schoettle over a year ago. These artists were interested in devising a show of work by people who have used clothing as subject matter and as a metaphor for the human body.

The resulting exhibition contains the work of twenty three artists, all of whom have interesting and unusual observations to make about either our relationship to our apparel, or to the social – and even political – act of dressing.

I think that I dare say that there have been few art exhibitions which have addressed clothing or dressing as an issue to be considered. I am pleased that the Ikon is going to be one of the few galleries promoting such an exhibition.

I would like, on behalf of the gallery, to thank Marian Schoettle and Fran Cottell both for the original concept for the exhibition, for their research and for the enormous amount of work that they have put into this collaboration. I must also thank all the artists who have been involved with this exhibition and who have agreed to lend their work and their time, not only for the showing at the Ikon but to the galleries who will be taking the exhibition in the subsequent tour.

Richard Stokes
Acting Director

FOREWORD

● Clothing, in the broadest sense, is experienced by all people of all cultures. It comes between the individual's body and the outside world whether as minimal as a strip of fabric, as enveloping as head-to-toe covering or as ephemeral as painted adornment. Clothing is the material and conceptual substance that defines and thereby distinguishes the public and cultural from the private and naked. The artists whose work is presented in this show acknowledge the vast human and cultural significance of this thing we call clothing. They have taken clothing from its everyday context and re-presented it as something slightly different, more generic, more abstract and even non-material, yet still very familiar. The 'clothes' in this show are meant to be contemplated for what they communicate: the ideas are meant to be tried on.

The difference between representations of clothing and a clothed figure is a significant one for this exhibition. Clothed figures are generally viewed as complete. A representation of clothing in isolation from the figure invites the viewer to follow convention and mentally try on the work. It is in this intimacy, this invitation to participate with the works and make them complete, that clothing is such a powerful vehicle for artists. Clothes, unlike the human body, can be contemplated and engaged with while never completely objectified. This outer layer can often reveal and communicate more than the body itself.

Issues dealt with by the exhibition fall broadly into three areas. There is the formal concern with the shape of garments and the implied space occupied by the body. An external concern is for the history of dress and for its political implications and social functions: clothing can identify sex roles, status, ritual or means of protection. Clothing is also being used as a metaphor for experience and the externalisation of a spiritual condition: it can embrace a personal history and psychology.

In organising this show we set out to provide a context large enough to encompass the subject of clothing without the usual dichotomies of craft and fine art, textile and sculpture, function and non-function, female and male, or life and art. The traditional bias in our society that a concern with craft, textile and function negates concepts and ideas is patently absurd: just as absurd as the implication that concern for clothing is nothing more than vanity.

Fran Cottell and Marian Schoettle

THE CLOTHING OF CULTURE

● Ted Polhemus

In 1550 in the French city of Rouen a party was held in honour of Henry II who was on a visit to the city. This was no ordinary party. Entertainment was provided by some fifty Brazilians from one of the newly discovered tribes who – in a part of the local forest which had been painted and decorated to give it a tropical ambience – demonstrated their techniques of hunting and fighting, lay about in hammocks and smoked tobacco. But what most fascinated the party guests was their apparel – or lack of it. Except for some body paint and ornamentation worn through holes pierced in their bodies, the Brazilians were naked.

To say that the guests at this party were shocked by the appearance of the Brazilian tribespeople is an understatement. Much more was involved in their reaction than mere prudishness; the shock was to the entire edifice of European cosmology and specifically to the accepted understanding of human nature. If it is hard for us today to fully appreciate the extent of the trauma it is simply because the Western world view has been so thoroughly shaped by just such encounters, at Rouen and elsewhere, which the age of exploration brought in its wake. In the twentieth century there has been much speculation about what would happen if alien creatures from outer space were to land on our planet, yet for Europeans in the age when the world was suddenly discovered to be round and possessing of lands and peoples beyond the wildest imagination, such close encounters must have been at least as mind boggling – they certainly were for the tribal peoples who saw huge ships appear on the horizon. The experience left them, more often than not, literally decimated. But the experience was decimating in another way for the Europeans.

The cosy feudal world of the European Dark Ages, a time when life was snugly cosseted by unchallenged assumptions, became the hectic and uncertain world of the Renaissance. Copernicus, who published his cosmological theories almost precisely as the party guests of Rouen were assembling, thrust the world out of centre stage and further shook the foundations of Western thinking, but perhaps it was the reports, and at Rouen the actual sight of, 'naked savages' (as they were called at the time) which most threatened the Medieval world view.

The cosmology of Medieval Europe had been firmly, inexorably, built upon the solid rock of the Book of Genesis. All man and womankind were descended from Adam and Eve who, after eating from the fruit of the tree of the knowledge of good and evil, saw that they were naked and made aprons of fig leaves with which to cover themselves. In so doing they placed shame and modesty at the core of human nature. Clothing was what separated humans from the animals and, presumably, from God (although the question of what God wore is left unanswered). But when the Age of Exploration unearthed apparently human creatures who seemed to live out their lives unhindered by a sense of modesty (an assumption, by the way, which we now know to be patently untrue) the smug certainty of Genesis seemed threatened.

As if this was not bad enough, there were those such as the Portugese explorer Covilhan who argued that peoples who felt no sense of shame about exhibiting their bodies must therefore possess a moral superiority to Europeans, who were tainted by prurience. Unsurprisingly, the more popular reaction to the

discovery of 'naked savages' was to classify them as sub-human animals which could perhaps be instilled with human sensibilities. (Conveniently, this attitude also afforded Europeans a suitable excuse for all manner of injustices against them). And so it happened that in order to protect European, Judaeo-Christian sensibilities, missionaries heavily laden with Bibles and second hand clothing were dispatched to the far corners of the world to convert the 'naked savages' to Christianity and in the process instill in them a 'proper' sense of modesty.

In the centuries since the Age of Exploration this endeavour has been largely successful. Even in the most remote parts of the inhabited world one is hard pressed to encounter tribal peoples who are not respectably covered in Western dress. Indeed, there are even some countries of the Third World (see Ali Mazrui, 'The Robes of Rebellion: Sex, dress and politics in Africa', *Encounter*, February 1970) which in a hyper-Westernising zeal have passed laws making tribal dress illegal in urban areas. But, as I have said, the original close encounters of the 'civilized' and the 'primitive' had repercussions in both directions. The unchallenged assumptions of Medieval Europe could never again be impervious to debate. Gradually, at least in certain intellectual circles, the idea has taken root that ways of life – and dress – different from our own should be respected. The most obvious inheritor of this line of thought, as embodied in the notion of cultural relativity, is social anthropology.

Anthropologists today busy themselves with the task of indexing, contrasting and analysing the variety of lifestyles and belief systems which, taken together, demonstrate the rich tapestry of human behaviour. Not only all surviving cultures but all aspects of their way of life have come under the anthropologists' microscopes. Kinship, political, economic, religious and other socio-cultural institutions are all fair game. Ironically, however, the subject of body decoration, adornment and clothing (and the lack of it) has increasingly come to be seen as a subject unworthy of serious study. This is particularly ironic because it is so patently obvious that when European explorers first reported back from their encounters with the peoples of South America, southern Africa and the southern Pacific islands, thereby setting in motion the intellectual changes which would eventually lead to the founding of anthropology itself, it was the *appearance* of those peoples which so inflamed the imaginations of the Europeans.

The reasons why modern anthropologists shy away from the subject of bodily adornment, decoration, modification and dress may have something to do with the way in which the *popular* mind has long been so enamoured of the subject. It is also the case that there has been a trend in the development of modern anthropology towards the study of the mechanisms of social systems and away from the straightforward study of the physical artifacts of material culture and endless cataloguing of customs which were the hall mark of the pre-Durkheimian students of Human Geography. Such a trend is laudable – like archaeologists, anthropologists should be more than curators of objects and collectors of oddities of behaviour – but it is unfortunate that more modern social scientists have not grasped the fact that items of adornment and dress, while they be mere objects on one level, at another level of analysis can be seen to perform essentially (and essentially) *socio-cultural* functions.

However, before moving on to explore this, I feel obliged to suggest one more reason why anthropologists may have side-stepped the subject of bodily decoration and clothing: sexism. Although anthropologists like to believe that they do their jobs from a vantage point unprejudiced by their own cultural background (that is to say, like would-be Martians), this is never completely the case, especially as regards the selection of appropriate subjects for study. And, unlike all other known societies, Western society sees anything to do with body decoration and clothing as a frivolous, *feminine* preoccupation. Non-Western, tribal man, on the other hand, is inevitably at least as sartorially extravagant and exhibitionistic as is tribal woman.

And so it had been in Western society until around the time of the Industrial Revolution, when Western man decided to perform a sort of corporal striptease. Perhaps because of the very nature of the Industrial Revolution, the mind became the measure of man. In the mind/body dichotomy, the true self, the 'I' came increasingly to reside in the former at the expense of the latter. Western society entered the age of 'The Invisible Man' while women, because the need for bodily expression is not a thing which human beings can readily eradicate from their natures, were conscripted to serve as surrogate bodies for their men folk.

Today there are some signs that, as sexual equality is slowly promoted, this sorry state of affairs may be reverting to a more natural condition for both sexes, but it nevertheless remains the case that Western society as a whole continues to categorise the subject of body decoration as a feminine, non-serious preoccupation. This is evident in many ways, for example in the fact that fashion appears on the women's page of most newspapers. In such an environment it is hardly surprising that predominantly male anthropologists should dismiss clothing and bodily adornment as unworthy of serious study.

For all these reasons, there is little theorising in the work of modern anthropologists as to why human beings – *all* human beings – devote so much time and energy to decorating, adorning and clothing themselves, thereby customising the bodies with which they are born. As Ronald Schwarz in 'Uncovering the Secret Vice: Toward an Anthropology of Clothing and Adornment' (in Justine Cordwell and Ronald Schwarz, *The Fabric of Culture*, Mouton, The Hague & Paris, 1979) proclaims '**Clothing is a subject about which anthropologists should have much to say, yet remain mysteriously silent**'. Modern anthropologists have produced sophisticated theories to further our understanding of everything from kinship systems to the socio-cultural basis of reality, yet when it comes to the subject which so fascinated the party guests of Rouen we have to not only dig deep into the literature to find anything at all, we have in the end to rely on the work of scholars who rarely qualify as social scientists in the sense that the term is understood today. (Which is not to condemn such theorising to the dustbin but simply to underline the need to move beyond it in light of contemporary developments in the social sciences).

What we find in the literature is a motley and unintegrated collection of theories all purporting to be *the* explanation of why our homo sapiens predecessors first began to adorn and clothe their bodies. Each is essentially evolutionist in the sense that it is concerned with that

point in history when the naked ape became the clothed ape.

1. Modesty

Essentially an elaboration of Genesis, the suggestion here is that human beings possess an innate sense of shame regarding bodily exposure which, like Adam and Eve, leaves them predisposed to cover parts of their bodies. Modern fieldwork suggests that there is some truth in this, in the sense that all peoples, if deprived in public of some traditionally accepted adornment, do indeed feel a sense of nakedness. Perusal of a copy of National Geographic is, however, sufficient to destroy the notion that this always involves decorations which cover those parts of the body which Europeans consider private.

2. The Enhancement of Erotic Potential

It is a truism that familiarity breeds indifference and it has therefore been suggested that the human tendency to decorate and cover the body has its origins in the amplification of sexual attraction – perhaps as an aid to the maintenance of stable monogamous relationships. A slightly different argument has also been propounded, that clothing and adornment developed as a means of *signalling* sexual availability.

3. Carrying Objects

One of the great disadvantages of going without clothing is the difficulty of carrying vital equipment, such as tools and food, while leaving the hands free. Pockets are made possible by modern tailoring while other societies more typically use belts from which bags, pouches and other items can be hung.

4. Protection from the Natural Environment

Western society typically identifies the protection of the body from heat and cold, briars and sharp stones as the obvious, practical reason for wearing clothing. Ethnographic evidence, however, is full of examples of peoples, for example the native inhabitants of Tierra del Fuego at the southern tip of South America, who despite the harshness of the climate wear little in the way of protective clothing.

5. Protection from Supernatural Forces

On the one hand charms, decorations and symbols such as crucifixes or rabbits feet can protect against spells, curses and evil spirits at large in the world. And on the other hand clothing can be used to protect the members of a society from the dangerous power sited in the genitals, particularly those of menstruating women.

6. Indicators of Status and Rank

Finally, it has been argued that, developing from the practice of wearing hunting trophies, human clothing originated as a means of indicating status and rank.

Clearly we would be wasting our time to try, as was once fashionable, to place any one of these theories of the origins of dress and adornment on a pedestal as *the* definitive explanation. In all societies one can find plenty of examples of each of these functions of dress and adornment. Furthermore, even if all these theories are taken together they do not provide a comprehensive explanation for the totality of human adornment behaviour. More importantly, they fail to significantly

further our understanding of the ways in which clothing and adornment participate in the context of social systems. It is this fact which categorises them as old fashioned and dated. Let us therefore update the discussion by pulling in some contemporary intellectual developments.

Firstly we should consider the role which semiotics can play in a modern analysis of dress and adornment. Thanks to the work of Saussure, Barthes and others we can appreciate that communication is not limited to verbal language. That such a simple idea (i.e. that meaning can be conveyed using systems other than the written or spoken word) has taken so long to take hold within the social sciences is a legacy of the logocentricity of Western culture.

The human body (and its adornment and clothing) communicates primarily *symbolically* but Western culture sees such natural symbols as inherently inferior to 'proper language'. Together with the aforementioned Western, post-industrial bias against the body and its adornment/ clothing this has resulted in a deep seated and inhibiting presumption that it is not possible to say complex and sophisticated things using bodily symbols, an idea which is patently absurd. Just as there are things which verbal language can do which body symbolism cannot (eg. the efficient transference of digital information) the reverse is equally true. Symbol systems in general, and those rooted in the medium of the human body and its adornment in particular, have unequalled communicative powers. Furthermore, there are many subjects which consistently defy the effective limits of digital, arbitrary signing, including on the one hand the expression of emotions such as love and anger and on the other hand those complex religious, philosophical and aesthetic matters which include God, truth, beauty, utopia, society, etc. Wittgenstein concluded his *Tractatus Logico-Philosophicus* with the words 'What we cannot speak about we must pass over in silence' and Western culture has often dumbly accepted the deafening sound of this silence as inevitable while ignoring our human capacities to transcend it.

Traditional societies have always known what Westerners are only beginning to re-discover: not only does symbolic, analogical expression have the potential to be extremely powerful but this communicative potential can be stepped up in the most extraordinary way when it is cast in and on the medium of the human body. Thus, within traditional societies artists may well utilise various other media of expression but the human body is always returned to. In some societies it is the only medium of expression. In no society is it dismissed as a medium of expression. For the human body, unlike any printed page or sheet of canvas, is part of me/you. And, unlike a piece of paper or canvas, it can never be blank – it must always carry messages about the society of which it is a part. It is for this reason that the only naked savages possible are those 'wolf children' of myth and legend who have never been exposed to human society. The rest of us, members of traditional and Western societies alike, are always clothed in the symbolism of our particular culture. Indeed I would argue that our clothing is our culture and vice versa.

Homo sapiens is in many ways a rather pathetic creature. We lack the speed of the gazelle, the strength of the lion, the venom of the tarantula. What we have going

for us is a capacity for shared effort and in evolutionary terms it has certainly worked a treat. Through social groupings which generate, sustain and communicate culture we confront the world as 'we' rather than as 'I'. We possess what Emile Durkheim called *la conscience collective* which is most accurately translated as collective consciousness. This is mankind's trick up the sleeve. It provides a situation within which information, for example about hunting techniques, can be pooled but it is much more than an information pool. It is – even in the apparently simplest societies – a complex socio-cultural system.

But how is culture itself communicated? I would suggest the following scenario: the physical bodies of each and every member of a society are re-made, *customised* into symbolic, analogic representations of the 'social body', the socio-cultural system. Typically, in a traditional society, the rite of passage whereby an individual becomes a member of his or her society is the focus of this process of the re-creation of innately inherited, raw flesh into a cultural artifact. By cutting, shaping and tattooing flesh, by adding adornment, decoration and clothing is the customising, the incorporation of 'I' into 'We', accomplished. In the process the physical body of each and every member of a society becomes the interface between Me and Us, the individual and the society. The end result is the communication of a highly complex and verbally untranslatable signified – Our Culture – in a manner which is not only symbolically powerfully but cannot be easily forgotten.

No other species can do this. All human beings do this. By means of bodily modification, what we are as a people – that which makes us more than the sum of our constituent parts – is transmitted from generation to generation. The human body becomes a sort of socio-cultural DNA which, like genetic DNA, constitutes a living system of symbolic signification. The customised body makes possible the culture (and vice versa) which in turn creates a suitable environment for all that constitutes human endeavour.

If this is easier to picture within the context of an isolated, unwesternised, traditional society (a tribe) than it is in our own complex world, it is because Western Society has long since ceased to be a coherent culture in any real sense of the term. Our species developed as a social animal in tribal groupings composed of hundreds or perhaps thousands of people. Within such a unit a very real and important sense of socio-cultural belonging and incorporation could be effectively generated. Today there are precious few tribal societies left in the world and most of these are in the process of assimilation into Western society. Indeed, there is little of the world which has not fallen under the umbrella classification of Western society. And that is the crux of the problem: so large and all encompassing has Western society become that those billions of us who fall within it can only very faintly enjoy a sense of belonging, of being part of, of incorporation within its embrace the way that any member of any small scale tribal society can. Indeed, it could be argued that Western Society as such does not even exist.

If the social body of Western Society has grown so diffuse and all encompassing that it disappears before our eyes, the customisation of our physical bodies in its image becomes increasingly difficult. In his brilliant study of the semiotics of dress, **The Function of Folk Costume in**

Moravian Slovakia (Mouton, The Hague & Paris, 1971) Petr Bogatyrev identifies various strata of signification, the most all-encompassing of which is Our Costume. In a peasant community such as the one he chose to study, it is easy to see how Our Costume functions as a symbolic representation of Our Society. In a tribal society such as the Suia of Brazil, the Maori of the Pacific or the Nuba of the Sudan it is even easier to identify (and with a thorough knowledge of the society in question, to begin to interpret) this level of body + adornment + clothing signification. But when we turn our attention to Western society Our Costume is as elusive as our social body.

Twentieth-century Western dress takes as its primary signifier 'I' rather than 'We'. In any society one can find aspects of dress and adornment which identify individual characteristics (eg. the tally of the New Guinea Highlanders which signifies wealth) but this function of corporal communication is in traditional societies always subservient to the all important task of collective representation in the form of Our Costume. But in the case of Western society, where there is no meaningful signifier of any such collective representation, our dress has come to be focused on the task of representing our personal qualities such as wealth, politics, gender, sexual orientation, class, respectability, etc. If individual signifiers are removed from the equation Our Custom functions, if at all, at a very low level of meaning. If, for example, the suit is for men Western dress exemplified (as is suggested by the fact that it is found fairly universally at ceremonial occasions such as funerals) what are we to make of the fact that there is so little difference between, say, the suits worn by Gorbachev and Reagan? In tribal societies socio-political differences between Us and Them are easily identified in terms of the symbolism of the body and its adornment. Increasingly Western costume, if it exists at all, has degenerated into a 'style zero' (to borrow Barthes' phrase) which signifies nothing except, on close inspection, the very fact that there is increasingly precious little to signify.

But human beings are social animals who crave incorporation within some meaningful socio-cultural unit and it is hardly surprising that as Western Society has disappeared in its cancerous diffusion, individuals have increasingly sought to create for themselves new tribal identities. Within the manifest umbrella classification of Western Society a new tribalism has taken root. Punks, Teddy Boys, Hells Angels, Sloane Rangers, Rockabillies, Skinheads, Hippies, etc. have sprung up as alternative societies, each with its own socio-cultural corporal DNA of Our Costume. Millions of people now cling to membership of these groups in an attempt to avoid drowning in the meaningless sea of Western Society but although (especially with media help) these neo-tribes have been highly successful in creating semiotically powerful body + dress + adornment representations which, unlike Western dress, have something to say and say it powerfully, they have been less successful in creating socio-economic-political substructural foundations upon which to build true alternative societies. In the end this has meant that most members of Western style groups must, for example when they need a job, return to the fold of nebulous 'normal' society. No member of a traditional tribal society need ever choose between 'getting on' and looking right. (It is worth noting that some of the style groups such as Hells Angels and

Sloane Rangers have been more successful than others at establishing themselves as true socio-cultural units with effective substructural and infra-structural supports such that they could, just about, be categorised as true tribes).

For the majority of those who fall within the umbrella classification of Western Society there is only a choice between the socio-culturally and semiotically meaningless style zero of normal dress (Marks and Spencer, British Home Stores, Sears, etc.) and the pursuit of the mythical tribe known as Fashionable Society or The In Crowd. This is and always will be a mythical tribe because its membership, like its costume, is always changing. If style tribes such as Punks and Hippies have been largely unsuccessful in building a substantial infrastructure which would allow them to function as true social groups, Fashionable Society must be ranked even lower on this scale. All true social groups are inherently conservative – their membership and their cultural identity could not possibly withstand the unstable influence of ‘this season’s’ in-people and look. In substructural terms, fashionable Society has no socio-cultural reality because its membership is always changing and therefore no significant bonding of people in terms of kinship, economic, political or cosmological systems is possible. For a society to achieve integration it is at the very least necessary that it demand some commitment from its members. For the Punk, the Hippie and the Hells Angel there is inevitably both a commitment and symbolic representation of that commitment in the form of the customising of the body in a way which is not completely ephemeral (in its most effective form this would involve, as is the case in most traditional societies, the use of the permanent body arts of tattooing, scarification, piercing, etc.).

When we look in semiotic terms at the collective representation of Our Costume of Fashionable Society, we find that the kaleidoscope of constantly changing images which is their defining feature prohibits any signification other than the zero meaning of fashionableness itself. Because there is no consistent look from one year to the next, there is no possible consistent message except for the affirmation of change for change’s sake which, as I have said, is anarchically anti-societal. Thus while the appearance of a Skinhead (like a Masai or a Hopi) says something about his or her culture and its ideology, the appearance of the fashionable, while it may speak volumes about an individual, says nothing about the culture of fashionable society as a group.

Thus in the end The Fashionable, like the normal Western or Westernised individual, stands exposed in a state of socio-cultural-semiotic nakedness. While the Brazilian tribes people who performed for the party guests at Rouen in 1550 were snugly clothed in their culture, the modern Westerner who has failed to find a socio-cultural-corporal identity in some neo-tribal unit is revealed in today’s equivalent of the emperor’s new clothes. Never in the history of homo sapiens has the label of ‘Naked Savages’ been more apt.



CLOTHES AS A SUBJECT FOR ART

Monica Bohm-Duchen

Although the clothed body has almost as ancient a history as a subject for art as the naked one, the valuable insights these clothed bodies provide into the social, sexual and aesthetic mores of the day tend to be available only through historical hindsight and scholarly research. Only in the last hundred years or so, with the increasing breakdown of the old artistic hierarchies, have items of clothing *per se* been considered worthy of the artist’s undivided attention, and the relationship of clothes to the individual human body and to the body of society been turned into the very subject of art.

Perhaps the earliest, and certainly among the best-known, works of art to take as their subject-matter a mere item of clothing, are the oil paintings produced by Vincent van Gogh in the 1880s of battered old pairs of shoes. As unprecedented as these images are, however, they still form part of an essentially humanist and highly Romantic tradition, with Man and his emotions at its very centre. Timeworn old shoes thus come to embody the life of the wandering, suffering *peintre maudit*; anthropomorphised by means of what Ruskin termed the ‘pathetic fallacy’, they become the symbol of the hardship of human existence.

Certain twentieth-century artists have perpetuated this humanist tradition in a similar way, albeit with less pathos: Avigdor Arikha, for example, in the emotionally-understated renderings of items of everyday clothing he has painted since the 1970s – his wife’s white coat, a crumpled old tuxedo, slippers and undershirt, a hat, a pair of shoes. Austerely presented against a ‘neutral’, uncluttered background, they too are both monumental and intimate, and speak directly of the human beings who on other occasions inhabit them.

Jim Dine’s hieratic bathrobe images of the 1970s onwards also belong to this tradition. In these works, the bathrobe (the basic contours of which never vary) acts as a surrogate for the artist himself, as confirmed by the fact that a number of these paintings carry the title **Self-Portrait**. Sensuously and richly painted, it is colour that determines the mood of each work. Although that mood varies considerably, the dominant effect of Dine’s most recent bathrobe images is of a darkly glowering monumentality, verging on, though rarely lapsing into, melodrama. Not surprisingly, perhaps, in view of the strongly traditional allegiances of these artists, the techniques and materials they use are conventional, with a strong emphasis on painterly values and fine craftsmanship¹.

Dine’s early work, however, aligns him with a very different tendency in twentieth-century art. When clothes figure here, it is because they represent the artist’s freedom to choose his (or her) subjects from all walks of life, the more untainted by ‘high art’ the better. Also paramount is the desire to break or subvert the traditional distinctions between Art and Life. (Works by Claes Oldenburg such as **Man’s Jacket with Shirt and Tie** of 1961, **Giant Blue Shirt with Brown Tie** of 1963 and **Feasible Monument for a City Square: Hats Blowing in the Wind** of 1969 and, more recently, Stephenie Bergman’s **Apron** series are similarly motivated.) While on one level 1950s and 60s works by Dine such as **Green Suit** of 1959 can be seen as an emerging Pop artist’s critique of the painterly solemnity of the Abstract Expressionists, they need also to be seen as heir to the breakthroughs achieved by Dada earlier in the century.



Jim Dine: **Robe**, 1976 (photo Al Mozell, courtesy The Pace Gallery New York)



Jim Dine: **Green Suit**, 1959 (The Pace Gallery, New York)

In these works by Dine, real clothes, with paint crudely applied to their surface, are incorporated into – indeed, become – the work of art, subverting traditional distinctions between painting and sculpture as well as expectations of the artist as absolute creator and meticulous craftsman. Although Marcel Duchamp never (as far as I am aware) put a suit on a pedestal and called it art, the comparable gestures he made as early as 1913/14 with bottle racks and bicycle wheels were the prerequisite for these later acts of subversion². As the title of the present exhibition indicates, it is this conceptual approach, critical, subversive, thought-provoking and often extremely witty, that provides the real background to the works on display.

One artist who belongs unequivocally to the ‘camp’ outlined above and who did use items of clothing for the expression of his ideas, is the Belgian Surrealist René Magritte. The bowler hat recurs again and again in Magritte’s oeuvre; like Van Gogh’s shoes, it comes to stand for the artist himself, but the intention is very different. Instead of bespeaking the angst-ridden Romantic hero, the hat both represents and mocks the bourgeois values upheld by Magritte in everyday life. More startling still is the contrast between any one of Van Gogh’s shoe images and the painting by Magritte entitled **The Red Model** (1935), clearly intended to provoke a comparison with the earlier painter. By deliberately confusing the outer covering with the inner being (through the metamorphosis of shoe into foot and foot into shoe), the painting in a sense makes literal – and hence ridiculous – the implicit assumptions of the Van Gogh work. In a typically tongue-in-cheek manner, Magritte had this to say about the ‘meaning’ behind his painting: **‘The problem of shoes demonstrates how the most frightening things can, through inattention, become completely innocuous. Thanks to The Red Model, we realize that the union of a human foot and a shoe is actually a monstrous custom’**.

Other works by Magritte deal overtly with issues of sexuality and gender divisions, and are thus of direct relevance to a number of the artists in this exhibition. Notable among these are **Philosophy in the Boudoir** (1947) and **Gigantic Days** (1928). The latter with its witty and disturbing merging of male and female forms at once brings to mind Sebastiane’s **Jigsaw** sculptures; while, in more general terms, its exploration of the violence done to women underlies a number of the works on show. The externalizing of the breasts in **Philosophy in the Boudoir** raises the issue of clothing as means alike of protection and exposure, again an issue of vital importance to many artists in the show, as well as relating, more specifically, to Deb Thomas’s **Hobbyhorse**. Although Magritte used traditional techniques (primarily oil on canvas), ideas clearly take precedence over aesthetics.

Other artists who have approached the subject of clothing critically and analytically include Hannah Höch, Meret Oppenheim, Marcel Broodthaers, Richard Hamilton, Bruce McLean and Josef Beuys. Höch, an active member of Berlin Dada, although less politically motivated than her male colleagues, used the newly-devised technique of photomontage to poke gentle fun at the fashionable pretensions of German womanhood, and her famous ‘Dada-Dolls’ to challenge conventional notions of female sexuality and role models. Höch’s ambivalent approach to fashion, shared by most of the

artists in the present show, sets her apart from a number of woman artists (notably Sonia Delaunay, Anni Albers and Sophie Taeuber-Arp) who, while doing much to revitalise textile design, fall too easily into the male-dictated stereotype of the female artist confining herself to the realm of craft and the applied arts, leaving the field of ‘fine’ or ‘high’ art to the men. (Miriam Schapiro is one of the relatively few older women artists whose work addresses these problems precisely by celebrating these areas of activity.) Again, this is an issue that directly concerns a large number of the artists in the show, and does much to explain why most of them are in fact women: clothes, textiles, fashion, decoration – supposedly the traditional domain of women – are used by women to expose and subvert old but still existing prejudices.

Meret Oppenheim, a member of the Surrealist Group, produced at least one major work which likewise plays havoc with male attitudes. This is the Surrealist Object of 1936 entitled **My Nurse**, where the male tendency to fetishise articles of (usually female) clothing – as seen, for example, in the very early shoe images by Andy Warhol dedicated to film stars – is held up to ridicule. Presented on a silver platter, a pair of shoes bound together with string are crowned with the paper frills usually used to adorn meat cutlets! A rare example of subversion in the field of fashion, which relates in certain (unintended?) respects to Meret Oppenheim’s creation, is the **Lamb Chop Hat** – in the form of an upturned high-heeled shoe – designed in 1949 by Elsa Schiaparelli, herself a friend of Dali and Breton. Certain Dada performances had already defused and de-bunked ritual expectations: Hugo Ball’s recitation of a nonsense poem, for example, while dressed in a ‘Cubist’ costume distinctly reminiscent of a bishop’s cope; a 1920 ‘happening’ in Cologne where a young girl in a white communion dress stood in a men’s lavatory, reciting obscene verse . . .

Fetishisation can, however, be used by woman artists as a positive assertion of self, as evidenced by the work of later artists such as Rebecca Horn, Ulrike Rosenbach and Dianne Setch. Here, the ritualistic associations of certain types of costume are exploited to the full: in many of the former’s performances (**White Fan-Wings** of 1973, for example, or **The Paradise Widow** of 1975), feathers and wings function both as indications of woman’s vulnerability and as ceremonial power-symbols. As Miriam Schapiro once said of her **Anatomy of a Kimono** (1976): **‘I wanted to speak directly to women – I chose the kimono as a ceremonial robe for the new woman. I wanted her to be dressed with the power of her own office, her inner strength . . .’** A notable example of costumes designed for an explicit ritual purpose are the chasubles created in the early 1950s by Henri Matisse for his chapel at Vence. Although stylistically radical, these are ideologically unsubversive. Not surprisingly, artists in the show such as Fran Cottell and Sokari Douglas Camp, whose works possess distinctly ritualistic overtones, relate far more closely to female contemporaries such as Horn than to the cool, if elegant formalism of a Matisse.

A male artist who is of direct relevance to the artists in this show and whose intentions are explicitly ritualistic, is Josef Beuys. Numerous sculptures and performances incorporating felt (**The Chief** of 1963, **The Pack** of 1969, **Felt Suit** of 1970, to name just a few) testify to Beuys’ obsession with that material. Explicable partly by the fact that, as a Luftwaffe pilot in the Second World War, Beuys



Rebecca Horn: **White Fan Wings**, 1973 (Arts Council)

was shot down over the Crimea, and nursed back to health by Tartar tribesmen who wrapped him in fat and felt, his symbolic use of the material endows it with life-giving properties of universal relevance. Also notable is the way in which Beuys' near-cult status is inextricably bound up (even after his recent death) with the clothes he wore – above all, his grey felt trilby hat.

Marcel Broodthaers, in works such as **The Pair of Shoes** and **The Room of the Eulogy** (both of 1974), is essentially heir to Magritte's intellectual game playing. Richard Hamilton's contribution comes in the form of his 1962/3 series **Towards a definitive statement on the coming trends in men's wear accessories** and his **Adonis in Y Fronts** in particular. The social satire and deliberate confusion of modes implicit in these works manifests itself again in recent paintings by Bruce McLean such as **Ties** of 1980 and **Going for a Gucci** of 1984. The painterly qualities of these works should not blind us to their social subversiveness; in many ways, they relate back directly to McLean's tongue-in-cheek performances of the late 1960s and 70s, such as **Installation for Various Parts of Body and Pieces of Clothing (Jumper)** of 1969. The racial as well as social implications of clothing have rarely been explored in art: in an art world that is still so predominantly white, male and middle-class, this is hardly surprising, though deplorable. Thus, while McLean's **Ties** remains oblique in its message, Pakistan-born artist Rasheed Araeen's more passionate statement **Burning Ties** (1976–79) breaks important new ground. Just as Araeen's work stands as a rejection of cultural imperialism, a photo-piece of 1977 by Alexis Hunter, entitled **Approach to Fear XIII: Pain-Destruction of Cause**, seeks to throw off the shackles of sexual stereotyping through the ritual burning of high-heeled shoes.

Not all the works in the exhibition, however, confront issues of a sexual and/or sociological nature. Some of the artists choose instead to focus on the more purely formal aspects of their subject; and for this too there is, of course, a precedent in earlier twentieth-century art: above all, in the tradition of artists extending visual ideas already explored in painting or sculpture (usually of a geometrically abstract nature) into the field of costume and performance, so that the clothed human figure becomes a living sculpture. Among the earliest and best-known innovators in this field were the pre-First World War Russian Futurists (consider, for example, their operatic venture, **Victory over the Sun** of 1913, designed by Kasimir Malevich); their successors, the Russian Constructivists of the 1920s, many of them women such as Stepanova, Exter and Popova who also worked to transform everyday clothing, and Bauhaus teacher Oskar Schlemmer, with his belief in the inherent geometric harmony of the human body and its movements, expressed in such projects of the 1920s as his **Triadic Ballet** and the **Dance of the Slats**. Artists in this exhibition such as Susanna Heron, David Ward, Bridget Bailey, and Caroline Broadhead, would, I am sure, readily acknowledge their debt to this tradition, as would American artist Judith Shee.

If some young contemporaries use clothes as their ostensible subject-matter while remaining essentially formalist in orientation and unconcerned with the bodies to which those clothes necessarily refer, the more aesthetically-minded artists in this show are formalist in a

different sense as, with considerable wit and elegance, they explore and evoke the relationship of their created forms to the form of the human body. As with the other artists in the exhibition, a critical awareness of the human presence underlies all that they produce.

1. Of all the artists in the exhibition, Jenny Wiggins comes closest to these artists, both in spirit and technique. She has spoken of her wish to use colour symbolically as a means of removing 'a familiar object from its visual setting, allowing it to work as a metaphor for personal experience as well as a vehicle for intellectual analysis'.

2. Duchamp did in fact create a number of works concerned with clothes (**Jacket, Waistcoat for Benjamin Péret, Laundress's Apron (male), Laundress's Apron (female)**); but these were produced in the late 1950s.

It is tempting to believe that people always feel physically the same and that they look different only because the cut of their garments changes – to subscribe to the notion of a universal, unadorned mankind that is universally naturally behaved when naked. But art proves that nakedness is not universally experienced and perceived any more than clothes are. At any time, the unadorned self has more kinship with its own usual dressed aspect than it has with any undressed human selves in other times and places, who have learned a different visual sense of the clothed body. It can be shown that the rendering of the nude in art usually derives from the current form in which the clothed figure is conceived. This correlation in turn demonstrates that both the perception and the self-perception of nudity are dependent on a sense of clothing – and of clothing understood through the medium of a visual convention.

A great deal has been acknowledged about the psychological and social importance of clothing. Unlike sex and art, however, dress usually fails to qualify as serious in itself. Clothes themselves are believed to be merely shifting ephemera on the surface of life, and so it is very easy to consider them trivial and to concentrate instead on the seriousness of what they mean. Deep personal concern about the details of one's own clothes may still be supposed to indicate a shallow heart and a limited mind; but serious thinkers, faced with the obvious power of dress even over very profound spirits, have been led to treat clothes as if they were metaphors and illustrations. To be objectively serious about clothing has usually come to mean explaining what they express about something else. But, just as with art, it is in their specific aspect that clothes have their power. This is what art proves and offers a means of seeing; since artists constantly create the look of clothes, clothing itself is constantly allied to all the other aspirations of figurative art. Clothes make, not the man but the image of man – and they make it in a steady, reciprocal accord with the way artists make, not lifeless effigies but vital representations.

Considering their importance for the individual self-image, it might seem right to think of clothes as entirely social and psychological phenomena, as tangible and three-dimensional emotions, manners, or habits. Their instant expressiveness makes clothes easy material for such interpretations and translations. And yet, the picture, the imaginative visual unit, the completed image that comes into being when clothes are put on a human body, is dismembered, dismantled, and essentially destroyed by such kinds of scrutiny – just as it is when they are brought to bear on a painting. With clothes as with art, it is the picture itself, not the aspects of culture or personality it reveals, that demands the attention first and appeals directly to the imagination through the eye. Because they share in the perpetually idealizing vision of art, clothes must be seen and studied as paintings are seen and studied – not primarily as cultural by-products or personal expressions but as connected links in a creative tradition of image-making.

● CONCEPTUAL CLOTHING CATALOGUE

Rasheed Araeen: **Burning Ties**, 1976–79



Born Karachi, Pakistan 1935

1962 Graduated in civil engineering, University of Karachi

1964 Set up residence in London

One person exhibitions

1959 PACC Gallery, Karachi

1963 The Arts Council Gallery, Karachi

1974 Indus Gallery, Karachi

1975 **Artists for Democracy**, London

1984 Pentonville Gallery, London

1986 Pentonville Gallery, London

Selected group exhibitions

1957 **1st National Exhibition of Painting**, Karachi

1969 **John Moores Biennale** (Prize winner), Liverpool

1970 **Manufactured Art**, Camden Arts Centre, London

1975 Vietnam Festival, Artists for Democracy, London

1978 **Art for Society**, Whitechapel Gallery, London

1979 **Art from the British Left**, Artists' Place, New York

1980 **Forum Kunst**, Rottweil, West Germany

Contact: from Contemplation to Agitation, Krawkow, Poland

1986 **From Two Words**, Whitechapel Gallery, London

Research and publications

1978–79 Published and edited three issues of **Black Phoenix**, an art magazine dealing with the issues of contemporary art from a Third World perspective.

1982 Began research into the history of the contribution of AfroAsian artists to art in post war Britain with the idea of setting up an archive as well as producing a book of own writings and a selection of his art work.

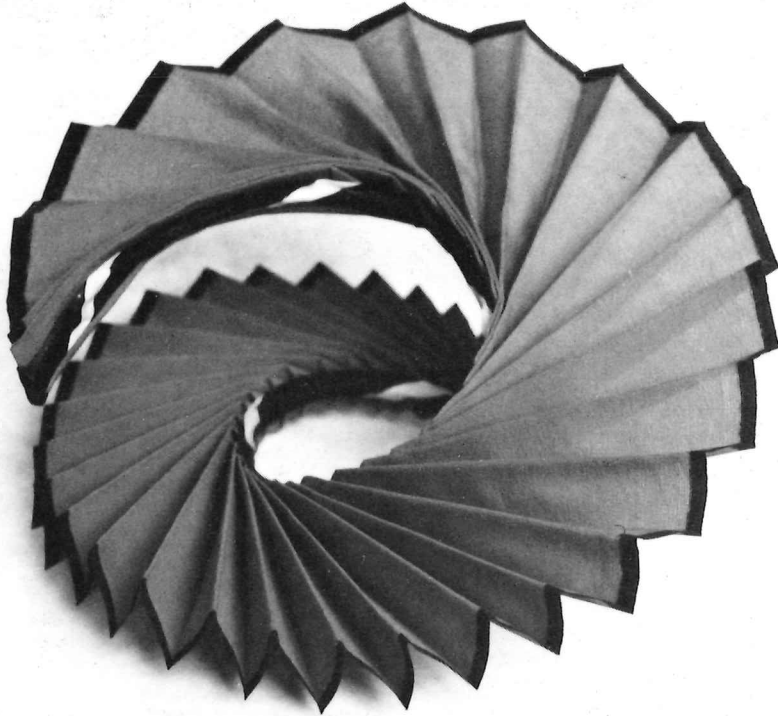
RASHEED ARAEEN

'The transformation here takes place from the invisibility of the artist (who has no place in the centrality of the modernist discourse due to its hierarchy constructed on racial and sexual differences) to his visibility (which remains partial) through the action of the fire from destruction to construction. Ties, which is a pun, thus metaphorises both the dominant culture and the desire of the subject to be part of it.'

BRIDGET BAILEY

'Pleating has a wonderful capacity for movement as it allows the volume of fabric to appear and vanish at will.

'Clothing is the ideal vehicle to display this quality for the movement of fabric echoes that of the body.'



Bridget Bailey: Collar, 1986

Born Whitby, North Yorkshire 1960
1979-81 Surrey College of Art and Design. Studied Textiles
1982-83 College of Art and Design, City of Birmingham Polytechnic. Studied Textiles

Competitions/Awards

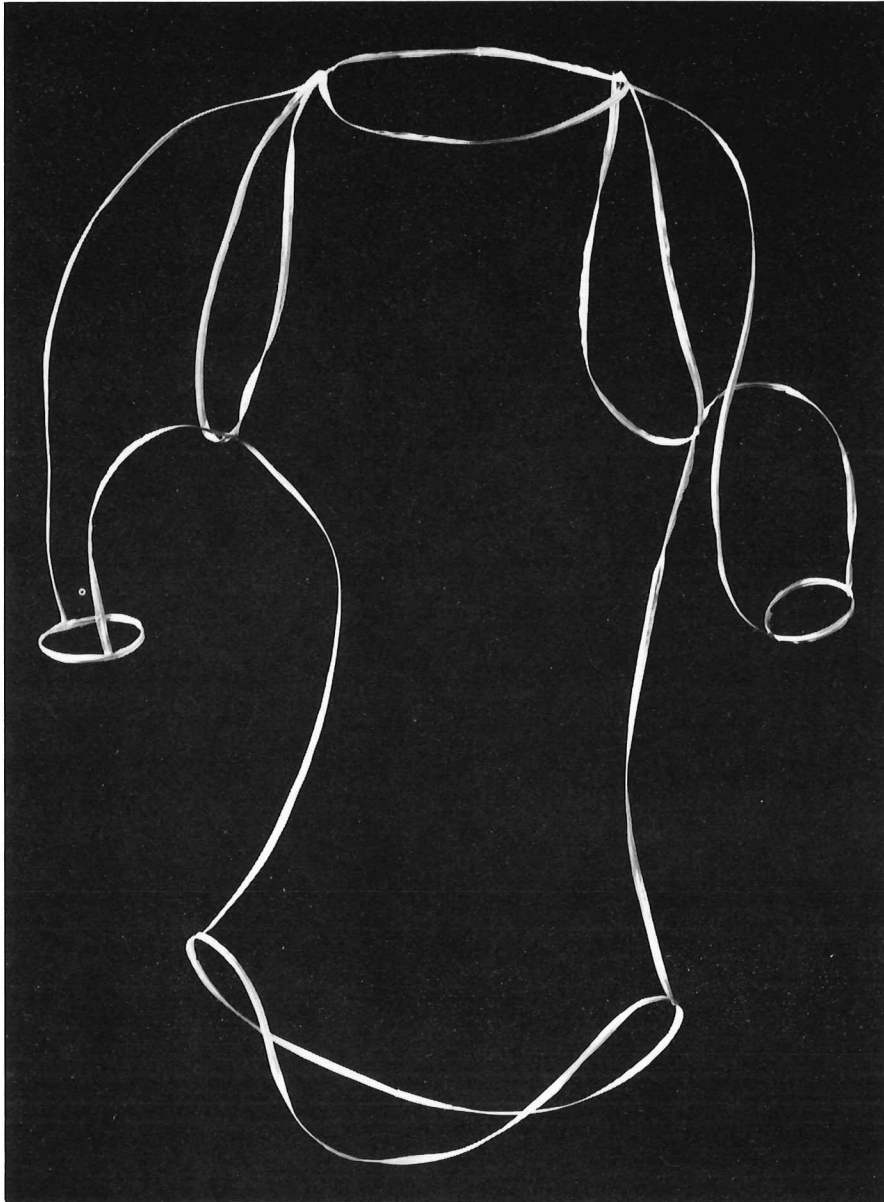
1981 Selected for Texprint
1984 Awarded Crafts Council setting up grant

Selected group exhibitions

1984 **Farnham Textiles**, 7 Dials Gallery, London
Produced accessories for Jean Muir collection
1985 British Crafts Trade Fair
Chelsea Crafts Fair
Cirencester Workshops, Cirencester, Gloucestershire
1986 New York Gift Show
Holly House Gallery
Preview day at Clockwork Studios
New Faces, Victoria and Albert Museum, London
Chelsea Crafts Fair

CAROLINE BROADHEAD

'I am using the characteristic scale, proportions and features of garments and the familiarity of these to make clothing forms that express movements, aspirations, dilemmas, states and so on. Clothing holds a visual memory of a person and it is this closeness to the human being that I am interested in.'



Caroline Broadhead: **Seven Ages 7: Seam**, 1986

Born Leeds, Yorkshire 1950
1969–72 Central School of Art and Design. Studied Jewellery Design

Solo/two person exhibitions

- 1979 Crafts Council Gallery, London and tour
- 1980 Van Reekummuseum, Apeldoorn, Holland and tour
- 1981 Arnolfini Gallery, Bristol and tour
- 1982 Galerie Ra, Amsterdam
- 1983 Het Kapelhuis, Amersfoort, Holland
- 1984 Cada Gallery, Munich

Selected group exhibitions

- 1973 **Aspects of Jewellery**, Aberdeen Art Gallery and Museum
- 1980 **Schmuck International 1900–1980**, Künstlerhaus, Vienna
- 1982 **Views on Jewellery**, Stedelijk Museum, Amsterdam
- 1983 **The Jewellery Project**, Crafts Council Gallery, London
- New Departures in British Jewellery**, American Craft Museum, NYC
- 1984– **Crosscurrents**, Powerhouse Museum, Sydney, Australia
- 1984–6 **Whitechapel Open**, various venues London
- 1984 **Contemporary Jewellery**, Museum of Modern Art, Kyoto and Tokyo
- 1985 Researcher and selector: **New Tradition**, British Crafts Centre, London

Work in public collections

Worshipful Company of Goldsmiths, London. Crafts Council, London. Van Reekummuseum, Apeldoorn, Holland. Shipley Art Gallery, Tyne and Wear. West Midlands Arts, Stafford. Bristol City Museum. North West Arts, Manchester. East Midlands Arts, Loughborough. Castle Museum, Norwich. Cleveland County Museum, Middlesbrough. Stedelijk Museum. Amsterdam. Kostuummuseum, Den Haag. Israel Museum, Jerusalem. Crafts Council of Australia. Museum of Modern Art, Kyoto. Njordenfjeldske Kunstindustri Museum, Trondheim

Born Saffron Walden, Essex 1959
 1978–79 Braintree College of Art and Higher Education
 1979–82 Portsmouth Polytechnic, Department of Fine Art
 1985 Goldsmith's College, London. Studied Fine Art and Textiles

Two person exhibitions

1984 **Software**, Showroom Gallery, London

Selected group exhibitions

1979 Group show, Essex University, Colchester
 1981 Group show, Oaklands Park, Chelmsford City Museum

1982/3 Electrum Gallery, London

1983 **Pro-cession**, Mountbatten Gallery, Portsmouth

Young Artists, Chenil Gallery, London

1984 **From the Same Space-10 Women**, Mountbatten Gallery, Portsmouth
 Whitechapel Library Show

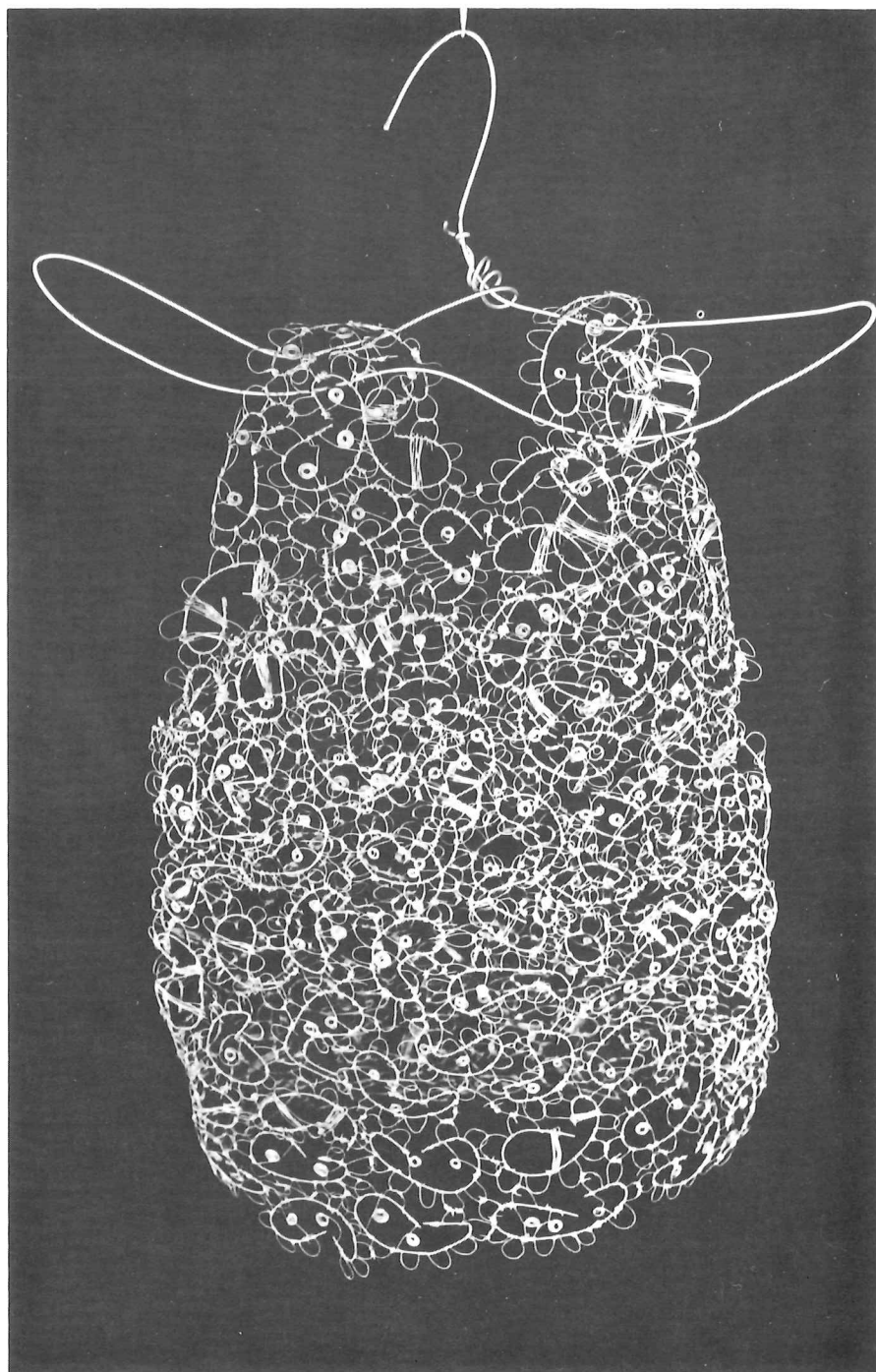
1985 **Café Gallery Christmas Show**, Café Gallery, Southwark Park, London

Art on Paper, Battersea Arts Centre Gallery, London

1986 **Love and Romance**, Camerawork Gallery, London

Awards

1983 Southern Arts, Bursary



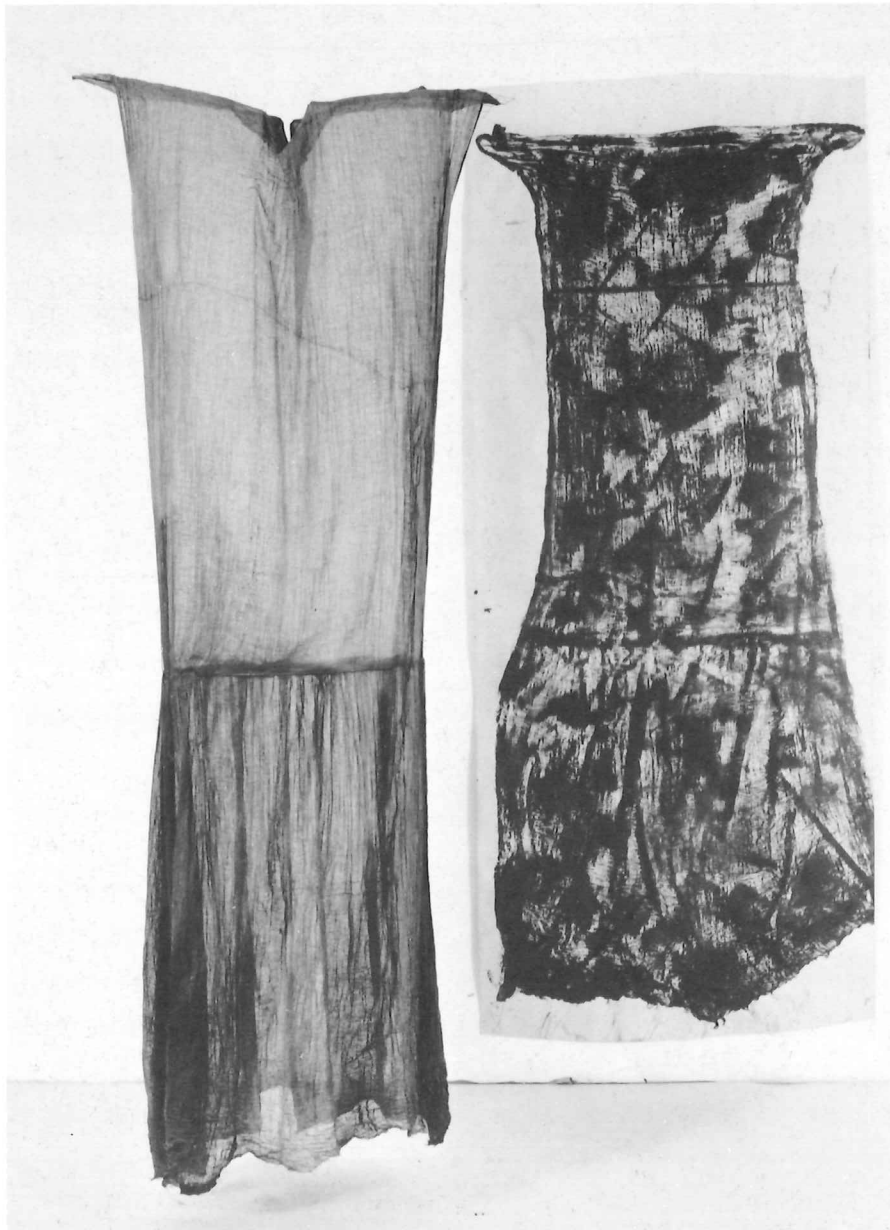
Sarah Brooker: **Vestment 1 – Pink**, 1986

SARAH BROOKER

‘... the idea of transforming surfaces into self-supporting three dimensional objects ... the “essence” of decoration.’

FRAN COTTELL

'Deceptive frailty: dresses as containers, tents, storage spaces for emotional, mental, spiritual strength. Physical presence of an object as an impression. Assertion through insistence, repetition.'



Fran Cottell: *Insistence*, 1985 (photo Nick Powell)

Born Bexley, Kent 1954
 1973–77 University of Reading, BA Hons Art
 1979–81 Goldsmiths College, MA Fine Art
 1977–80 Butlers Wharf Studios
 1980 Founder member of APT/Chisenhale Works Studios

Exhibitions

- 1978 **The Other Side of the Front of House**, National Theatre, London
- 1979 **John Moore's 11th Exhibition**, Liverpool
- 1980 **Six Women Artists**, Waterloo Gallery, London
- 1982 Two Person Exhibition, Woodlands Gallery, London
- 1983 Two Person Exhibition, on board Cutty Sark, London
- 1985 **Whitechapel Open**, London
- 1986 **Private Thoughts/Public Speaking**, two woman show, Battersea Arts Centre, London
- 1984–86 Research and organisation of **Conceptual Clothing** with Marian Schoettle. British tour 1986–87

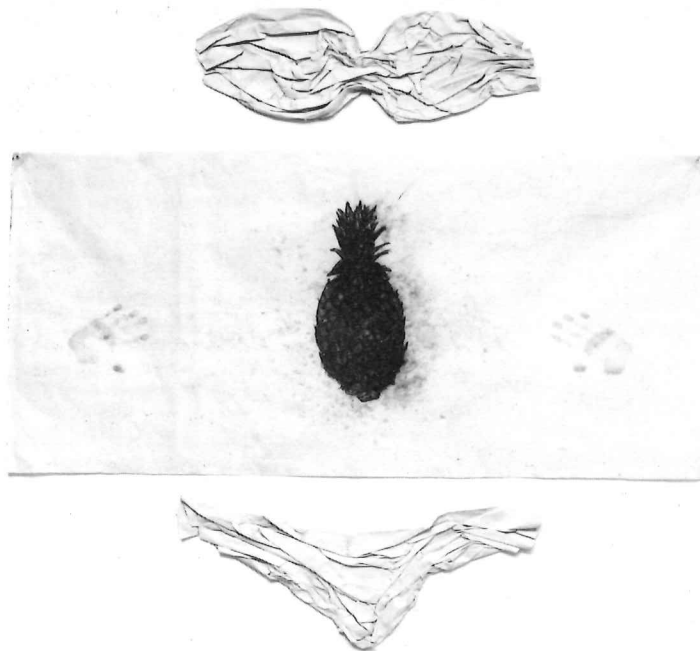
Performance

- 1986 **Tents**, performance collaboration with Mary Prestidge and Stefan Szczelkun, Battersea Arts Centre, London
- On the Ground Floor**, performance collaboration with Mary Prestidge, Chisenhale Works, London

MIKEY CUDDIHY

'I wanted the figures to be figurative without being specific, so they could have a meaning to everyone, so that they could have a reminiscent quality without being reminiscent of anything particular. So in desperation, I did the obvious, the embarrassing, the simple – I took my clothes off, lay down on the paper and painted around myself.

'After that, I made the crumpled bikini shapes . . .'



Mikey Cuddihy: **Girl from Ipanema**, 1983 (photo Edward Woodman)

Born New York 1952
 1969–71 Edinburgh College of Art
 1971–74 Central School of Art and Design. Studied Painting
 1974–75 Chelsea School of Art. Studied Painting

Solo/two person exhibitions

1976 Air Gallery, London
 1980 The Gallery, Acre Lane, Brixton
 1981 **Summer Show 2**, Serpentine Gallery, London
 1983 Atlantis Gallery, London
 1984 **Raising the Roof**, St. Paul's Gallery, Leeds and Sunderland Arts Centre
 1985 **A Bed of Roses**, Riverside Studios, London ICA Gallery, London

Selected group exhibitions

1983 Edward Totah Gallery
Tolly Cobbold Fourth National Exhibition, Cambridge
 1984 **Whitechapel Open**, London
Dog Work, Interim Art, London
Playing Live, Loseby Gallery, Leicester
The Shoe Box Show, Air Gallery, London
 1985 Angela Flowers Gallery, London
Art in Ruins, The Crypt, Bloomsbury, London
 1986 **Body Adornment**, Adam Gallery, London
Whitechapel Open, London
3rd International Contemporary Art Fair, Olympia, London
Basle Art Fair, Basle, Switzerland
Objects as Art, Plymouth Arts Centre
No Place Like Home, Corner House Gallery, Manchester

Awards

1976 Arts Council Visual Arts Award
 1981–84 Greater London Arts Association

Collections

Public: Leicestershire Education Authority
 Private: Britain, Holland, Germany, USA



Born Buguma, River's State, Nigeria 1958
1978–79 California College of Arts and Crafts, USA
1980–83 Central School of Art and Design
1983–86 Royal College of Art

Solo/two person exhibitions

- 1982 **Alali** (Festival Time), Africa Centre
1984 **Artist of the Day**, Angela Flowers Gallery, London
1985 **Alali** (Festival Time), October Gallery, London
Alali (Festival Time), Ikon Gallery, Birmingham
1986 **Alali** (Festival Time), Milton Keynes Exhibition, Milton Keynes

Selected group exhibitions

- 1985 **Visual Aid for Band Aid**, Royal Academy of Arts
1986 **The National Garden Festival**, Stoke-on-Trent
In the Eye of the Sun, Dowse Art Museum, New Zealand
Five Festival Sculptors, Stoke-on-Trent City Museum and Art Gallery
From two Worlds, Whitechapel Art Gallery, London

Residencies

- 1986 Dowse Art Museum, New Zealand
Africa Centre, London

Television

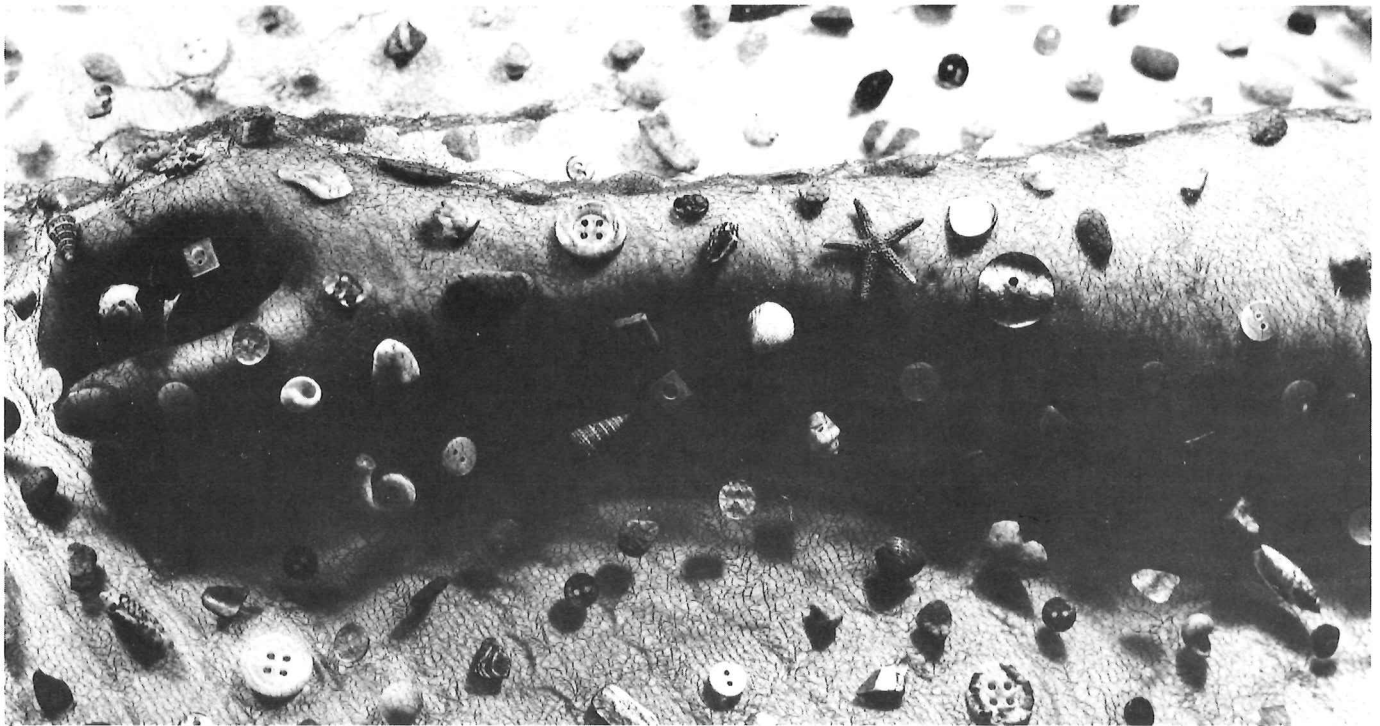
- 1984 Bacchanal **Out of Africa**, Channel 4 Art Programme
Here and Now, Central Television, Birmingham
1986 **Ebony**, BBC 2
Burning of the Phoenix, Thames Television

SOKARI DOUGLAS CAMP

'Small Iriabo is a piece that is about my wanting to come out – it is also about emulating being adult/complete. I am dressed for my role but my body is still in puberty.'

SUSIE FREEMAN

'The structure of the fabric forms pockets, trapping objects between two layers of fine net.'



Susie Freeman: **Shells and Stone**, 1986 (photo Jonnie Turpie)



Born London 1956

1974–75 Foundation Course, Manchester
Polytechnic

1975–78 BA Textiles/Fashion, Manchester
Polytechnic

1978–80 MA Textiles, Royal College of Art, London

Exhibitions in 1986

Spin Offs, Cornerhouse Gallery, Manchester

Britain in Vienna, Festival, V & V Gallery, Austria

Knitting: a common art, The Minorities, Colchester;
Aberystwyth Arts Centre; Crafts Council Gallery,
London

British Clothing Textile Exhibition, Design Centre
galleries in London, Glasgow and Belfast

European Crafts Today, Matsuya Department
Store, Tokyo and Osaka

Masquerade, Mid-Theatre, Osaka Business Park,
Marion Gallery, Twin Towers, Tokyo

Dazzle Invites, City of Edinburgh Arts Centre
Christmas Exhibition, Prime Gallery, Toronto,
Canada

Public Collections

The Crafts Council, London

The Contemporary Art Society

The Victoria & Albert Museum, London

The Whitworth Art Gallery, Manchester

Bedfordshire Education Services, Loan Collection

Norwich Education Services, Loan Collection

The Geffrye Museum, London

Graves Art Gallery, Sheffield

Gallery of English Costume, Platt Hall, Rusholme

ROSE GARRARD

'Sound "... I am the utterance of my name. I am the whore and the holy one, do not banish me from your sight, and do not make your voice hate me, nor your hearing. I am knowledge and ignorance. I am strength and I am fear. I am the one whom you have scattered, and you have gathered me together. I am the knowledge of my inquiry, and the finding of those who seek after me. I am within ...'

derived from The Thunder, Perfect mind, a Gnostic text

'Video. Woman Artist as her own model, forgotten names, forgotten faces, remembered through the image, through the self portrait. The Artist turning to face herself throughout five hundred years ... the active model banished by mythology ... the subject of her own gaze. Woman as maker of Art ... never clothing herself in the passive model ... discarded by history, but gathered together again.

'Framed Model ... discarded dress, nearly new. Pale blue mythologies. Drip dry – by a cool mountain stream. Non-iron in crinoline and parasol. Utilitarian cut – bouquet in hand.

'Old Mistress ... discarded dress, nearly new. Warm brown histories. Posing for the artist – full length, zip fastener. Cultural object of the gaze – high waistline. Anonymous model – deep frill at the hem.'



Rose Garrard: *La Pittura, the Spirit of Painting Reclaimed*, 1986

Solo exhibitions

- 1967 **50 Portraits**, Worcester City Museum and Art Gallery
- 1977 **Incidents in a Garden**, Acme Gallery, London
- 1983 **Frameworks**, Lewis Johnstone Gallery, London
- 1984 **Frames of Mind**, Kettles Yard, Cambridge
- 1984 **Between Ourselves**, Ikon Gallery, Birmingham; Bluecoat Gallery, Liverpool; Arnolfini Gallery, Bristol; Midland Group Gallery, Nottingham; Rochdale Art Gallery, Lancashire
- 1984 **Tumbled Frame**, Institute of Contemporary Art, London
- 1985 **Openings**, Laing Museum and Art Gallery, Newcastle upon Tyne

Group exhibitions

- 1969 **Multiples International**, Museum of Modern Art, Oxford
- 1970 **First Show**, Serpentine Gallery, London
- 1971 **Artistes Etrangers**, ORTF Centre, Paris
- London Now**, Messenhallen, W. Berlin
- Spectrum Exhibition**, Alexandra Palace, London
- 1974 **Body Box**, Victoria & Albert Museum, London
- 1977 **Art for Society**, Whitechapel Art Gallery, London
- Hayward Annual**, 1978, Hayward Gallery, London
- Lives**, Arts Council Purchase Exhibition, Hayward Gallery, London
- 1980 **International Performance Symposium**, Lyon, France
- About Time**, Institute of Contemporary Art, London
- 1981 **Plastic Work by Performance Artists**, ELAC Centre, Lyon
- 1982 **Women Live**, Arnolfini, Bristol
- 1983 **New Art**, Tate Gallery, London
- International Contemporary Art Fair**, Barbican Arts Centre, London
- 1984 **Venice Biennale**, Italy
- Film & Video Festival**, Los Angeles, USA
- Guns**, Interim Art, London
- 1985 **Kunst Mit Eigen-Sinn**, Museum of the 20th Century, Vienna
- 1986 **Living Art**, Guinness Hop Store Gallery, Dublin
- World Wide Video Festival**, The Hague, Holland
- Three Sisters, Time, Life, Space**, Stoke on Trent Garden Festival

Born Beirut, Lebanon 1952
1975–79 Byam Shaw School of Drawing and
Painting
1979–81 Slade School of Art, London

Recent exhibitions and performances

- 1980 **Five Days at Battersea**, Battersea Arts Centre, London
Summer Show 80, London Film Makers Co-op
- 1981 **Gender Views**, London Film Makers Co-op
New Contemporaries 81, ICA, London
The Basement, Newcastle Upon Tyne
Video Maart, Jan Van Eyck studio, Maastricht, Netherlands
- 1982 **Women Live**, London Film Makers Co-op
Reflections, 9 women artists, Aspex Gallery, Portsmouth
- 1983 Canada performance tour: Saw Gallery, Ottawa; NAC, St Catharines; Western Front, Vancouver
Telefonmusik, Wienceuover IV, live video transmission from Vancouver to Vienna
- 1984 **Second International Festival of Performance**, South Hill Park Arts Centre, Bracknell
The Franklin Furnace, New York City, NY
Canada performance tour: AKA, Saskatoon; Western Front, Vancouver; Articule, Montreal; Forest City Gallery, London, Ontario; The Art Gallery of Windsor
- 1985 Festival of video Art 1985, SAW Gallery, Ottawa, Canada
Kunst Mit Eigen-Sinn, Museum Moderner Kunst, Vienna
Roadworks, Brixton Gallery, London
The Orchard Gallery, N. Ireland
- 1986 **New Work, Newcastle 86**, Laing Art Gallery, Newcastle
Next: Tomorrow, Kettle's Yard and Cambridge Darkroom joint exhibition, Cambridge
Third World Within, Brixton Art Gallery, London
Live Video, performance festival, Time Based Arts, Amsterdam, Netherlands
Identity/Desire, Representing the Body, Scottish Arts Council touring exhibition
British Women Artists Diary 1987, exhibition of work represented in the diary at Battersea Arts Centre, London

Awards and residencies

- 1982 Greater London Arts grant
- 1984 Artist in Residence at Western Front Art Centre, Vancouver, Canada
- 1985 Arts Council of Great Britain, video bursary
- 1986 Artist in Residence at 9.1.1. Contemporary Arts Centre, Seattle, USA
- 1986–87 Artist in Residence at Chisenhale Dance Space, London
- Part-time lecturer at St. Martin's School of Art (PTBA) and visiting lecturer at various other colleges

Mona Hatoum: *See, no veil!*, 1986



MONA HATOUM

'The body covered in clay, reducing the figure to a human form denuded of status, property, rank or role . . .

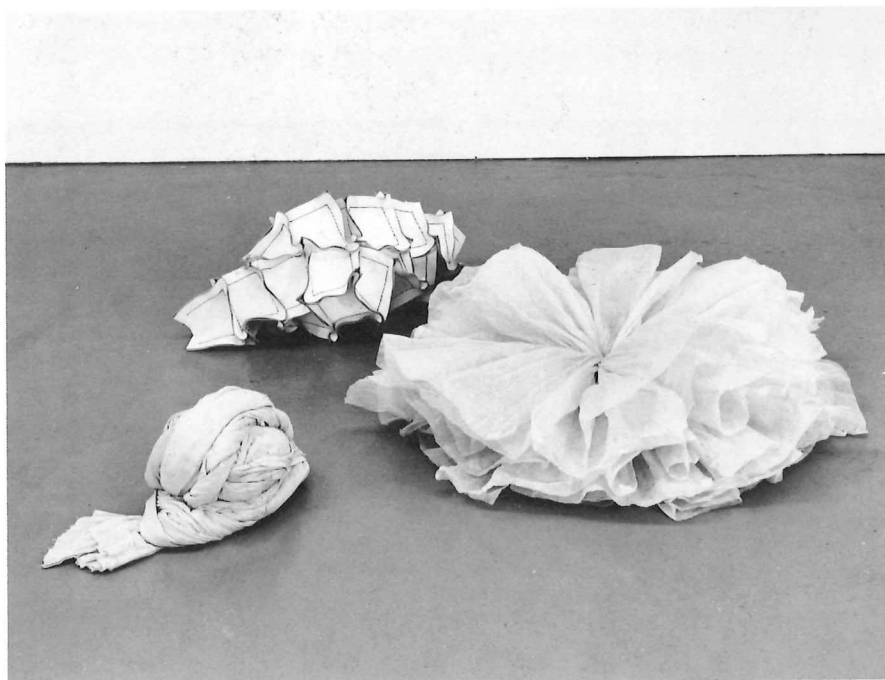
'The body in a body bag, bandaged and blood-stained, layed out on the conference table . . .

'The body made vulnerable, walking bare foot with the boots of the state following closely behind . . .

'In my work the body and its coverings is taken as a site of metaphor or allegory for social constraints and the act of freeing oneself.'

SUSANNA HERON

'The subject of my work centres on the body and manipulation of the surrounding ambulant space. My focus has changed from definition through the wearing of objects which project into the surrounding space, to the description of space through which the body moves or to the representation of the body.'



Susanna Heron: **Centre**, 1983–84

Born Welwyn Garden City, Hertfordshire 1949

Selected one person exhibitions

- 1975 Arnolfini Gallery, Bristol
- 1980 **Body Work**, Crafts Council, London and tour
- Bodywork Plus**, Oriel, Cardiff
- 1980/82 Galerie Ra, Amsterdam
- 1982 **The Recurring Theme**, Municipal Van Reekummuseum, Apeldoorn, Holland
- 1985 **Sculpture**, Whitechapel, London
- 1986 **Sculpture**, Plymouth Arts Centre, Plymouth

Awards

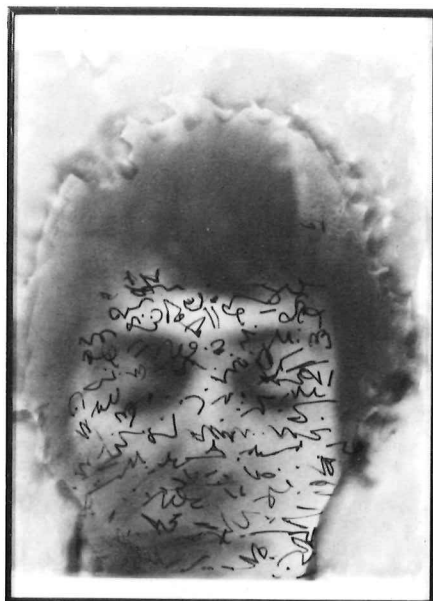
- 1977 Awarded UK/USA Bicentennial Arts Fellowship (British Council/NEA)

Work in public collections

Goldsmiths Hall, London; Stedelijk Museum, Amsterdam; Royal Scottish Museum, Edinburgh; National Museum of Wales, Cardiff; Crafts Council, London; Victoria and Albert Museum, London; National Gallery of Victoria, Melbourne, Australia; Leeds City Art Galleries; Abott Hall Art Gallery, Kendal, Cumbria; Bristol City Art Galleries; Municipal Van Reekummuseum, Apeldoorn, Holland; Shipley Art Gallery, Gateshead; East Midlands Arts; Contemporary Arts Society, London; Art Gallery of Western Australia, Perth; West Midlands Arts; Castle Museum and Art Gallery, Haverford West; Cleveland Museum; Power House Museum, Sydney, Australia.

SUSAN HILLER

"The script's squirming forms imply nature and culture, pain and pleasure, scars and adornment. Hiller sees tattoos and body painting as ways of 'marking out the body as a site of culture, redeeming it from nature which is chaos'. The writing/body overlay can also be inverted to become the meeting-place, or arena, of the biological force (creative, active élan, the automatic script which rises from the 'underground') and a camouflage imposed from above which makes certain cultural acts invisible, merging them back into nature. The script forms either a barrier or a connection between the person (artist) beneath and those trying to know her from the outside (audience)." Lucy Lippard, *Out of Bounds*, catalogue for Susan Hiller retrospective, ICA, London, 1986



Born USA 1942
Studied at Smith College and Tulane University

Susan Hiller: *Midnight, Baker Street*, 1983
(photo John Webb)

Selected solo exhibitions

- 1973 Gallery House, London
- 1974 Garage Art Ltd, London
- 1976 Serpentine Gallery, London
- Hester van Royen Gallery, London
- 1977 Hester van Royen Gallery, London
- 1978 Museum of Modern Art, Oxford
- Kettle's Yard, Cambridge
- Hester van Royen Gallery, London
- 1980 Gimpel Fils, London
- Matt's Gallery, London
- 1981 A Space, Toronto
- Ikon Gallery, Birmingham
- Rochdale Municipal Gallery, Rochdale
- Arnolfini, Bristol
- 1982 Gimpel Fils, London
- Gimpel Hanover & Andre Emmerich, Zurich
- Piwna 10/26, Warsaw
- Ackumulatory, Poznan
- White Columns, New York (two Person)
- Roslyn Oxley Gallery, Sydney
- Experimental Art Foundation, Adelaide
- 1983 Gimpel Fils, London
- 1984 Viviane Esders, Paris
- Orchard Gallery, Derry
- Gimpel Fils, London
- Third Eye Centre, Glasgow
- Interim Art, London
- 1985 Gimpel Fils, London
- 1986 Institute of Contemporary Art, London



CAS HOLMES

'... a need to be more positive. Any symbolic reference the work may have to the "decorative" and "female" has become increasingly important to me. The fan, the corset, the crinoline and the bustle are capable of suggesting the personal associative meanings of suppression, containment, revealment, fragility, etc.

'... seeking a way of acknowledging the "decorative" and "feminine" in art as a valid means of expression.'

Born Norwich 1960
1979-80 Great Yarmouth College of Art and Design
1980-83 Maidstone College of Art

Selected group exhibitions

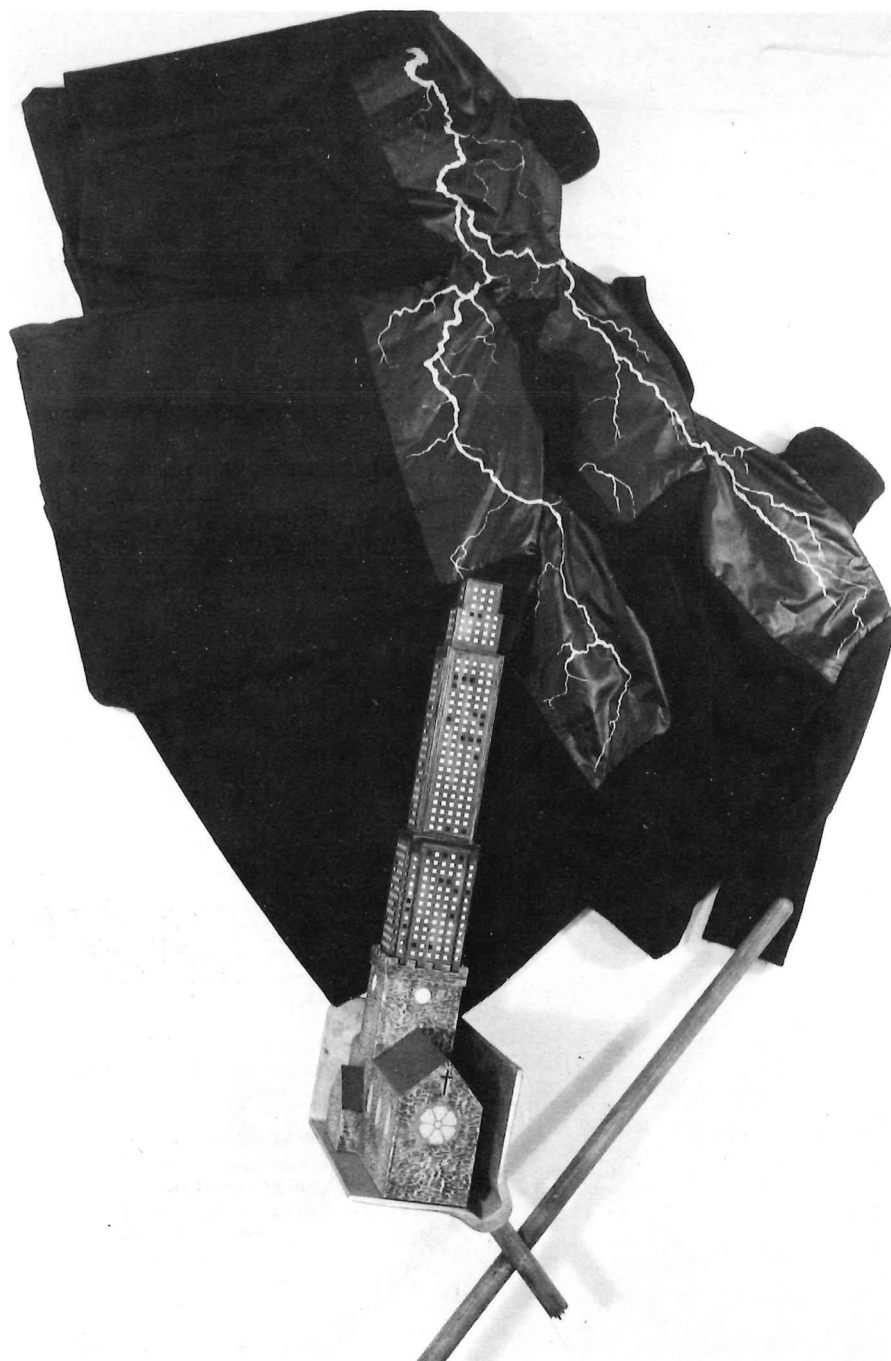
- 1983/84 **Women and Textiles: Their Lives and Work**, Battersea Arts Centre
- 1985 **5th Biennial of Miniature Textiles**, Hungary
Two person show with Mary Lloyd Jones, Gillingham
Gravesham Chantry, Gravesend. Two person show
- 12th International Biennial of Textiles**, Switzerland
- Craft Matters**
- 1st International Biennial of Paper Art**, Germany
- Textile Books**, Rome
- Fibre Arts**, group exhibition, Lodz, Poland

Awards and residencies

- 1985 British Council Travel Bursary, Switzerland
Winston Churchill Memorial Fellowship, Japan
Artist in Residence, Gillingham Adult Education Centre
- 1986 Project co-ordinator/Artist in Residence, Hempstead Valley Shopping Centre, business sponsorship

Private collections

Szomethely Textile Museum, Hungary
Leopold Hoesch Museum, Germany
Takao Paper Company and Oji Paper Museum, Japan



Steve Johnson: **Midnight Mass**, 1986

1974–77 Goldsmith's College, London
1981–82 Chelsea School of Art

Exhibitions

- 1980 **Summer Show 11**, Serpentine Gallery, London
- 1981 **Artworks**, 29b Shelton Street, London
- 1982 **New Contemporaries**, ICA, London
Sculpture in the Garden, Camden Arts Centre, London
Christies Inaugural, Christies, London
Artworks 11, 29b Shelton Street, London
- 1984 **Nine MA Graduates: 1979–1984**, Chelsea School of Art
Uncertain Subjects, The Showroom, London
The British Art Show, Arts Council touring exhibition
- 1985 **Whitechapel Open**, Spitalfields, London
Sculptors' Drawings, Chelsea School of Art, London
- 1986 **Oblique Symbols**, Milton Keynes Exhibition Gallery
Unheard Music, City Museum and Art Gallery, Stoke on Trent

Awards

- 1980 Arts Council Materials Award
- 1982 Greater London Arts Association, Exhibitions Award
- 1984 Greater London Arts Association, Studio Bursary

Work in public collections

City Museum and Art Gallery, Birmingham

STEVE JOHNSON

'Ironically clothing has been used to express domestic/inner drama. It seems ironic because clothing is the top layer, the surface, whereas my interest is in that which is under the skin (and scalp).'

MARY KELLY

“The lack of a self-defined image lies at the centre of the feminist concerns in the visual arts. In order to avoid the objectification of the woman Kelly uses only articles of clothing. In her obsessive presentation she suggests the fetishizing of women within the patriarchal society thus forcing us to deconstruct the way in which we normally see or are allowed to see women.” John T. Paoletti, *Mary Kelly – Interim*, The Fruitmarket Gallery Catalogue

mk

Menacé

[illegible]

Mary Kelly: Corpus: Menacé from Interim

Born Minnesota 1941
1963–65 Pius X11 Institute, Florence, Italy
1968–70 St Martin's School of Art, London

Solo exhibitions

1976 **Post Partum Document**, Institute of Contemporary Arts, London
Post Partum Document also showed at the following galleries and museums:

1977 Museum of Modern Art, Oxford

1979 University Gallery, Leeds
 New 57 Gallery, Edinburgh
 Anna Leonowens Gallery, Halifax

1982 George Paton Gallery, Melbourne
 University Art Museum, Brisbane

1985 **Interim**, The Fruitmarket Gallery
Interim also showed at the following Art Galleries and Museums:

1981 A Space, Toronto

1986 Riverside Studios, London
Selected Works, Kettle's Yard Gallery, University of Cambridge

Appointments

1982 Selector: **New Contemporaries**, ICA, London

1983 Curator: **Beyond the Purloined Image**, Riverside Studio, London

1985/86 Artist in Residence, New Hall and Kettle's Yard, University of Cambridge

Born London 1949
1968-74 Slade School of Art, London. Studied Fine Art

Recent experience

Exhibits widely in video, installations and performance

Teaches and lectures regularly for Wimbledon School of Art, Gwent College, The Open University and other institutions

1981 Arts Council Video Bursary at Brighton Polytechnic

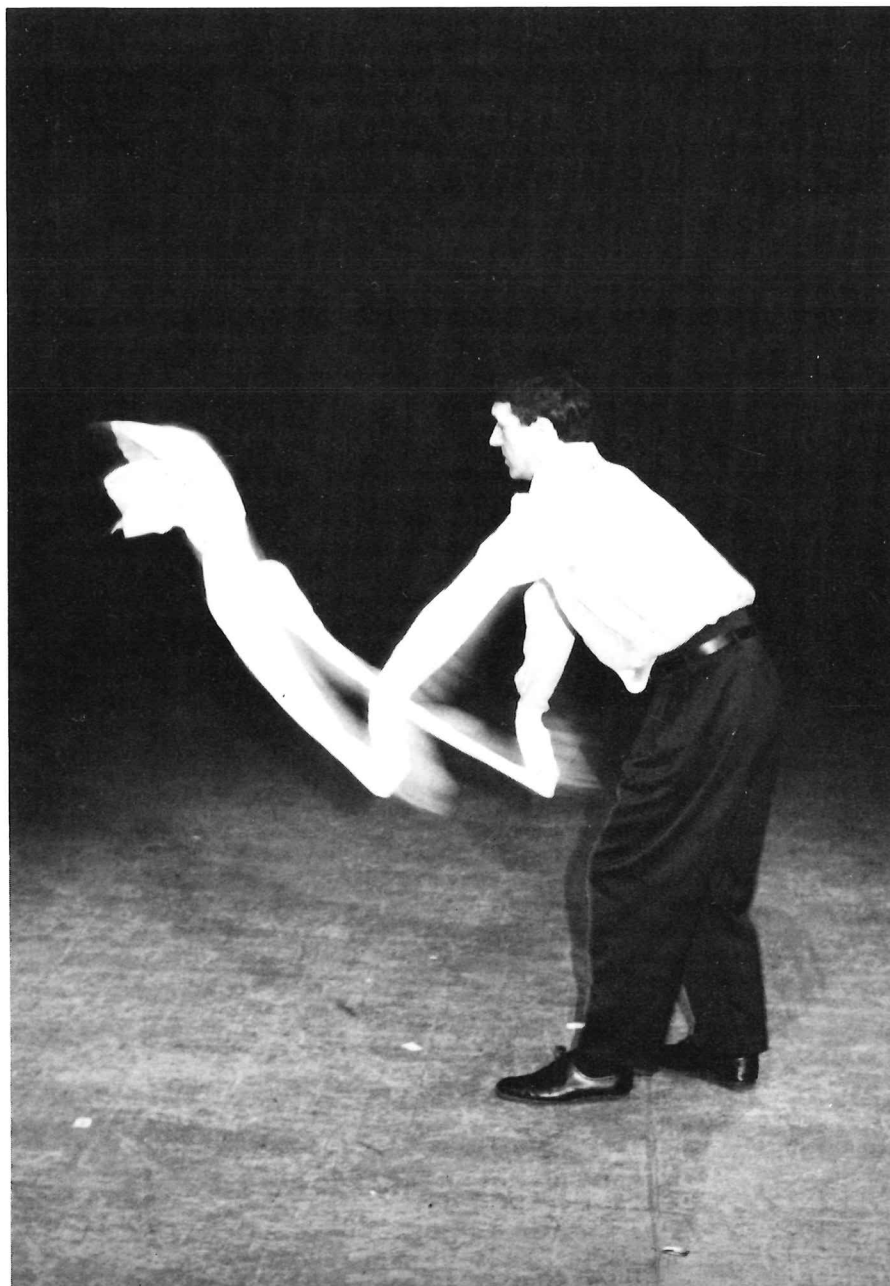
1983 Canada Council visiting foreign artist

1985 **Clarity**, television programme broadcast by TSW

Toured earlier this year in USA and Canada, performing at Franklin Furnace and P.S.122 in New York

Nature of Reality, a performance which incorporated film, video and an installation had a three week run at the Gate Theatre in London in September

Most recently played the central character in **Vernissage**, a film by Oskar Jonasson and performed **The Blue Fingers** as the culmination of a month's public art project organised by 'Bookworks', which involved expanded pavement drawings in the banking sector of Southwark



Richard Layzell in **Definitions** at Battersea Arts Centre showing Marian Schoettle's **Failure of Character**

RICHARD LAYZELL

'There is a line between costume and sculpture where artists have so much to say. Dada knew this and thanks to a few grimy photos we know Dada.'

MARIAN SCHOETTLE

"The act of concealment is related to the concept of bringing things outside."

Marilyn Strathern, *The Self in Self-Decoration*, p.249



Marian Schoettle: **TATI series no. 1**, 1986

Born Philadelphia, USA 1954
 1972–76 Colgate University, BA Sociology. Field work in West Indies
 1977–79 Staff of the Fabric Workshop, Philadelphia
 1980–81 Assistant to artist Martha Zelt
 Apprentice to cabinet maker Carl Weissinger
 1982– Independent clothing design business: MAU
 1983–85 Lived in London
 1986 Moved to Paris

Recent exhibitions

1985 James Birch Fine Art, three women show, London
 1986 **New Directions in Craft: Helen Drutt's Choices**, Wellesley College, Boston, Mass., USA
Private Thoughts/Public Speaking, two woman show, Battersea Arts Centre, London
 The Gayle Willson Gallery, Southampton, NY

Recent collaborations

1984 Clothing in collaboration: Richard Layzell **Clarity**, London
 1985 Southwest television video **Clarity**
 1986 Clothing in collaboration: Richard Layzell **Definitions**, London, NYC, Toronto
 Clothing in collaboration: Michele Richecoeur **The Dress**, London
 1984–86 Research and organisation of **Conceptual Clothing** with Fran Cottell. British tour 1986–1987

Teaching

1976–77 Program Co-ordinator and Lecturer, University of Massachusetts Experimental Residential College, Amherst
 1985–86 Sociology of Art Lecturer, Gwent College of Art, Wales

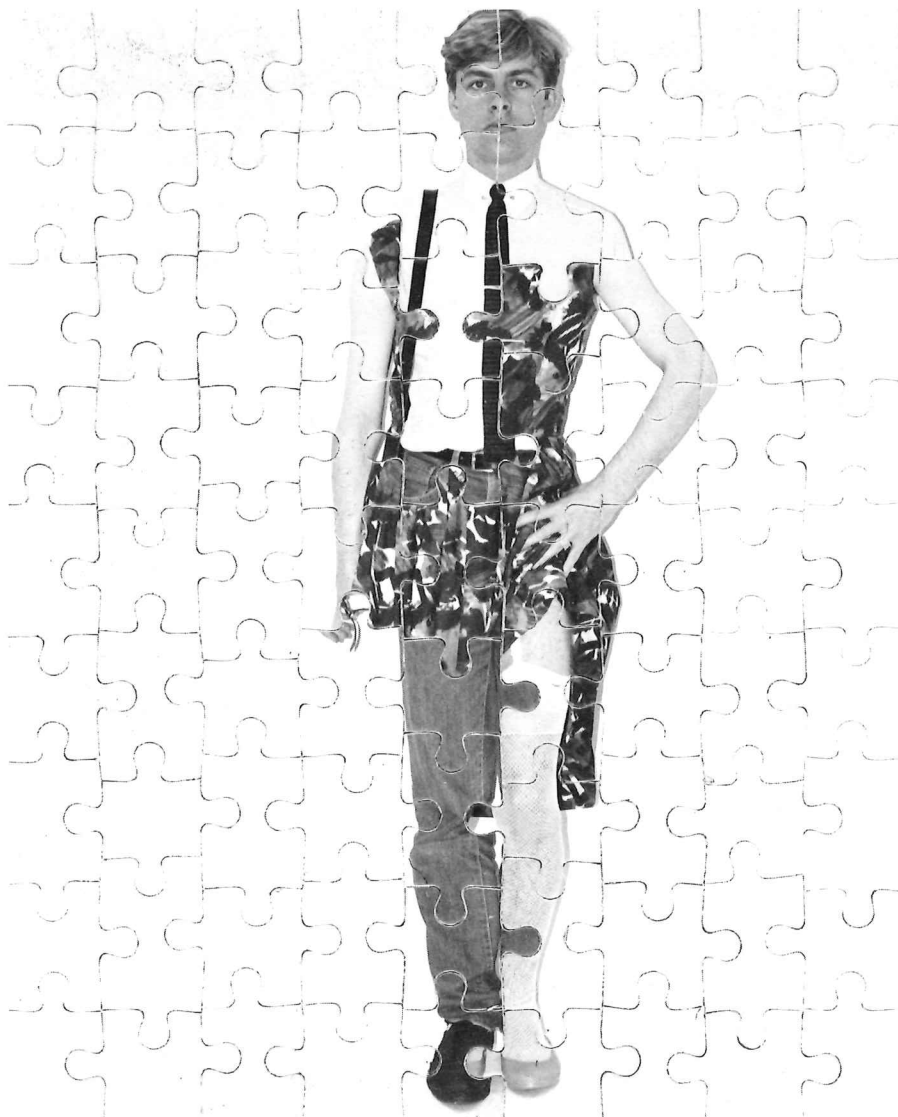
Collections

Victoria and Albert Museum

SEBASTIANE

'As we lie within our mother's womb, plans are being made, rooms are being painted, wallpapers of aeroplanes or pink bunnies are proudly unfurled. We are to be boys, we are to be girls. My parents had always wanted a girl; I was the closest they ever got. I began my life by disappointing my parents, then set about disappointing the world.

'As children, we are initiated into "our" respective roles, we are dressed up in "our" sexual uniforms. Any attempt to divest ourselves of these shameful robes is discouraged; if this fails to return us to the fold we are met with fear, hostility and, eventually, hateful blows. Very little is required to upset people's security.'



Sebastiane: **Human Jigsaw**, 1982

Born Salford, Manchester 1960
 1970–78 Brookfield Comprehensive School, Kirkby, Liverpool
 1978–79 Warrington College of Art and Design
 1979–82 Wolverhampton Polytechnic. Fine Art BA Hons

Performances and group exhibitions

- 1981 **Because of You**, performance, Coventry Events Week
A New Bag, Slide/Tape, London Video Arts
- 1982 **Boy, Girl Jigsaws**, photographic jigsaws
Something Else, programme, BBC 2
Hero, installation, collage and battledress
 Birmingham Arts Lab Exhibition
- 1983 London Film Co-op
 New Contemporaries Exhibition, London
Screen 1, performance, slide/tape
 Greenspace Events Week, Wolverhampton
- 1984 **Christos Phainesthai and Screen 11**, performance, slide/tape
 The Arena Theatre, Wolverhampton
- 1985 **The Truth is in the Gas Chamber**, pencil drawing, Tettenhall Gallery, Open Drawing Exhibition
The Trinity (Pages from the Book), collage triptych, The Showrooms, Wolverhampton, Open Exhibition
- 1986 **I Wore My Skirt But I Can't Draw Virginia Woolf**, drawing, Coventry Postcard Exhibition

Lectures

- 1982 Brookfield School, Kirkby, slide retrospective, discussion
- 1984 Wolverhampton Polytechnic Innovative Theatre Course, **Christos Phainesthai and Screen 11**, discussion
- 1985 Padgate College of Further Education, slide retrospective

Publications

- 1986 **The Family Album Work Book**, by Jo Spence. Brief biography, photographs, extracts from written work **My Family Album**

YOLANDE SNAITH

'Clothing is often the starting point for a piece of work and is always an integral part of my work process.

'As a part of the total visual concept.

'As a device for creating a character of disguise.

'As a reference – an historical reference, or a reference to time and place.

'Clothing influences my physicality, my sense of movement as a dancer. In terms of performance, clothing provides a means of relating my own internal landscape of feelings and abstract images to the external landscape of connections and meanings.'



Yolande Snaith: **Blue Whiteness Rapsody**, solo performance (photo Chris Nash)

1978 Graduated from Wimbledon Art School
Theatre Design course, Central School of
Art and Design
Studied dance and gymnastics between
Art School
Theatre Performance course, Dartington
College of Arts

Performances

While still at Dartington, performed at the ICA, as part of the **Actual 80** Festival, at X6 Dance Space and at Arnolfini, Bristol. Since then, has presented own work at the Dartington Dance Festival; the Malvern Fringe Festival; The Premises, Norwich; The Midlands Arts Centre, Birmingham; and at a number of London venues, including the ICA, Riverside Studios, The Albany Empire and the October Gallery. Currently performing with Extemporary Dance Theatre in a programme of new works by Steve Paxton and Laurie Booth.

Teaching

Over the last two years, has taught in a number of different situations with a variety of groups. These have included student and professional dancers at Riverside Studios and St. James's Church, Clerkenwell; children in an infant school; mentally handicapped adults and disturbed, as well as physically handicapped, young people.



1976–79 BA Sculpture, Wolverhampton
1981–83 Postgraduate, Theatre Design, Slade
School of Art, London

Solo/two person exhibitions

1984 **Sculptures Into Dance**, Advanced
Graphics, London
1985 **Sculptures into Dance Part 2**, Battersea
Art Centre, London

Group exhibitions

1979 **New Sculpture**, Ikon Gallery, Birmingham
1980 Birmingham Arts Lab, sculpture
1981 **With Assistance from . . . West Midlands
Arts**, drawings, Ikon and tour
Wolverhampton Art College, sculpture
Sheffield Art College, sculpture
1982 **Drawings for the Stage**, Slade School at
Sadlers Wells
1983 **Private Lives**, paintings, points, sculpture,
Swiss Cottage Library, London

Awards

1981 West Midlands Arts, studio grant
1982 The Stanbury Award for theatre design,
Slade School of Art

Performance

1983 **Portico Dance**, University College, London
1984 **Dark Windows and Faded Songs**, col-
laboration, London

Workshops

1981 Sculpture workshop at Ikon Gallery
1982 Stourbridge College of Art, sculpture
1983/84 Dance/environment workshops at London
Contemporary Dance School

Theatre

1983–86 Designed sets for sculptural costumes
commissioned by several fringe theatre
companies including, Rational Theatre,
Hesitate and Demonstrate, Company of
Cracks, Diversions. Worked with various
experimental theatre groups in London
since 1982 performing at Battersea Arts
Centre, London Film makers Co-op, Fridge,
Kings Cross, The Diorana, New Zealand
House, The Cockpit, Oval

Deb Thomas: **Hobbyhorse**, performance with dancer Liz Rankin (photo Harry Chambers)

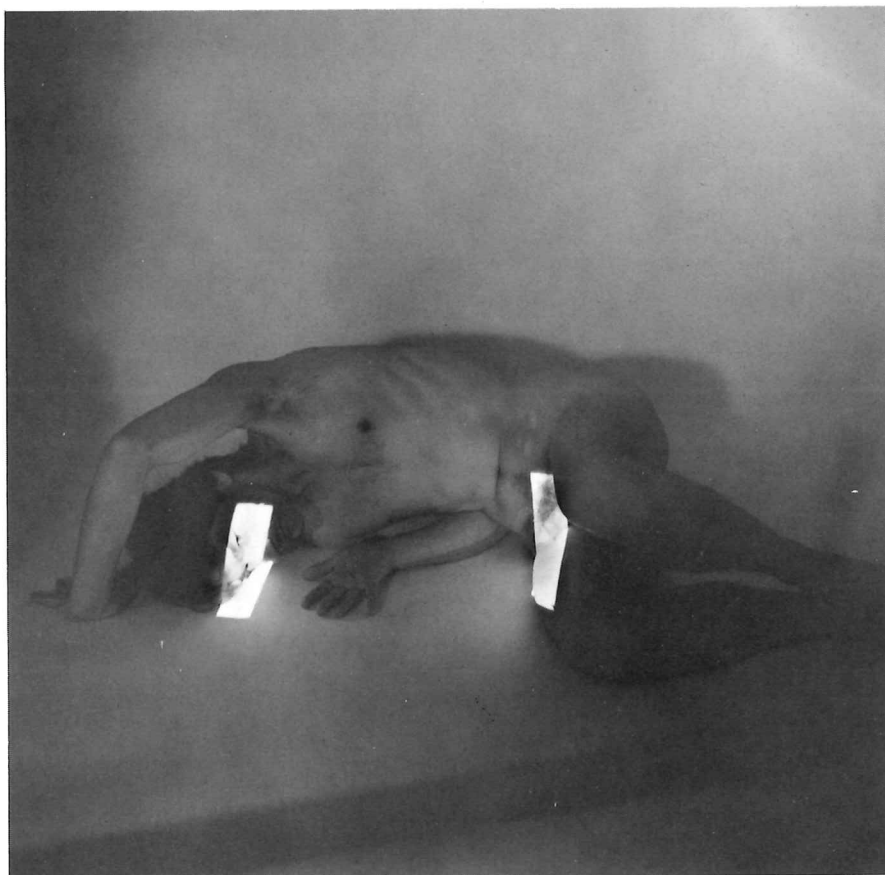


DEB THOMAS

‘Expression of the individual is suddenly overridden as the dresses assume the repressive attitudes and physical restraints of the past. At times, they conceal, protect and suggest a more personal history. Their hugeness makes each performer small, reminiscent of children dressing up. As the performance unfolds, the paper is crushed and tears representing and underlying ephemerality.

‘Clothes, their shape, texture, colour and the way they are worn unavoidably reveal personality, experience and mood. Even abandoned or lost clothing which has been moulded by someone’s life holds endless fascination.’

DAVID WARD



David Ward: *Untitled (Censored Nude)*, 1980

Born Wolverhampton, Staffordshire 1951

One person exhibitions

- 1981 **Solo**, Angela Flowers Gallery, London
- 1982 **Photoworks**, Van Reekummuseum, Apeldoorn, Holland
- 1983 **Photoworks & Portraits**, John Hansard Gallery, Southampton
- 1984 Two installations, Riverside Studios, London
- 1984–85 **2 HANDS = 1 HEAD**, and other installations, Arnolfini, Bristol

Group exhibitions

- 1986 **Between Identity & Politics**, Gimpel Fils, London and tour
- Twenty for Today**, National Portrait Gallery, London
- Photography as Performance**, Photographers' Gallery, London
- The Photogram**, Goethe Institute touring exhibition, Germany
- Interim 'Jeune'**, Interim Art, London

Live works and performances

- 1986 **No Strings Attached**, Ballet Rambert, by Sarah Mathews, workshop and winter repertory
- Good Violence and Physical Manners**, with Bruce McLean, Laing Art Gallery, Newcastle; British Art Show, Kunstlerhaus, Vienna
- Partition**, collaboration with Bruce McLean, Fruitmarket Gallery, Edinburgh
- Song for the North**, Bruce McLean and David Ward with Gavin Bryars, Tate Gallery, Albert Dock, Liverpool
- Against Interpretation**, collaboration with Sue MacLennan, performed Riverside Studios, London

Public collections

Contemporary Arts Society; Leeds City Art Galleries; Van Reekummuseum, Holland; Castle Museum and Art Gallery, Haverford West; Cleveland Art Gallery; National Portrait Gallery, London; Goethe Institute, Germany

JENNY WIGGINS

'I am interested in the use of clothes and gestures in painting as signs that can be used to denote the status and sexual position particularly of women. Clothes can also be seen as symbolic in the expression of personality or as constraints in the building of a socially acceptable identity.'

Born Saffron Waldon, Essex 1948
 1967–71 Canterbury College of Art. Studied Fine Art
 1971–72 Hornsey College of Art, Art Teachers
 Diploma
 1980–82 Goldsmith's College, London. Post-
 graduate Diploma in Art & Design
 1985–87 Goldsmith's College, Fine Art

Solo exhibitions

1984 Dryden Street Gallery, London

Selected group exhibitions

1978 Abbotsbury Pottery, drawings
 1979 Abbotsbury Pottery, drawings
 Dorchester Museum and Art Gallery,
 drawings
 1980 Blackheath Gallery, drawings
 Miracles, Kings Road, drawings on wood
 and gesso
 1983 Bakehouse Gallery, Blackheath, draw-
 ings, etchings, lithographs and 3D pieces
 Abbotsbury Pottery, drawings and etch-
 ings
New Contemporaries, ICA, drawing
 1984 Artist in Residence (weekend), The
 Albany, Deptford
Deptford Artists Group Exhibition,
 drawing
Four Women Artists, The Albany, Dept-
 ford, drawings, collage, paintings
Deptford Artists Group Print Show, The
 Albany, Deptford, etchings and litho-
 graphs
 1985 Group Show, Garden Gallery, New Cross
 1986 Greenwich Theatre Gallery, Group Show,
 MA Group Show, Goldsmith's College



Jenny Wiggins: **The Matron**, 1986 (photo Susan Ormerod)

LOIS WILLIAMS

'... growing up on a farm, there were two distinct type of "clothes" – best clothes and working clothes.'



Lois Williams: **Slip**, 1986 (photo Jeff Pitt)

Born North Wales 1953
 1971–72 Wrexham Technical College, Foundation Course
 1972–75 BA Hons Fine Arts, Manchester Polytechnic
 1975–76 ATC Course, Goldsmith's College, London

Selected group exhibitions

- 1975 **Northern Young Contemporaries**, Whitworth Art Gallery, Manchester
- 1979 Young Welsh Sculptors, Aberystwyth Arts Centre and Welsh Arts Council tour
- 1981/82 **Art and the Sea**, Mostyn Art Gallery, Llandudno; ICA, London
- 1983 **Sculpture by Women**, Ikon Gallery, Birmingham
- 1984 **Women's Work**, The Showroom, London
Our Territory, collective works by women artists, Brixton Art Gallery
- 1984/85 **Pandora's Box**, Arnolfini, Bristol and tour
- 1985 **Women's Art in Wales**, Mostyn Art Gallery, Llandudno and tour
Beyond Appearances, sculpture for the visually and sighted handicapped to share. Arts Council touring exhibition in association with Nottingham Castle Museum
Artemisia, Lauderdale House, London
Art of 3, Wrexham Library Arts Centre, Clwyd Exhibitions Service touring exhibition
- 1986 **Out of Isolation**, work by members of the *Artemisia* group of women artists. A Clwyd Exhibitions Service touring exhibition
Off the Shelf, Rochdale Art Gallery
Some Famous Sons and Daughters, Inaugural Exhibition, Rhyl Library Museum and Arts Centre
Open Slot: Recent Sculptures, Mappin Art Gallery, Sheffield
City Life, Political Life, Cornerhouse, Manchester

Books

- Barthes, Roland, **Système de la Mode**, Seuil, Paris, 1967
 Bogatyrev, Peter, **The Functions of Folk Costume in Moravian Slovakia**, Mouton and Co., The Hague, 1937
 Brian, Robert, **The Decorated Body**, Hutchinson, London, 1979
 Burnham, Dorothy K., **Cut my Cote**, Royal Ontario Museum, Toronto, 1973
 Delaporte, Yves and Monique de Fontainès, **Vêtements et Société I**, Musée de l'Homme, Société d'Ethnographie, Paris, 1979
 Descamps, Marc-Alain, **Psychologie de la Mode**, Press Universitaire de France, Paris, 1979
 Descamps, Marc-Alain (ed.), **Le Nu et le Vêtement**, Press Universitaire de France, Paris, 1972
 Flügel, J. C., **The Psychology of Clothes**, Hogarth Press, London, 1930
 Fraser, Kennedy, **The Fashionable Mind**, David R. Godine, Boston, 1985
 Hollander, Anne, **Seeing Through Clothes**, Viking Penguin, NYC, 1975
 Lemoine-Luccioni, Eugénie, **La Robe**, Seuil, Paris, 1983
 Lippard, Lucy, **From the Center**, Dutton, NYC, 1976
 Parker, Rozsika, **The Subversive Stitch: Embroidery and the Making of the Feminine**, The Women's Press, London, 1984
 Polhemus, Ted (ed.), **Social Aspects of the Human Body**, Penguin, London, 1978
 Polhemus, Ted and Lynn Procter, **Fashion and Anti Fashion**, Thames and Hudson, London, 1978
 Rudolsky, Bernard, **The Unfashionable Human Body**, Rupert Hart-Davies, London, 1972
 Schwarz, Ronald and Justine Cordwell (eds.), **The Fabrics of Culture – The Anthropology of Clothing and Adornment**, Mouton Publishers, 1979
 Sorell, Walter, **The Other Face – The Mask in the Arts**, Thames and Hudson, London, 1973
 Tilke, Max, **Costume Patterns and Designs**, A. Zwemmer, London, 1956
 Wilson, Elizabeth, **Adorned in Dreams**, Virago, London, 1985

Articles

- Black, Stephen, 'Fabrics and the Psychology of Sex', **Trends Fabrics and Fashion** no. 2, December 1966
 Fouquier, Eric, 'L'Interprétation de la Tenue d'Autrui', **Diogenes** no. 114, Sémiologie Appliquée, Paris, 1981
 Lewandowska, Marysia, 'Textile Performance', **Feminist Arts Newsletter**, London, November 1983
 'Issey Miyake: Sewing a Second Skin', **Artforum**, February 1982
 Perrot, Phillip, 'Eléments pour une Histoire du Costume', **Diogenes** no. 114, Sémiologie Appliquée, Paris, 1981
 Ratcliffe, Carter, 'Fashion, Style and Art', **Art in America**, NYC, July/August 1979
 Simmel, Georg, 'Philosophie der Mode', **International Quarterly**, no. 10, NYC, 1904
 Strathern, Marilyn, 'The Self and Self Decoration', **Oceania** vol. XLIX, no. 4, Sydney, June 1979
 Tumer, Terence, 'The Language of Bodily Adornment', **Conformity and Conflict: Readings in Cultural Anthropology**, James R. Spradley and David McCurdy (eds.), Brown, 1977

Catalogues

- Intimate Architecture: Contemporary Clothing Design**, text by Susan Sidlauskus, Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Mass., 1982
The Jewellery Project, text by David Ward, Crafts Council, London, 1983

Journals

- Textile/Art/Language**, 3, Rue Félix-Faure, 75015 Paris
Textilforum, Postfach 5944, Friedenstrasse 1, 3000 Hanover 1, Germany

For more extensive bibliographies see Ted Polhemus, **Social Aspects of the Human Body** and Anne Hollander, **Seeing Through Clothes**

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SUSANNA HERON

SUSAN HILLER

CAS HOLMES

STEVE JOHNSON

MARY KELLY

RICHARD LAYZELL

MARIAN SCHOETTLE

SEBASTIANE

YOLANDE SNAITH

DEB THOMAS

DAVID WARD

JENNY WIGGINS

LOIS WILLIAMS