Reflection and Photography: Materialising My[visual]self

By

Elizabeth Alice Orcutt

Thesis submitted in partial fulfilment of the

requirements for

Degree of Doctor of Philosophy (PhD)

University of the Arts London

Falmouth University

December 2020

List of Figures

Acknowledgements

I am indebted to Dr Sian Bonnell of Manchester Metropolitan University who has acted as my director of studies during this project. She has been unswerving in her kindness, support, and wisdom. I would like to acknowledge the unstinting and generous guidance by my advisor at Falmouth University, Dr Anna Misiak. Thanks also to the director of research Dr David Prior, ably supported by Jemma Julian-Vicary and Katy Shannon. My project would not have been completed without their determined, continued support.

Thanks also to my examiners, Dr Tracy Piper-Wright of the University of Chester, and Dr Liz Stirling of Leeds Beckett University; and from Falmouth University Dr D Ferrett.

I thank my family for their patience, encouragement, and support and in particular my father Roger Orcutt and my children Holly and Breck Stewart.

Abstract

Using a visual methodology, in a contribution to the field of British feminist photography, this is the critical account of a practice-based exploration of my experience of self. My contribution is my work as a feminist fitting-room; the term capturing both my method and my research space. The latter is the territory surrounding me which embraces my internal experience: it is the space where I materialised my visual self. This is in line with new materialist thinking, which advocates the affective nature of matter and the entanglement of subject and object (Barad 2007, Braidotti 2012, Dolphijn & Tuin 2012), my methodology demonstrates that my fitting-room was active in my inquiry.

Relying on making and associated visual arts practice activities, my work was a practical inquiry or *techne*, (Coessens et al. 2009) with my look vital to the process. The quality of my scrutiny was characterised by 'peering'. My look was intense as I repeatedly searched for myself in pictures, and this evaluative looking also suggested my fitting-room as I tried out and tried on each iteration of practice. In an act of unintended feminist resistance, my likeness gradually disappeared from the images, as I understood my experience of visual self could not be realised using photographic, mirror-like images. Thus, paradoxically, my likeness dematerialised from the self-portrayals while empowering me as a female artist. Ultimately, what to an outsider may appear to represent my visual absence, offered me resolution; I gained a great sense

of comfort and agency as a female subject separated from any physical object-like existence.

Because the research is rooted in the personal, the works and methodology become mechanisms for thinking about entanglement with ‘other’. Arts experience resonates through the practice and its outcomes, highlighting intersubjective nature of experiences of self. Experiences of visual self occurring on the personal plane will resonate with audience and collaborators.

Introduction

As an artist working with photographic technologies, I set out to investigate *myself* using photographic practice to make an image that depicted my visual experience of self using a practice-based methodology. During my research, I worked through five attempts to determine a visual representation that fitted my experience of me, that would describe this me in visual terms. My self-reflective practice and process can be explained by the research space metaphor of *a feminist fitting-room,* which I cite as my original contribution to knowledge.

The following terms are significant for this critical account and are discussed fully in the Terminology section in the Practice and Contexts chapter:

- Research Space–My research space is not only the physical spaces where I work such as my photographic studio and home office, but also include my computer and camera. However, I understand myself with these spaces, they join me in creative partnership, an entanglement brought by my look.

- Fitting-room–I understand my research space to be analogous to a retail changing room as it surrounds the actual and imaginary spaces which are both embodied and unembodied. My fitting-room includes

my reflections/imagination, and what is around and between me as I work on an image.

- Metaphor–My fitting room is a metaphor for my practice. Conceptually I bring the act of trying out an image to ascertain the fit of my visual self.

- Male Gaze–My fitting-room is explicitly feminist, as it enables me as a female artist to explore and neutralise a masculine imperative that objectifies women; identified and defined as “the male gaze” by Laura Mulvey (1975: 11).

The practice of art is at the centre of this research. It was within the various activities of making that I was able to locate the contribution to knowledge. Making, creating, practising allowed me to unravel what I was doing/seeing by stilling my thoughts, and bringing my experience to my body. In turn I was able to feel myself in my surroundings. I experienced this as the entanglement of myself with my research space or feminist fitting-room as I ascertained the fit, that is whether an image felt right.

Practicing includes various methodological tasks. Sometimes I worked in the photographic studio. At others, I was seated at the computer, engaged in picture research, editing or digital imaging. However, a proportion of my practice time was not engaged with physical making but on time spent

reflecting on the images. My reflection takes place in my fitting-room and is mediated by my body; it surrounds all practice activity, either visible or invisible.

The reflective activities resulting from my practice methodology actively shaped the development of the theoretical framing. As with reflection on my making and images, I entered my fitting-room to ascertain the fit of theory with my practice, using my body and my experience of making to my sense of a theory's 'rightness'.

This critical account discusses the methods, techniques and contexts of my research that derives from feeling 'less than' or insignificant when I looked at an image of myself. I interpreted that experience as *self-absence* which I experienced as lack of recognition. I did not see myself; the images did not fit me. As an artist working with photography, I resolved to use a creative methodology to investigate myself in the visual. I worked with the following questions:

- How does the visual affect me?
- Can I materialise my visual self?
- By using a practical methodology, can I make a contribution to knowledge pertaining to my visual self?

The aim of my project was to portray myself in the visual domain, I concluded that my visual self-experience originated in early childhood through my mother's postnatal depression. However, I was not an object of the gaze, a sexualised woman placed in a picture to elevate and pleasure men (Berger

2008 [1972]; Mulvey 1975); my self-reflection process that was the foundation for the practice took on the characteristic of meditation on self with a self-portraying practice.

I identified three actions that are part of my process which form the chapter structure of this critical account of my practice. *Essaying*, as I tried out and tried on facets of my visual self; *Peering*, as my visual artist's look took on an intent, questioning character; and *Beholding,* as I beheld myself in the concluding images. The thesis images named *Entranced* (2018) indicated the move from my peering to a meditative look, a look that lost its anxiety in self-reflection and became composed by reaching resolution. I was finally captivated as I meditated on my visual self. It was these actions that helped me identify the methodological metaphor of my feminist fitting-room. I realised that what I was doing was trying out the self-portrayals, followed by closely observing myself, and when I finally found an image that fitted, I beheld myself in it: I was essaying, peering, and beholding in my conceptual feminist fitting-room.

My motive was my inability to recognise myself in a picture. Using photographic and digital technologies, I understood that not only was my visual self situated in my look and my looking but also in the space between and around the two, my feminist fitting-room. I position my practice and its analysis in a discourse between feminist theories and practice-based visual arts (Cixous 1976 [1975]; Coessens et al. 2009; Braidotti 2012). My feminism is aligned with recent

thinking that is inclusive and includes “diffracted” readings of earlier ideas (Barad 2007: 71-94), particularly via the work of Luce Irigaray, Hélène Cixous and Julia Kristeva. Diffraction as a methodology is helpful as it does not ‘throw the baby out with the bathwater’, it accommodates “narrative, graphic, psychological, spiritual, and political technology for making consequential meanings” (Haraway 1997: 273). My instinct was to work pluralistically, to not reject ideas but use visual arts practice as method for working around perceived difficulties, such as how to solve my objection to woman as object in an image.

My feminist fitting-room is the creative space for my practice; it encompasses my self experience as I make my self-fashionings and try out, try on, and reflect or meditate on, my image in the images, which act as mirrors to me as I look at the pictures. It is also the gap between me and the images, as well as my surroundings which are entangled with my present and past. A fitting-room is a literal space for experimentation with image but in this context, it is a metaphor in my practice as I searched for my visual self-portrayal. It also serves existing feminist thought concerned with appearance. Women often suffer a double-bind regarding their appearances—usually considered too plain in comparison with ideals of beauty. Dissatisfaction born from identification with perfection, presented via media and other cultural texts, can translate into shame and self-loathing. Naomi Wolf suggests in *The Beauty Myth* that many women are embarrassed by their “physical appearance, bodies, faces, hair, clothes” (1991: 9).

I would argue that Western image standards for feminine beauty had very little to do with my idea of myself in the visual plane. I was not comparing myself with others as I practiced; I found I did not aspire to be a 'beauty ideal' but to know and understand the visual self particular to me. I experienced uneasiness in how I saw myself in photographs as although I knew I was in the pictures, the images did not feel like me, and I started searching for a different method, first to describe and analyse my discomfort when I faced an image of myself and then to find the best way to create a self-portrayal. This search for a suitable practice and technique became my methodology which the research revealed, had a self-reflective, meditative aspect enabling me to see myself in an image. My methodology paralleled the proposition of new materialism (Coleman et al. 2019).

New materialist ontology proposes the agency of matter beyond embodied individuals (Barad 2007:175-179). Its approach encouraged the navigation of my conception of the fitting-room, beyond the accepted duality of subject and object of self-portrayal (Dolphijn and van der Tuin 2012: 91).

Similarly, my methodology did not follow one logically delineated direction from the start. Instead, I embarked on a research journey, going in and out of my fitting-room with an open mind, paying attention to details of the process and its fractional outcomes, with no expectation of results conclusively manifesting themselves at any of the stages of my research.

My practice-based research project is situated in the broadly understood genre of women's self-portraiture. Examples include the painted portraits of Artemisia Gentileschi (Treves et al. 2020); the photographs of Sarah Lucas (Robecchi 2007), and the smartphone images made by Kim Kardashian West posted to Instagram (2015). As with Sarah Lucas and Kim Kardashian, I have used photographic methods; with the selfies exploring what I looked like and acting as a mirror. However, unlike the aforementioned, I am explicitly working to explore the visual facet of myself which I encountered in both an image and a reflection and to which I refer to here as 'the visual self'. Lucas' photographic self-portraits draw on the radical anti-pornography stance of Andrea Dworkin (1991); the work actively disavowed women as objects, and although my practice also refuted myself as an object, I came to this position through the iterations of practice. While Kardashian West's selfies pander to a voracious audience of women uncritical of the male gaze, coined by Laura Mulvey to indicate a gaze that objectifies women in the service of male pleasure (1975) The pictures Kardashian makes of herself express her commercial instinct to set visual trends and be “glamour” (Wissinger 2015), whereas the purpose of my work is not entrepreneurial or a brand-building exercise.

I have mobilised theoretical frameworks of feminism, new materialist thinking and the ideas of D. W. Winnicott to argue that my photographic self-portrayal, is an experience of the visual self, concerned with the process of being looked at and looking. I wish to state here that in my work the notion of 'being looked

at' is separate to the sexualised gazing on women as objects or as a “prop” for male sexual fantasy” (Irigaray 1985 [1977]: 25). I attempted to neutralise the male gaze on the feminine body and the commodification of the female form. This went counter to the mode of being in an image that satiates the onlooker, in the vein of Kardashian, which Laura Mulvey famously called ‘to-be-looked-at-ness’ (1975: 11) and which is evident also in the work of Cindy Sherman (Moorhouse et al. 2019).

My work blended the portraying artist and the portrayed. My gaze was different; framed by my feminism concerned with being non-harmful, respectful, and inclusive. I am in accord with Amelia Jones’ "side by side" thinking (2006: 213) where old ideas are celebrated as in Carmen Winant’s artist book (2019). In this work Winant honours the past, bringing those ideas to new audiences where they can be incorporated, melded and built upon, in what Jones terms *parafeminism* (2006: 213-215).

Simone de Beauvoir stated that freedom came with emancipation from the traditional, including the visual realm of the gaze; the “world, always belonging to men, still retains the form they have given it” (de Beauvoir 1997 [1949]: 689). I found that making the artworks within my feminist fitting-room, I can be myself; looked at and owning the gaze simultaneously. In this sense, my practice evolved into an emancipating process, a liberation from traditional binary gender expectations. Through my practice research I became increasingly aware of my looking, straining to find myself in the picture, my self-

experience was enlivened and gradually, what I looked like became irrelevant to my idea of my visual self—I grew aware of my gaze verifying myself. Throughout this research I refined the visual language and progressively removed my recognisable physical presence from the self-portrayal. I stopped being a female object of the gaze, as my penetrative look revealed itself to be the medium of my visual self. It was disclosed as a look and looking characterised by peering—my gaze fused with the image that looked back at me. In the end, I eliminated my object status and became "the transcending gazer" (Jay 1994: 525) which nullifies the gaze on a passive object.

Luce Irigaray states that a woman's idea of herself has its foundations in a reciprocal gaze–the mirror image that links a look with its reflection (1985 [1974]: 133–46). She goes on to claim that this imaginary or mental process automatically captures a woman within the existence of an object—the woman is not a man. Theorising from a binary gender perspective, Irigaray suggests that a woman can be defined by the lack of maleness—a subject without a penis; she is a lack and the object of the gaze (1985 [1974]: 133-146). Irigaray further promotes the idea of women's imaginary spaces that exist outside phallocracy (Irigaray 1985 [1974]; Ives 2016: 40). In this, she is in alignment with her contemporary, post-structuralist author Hélène Cixous. Cixous advocates feminism by encouraging women's creativity through finding and constructing imaginary spaces that are best expressed using literary forms, what she names '*écriture feminine*' (1994: xxix). However, what is crucial for me as a visual artist is that Cixous disavows the look, when she says, "I am

always trying to write with my eyes closed" (Cixous and Conley 1984: 146). For her, just as for Irigaray, the very idea of looking at women seems oppressive, and perhaps, in one way or another, liberation from patriarchal suppression can only be achieved by not looking at all and turning attention within. Unlike Cixous and despite understanding my practice as feminist, when testing the gaze at myself, I am heavily invested in the process of looking. For me, in opposition to the French post-structural feminists, rather than evading the look, I found its careful and lengthy examination to be the liberation which I offer as a creative method for others to experiment with.

I investigated, tested and analysed my visual self within my feminist fitting-room; the critical conclusions from my research, which can be described as *techne* (Coessens et al. 2009: 77–83), or practical craft experience from which one learns beyond just functional outcomes, were born in the process of trying and experimenting with self-portrayal; my insights came from making and remaking, from creating visions and revisions. Following the recent trend most visibly productive in academic circles where the new materialism frames the methodology, I approached my creative practice as research (Coleman et al. 2019). My research practice embraced methods of essaying, reading, remaking, and diarising. Not only did it inform the "processes of materialisation" (Coole and Frost 2010: 2) of myself in a self-portrayal, but also, through diffraction, it allowed me to progress an open and evolving research objective: making a self-portrayal would clarify my lack of recognition of myself in a photograph and facilitate insight into myself in the visual domain.

This is a visual arts practice, an active refutation of an earlier career in documentary photography as a magazine features photographer. The practices of feminist artists that have influenced my art or my "matrilineage" (Schor 1991: 58) include the work of Claude Cahun and Helen Chadwick. Both are women artists that work with themselves and photographic methods. My attitude to 'photography' is in accord with Chadwick's. In an interview she said, "I would say that my work is much more of a construction of an image, in a way a sculptor might proceed, than a fixing of the moment… I respect photography but … I don't like the fetishisation of technique, the concern with size - grain size, camera size, image size - and with hardware" (Chadwick in Evans 1999 [1986]: 146). Likewise, I am not concerned with the formal aspects of photography, i.e., the quality of the image and its mode of production, but by exploring a question visually. Hence, I am an artist using photographic means, a differentiation also noted by Abigail Solomon-Godeau (1996 [1985]: 319) in the break from formalism within wider art practices. It is not only in how a photographic image is understood, but my intentions for it. I, too, have "a ferocious desire for independence", beyond the frame of patriarchy (Phelan 2012: 13) that is not aligned to modernism. Hence, I understand what I do as visual arts practice rather than photography, albeit with obvious photographic heritage and methods.

A push from formalism in photography to its use in arts practice is seen in the British feminist photography movement which came about during the 1980s and 1990s (Butler 1996 [1988]). These women, including Chadwick, marked a

shift from the Western fine art photography movement by questioning aesthetics, “the fetishizing of print quality and the unquestioned assumption of photographic authorship” (Solomon-Godeau 1996 [1985]: 315). I ally myself to these ideas; they are in the DNA of my methods of appropriation, digital collage and questions about visual subjectivity. My practice signalled a feminist agenda which reinforced women’s creativity as an act of resistance evoking the spirit of Cixous’ *écriture feminine* but, in my case, working with visual arts not words.

Retuning to my matrilineage, Claude Cahun (1894 – 1954) traversed a way of working that was proto-feminist, whose work was unseen by any audience and unrecognised until the 1980s and 90s (Bate and Leperlier 1994: 16). In her photographic work, Cahun successfully constituted images that even now go beyond traditional objectification of women (Krauss 2000; Cahun and Moore 2006; Doy 2007). Cahun is vitally present in her works, which nearly a hundred years later are still fresh and compelling. Cahun worked privately, usually with her partner Marcel Moore, making what she termed “self stagings” (Doy 2007: 9) exploring her feminine, often ambiguous identity. These would now be understood as performances documented with images that are collaged with prose poetry or as single photographic images.

I also considered the work and the art practice of Helen Chadwick (1953-1996). Working inventively, Chadwick conceived innovative installation and sculptural forms that displayed photographic images which also reflected her life story and experience (Chadwick 1989; Schlieker 1994; Chadwick and

Warner 1996; Rideal et al. 2001; Horlock et al. 2004). The feminism implicit in Chadwick's work challenged me as a practitioner; as with the works of Cahun, I took from Chadwick permission to be inventive and experimental. Looking at Chadwick's works and reading about her practice, helped me free myself from my assumptions about feminine creativity while I divested the male gaze. I will refer to Cahun's and Chadwick's work in my analysis on the following pages.

My contextual research included an examination of the above examples from European feminist photographic art whose practices demonstrated two ideas that I pinpointed as critical concepts for my self-portrayal. The first is Amelia Jones' proposition regarding the lens-based self-portrait. She argues that a photographic self-portrait is an embodiment (1998, 2006), and she describes the profound connection between the maker and the image made. She says this is because this type of self-portrayal "presents not only a subject but the subject of making" and "the photograph self-portrait plays out this dynamic of the screen in a particularly heightened way" (2002: 50). This connection is particularly evident in how Helen Chadwick personalised her work, the camera being the means of her embodiment. Jones' argument narrows to the use of technological methods of image-making and the self-projecting onto the image plane via a performance by the artist. Her argument is a precursor to new materialist thinking that disposes with duality and features the entanglement of subject and object. The second idea concerns implicit 'looking' which takes place in visual arts practice, which I have come to understand as central to my experience and understanding of my visual self. D. W. Winnicott

conceptualised a baby's subjectivity developing within the "aliveness" of her caregiver's look (2005 [1971]: 45). He asserted that a baby's subjectivity is bound to her mother's, via a merged or shared gaze. Winnicott stated,

> What does the baby see when he or she looks at the mother's face? I am suggesting that, ordinarily, what the baby sees is himself or herself. In other words, the mother is looking at the baby and what she looks like is related to what she sees there (2005 [1971]: 151).

Winnicott claimed, the look always has efficacy and confluence with the experience of self.

The creative space for my project is intimate and familiar, paralleling the artistic arenas of Chadwick and Cahun. My creative space exists in the gap between me and the image, as well as in my experience of myself as I look and my reception of the image, understood as my visual self. I identified the me-gap-image-I research space, theorised as the arena of the transitional phenomenon which are "not part of the infant's body yet are not fully recognized [sic.] as belonging to external reality" (Winnicott 2005 [1971]: 3). As the baby begins to separate conceptually from her mother into her subjecthood, she engages with a transitional object (which could be the mother's breast or a teddy bear) and experiences transitional phenomena. The preverbal, subjecthood space is also described by Julia Kristeva, which she calls the *chora,* as a receptacle or crucible that has maternal overtones (1991 [1974]: 93–8). She says, "Neither model nor copy, the *chora* precedes and underlies figuration and thus specularization [sic.] and is analogous only to vocal or kinetic rhythm" (1991 [1974]: 94). My visual self aligns with both Winnicott's idea of transitional phenomena and Kristeva's *chora*; it is a subjecthood not fixed in my body but

in my look. Beyond that my subjecthood is also in what I look at, the space between *and* my surroundings. I identify my experience with Winnicott's concept of the potential space which is described "between the individual and the environment" (2005 [1971]: 135-136). I will discuss Kristeva's *chora* and Winnicott's ideas in greater depth in the terminology section of the *Practice and Contexts* chapter that discusses my feminist fitting-room; the research space in which that I *try out* and *try on* the various iterations of self-portrayal.

Patricia Townsend writes about an artist's hunch or "pre-sense" (2019: 6-16) that anticipates the creation of new artwork, a hunch can be intuitive and therefore outside the law of the father (van der Tuin 2009). The exchange between the image and myself and my experience of self-absence was the anticipation for my research. When I look at a picture of myself, I seemed to disappear into the space between me and the image of me. As I looked intently at a representation of myself, I had an experience in which I felt diminished. I had the sensation of my identity projecting towards my picture and through this, I believed I would know myself. But in this looking I was unclear; I felt the experience of self-absence. My hunch came from my response to representations of me. My instinct as an artist was to take control of the image-making process using digital photographic collage to create self-portrayals as a method to investigate my visual self.

The earliest research phase was experimental and exploratory, characterised with ~~a~~ curiosity about aspects of myself; I have named this stage *Essaying* as

the practice attempts or try-outs were visual essays. Initially, I tried on/tried out how being a mother of two children affected my visual self. As I researched, I found that I was challenging my Christian understanding, what Julia Kristeva called “acceptance” of The Virgin’s “traditional representation” (1991 [1985]: 161). In her essay on the Marian cult, *Stabat Mater* (1991 [1985]: 160–86), Kristeva argues that as individuals lose their religiosity, particularly Catholicism, they are left without a discourse on motherhood and femininity. The first *Essaying* images were a series of self-portrayals called *Mother Essays* (2011-2018), which I made from 2011 (Fig. 1-6). I worked with the mother and child motif that I knew from my Catholic childhood; my images took as their foundation, Madonna paintings that I knew and other familiar images that showed a mother and child arrangement, for example van Dyke’s *The Madonna and Child* (1630) (Fig. 4) and Dorothea Lange’s *Migrant Mother* (1936) (Fig. 3). Making these images early in the project indicated the creative methods and techniques that are characteristic of the rest of my work which falls into an approach that is broadly a form of digital montage using photography. I joined two images digitally, (for example a found photograph from my family’s album or an appropriated base, such as a scan of Leonardo’s *The Litta Madonna* (1490) (Fig. 2), with a newly made image of myself. As I worked on the pictures, I was increasingly mindful of my sense of self. I felt slight, tenuous; I felt absent from my form. I concluded that my idea of myself was feeble, it never attached itself to my body or the image, I floated in the gap and I felt absent. I understood from this disconcerting perspective which

Fig. 1: Orcutt 2011. *Mother Essay #1.*

Fig. 2: Orcutt 2011. *Mother Essay #2.*

Fig. 3: Orcutt 2011. *Mother Essay #4.*

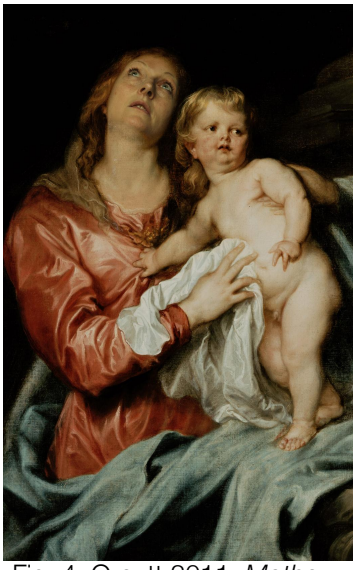


Fig. 4: Orcutt 2011. *Mother Essay #8*

Fig. 5: Orcutt 2011. *Mother Essay #9*

Fig. 6: Orcutt 2018. *Mother Essay #11.*

deepened while I made the *Mother Essays* (2011-2018), that I was not encountering myself as a mother but how I was mothered. According to Winnicott, a mother must animate the self in the child with vitality. The child's self is formed via the self of the mother, which is repeatedly given back to the child by "good-enough" mothering (2005 [1971]: 13–4). As a result of my mother's clinical depression around my birth, I retain her dulled response to me. What I discovered was that my point of view comes from both her and me. I retained my confused baby experience into adulthood, along with my lost discourse of motherhood and femininity.

During the initial *Essaying* phase, I also made *Male Artist Essays* (2013–18) as I considered my femininity. These were based on Van Gogh's *Self Portrait, 1887* (Fig. 7), Rembrandt's *Self-Portrait Etchings* (1630-32) (Fig. 9), and Caravaggio's *Medusa* for which he is the model (1597) (Fig. 8). To build reputation from the Renaissance onwards, male artists painted their likenesses, entering the portrayal space. They made heroic, or in Caravaggio's case, mock-heroic images of self (Hall 2014). I cast myself as hero as I essayed the pieces, but I also considered Judith Butler's idea of gender performativity (2007, 2011); she suggests through repeated actions and utterances a gender is adopted; it is performative and thus has the potential for flexibility. She says that the notion of an intrinsic gendered self is a fallacy, and she argues that "an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization [sic.] of the body" (2007: xv). In the *Male Artist Essays* (2013-18), I wore and performed well-known and celebrated artists but in

Fig. 7: Orcutt 2013. *Male Artist Essay #1.*

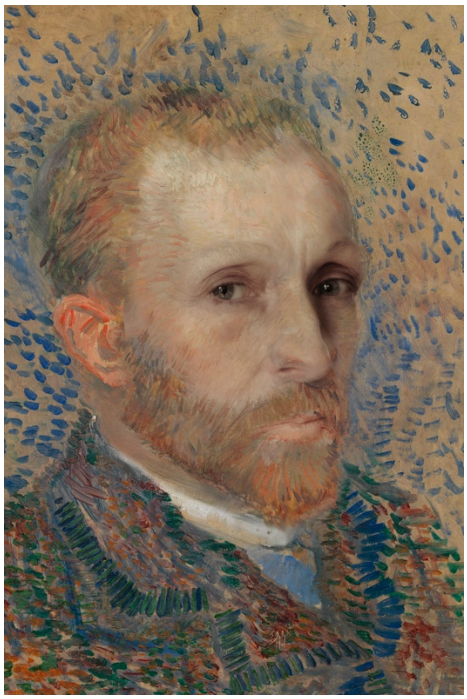


Fig. 8: Orcutt 2013. *Male Artist Essay #2.*

Fig. 9: Orcutt 2018*. Male Artist Essay #3*

performing these men I still felt absent from the pictures, just as I had in the earlier *Mother Essays* (2011-18). This fits with Butler's suggestion that implies a repetitive performance informing the self; I discovered that repetition through practice was not concerned with my gender but with my experience of self-absence.

Arraying myself as a genius male artist (Nochlin 2018 [1989]), albeit a creative intervention, is an audacious act and served to illuminate my sense of feminine invisibility as a lack of agency within the gaze of patriarchal culture. Most revealing to my research was my work with Caravaggio's gender-bending self-portrayal. Medusa has become a powerful emblem in feminist history as her laugh prosecutes resistance to the patriarchy (Cixous 1976 [1975]). Caravaggio used his face to describe her; not only did he show himself as gender-fluid (a man portraying the hideous gorgon) but he also played a visual game with the circular format by using both concave and convex illusion (Graham-Dixon 2011: 156–9, 272). I suggest that in reforming Medusa as himself, Caravaggio questioned the place of women as objects while simultaneously recasting ideas of gendered beauty and ugliness in the spirit of Cixous. In addition, the lens illusion could be seen as a prescient to Irigaray's speculum (1985 [1974]), the curved mirror for genital self-examination that she deploys as a discursive feminist metaphor and which I discuss further later.

As I reflected on the *Mother Essays* (2011-18) and *Male Artists* Essays (2013-18) I understood them as try-outs of facets of myself, my femininity and the

maternal. I became aware of an archaic idea of my selfhood with the maternal contingent on the feminine, as Kristeva suggests (1991 [1985]: 161). However, I did not see my visual self in any of these pieces, even though these experiments allowed me to try out my experience of the maternal and the feminine. Through this practice research I became more aware of myself; I noticed how my body mediated the making, my thoughts were not only in my head and experience but in my fingers. My thinking went beyond my ideas and into my body, I recognised the embodied nature of my making which allowed me to be and to trust my process.

Finally, in the *Essaying* phase, I explored my 'likeness' as a facet of my visual self in the *Face* and *Eye Sketches* (2012-15) (Fig. 10-12). These images, although made on a smartphone, are not strictly selfies, as I did not post the images to social media. The apparatus was new-to-me and making the *Face Sketches* (2012-13) was an act of self-observation linked to a childhood and teenage fascination with what I looked like. Simone de Beauvoir suggests that during prepuberty a girl discovers her allurement. Self-image becomes her key concern, and a mirror supports that interest. The young girl "tries different make-ups, ways of doing her hair; instead of hiding her breasts, she massages them to make them grow, she studies her smile in the mirror" (1997 [1949]: 360). As a teenager I did many of these things, activities that were mediated by many hours of peering at myself in the mirror, in retrospect yearning for what I thought was an absent self.

Fig. 10: Orcutt 2013. *Face Sketch #7*

Fig. 11: Orcutt 2012. *Face Sketch #1b.*

Fig. 12: Orcutt 2014*. Face App 1.*

Making the *Face Sketches* (2012-13), replicating a teenage obsession with my reflection, I moved closer to the lens. Here I understood that I was seeking an eye (Fig. 11), an action which merged my look with the look of the apparatus. At a later stage in the process, the agency in my gesture became usurped, experienced almost as if the smartphone had taken charge. Earlier in the research process I experienced an acceptance of feeling less than the image, from an indeterminate point of view. Once I had mapped my face with pictures of my eyes, nose and mouth, I then arranged the features to resemble a face (Fig. 10), as I *read* the picture, I saw myself disintegrated. This disunited self-portrayal chimes with postmodern ideas of subjectivity. Stuart Hall proposes the postmodern subject that is fragmentary and multiple (1992: 277), a self is not unified but subject to various identities be it professional, geographical, gendered or familial. However, Zygmunt Bauman reframed fragmentation into his concept of liquidity (2018 [2000]: 90), engaged to account for the speed that the world changes. He said people need to be flexible, to flow to keep up (Bauman 2007). Bauman's individual as flow was closer to my experience of floating in the gap between image and me. As I reconsidered *Face Sketch #1b* (2012) (Fig. 11), it was my look towards the smartphone, out of the image and back at me that seized my attention. The straining look was familiar from the search for myself in pictures and for the first time I saw an image that showed me peering at myself and I identified the nature of the look as entangled with my visual self.

I resolved to investigate the gesture of peering that was so integral to my search for my visual self; my decision marked the move to the middle phase of the research to explore my self-experience as a look and being looked at. The visual language of a peering look also acted as a metaphor for self-reflection and meditation on my process while I considered my practice within the context of feminist theory. My thinking was framed by feminist critique that challenges the early essentialist assumptions of psychoanalytic subjecthood that proposes femaleness as a lack of maleness (Cixous and Conley 1984; Kristeva 1991). This I eventually understood was central to my investigation; my search for my visual self was all about the divestment of being an object.

Peering brought me to arguments concerning art practices which expanded my own understanding of feminist research and introduced me to new materialist thinking. Kathleen Coessens, Anne Douglas and Darla Crispin advocate a paradigmatic shift in knowledge creation, discussed as an "artistic turn" (2009). Coessens and her co-authors give a clear argument for art practice as a well-founded methodology for knowing and understanding as a compliment to accepted traditional scholastic methods. Karen Barad maintains that matter is not inert but affective and demonstrates the diffraction of empirical knowledge. She goes on to offer "entangled" or messy methodologies for knowing, privileging the material. Rosi Braidotti stated that "feminist philosophers tend to move beyond the verbal deconstructive theory and work instead toward the production of robust alternatives" (2012: 128).

New materialist ideas are explicitly explored with feminist art practices by Estelle Barrett and Barbara Bolt (2010; 2012). They assert

> art *is* a material practice and that materiality of matter lies at the core of creative practice. …[T]he visual arts engage all manner of material processes in making and assembling art. The material facts of artistic practice appear so self-evident and integral to our understanding of art (2012: 5).

In my practice, I began to identify my lack in myself not as a failure but as the direction for my research. This practice demonstrated my psychic entanglement with my surroundings whether from my past, the geographies of my childhood in the *Shadow Boxes* (2017) (Fig 16-19), or the practice space as I make the images.

The *Peering* phase drew from the earlier *Essaying* practice methods as I experimented with other familiar visual forms; silhouettes in the *Shades* (2018) (Fig. 13-15) and family snapshots in the *Shadow Boxes* (2017) (Fig. 16-19). Making the *Shade* series (2018), based on the silhouette cut-out, allowed another iteration of image-making that also explored likeness as per the earlier *Face Sketches* (2012-14). I chose to examine my visual self in a profile form, an unknown perspective of myself. The shade (or silhouette), an old method of quasi-indexical likeness-making (Rutherford 2009), had long beguiled me with its umbilical properties linking it to personhood that I found magical and seductive. In the *Shades* (2018) I further hid my physical form by adopting a shadowy visual language; I began to absent myself from the image. I obscured my facial profile by setting the silhouette against a mid-grey background. As I strained to see myself in the pictures, this visual device allowed me, as looker

Fig. 13: Orcutt 2018. *Shade, Surprise.*

Fig. 14: Orcutt 2018. *Shade, Contempt.*

Fig. 15; Orcutt 2018. *Shade, Enraged.*

Fig. 16: Orcutt 2017. *Shadow Box, House #1.*

Fig. 17: Orcutt 2017. *Shadow Box Garden #2.*

Fig. 18: Orcutt 2017. *Shadow Box, Field #1.*

Fig. 19: Orcutt 2017. *Shadow Box, Mountain.*

and the one that was looked at, to mimic the peering action that is characteristic of this phase of the research.

To explore the peering gesture, I also made the *Shadow Boxes* (2017) (Fig. 16-19). This time, I worked with my visual history by using family snapshots. These biographical pictures, mostly made by my mother on 1960s amateur equipment, were reworked as digital self-portrayals but this time I investigated my lack of recognition of myself in the pictures, which I experimented with by absenting my likeness from the pictures by excising my figure from the image using a laser-engraver, and box-mounted the images to create a void beyond the image plane. Julia Kristeva argues that the "whole contrivance of imagery, representations, identifications and projections" (1987 [1985]: 42) are the ways in which subjects ward off feelings of emptiness. Kristeva emphasised the "notion of emptiness, which is at the root of the human psyche" (1987 [1985]: 23) and with the *Shadow Boxes* (2017), I got close to my self-experience, but I still did not recognise myself in the individual hinted in the image.

The final phase of practice has been to realise the thesis images, *Entranced* (2019), accompanied by this critical commentary. From my experience of self and the anecdotal family discussion of my mother's depression, I imagined my attempts to catch her eye. I envisaged myself looking for her, looking intently, with barely focussing eyes (Ings 2008: 9), attempting to engage her: I conjectured peering to see what she felt, to understand what I needed to be. I imagined my baby self sending out an intense look and which was not shared

or returned with “aliveness” (Winnicott 2000 [1964]: 45). My self-portrayal describes this; It is a digital photograph which shows my visual self as the looking space: my look is blended with a photograph describing what I look at, and the space between the two. My visual self is expressed by a still image, it looks at me and I look at it. My findings are in the final series named *Entranced* (2017-19) (Fig. 20-22) demonstrating peering as a meditation with my iris and pupil; my physical looking apparatus, overlaid with what is being looked at. They entangle my look and what I am looking at—my visual self-portrayal. *Entranced* (2019) reverses the earlier experience of self-absence, as I am held by the gaze of the image. I am entranced in my relationship with the picture that describes my visual self. At last, I experienced a sense of resolution and belonging in myself, the pictures and the research. I have named the completion phase of this research practice *Beholding* as I behold myself in the images.

My original contribution is to offer an artistic account of the visual experience of self using digital photographic collage. I understood my visual self is my peering at an image, in the gap between myself and the image, and the space that surrounds me as I practice, my feminist fitting-room. This contribution, although based in personal experience, is a proposition for wider exploration about the nature of subjecthood in our networked age.

This critical account of my practice details the three research phases in chapters named, *Essaying*, *Peering* and *Beholding*. As a foundation for those, I

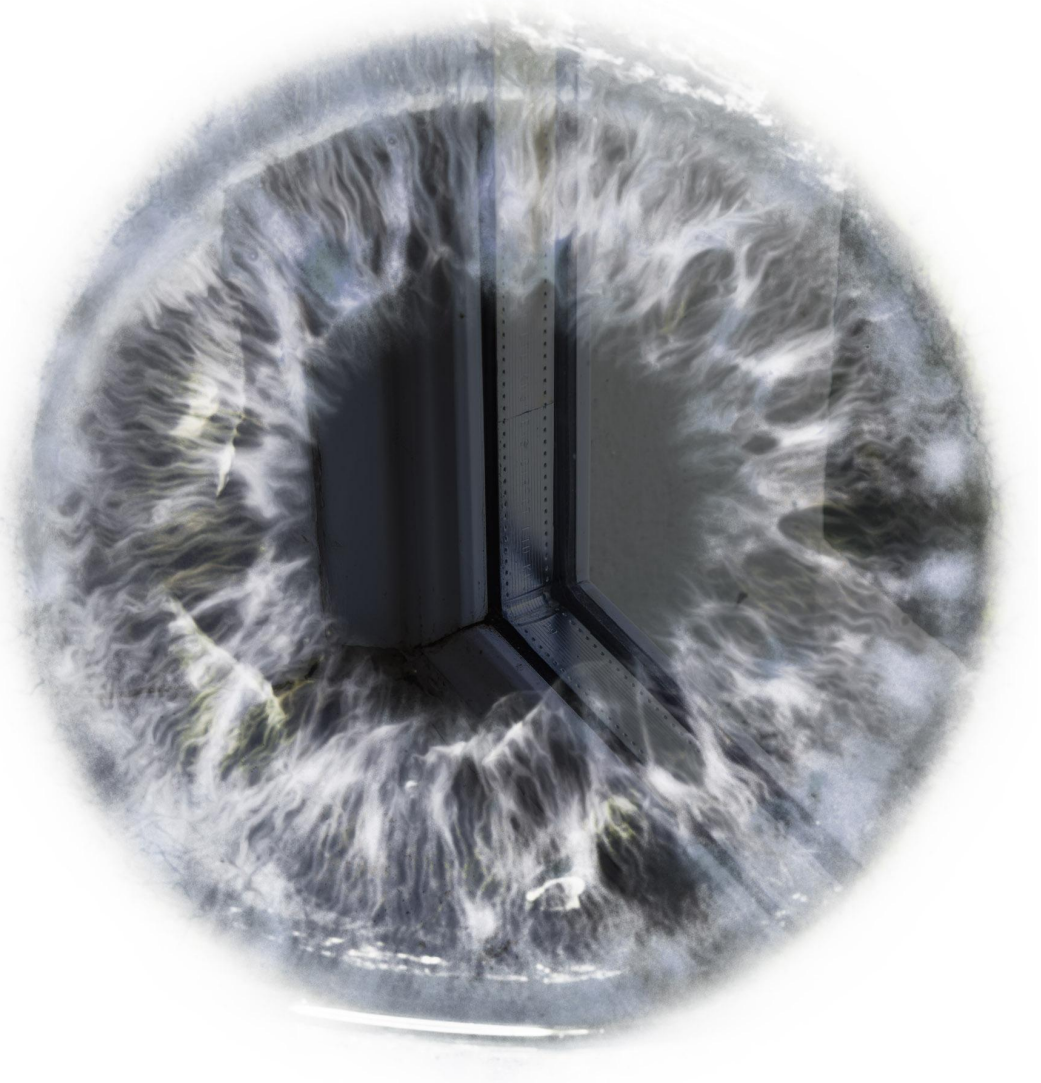


Fig. 20: Orcutt 2019. *Entranced #1.*

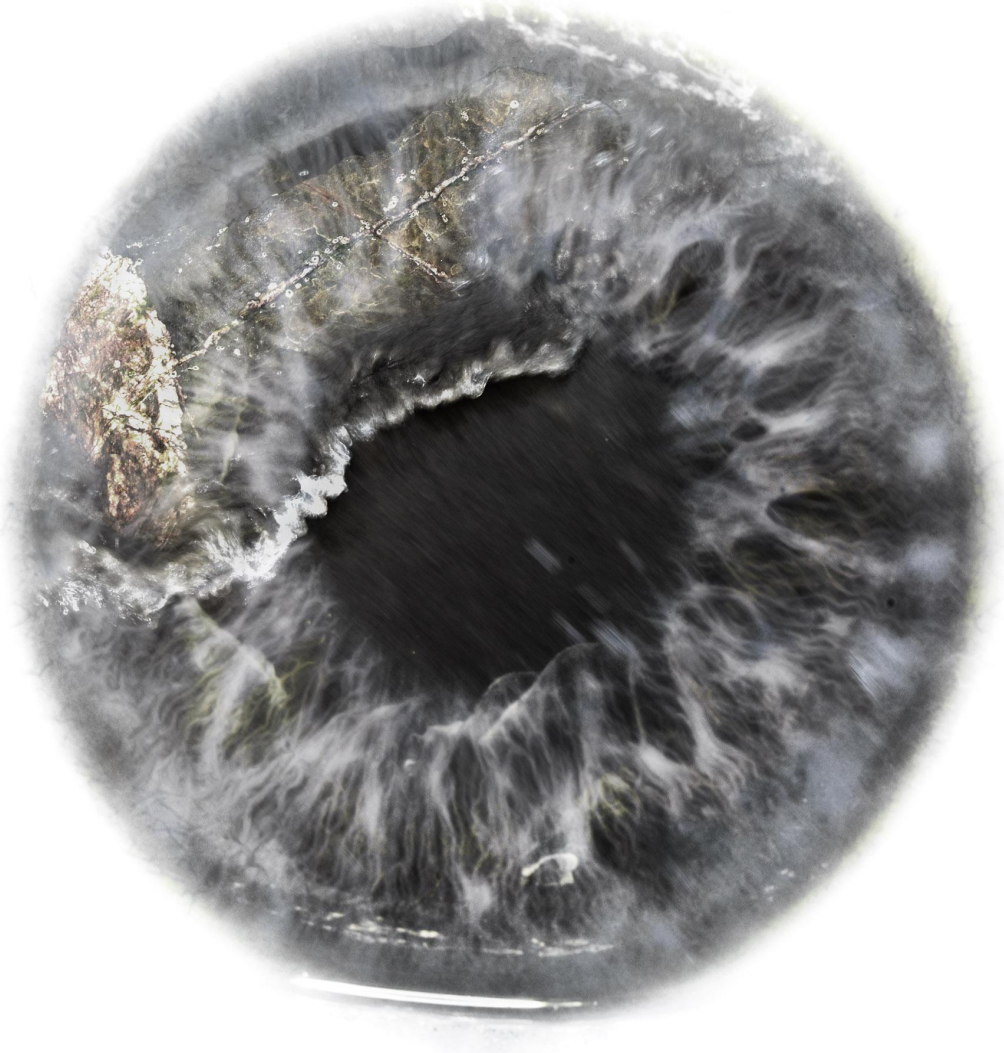


Fig. 21: Orcutt 2019. *Entranced #4.*

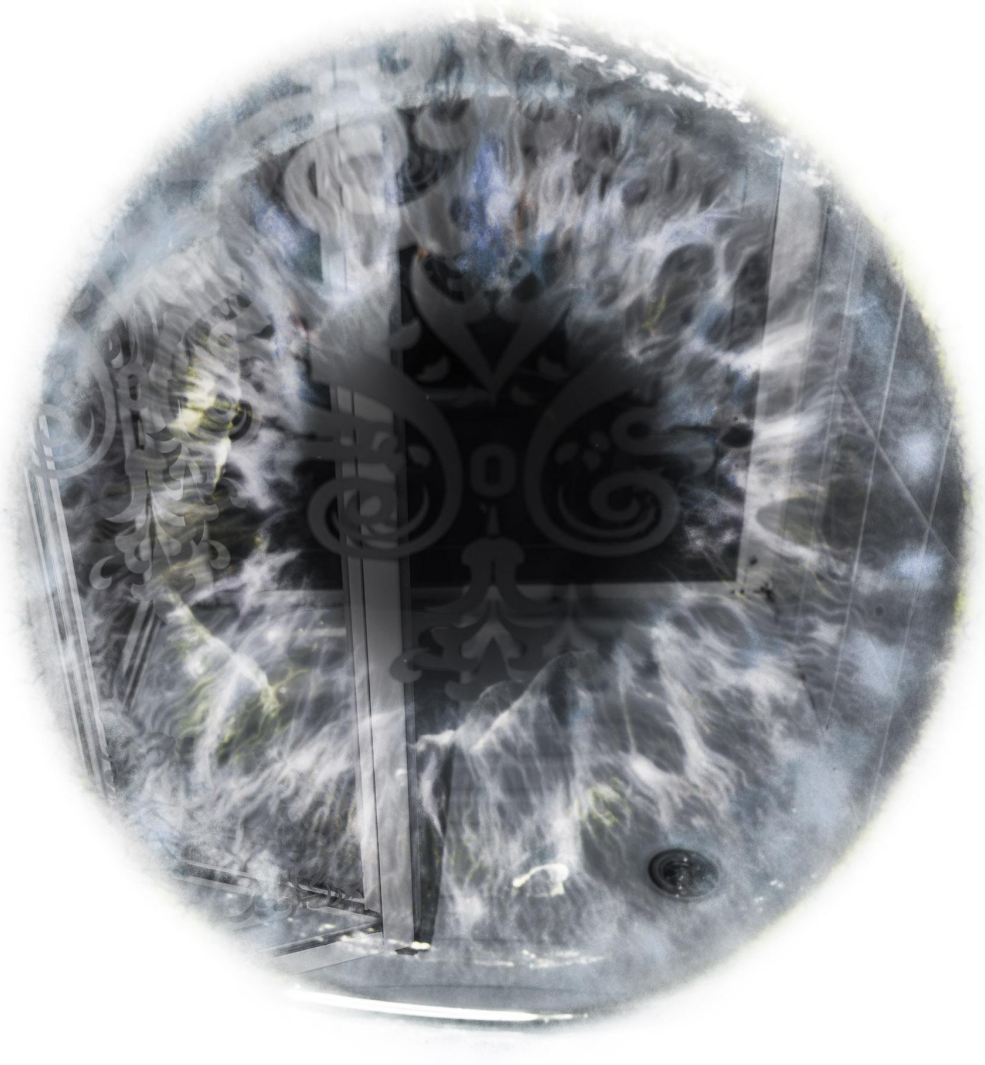


Fig. 22: Orcutt 2019. *Entranced #6.*

start with a chapter called *Practice and Contexts* that outlines my methodological framework. I begin by discussing the pertinent terms in more detail: my feminist fitting-room and my preferred use of the term 'self-portrayal' over self-portrait as well as the metaphors for my practice listed before. In the following sections on methods and process, I analyse practices and self-portrayals of Claude Cahun and Helen Chadwick as well as the selfie which is the practice method I used to make the *Face* and *Eye Sketches* (2012-14).

The chapter *Essaying* considers three series, *Mother Essays* (2011-18) *Male Artist Essays* (2013-18) and the selfies called *Face* and *Eye Sketches* (2012-14). What I learned from making these pictures was that physical attributes and my likeness had little to do with my idea of my visual self but, also, how my self viewpoint exists outside my body. I start by considering motherhood and womanhood. By appropriating stereotypical images of mother and child, I understood the intersubjective nature of my visual self which emanated not only from mine but also my mother's line of sight. As I thought about my gender, I learned that it did not inform my visual self. This phase of the research also involved considering the historiography of the images I appropriated. This process gave space for me to notice my reaction to the making and the final images. As I considered the selfies, I learned about my embodiment with the image, but also that my visual self is characterised by a peering look as I search for myself. The majority of this section considers *Mother Essays* (2011-18) as it was working with the theme of motherhood that I made the breakthrough, that my visual self was fluid, existing in the points of view of myself, the image and

the research space. However, as I worked on *Male Artist Essays* (2013-18), I also became aware that making an image allows me to enter a psychic space

The title for the second chapter is *Peering*, where I considered the nature of my look. I understood the relevance of the blended looks described by the images: the artist who is looked at, the artist portrayed who looks and the look of the images. In this section of writing, I write about *Shadow Boxes* (2017), *Shades* (2018) and my look characterised by peering. I appropriate family snapshots to make the *Shadow Boxes* (2017) which I explore my feelings of self-absence by absenting my likeness from the image, and how I am blended with 'place'. I expand my thinking about relationship and keepsake imagery, which leads to the *Shades* (2018) as another meditation on my feelings of self-absence, the 'questioning' state of mind that I see in images of myself and how historically I have peered for myself

The final chapter I have named *Beholding* as my visual self is at last materialised in the practice. Here I discuss *Entranced* (2018), the images that are my self-portrayal and I explain how I materialised the pictures. I also consider shared looks and intimacy which I discuss in the context of eighteenth-century miniature eye portraits. Finally, I return to new materialist thought and consider the practice credentials in this approach that announces my feminist fitting-room.

Practice and Contexts

This chapter outlines the methodology and contexts for my self-portrayal practice. It covers four elements of the research: the terms I use; the methods and techniques I employed, my critical process; and finally, I offer my perspective on new materialist thought and how my practice is situated in its approach. I also make a comparison of my practice with some European feminist artists who have acted as research companions (Ahmed 2017: 16-17; Haraway 2003). Companions are practitioners but also practices or works that accompany the research process, providing the familiar, support and inspiration.

Here, I start by elaborating on the terms I have used, beginning with my preference for self-portrayal rather than self-portrait. I follow this with key conceptual metaphors that I see as integral to my agency as a practice-based researcher. These are essaying, peering, and trying out/trying on. Identification of these critical concepts led me to identifying the feminist fitting-room as the methodological site for the research and my contribution to knowledge. I then outline the methods and techniques that I used to create an image of myself and I introduce the unplanned nature of my process as I disentangled the research. For example, it became increasingly clear that what I looked like did not inform my visual self. Thus, it was expedient to confound expectations of a self-portraying practice and discard visual languages that elsewhere tend to deal with or rely on likeness to describe a person.

In the final section of the chapter, I set out the theoretical and practice contexts for my research. I consider new materialist thinking in the practical context of materialising myself in the images. I also acknowledge how my feminist practice relates to the work of poet and photographer Claude Cahun, the practice of the artist Helen Chadwick and the more contemporary trend of selfie-making as contexts for my work.

Methodology

Alongside making the pictures, I kept a private diary in the form of a blog, which became an integral part of my methodology. There, not only did I keep a day-to-day account of what I did, but it also allowed me to reflect on my processes and techniques. From the diary, and ongoing reflection, I identified the metaphors that informed my practice and laid out the structure of this critical account. The reflective process also facilitated the excavation of "tacit knowledge" (Polanyi 1966: 3-25; Schön 2016 [1983]: 49-52; Coessens et al. 2009: 7). Schön says practice knowing is inarticulate and "implicit in our patterns of action and in our feel for the stuff with which we are dealing" (2016 [1983]: 49). As I worked, I articulated the knowledge that the gestures of making did not by working with the diary process. I identified what I knew as I leaned towards my computer, or as I narrowed my eyes as I looked at pictures, or from the comfort of my fingers on the keyboard, or how I used my eyes. For example, is my looking, which I term *Peering*, vital to my visual self? To show how the reflective process fits with this critical account I have included some excerpts of the diary blog as well as commentaries on posts made to

Instagram in the form of inset boxed texts. These signpost the practice decisions that steered the path to the final submission.

Terminology

I start this section with a discussion of my conception, the feminist-fitting room, which envelops me inside the research space for this thesis. The succeeding terms *Essaying*, *Peering* and *Trying Out, Trying On* were the process actions that led to this understanding. Here I outline the theoretical contexts of the terms that I use.

The Feminist Fitting-Room

Musician/composers and artists, Kathleen Coessens, Anne Douglas and Darla Crispin recommend a deterritorialization of the research space (2009). Referencing Gilles Deleuze and Felix Gauttari, their concept builds "a process that takes the territory away from some previously existing entity, opening the frontiers and enabling otherness and difference" (2009: 88). For the creative practitioner this means the decolonisation of a variety of expertises in a process of destabilisation that enables reclamation–as I attempted to materialise myself, I felt dematerialised. Within my practice, I have an implicit start point in my unstable visual self and the appropriation of genres enabled me to consciously inhabit and explore by trying them out as facets of selfhood. My process was a dismantling and a reforming of my idea of myself. I was able to deterritorialize and visually articulate my visual self within the space.

During each iteration of practice, awareness of my process deepened. I would peer at the image. I would, or not, become entranced by it. I would imagine myself into it. I would ask the question ‘does it become me’? Theorists of dress and fashion photography construe ideas that propose the clothed body and the psyche blend in imagination (Shinkle 2012). My visual arts practice operates in similar territory; I look at images of myself and discern whether they suit or fit me. Eugenie Shinkle deploys neuroscience to indicate the emotional and psychological effect of fashion photographs, and she draws on Joanne Entwistle (2015) who maintains dress is a situated bodily practice. In a clothing shop, the fitting-room is the space where suit or fit is appraised. Inside the practice process, I assess the suitability of my visual self in each iteration. My idea is supported by Kat Jungnickel who describes the Ladies toilet at her university as a changing room. This is the space where she dresses in the clothes made for her research, ahead of a presentation to fellow scholars and researchers. She describes it as an “intimate space in which I am getting into my research, physically, materially and mentally” (2020: 64). This is similar to Katie Warfield’s understanding of selfie practice, where the taker seeks a #realme in the picture (2015). As the selfie taker makes the image, they gradually inhabit the process, with their actions of self-image making sitting at the intersection of self-identity (being someone) and feeling attractive (being ‘becoming’). The selfie-taker is trying on the image, seeking themselves. What the cited fashion theorists, Jungnickel, Warfield and my practice have in common is embodiment, mediated by looking and the imagination.

The creative nature of the practice underscores the feminist credentials of the fitting-room. Cixous defined women's artistic production as explicitly feminist in her concept of *écriture feminine*. For Cixous the creative act defined her but more than that she felt women's creativity was specifically feminine:

> I need writing; I need to surprise myself living; I need to feel myself quiver with living: I need to call myself into living and to answer myself by living: I need to be living in the present of the present: I need double-living: I need to come into life: I am afraid that writing will take the place of living: I need writing thinking of living: I write celebrating living… (Cixous 1994 [1981]: 95)

For Cixous the mediating factor is the body, "I hear my own cry of joy rise up in the space growing again round my heart" (1994 [1990]: 185). Her physicality and subjectivity are inextricably linked to her creative expression as she commands "Write your self" (1976 [1975]: 880). For me this imperative is to materialise myself in the photographic images. As I peered for my visual self, an action that took me into the sensations of my body, my breathing suspended, I became aware of being at one with my process. I also found a rebellion and the motivation to create. This rebelliousness is fully aligned with Cixous' manifesto in *The Laugh of the Medusa* (1976 [1975]). For example, in the *Mother Essays* and the *Male Artist Essays*, I thumb my nose at tradition; I appropriate great works of painting and photography and remake them as myself.

My experience of making describes the embodiment of the self-portrayal. As I make, I am aware of my body. I feel my fingers touching the camera or the keyboard. I am aware of my breathing, the undulations of my midriff, and sensations on my skin. My attention falls onto these spaces or onto and behind

the surface of the picture I am working with. I seem to be inside and beyond my body as my thoughts move between looking and sensing.

As I looked in a mirror, my thoughts fell onto my reflection. I was not in my head but outside myself, cast into/onto the surface: I seemed to become the plane of focus. However, the reflection was tricking me as I searched for myself. This provoked a sense of puzzlement which was unlike the "A-ha" felt by Lacan's toddler in *The Mirror Stage* (2007 [1949]: 75). Lacan proposed a child recognising himself as separate from the mother and, from seeing himself the baby builds a sense of coherence of self. Lacan's child and I are both curious, his adopts "a slightly leaning-forward position… in order to fix [his image] in his mind" (2007 [1949]: 76), as do I–I squint my eyes looking for myself. What is different is my peering brought an experience of incoherence not like Lacan's misrecognition which implies a degree of comprehension. However, I was left confused and feeling insignificant. My insignificance is not an alienation from my visual self and did not lead to a sense of resolution from the mirror encounter. In my reflection, I saw a woman who does not feel like me, and I felt absent.

A later strand of Lacanian thinking, names "the subject of representation" (1991 [1973]: 106 but I was diminished in its (my) sight when I became the *subject of representation*. It was more potent than me, I felt I was nothing and concluded my absence. Whereas for Lacan the gaze emanating from the subject was equal to the subject of representation. His idea does not imply the lack in the

emanating gaze, which he explained in diagrammatic form (Fig. 23) (1991 [1973]: 106). In his drawing Lacan aligns the triangles denoting balance between the gaze and the returning idea: the gaze emanates from one, the idea of the image is in the other, and they intersect harmoniously at the 'screen'. Yet I felt less than the person I saw in the mirror or the image, which felt bigger or more significant than me; I experienced imbalance. In my experience my look lacked potency and I felt less that the image (Fig. 24), I did not feel equal to my idea of myself in the image, the representation seemed to have greater worth than me. I felt less than it; I felt insignificant.

My sense of incoherence of self has maintained my search for my visual self, leading, eventually, to this research project. My lack of visual resolution gave agency to my practice, and I repeated the peering, searching long into adulthood. Unlike Lacan's child who plays with the activity for a limited period, I took my mirror peering into my life and practice. My feminist fitting room deploys the experience of looking in a mirror, I anxiously narrow my eyes in appraisal, 'does the image/garment fit me'?

In his theory of looking and selfhood, Winnicott acknowledges Lacan (2005 [1971]: 149) but chooses to use the term look rather than gaze. Winnicott's account draws on his observation in clinical practice and links the look to the formation of subjectivity within the intersubjective space created with the mother. His conclusion taken from the stress he places on the importance of

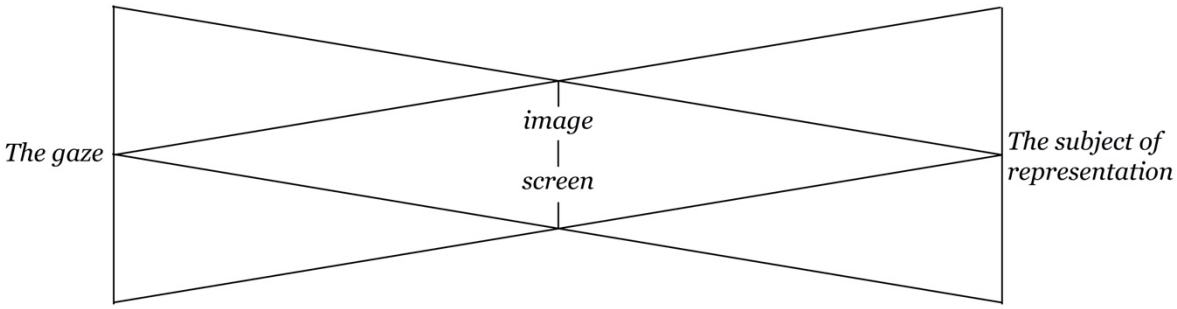


Fig. 23: Lacan 1986. *"The two triangular systems…the first of which…puts in our place the subject of representation, and the second is that which turns me into a picture".*

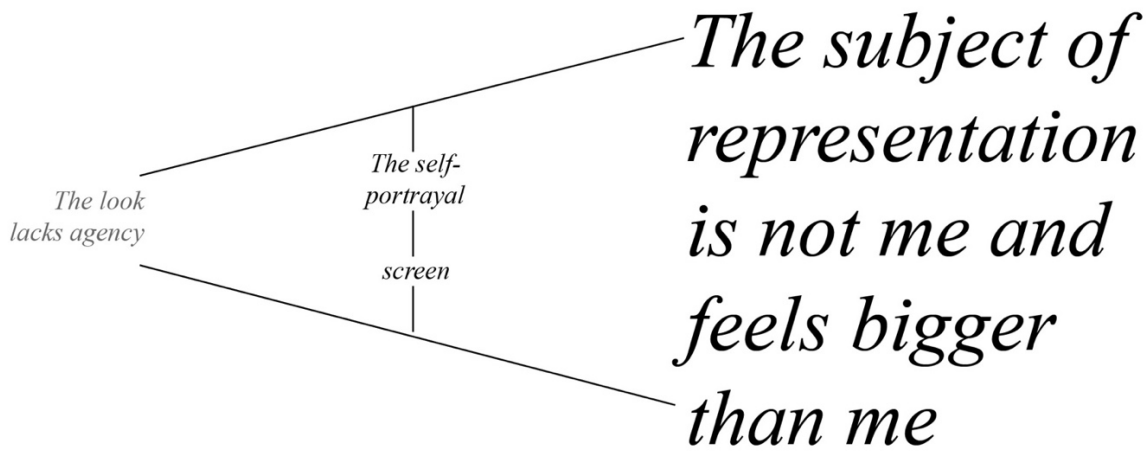


Fig. 24: Orcutt 2020. *Self-portrayal within my look.*

looking, linked to the formation and conception of self, did fit with my visual self-experience:

> What does the baby see when he or she looks at the mother's face? I am suggesting that, ordinarily, what the baby sees is himself or herself. In other words, the mother is looking at the baby and what she looks like is related to what she sees there' (Winnicott 2005 [1971]: 151).

As I considered what I knew about my infant experience, I sensed dependence. As a baby I, like Winnicott, had a depressed mother (Kahr 1996: 10; Phillips 2007: 29). And Winnicott described how the mother's depression affects the infant's idea of herself formed by the mother's contact with the child, and specifically via the look. In the eye of my depressed mother, I felt absent. This absence was not a lack of maleness as described by Kristeva and Irigaray. Irigaray explains "the little girl becoming a woman only in terms of lack, absence, default, etc." (1985 [1974]: 42). However, I argue that my sense of absence was not a lack of maleness, but the result of my mother's depression. My sense of absence was formed before my idea of my gender. Nonetheless, it formed the core of my self experience and thus I was unable to see myself either as a woman in *Mother Essays* or as a man in the *Male Artist Essays*.

Lacan's theories have informed other writers who consider self-portraying practices. As well as embodiment, Amelia Jones also considers the looking that is integral to making photographic self-portrayals. Her analysis builds on Lacan's theory of the picture as a screen (Jones 2006: 49-50 and Lacan 1991 [1973] 105-119). Jones says, "the subject is always photo-graphed in the

purview of the gaze; the photograph is a screen, the site where the subject and object, self and other, intertwine to produce intersubjective meaning" (2006: 49). The concept of intersubjectivity is fundamental to understanding of my selfhood. In 2012, researchers from the Department of Experimental Psychology at the University of Cambridge set about replicating an earlier finding "that many children between two and four years of age will affirm the invisibility both of themselves and of others–but not of the body–when the person's eyes are closed" (Russell et al. 2012). The conclusion of the research was, "invisibility of the eyes is the crucial factor, not lack of a subject's visual experience, and that young children assume that the eyes must be visible if there is visual experience"; and it indicated "[y]oung children's natural tendency to acquire understanding intersubjectively, by joint attention, leads them to undergo a developmental period in which they believe the self is something that must be mutually experienced for it to be perceived" (Russell et al. 2012: 550). This study suggests infant peekaboo—played in variations across the world: 'Uphi? Na-a-a-a-a-n Ku!' in Xhsoa, 'Inai ba!' in Japan and Freud's German 'Fort da!' (Fernald and O'Neill in MacDonald 1993: 259)—has importance beyond what looks like simple play in the developing idea of self and that intersubjectivity via looking as an early experience is fundamental to the self. My conviction drawn from this research is that a self-portrayal is an intersubjective act. I began to ascertain this as I practiced selfie-making where I was entangled with the image as I made it. When I reflected on the process, I was drawn to my looking at the picture and recognised the merged looks in them: my artist self and what I saw in the still pictures, for example *Eye Sketch #3b* (2013) (Fig.

25). In those still, silent, linked looks I sensed my early, intersubjective relationship with my mother.

Before I undertook this research, I existed in a visual economy tainted by the symbolic, that Kristeva explains is male and the realm of language. She said “the penis which, becoming the major referent, … gives full meaning to the lack” (1991 [1979]: 198) and I certainly felt alienated from that traditional realm, it did not fit me, although I initially accounted for the lack I felt as a failure in myself. In a picture as a child ‘I am seen and not heard’, as I grew older, I feel compelled to become a magazine image; slim, wearing flattering clothes, immaculately constructed, like the femininity of the Virgins I saw earlier in church. Kristeva explains “the fact that there is a general social law, that this law is the symbolic dimension which is given in language and that every social practice offers a specific expression of that law” (1991 [1975]: 25). Within this economy, without a doubt, nothing suited me. I was trying to be and portray the ideal woman that came from the patriarchal; a woman I could never be. I could not find my visual self or practice in the image economy aligned with the symbolic, and thus, as I practised, I attempted to liberate myself from it. Kristeva’s thoughts on pre-verbal subjectivity formation are similar to Winnicott’s, she too situates it within the relationship with the mother. Winnicott privileges the mother’s look, which he wraps in the relationship with her. He says, “I once risked the remark, 'There is no such thing as a baby' - meaning that if you set out to describe a baby, you will find you are describing a baby and someone. A baby cannot exist alone, but is essentially part of a

Fig. 25: Orcutt 2013. *Eye Sketch #3b*

relationship" (2000 [1957]: 88). The relationship includes touch and scent (Winnicott 2005 [1971]: 150). Not only is the baby maintained in the mother's look, but she is held in time and space. It is from this stage of development that my sense of self was formed within the visual domain; and it was working with my smartphone making selfies that I came to understand my look as the research space. In the pictures I saw my eye and understood the process, the gestures, spaces, confused and unsaid sensations of making materialised the images. Kristeva's idea of non-symbolic subjectivity "shelters within its very being the non-signifiable, the non-symbolised" (1991[1982]: 307). Kristeva embellishes this concept by evoking the *chora* or crucible and she is adamant that it is maternal as it "transgresses the symbolic order (Kristeva 1991 [1974]: 115). She says "the *chora*, as rupture and articulations (rhythm), precedes evidence, verisimilitude, spatiality and temporality" (1991 [1974]: 93–4). These ideas from Kristeva fit with my experience. As the research progressed, I became aware how I interweave with the image and my surroundings. I bridged the gap between me and the image, until the image described what I felt, it did not seem like a self-portrayal. These feelings and sensations are in my body, they are unspoken and unuttered.

My visual self is feelings and sensations rather than articulatable ideas, it includes the space which surrounds me as well as where my eye falls. In his theory of self-formation, Winnicott also describes transitional phenomena (experiences) and transitional objects (items, often the mother's breast) that exist in the gap and/or stand in for the caregiver. These are enveloped by the

potential space the–arena for creation of personhood (2005 [1971]: 135-136)–which is managed by the mother as the baby begins to understand herself. Additionally, Winnicott also links creativity to a baby's early experience, "creativity, … is the retention throughout life of something that belongs properly to infant experience: the ability to create the world" (1990: 40), during which the mother's look assists with the mediation of the self-experience. In my creative practice, I am working with my preverbal self and I identify in Winnicott's statement the creative impetus to make a self-portrayal to investigate my visual self. I am creating an artwork that describes the mother/child early relationship. Winnicott's potential space and Kristeva's *chora* are both part of and surround an infant's pre-verbal experience. I am unable to separate the methodological concept of the fitting-room from the practice. A space that surrounds me as I try on and try out my visual self. I send out a look, and as it returns, I feel it inside–I feel satisfied, or not. And that sensation also surrounds me; it is external as well as internal. My skin feels calm, and I am more serene if the image aligns with me, I recognise myself. In the fitting-room of my practice, I wear an image and observe my response to it.

I became increasingly aware how unimportant words, and the traditional symbolic domain were as I began to realise, I was blended with the visual. My sensations of self-absence which initially seemed like a debilitation served as the point of mobilisation for the agency for my practice. I explored the sensation of absence in my visual self, but I also noticed the sensation of being within my body and beyond it, in the gap between the image and me. The

sensation of being my body not containing myself, encouraged me to embrace the area that surrounds me as the space of making and this, as described above, I have named the feminist fitting-room.

Self-portrayal

I do not call my images self-portraits, which could be visual or verbal; typically they are works that depict a person, and cultural art historian James Hall sees the self-portrait as "the defining visual genre of our confessional age" (2014: 7). He also says it "could be described as exuberantly caricatural" (Hall 2014: 11). However, I feel a lack in my personhood that is at odds with this definition. Hall's idea implies amplification or fulsomeness of an individual and my sensation of self-absence runs counter to this. The term *self-portrayal* is active and reduces the connotation of a representation of a person and redirects to the self, aligns to my purpose. It also includes a broader range of practices, for example the contemporary popular selfie made on a smartphone destined for social media, or the Dutch *tronie.*

Tronies were works made by, among others, Rembrandt, Frans Hals (1582/3 - 1666) and Johannes Vermeer (1632 –1675) either as etchings or paintings (Hirschfelder 2008; Gottwald 2011). This Old Dutch word roughly means face as in mug shot or ugly mug. *Trogne*, an Old French word, has a similar meaning. A *tronie* is a work that describes an expression, a costume or character. These visuals were understood as reference works but for example Rembrandt's tronies are often mistakenly called self-portraits, the term first used in German in the early nineteenth century (OED 2020). As indexes of

emotion or dress, I propose tronies are closer to the contemporary smartphone-made selfie. A selfie is a self-made, self-portrayal seen on social media. It is often a medium of performative gesture and posture which are not seen in traditional self-portraiture. Examples of these are the 'trout-pout' or the two-fingered victory V adopted by the young. Although these poses do not have relevance for my practice, the gestures of selfie-making allowed me to explore my face and assess likeness with my visual self.

Frances Borzello narrows the self-portraiture genre and argues for a discrete category–the self-portrait made by a woman (Rideal et al. 2001: 38). Although Borzello retains 'self-portrait', her definition is looser than Hall's. For her, it is less concerned with a likeness. She sees women's self-portraitures as "a radical departure" (2016: 21) in that these images are autobiographical and do not read in the same way as those made by men. This does align with my purpose as I am not concerned with presenting myself to the world but with my intimate response to the image within the investigation into my visual self. On balance, I prefer the term self-portrayal which is concerned with the process of representing self and a critical dialogue with what is revealed during the process, rather than self-portrait where the emphasis is on the person's face and body. However, I recognise some of my images which do show my likeness could be considered self-portraits, for example, *Shade, Surprise* (2017) (Fig. 26), which shows my profile trace and hair. When considered outside the scope of this research project this image could be considered a self-portrait.

Fig. 26: Orcutt 2018. *Shade, Surprised.*

Essaying

As I practiced, I identified how my images served as visual essays in the spirit of Michel de Montaigne. Montaigne said, "*je suis moi-même la matière de mon* livre [I am the subject of my book]" (2015 [1570-1592]: *To the Reader*). Correspondingly, my visual self is the subject of my practice. Montaigne's work is thematic and diverging; it discusses sadness, educating children, and Cicero among others. The writing alludes to self-portraiture in a form of the essay. The French word *essayer* means 'to try' and my images resemble Montaigne's self-reflective texts as pictorial try-outs. My essaying took the form of attempts at self-portrayal via a range of visual languages not readily associated with practice-based photographic arts, that included not only selfies, but also the silhouette cut-out and the family snapshot. In this respect my practice resembles that of Helen Chadwick which Marina Warner described as "bowerbird theft" (Warner in Horlock et al. 2004: 17). Chadwick made 3D autobiographies, *Ego Geometria Sum* (1982-84) (Fig. 27 and 28), and blue-toned photocopies, in the *Oval Court*, *Of Mutability* (1984-86) (Fig. 29). She was trying out random techniques and processes and in those I also identify an essaying methodology. My essaying presented unanticipated findings, for example, while working with the self-portrayals of male artists I found that my gender normally considered intrinsic to a person's identity did not relate to my visual self.

Fig. 27: Chadwick. 1982-1983. *Ego Geometria Sum; Piano Aged 9 Years*

Fig. 28: Chadwick. 1982-83. *Ego Geometria Sum: Boat Aged 2 Years*

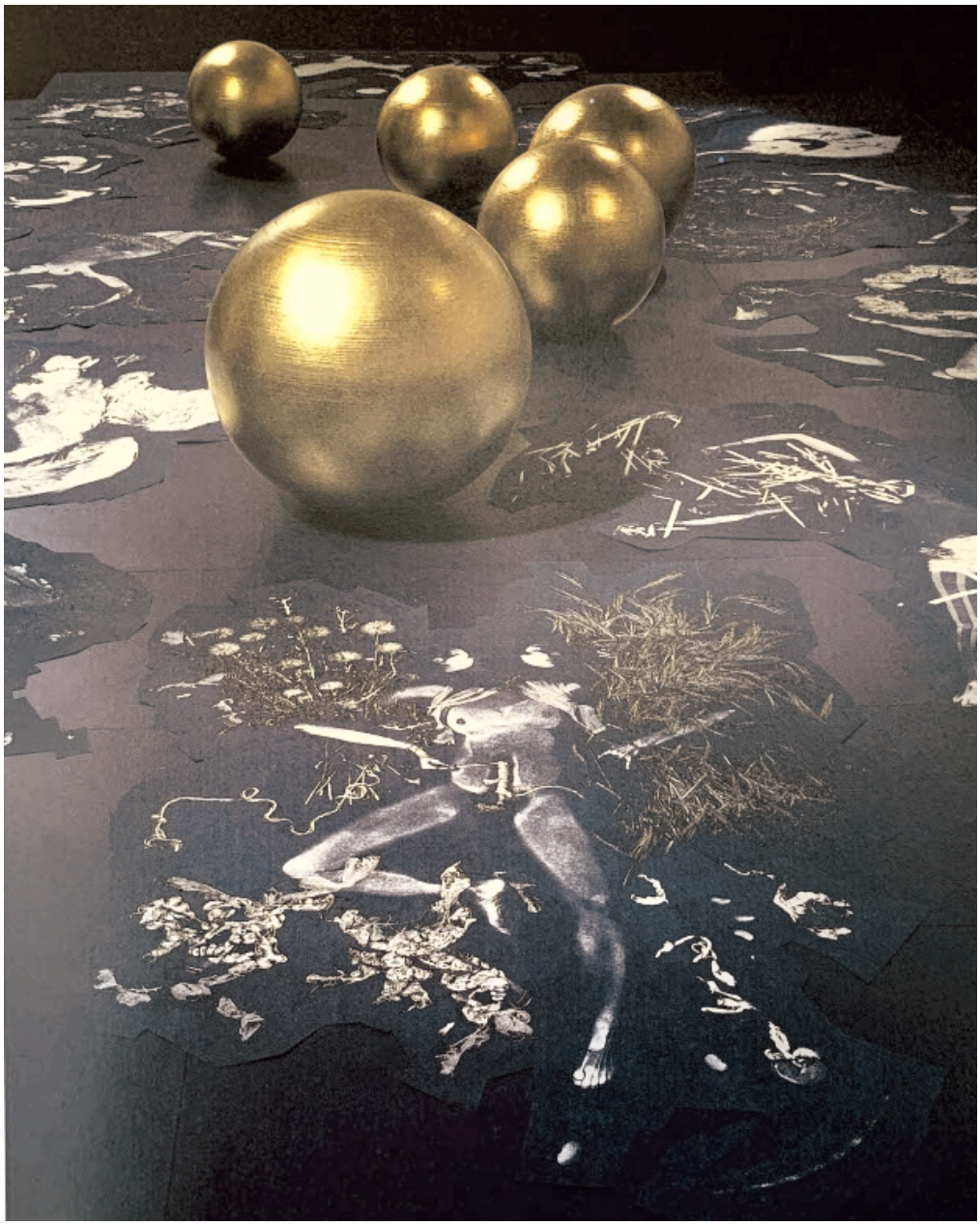


Fig. 29: Chadwick 1984-86*. Of Mutability (detail The Oval Court).*

Peering

Inherent in any visual arts self-portrayal practice is its bond to the look implicit in the methodology. In my practice the looking goes further and constitutes a magnitude of contemplation on myself that is a long-standing habit.

A blog entry from 2015 describes my experience of looking at family photographs: When I look at a snapshot my eye is drawn to myself. I look to see if I see the self I think I know. The prints are small and so I need to get close and look intently. The old print, around 50 years old, was for the amateur market. The picture was taken with flash, I can make out the catchlight in my eyes. These are small details irrelevant to my seeing and understanding. *Not only is the proximity of the print important but that I was looking for myself in the picture.*

In her cultural history of the mirror, Sabine Melchior-Bonnet says early modern contemplation on self was "[t]o see oneself and to be seen, to know oneself and be known" (2002: 156). She goes on to say that seeing and knowing are "interdependent acts" (2002: 156). In my practice of self-portrayal, where the dimension of self-reflection supersedes an imperative to show a person or likeness, I found I was not only heavily reliant on my look and looking but that the nature of the look was integral to my methodology.

In my childhood I would often look at the family's photographs. Then like now, I was looking for myself and this self-contemplation was situated within a long look. Not only did I spend many minutes looking at the family snapshots, but I went back again and again. As I looked, I peered closely at the image looking

for myself. Now in my practice, my self-portrayals harness this recurrent looking, explicitly a visual self-reflection enacted by an enduring look. Winnicott stresses the look as a key element to the child's growing understanding of self but elaborates by linking perception to self-consciousness that "depends on being seen" (2005 [1971]: 154). In my practice I am the looker and the looked at. My self-reflection begins with my look at myself and ends with being looked at by the picture: this circular process with an unfixed viewpoint, inside the practice space fitting-room, was looking for myself in the image.

Although looking at/for myself is a longstanding habit, my artist's look goes farther. It is not a quick glance but a penetrating, investigative look, that I call *Peering*, which I trust will reveal myself in the visual. Roland Barthes describes an intensity to his looking, a "straining toward the essence" (1993 [1980]: 66) that is familiar to me. When I reflected on the selfie-made *Face Sketch 1a* (2012) (Fig. 30), I saw my peering face filling the frame looking back at me; the features I know–thread veins, freckles–are unclear. However, I do see my eyes, nose, mouth but what I see is not my visual self-experience. Integral to making the image and then reflecting on it was the quality of the look I was sending out that I recognised first when I saw my peering look in *Face Sketch 1a* as I peered at the picture replicating the performative pose.

The metaphor of peering is vital to my practice methodology and essential to my contribution of the feminist fitting-room. Peering takes in the activity of

Fig. 30: Orcutt 2012. *Face Sketch #1a.*

looking into my practice and self-reflection. I trust the making mediated by my intent looking will reveal my visual self in introspection. I feel still in my body, I tense my diaphragm and stop my breathing. I direct my attention by squinting my eyes, and I allow my attention to roam my sensations. I summon my artist agency as stillness, an entrancement, as I pause my activity to focus, to inspect my process, my materialisation and my response.

Trying Out, Trying On, Wearing.

As I made each series of works, I realised I was trying them on. I noticed that my connection to the image was in my body, how I peered, and in my physical sensations. What I was doing was trying out, or trying on the image, an action similar to wearing it in my imagination. Concepts move from my thoughts and become incorporated with me by wearing the various pictures. Each series of essays and the individual iterations were attempts at inhabiting the form and its production. Graeme Sullivan says that knowledge is found in the making (2009: 183–4) and I understood that I was trying out and trying on the image through the making. As I made each image, I embodied the ideas by wearing the image. I was able to consider how my sensations of being and whether these aligned with what I peered at; my selfhood was coming from within rather than being ascribed by the picture of me. In the case of the *Mother Essays* (2011-18), my visual self was not the idealised image prescribed by the church that I had seen adorning

A blog entry as I reflected on the Mother Essays (2011-2018) dated 2017 says: I am wearing motherhood.

the walls at mass. As I practiced, my actions became a resistance to accepted, patriarchal modes of representation.

Amelia Jones advocates that any lens-based self-portrayal is an embodiment (2002, 2006). She says that through "its visible rendering of the subject on a two-dimensional plane, the technology of photography *embodies* the subject (both in and outside the image)" (2016: 971). The very gesture of making the image blends the individual to it, the subject, object, and the space between, are combined in the technology and the maker's agency in making it. I understood the relevance of Jones' idea following my experiments with selfie-making.

The effective method of revealing my experience was to make several images in the same series. From the selfies, the *Face Sketches* (2012-14) (Fig 10 – 12 on page 17), the activity of making an image many times, enabled me to inhabit the technique. The image-making was repetitive and frustrating, with my body thwarting the progress as I tried again and again to make a picture that worked for me. Here I identified the inception of the feminist fitting-room as the images that were satisfactory felt as though they fitted me. The images became me, they were comfortable both flattering and self-actualising. The process was as much about physically wrestling with the smartphone as it was about the resulting image. As I reflected on my practice that employed the gestures of selfie-making, I conjured the metaphor of befriending the image. In retrospect, the friending analogy showed I was getting closer to the practice; I was

inhabiting it. As I made and remade the various iterations of image, I felt myself becoming more involved in the process. It allowed me to concentrate on all aspects of the image-making; how I positioned the smartphone to my face, what I saw when I reviewed the images and most importantly the 'emotional' stance I took as I practiced. The process allowed me to give close attention to what was happening in my body. The subtle differences in each repeated attempt, created an environment that brought me more in touch with my experience and articulating resistance to traditional forms of image-making

For example, in the Mother Essay #4 (Fig. 31) I placed my face on Dorothea Lange's *Destitute Peapickers in California; a 32-year-old mother of seven children (Migrant Mother*, 1936); a person who looks like a thoughtful me, gazes from the frame. The fierce, dignified and protective motherhood implied in the original image, Florence Owens Thompson, does not feel like me.

Although I see my likeness, I do not recognise myself. When I recognise myself, it is as a situated embodied experience (Entwistle 2015); and with it comes a sense of relief, a gentle exhalation, a quiet relaxation. I did not feel this when I looked at *Mother Essay #4* (2011) and consequently I did not see my visual self. Although I made an image that looks like me, it did not *fit* me when I wore it in my imagination.

I try on an image in my understanding through looking–which can also include an element of contextual reading–with my imagination. This practice process,

Fig. 31: Orcutt 2011. *Mother Essay #4 based on Lange 1936 Destitute peapickers in California; a 32-year-old mother of seven children (Migrant Mother).*

described as autopoiesis by artist Patricia Cain, turns my practice into a tool "for exploring more intensely, more deeply the phenomenon at hand" (in Coessens 2009 [2007]). The process enabled me to ascertain, during each try-out or attempt, if I could inhabit the image, which I experienced as trying on the image as though I was wearing it.

Methods

My feelings of self-absence spurred the contingent nature of the making, as I identified the findings by chance from the practice. My self-experience is uncertain and particular to me. As I start to describe it, I encounter a lack of traction in myself, and I think I am nothing; as though I am absent, more a receptacle for grieving, fear, and anguish. I conclude there is stasis in my being, but I do not know what I am. It is these sensations that provoked the research to explore and portray the nature of my self-experience.

My sense of uncertainty goes back to childhood. I was mousy and lacking in confidence; the type of child that clowned to compensate and gain visual attention. My uncertainty motivated me to look for myself in pictures. I would spend many hours looking at family snapshots that portrayed me. I thought the more I looked I would find myself; I would see myself in the image. Going through the family 'photos' was familiar and reassuring from its repetition; I would look at the pictures again and again. The activity of looking for myself in a picture is implicit in my research practice.

I used digital photographic photomontage to combine or manipulate as a method to investigate my visual self. The provocation being the frustration of not sensing myself, of not seeing myself in a picture. My dissatisfaction with the impression of nothingness compelled me to forgo and forget my sensation of absence. Patricia Townsend writes about an artist's hunch (2015, 2019) or 'pre-sense' (2019: 6–16) preceding the creation of new work. My hunch came from my response to representations of myself. The exchange between the image and myself and my long-standing experience of self-absence was my pre-sense. The eschewing of family photographs portraying me as my parents' conception of me (Gell 1998) afforded me the agency to make the pictures of myself where I would find me.

By taking control of the image-making process, I become the protagonist in my subjectivity. What mobilises me is the confusing feeling of not seeing myself in the picture. As I become active as an artist, I stop being the object in another's index of me. My artist self works with my sensations of absence while I operate my investigation into not seeing myself in a picture. As an artist, I become the agent for the experience of self-absence. I take agency to be a series of steps or "causal sequences" (Gell, 1998: 16) that take the artist from inaction and my sense of nothingness, as I actively materialise the image.

During making, I become the agent for my visual self. However, I am also subordinate to the making process as I am looked at by myself. Judith Butler highlights the ambiguity of subordination and subjectivity. She asks, "How can

it be that the subject, taken to be the condition for an instrument of agency, is at the same time the effect of subordination, understood as the deprivation of agency (1997: 10)?" Within my childhood experience I sense a lack of agency, a passivity. On reflection this sensation was intrinsic to my selfhood a result of to my mother's depression but reinforced by my femininity as I grew older. I felt I was a walk-on within, or part of an audience to a drama that was not mine. My presence was an irrelevance, I had no need to be there. Even though I am able to mobilise as an artist, I still feel absent. Eventually and through this research, I resisted my sense of absence with my artist's agency.

The agency for the research is the creative impulse as I brazenly remade well-known photographs and paintings with my image, making a spectacle of myself in pictures that resonate with the clowning child that I used to be. I exercised my inner rebel as I renounced convention in frustration. My intentions were in part childish, mutely uttering 'look at me', but also naughty, evoking disapproval in that some of the images I appropriated are considered sacred like *The Migrant Mother* (Lange 1936) or Leonardo's *Madonna Litta* (ca. 1490). I sought exposure in the creative act, and concurrently challenged the patriarchal, symbolic, traditional visual landscape, but there was also pig-headedness to my intervention born from headstrong frustration, 'I'll show you'.

In her influential essay *The Laugh of the Medusa* (1976 [1975]), Hélène Cixous reframes feminine creativity as bold. She recasts the grotesque gorgon as something beautiful and audacious; she refutes masculine framing of Medusa

as monstrous and makes a rallying cry to laugh dismissively at prejudice against feminine ugliness. This reversal she says is an essence of feminist creativity and in the new materialist approach is a diffractive reading of the mythical Medusa, “a metaphor for another kind of critical consciousness” (Haraway 1997: 273). I agree with Cixous that creative practice defines us. My creative instinct was to work with myself and self-portrayal and along with Cixous, I define my work as feminist, and additionally, my methodology could be experimented with by anyone concerned with questions about their selfhoods.

I used a number of photographic methods to make digital photomontages or photographic arrangements of myself. This included digital photography on SLR and medium formats and I made explorations of my face using a smartphone. The methods and techniques I used were not selected systematically as I worked at random and then contingently. The first phase, *Essaying* showed the lack of traction in my likeness and revealed the astonished expression that appeared part in my nature and which I discuss in greater depth later. While *Peering* underlined my searching look as well as the bodily sensations of myself in the visual.

The photomontage method involved blending images in Photoshop. To support that I researched and licensed images. I used combinations of contemporary photographs, and pictures that I sourced from picture libraries and museums, for example Julia Margaret Cameron’s the *Red and White*

Roses (1865) from the Victoria & Albert Museum. I also repurposed family snapshots with yet more forays into the family archive. I tested established visuals and revised them. My intervention through reshaping the images as photomontage has offered me artistic agency. I mobilise myself from my sense of absence, my subordination to the picture, to the creative act. By remaking the image in my image, which is essential to the practice, I am resisting any patriarchal framing of myself.

I made many of the contemporaneous images with the help of an assistant, for example the *Shades* (2018). The assistant directed my pose, previewed the image against a template (which I have referred to here as the base image) and released the shutter. I also used digital tools in software and allied processes of digital photography to make my images, usually blending two images but I also excised myself from the picture using a laser engraver in the *Shadow Boxes* (2017).

Evoking what Dawn Ades calls “disorientation” (1986: 116), a photomontage often brings feelings of defamiliarization and thus invites sustained consideration. For example, Claude Cahun used traditional cut-and-paste photomontage to illustrate her fantastic and poetic semi-autobiographical musing in *Disavowals: Or Cancelled Confessions [Aveux non avenus]* (2008 [1930]). Similarly, I recognise incipient digital photomontage in some works by Helen Chadwick. Her *Viral Landscapes* (1989-90) (Fig. 32, 33 and 34) suggest digital process and are read as photomontage of two images; abstractions of

Fig. 32: Chadwick 1988-89. *Viral Landscapes No. 1*

"

Fig 33: Chadwick 1988-89. *Viral Landscapes No. 4*

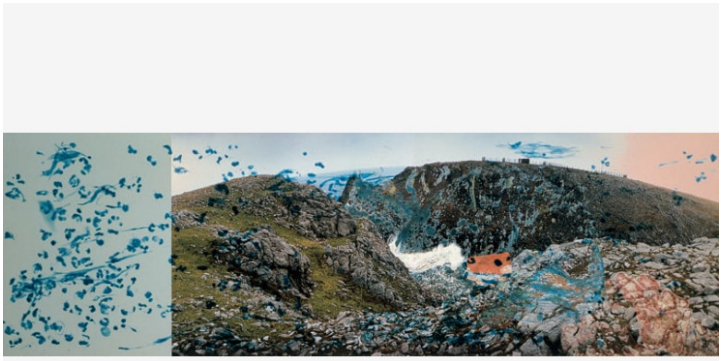


Fig 34: Chadwick 1988-89. *Viral Landscapes No. 5*

her body fluids overlaid on images of cliffs and coast. By contrast my images barely read as photomontage as my digital process enables seamless visual blending. For example, my eyes superimposed onto my childhood toys in the *Rag Dolls* (2017), see (Fig. 35), and my face in *Mother Essays* (2011-18) and the *Male Artist Essays* (2013-18).

I made digital galleries of images to aid my selection process. My artist practice was born out of my early fascination with family snapshots and my repeated inspection of those images. Throughout my life, I have looked at those snapshots again and again and I still do. When stranded in my practice, one strategy is to return to those images: I often find something that I have overlooked, or which seems newly relevant. The fascination with pictures continued as I grew older. As a teenager I poured over women's magazines, enraptured and disappointed by the glamour of the photography and glossiness of the pages. I rarely read the text; it was the photographs that enthralled me. Like the family images I would look again and again, flipping through the pages. Later this behaviour turned into fascination with my face. I would peer, enacting long, questioning looks, closely observing my skin and features, looking for myself in a mirror. The looking was a searching and came up blank. Much like Sartre in *Nausea* who said "I can understand nothing about this face. Other people’s faces have some significance. Not mine" (Sartre 2000: 30); my face is similarly unrecognisable. That old familiar habit stayed with me as I scrutinised potential images in my creative practice in a phase of pre-imagination. I considered if a picture would suit, and later selfie-making and the

Fig. 35: Orcutt 2017. *Rag Dolls #1 & #2*

digital photomontage practices imply a performance for the camera. As I make the digital photomontages, I re-enact, for example, the poses of the Madonnas in the *Mother Essays* (2011-18) and the expressions of the *Male Artist Essays* (2013-18). And while using the smartphone I appear to be enacting myself.

My selfie-making practice started as an act of self-observation. I vividly recall my fascination with what I looked like when I was a child. I remember begging my mother to fetch a hand mirror so I could see my mermaid hair wafting in the bath water. Selfie making was driven by a similar curiosity as I mapped and examined my face.

While I worked, I moved closer to the lens. During this action I ceded authority to the apparatus as my look merged with the look of the smartphone. I accepted this reversal as familiar to my sensation of self-absence which I suggest was formed in infancy inside the look of my depressed mother. Her look was exhausted and unseeing and I was unseen. By contrast, the vibrant subjectivities displayed by Cahun in *Self-Portrait 1929* and Chadwick in her *Oval Court* (1986) are artistic enactments of fearless selves, discussed in depth later. Both Cahun and Chadwick appear vitally in their images—whereas my experience is of an absent self lacks energy, it is a quiet determination.

The re-enactments I made were the process of recreating what I saw. They were not specifically linked to the past but to feelings of motherhood and gender. Evident in my images that use a re-enactment technique is my

uncertain self that I sensed in my feelings of absence. In *Male Artist Essay #3* (Fig. 36), I attempted to perform, as Caravaggio had done (Fig. 37), the death of Medusa. However, my face expresses doubt not seen in Caravaggio's image which is full of male confidence. My uncertain self is made explicit in how I appear, particularly in my eyes. My self-wavering is contained by my re-enactment. Until I examined these images, I was unaware that I expressed a halting self in my everyday face.

Process

I have always been captivated by common visual forms whether they were photographs of family, Madonna and child images, a family friend's collection of proto-photographic silhouettes (Rutherford 2009), or much later, selfies. What united these pictures was not only the image they portrayed or how they were produced (photographic, painted or a cut-out) but that the representation could entrance me. Looking at familiar images was contemplative; I felt absorbed by the picture. I revisited a soothed state learned in childhood, with the images casting a spell over me, my entranced state emphasising the diminished or absent feelings in myself as I blended with the picture.

> *In 2016 I wrote in my blog:* How do images entrance me? In a photograph there are areas of precision that imply an honest connection, the link between the object and the thing it portrays. And for me, this quality provokes contemplation and captivation.

Fig. 36: Orcutt 2018*. Male Artist Essay #3 based on Caravaggio's Medusa ca. 1597.*

Fig. 37: Caravaggio 1597-1598. *Medusa.*

When entranced my mind is clear; I subordinate myself to the picture and my creative process starts from this mindset. As my attention moves back and forth between an image and my thoughts, I absorb the picture's language and imagine myself into it. A pre-imagined image would also incorporate a question (for example, 'what does motherhood mean to me?') or a visual description of an aspect of myself (in the later iterations the idea of self-absence and or a feeling, such as surprise). As I considered each series of essays, I asked: does the image feel right in my imagination? Does it fit me? I sought the answer to these questions during the next stage of the process, which was practical and still involved that active application of those underlying questions. Sometimes it took a while to achieve an image that suited the research purpose, but occasionally an idea came fully formed, as for example when I worked on *Mother Essays* (2011-18).

Having made an image, I continued my interrogation: does the image feel like me, does it look right, and does it describe my visual self? As I think visually, my ideas are simultaneous and integrated, I attempted to show the argument and my conclusion. I succeeded with the *Entranced* images (2017-18), that show my visual self, what I looked at and my act of looking. In Winnicottian thought, the entanglement of my viewpoint with how I feel seen, is a dialectical process which takes place within the potential space, and which enables imagination (Ogden 1985). In my imagination I am suspended or entranced within my look and what I look at. It was a visual language that indicated two viewpoints that fitted me. The methods and techniques that went into my

experience (pre-imagination, picture research, making an image and my private journal writing) worked together to advance the research.

A further methodological metaphor for my practice is bricolage which expounds expedience, an arbitrary do-it-yourself, what Anna Hickey-Moody defines as “responsiveness” (2019) to research circumstance. My response within the research was integral to its progression and how each new round of making had a random, ad-libbed quality. Sian Bonnell (2013) articulates the link between creative arts practice to the concept of bricolage in the work of Claude Lévi-Strauss. She describes an approach to the creative scholarly task that is resourceful and expedient, the modus operandi of the bricoleur. This identification also announces a new materialist approach. Rosi Braidotti says, “feminist engagement with concepts need not be critical but can be inventive and creative” (in Dolphijn and Tuin 2012: 31). I have made and remade my images, I have considered relevant theory concerned with portrayal, the self and practice-based research. I conducted image research. I looked at other self-portrayal practices. I kept a private online diary of my progress. These activities were combined in a practice methodology that was contingent and creative in its in nature. My D-I-Y spirit, with the emphasis on my self, blends the making to knowledge “which highlights the relationship between material processes and discourse and how creative practice operates intrinsically as a mode of enquiry” (in Barrett and Bolt 2010: 138). Estelle Barrett and Barbara Bolt set out the foundation for a new materialist approach for practice-based feminist research, and I see myself as a feminist bricoleur, a *bricoleuse*. I work

inventively in and around established concepts that do not fit me to create new visual meanings, a method that is suggested by Kristeva's concept of *intertextuality* (1991 [1966]: 37) that was taken into theoretical foundations for bricolage.

Contexts

New Materialism

What the feminist new materialist approach offers me is the conceptual entanglement of practice/knowledge situated in the space between making and knowing that permeates the research surroundings. Karen Barad says, "discursive practices are not human-based activities but rather specific material (re)configurings of the world through which local determinations of boundaries, properties, and meaning are differentially enacted" (2003: 828). My experience of absence becomes propitious, it allows me to fully experience the agency of the image and research it. I clarify my conception of the feminist fitting-room and I am enabled to allow the agency of the images. Initially, I concluded the lack I experienced in myself as a form of failure. I believed my sense of absence was an adverse aspect of my selfhood, and somehow, I had failed in my personhood. However, taking my cue from Cixous and her celebration of the gorgon Medusa, I revised my idea.

The entanglement of dualities is the cornerstone of new materialist thinking where the concept of failure is embraced and embroiled with success (Hickey-Moody 2019). Anna Hickey-Moody says, "not being in control often feels like

failing" (2019), a sentiment that initially fitted with my sense of self in the visual. Not only did I not see myself in the picture, but I felt less than it. As I worked through the iterations of self-portrayal, it became increasingly clear that my sensations of self-absence were not only the motivation for the practice but directed my liberation from traditional visual languages. My apparent failings were integral to progress.

The moment of revision is what Barad refers to as a diffractive reading. She takes her idea from her foundation discipline of theoretical and quantum physics. She says diffraction is

> not just a matter of interference, but of entanglement, an ethico-onto-epistemological matter. This difference is very important. It underlines the fact that knowing is a direct material engagement, a cutting together-apart, where cuts do violence but also open up and rework the agential conditions of possibility. There is not this knowing from a distance. Instead of there being a separation of subject and object, there is an entanglement of subject and object, which is called the "phenomenon" (Barad in Dolphijn and Tuin 2012: 52)

I excised my feeling of failure and saw the opportunity for my practice and its resolution simultaneously. Not only did I understand that my impression of self-absence was not failure but that I could work with it to materialise an image that described being in my body and the image simultaneously. I could be subject and object; I could articulate what I looked at and my look.

I also recognise what Bruno Latour names "imbroglio" (Johnson [Latour] 1988: 298) with the image. This enmeshment with the image might seem at odds with the notion of not seeing or seeming myself, which could indicate rupture from the picture rather than entanglement with it. However, I was aware of the

power of the images, I was in a liaison with them, even if they did not portray a self that felt like me. Latour's idea takes in not only my confusion, but he says the agency of and relating to anything non-human, in my case, the image, is always political (Johnson [Latour}1988: 298). It is a feminist act as I go against traditional self-portraying practices. My work then resists gender norms and becomes an intervention, I inhabit confusion and entanglement to materialise a self-portrayal that fitted me.

Barad also advocates the feminist credentials of new materialism. She says her feminism has everything to do with matter in the quantum sphere, "feeling, desiring and experiencing are not singular characteristics or capacities of human consciousness" (Barad in Dolphijn and Tuin 2012: 59). My practice comes from the impulse driven by sensations and experiences, to materialise the preverbal: I desired to know my visual self. Barad elucidates, "materiality itself is always already a desiring, dynamism, a reiterative reconfiguring, energised and energising, enlivened and enlivening" (Barad in Dolphijn and Tuin 2012: 59). As I gave up the objective position and yielded to its entanglement with the subjective, I disposed with my likeness as the depiction of me in the self-portrayal. My reshaping or materialisation of the self-portrayal by entangling the subject and object aligns with Barad's idea of the feminist act that new materialism encapsulates.

Companion Practices

The following practices by poet and photographer Claude Cahun, artist Helen Chadwick and contemporary selfie-making are the companions of my research. Sara Ahmed defines a companion text as one

> whose company enabled you to proceed on a path less trodden. Such texts might spark a moment of revelation in the midst of an overwhelming proximity; they might share a feeling or give you resources to make sense of something that had been beyond your grasp (2017: 16).

The works and practices of Cahun, showed me the vitalness of intimacy and a loving look within a self-portraying practice. Helen Chadwick's artistry encouraged me to break from traditional forms; and selfie-making took me into my body and its sensations.

Claude Cahun–Wearing and Performing

In the method and photographs of Claude Cahun (1894–1954), I recognised themes with relevance to my practice. Like with my selfie-making, discussed below, I noticed how a merged look is employed in the creation of Cahun's photographs. She also explored ambiguous gender, which supported my idea of my femininity and its relevance to my visual self. The non-specific nature of Cahun's gender in her self-portraits resonates deeply with me as it subverts gender norms.

In Cahun's *Self-Portrait 1929*, a cartoon woman wears a long-sleeved T-shirt with the slogan "I AM IN TRAINING DONT [sic] KISS ME" (1929) (Fig. 38). Cahun furnishes her picture with a series of gender signifiers: traditional western European personifications of masculine strength and feminine

Fig. 38: Cahun 1929. *Self-Portrait 1929*

adornment which when translated to Cahun's body and person are strangely androgynous. She appears as herself in a pose that articulates 'look and don't touch': she is a combination of allure and aloofness. She invites a kiss with exaggerated painted lips and repels the advance with a defiant look that emphatically contacts the viewer/photographer. Cahun's staged performance emerges forcefully from the image. I do not see an objectified two-dimensional person but one who is very much herself, enacting and critiquing the tropes of man and/or woman. Here Cahun is navigating her identity as a lesbian (Doy 2007: 5) by making masculine and feminine seem absurd; and concurrently inhabiting both. Yet again Cixous' Medusa is evoked, as Cahun creatively, visually and joyfully manoeuvres a territory to make it her own. I worked in similar terrain with the *Male Artist Essays* (2012-18) but I found that gender signifiers did not fit me and were not an aspect of my visual self.

Cahun named some of her work photographic scenes ["*tableaux photographique*" (Lionel-Marie and Sayag 1996: 135-136)]. This description hints at the intricate construction that went into the stagings. Her attention was devoted to the space of the performance, the costume she wore, the props she held and the pose she adopted, with her posture pointing to the performative nature of her self-presentation. I too acted for some of my images but what does not occur in my practice is the staging element as these were provided by existing scenarios established by the base images that I selected. Although I posed for my pictures, I did not need to dress a set or collect props in the manner of Cahun. However, I would argue that there is an equivalence to

Cahun's stagings and my pre-imaginative phase, as I visualised myself into a picture, a process that I experience as trying the image on and I suggest that Cahun is dressing herself in a similar vein.

In her analysis of Cahun's photographic oeuvre, Gen Doy devotes a chapter to dress (2007: 81-108), she identifies defiance in Cahun's clothing, both in her costumes as well as her everyday dress. She draws on Diana Crane's idea of "women's clothing behaviour as nonverbal resistance" (2000: 99-131; Doy 2007: 93). Doy adds "[Cahun's] constructed self-image crosses over between discourses of the fashionable, the avant-garde, the bohemian, the androgynous, the lesbian and the revolutionary" (2007: 93). By navigating this complex terrain, I believe Cahun liberated herself from the constraints of expectation, again conjuring the laughing Medusa. However, by making herself appear outside accepted gender tropes, Cahun plays with patriarchal heteronormativity. What Doy ignores is pertinent to my practice and my concept of the feminist fitting-room: I assert it is not only everyday clothing but also the self-portrayal which operates as a form of dress.

It is possible that Cahun's image in *Self-Portrait, 1929* was realised with the help of her stepsister and partner Marcel Moore (Bate and Leperlier 1994: 7; Doy 2007: 4). Although the photographs are attributed to Cahun, her self-stagings were often made in collaboration with Moore (Latimer 2006). I see intimacy and confidence in Cahun's demeanour, and I imagine a shared look with her family member and lover.

It was through making self-portrayals framed by this research that I identified the importance of the look in my practice and traced its efficacy to my early relationship with my mother. The family is the original site of the merged look. It has its developmental heritage in the primary carer-child relationship with the look of intimacy established in their visual exchange. Winnicott says “the health of the adult is laid down at all stages of infancy and childhood” and “[t]he aim in childcare is not only to produce a healthy child but also to allow the ultimate development of a healthy adult” (Winnicott 2014 [1952]: 220). What occurs specifically within infanthood is that the baby settles into the mother’s look and is invited to be alive. Hence, a look always has efficacy and confluence with the experience of self and intimacy. Whether or not Marcel Moore was operating the camera of *Self-Portrait* (1929), I identify openness and intimacy in Cahun’s look towards the lens and surmise Moore was operating the camera for her.

Helen Chadwick: Embodiment

Aspects of my practice were clarified as I studied Helen Chadwick’s method and work. Chadwick had a research phase which occurred before fabrication as I do, this is what I term my pre-visualisation. For Chadwick this could be a cultural road trip (Warner in Chadwick 1989: 42-43), looking at medical artefacts in a museum or studying cells under a microscope. She was inventive, ingenious and practical in her approach, and my identity as a *bricoleuse* fits with hers.

Chadwick defied convention and dismantled accepted genres, as “traditional media were never dynamic enough” (in Billen 1993). For her photography was an installation in *Oval Court* (an element of *Of Mutability* 1984-86) (Fig. 29 on page 53), comprising facsimiles made on a photocopier and collaged to the gallery floor; or sculptures *Ego Geometria Sum* (1982-84) (Fig. 27 and 28 on page 52), which are plywood geometric shapes with images printed on the facias. My work is also not about taking pictures or an effort to master photographic methods. Both my work and Chadwick’s are about identifying and realising a visual language that explores and ultimately articulates an idea.

My impulse like Chadwick’s shows the urge for resolution, which for me is homesickness for self. I yearn for myself in the image just as I yearned for my mother and her attention. In *Ego Geometria Sum* (1983-86) Chadwick is exploring self-alienation and articulating her wish to do something autobiographical (Chadwick and Warner 1996):

> “Suppose one’s body could be traced back through a succession of geometric solids,” says Chadwick in her notebook "and if geometry is an expression of eternal and exact trusts then let this model of mathematical harmony be infused with a poetry of meeting and memory…in recomposed neutrality of being” (Horlock et al. 2004: 15).

Chadwick’s idea here demonstrates foresight to posthuman thinking (Haraway 1991), which proposes the agency of non-human matter. Her description indicates how these pieces are alive for her and materialised by her practice. Each work, made from plywood, had the images added by a photosensitive technique. They invite touch and are warmly-coloured that reference nostalgia. In the brown tones, I recognise Susan Stewart’s description of “yearning” for

the past (1992: ix). Vera Dika describes how by revisiting the past and remaking multiples has the effect of taking you “deeper” into the “material surface” (2016: 30). I found this too as I worked with my past experience repeatedly within each series of essays. As I assimilated my experience and made more images in the same sequences allowing the practice process to unfold, I gained an increasingly profound understanding of how my body and looking mediated the research and spoke to and about my past. I could in this way address my longing for myself.

Over the course of her practice, Chadwick stopped showing her body and likeness. She said, “right from early on in art school, I wanted to use the body to create a set of inter-relationships with the audience” (in Billen 1993). What is essential with, for example, the *Oval Court* element in *Of Mutability* (1986) is the appearance of Chadwick’s face and body in the imagery, which my research practice replicates in its early iterations (*Mother Essays* (2011-2018), *Male Artist Essays* (2013-18) and *Shades* (2018). Warner says this has the effect of bringing Chadwick “more deeply under the skin of the visible…the secret substrata and recesses of matter and bodies” (Chadwick 1996: 8). As I worked, I became more aware of being fused with the self-portrayal, that renewed my attempts to find an image that described my visual self. Chadwick’s works, although made in the 1980s and 1990s demonstrate new materialist themes before they were articulated in academia, particularly the embodiment of the self in the image, the mingling of mind and matter (Barad 2007).

Chadwick described herself at a cellular level in the *Viral Landscapes* (1988-89) (Fig. 32, 33 and 34 on page 66) (Horlock et al. 2004: 20–1). Although these pieces are pictures of her, in Chadwick's words, they show what is "inside is outside is inside" (1989: 109). Writer and artist Jessica Tillings had a similar impulse when she created the images *Blood Rhythms* (Fig. 39). To realise these pictures, Tillings collected and froze her menstrual flow. Beguiled by the appearance of the frozen samples, she photographed them. The images were intended "as a counterpoint to a sequence of poems within [her] ongoing project *Self Anti/Anatomic ♀"* (2018). The pieces describe an unseen, intimate feminine experience in a curious visual language that de-objectifies and beautifies the female body. Both Chadwick's and Tillings' images underscore the embodied nature of the self-portrayal. Tillings approach, although dissimilar in intent still correlates to my practice in the wider feminist project by bringing normally unseen women's concern into the open and making it central to her art.

The Selfie: Touching and Holding

I started the process of the selfie making as an exploration of my likeness but what I learned from it was the embodiment of the self-portraying practice and how the look and the technique merges with the technology. In this practice I identified the peering metaphor and I noticed how via the gesture of making I

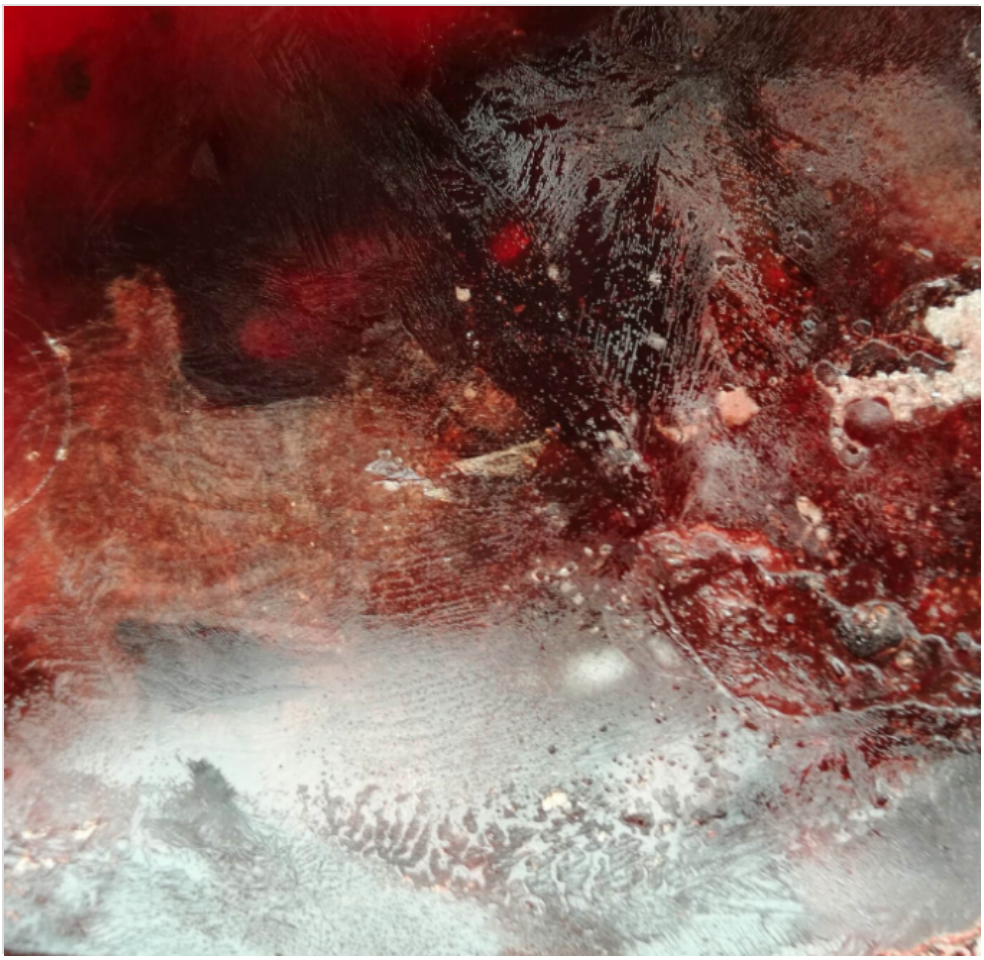


Fig. 39: Tillings 2017. *New Moon.*

blended with the image. The selfie-making experiments were made early in the research. The form was foundational to the practice, and later understanding of my visual self. Here I consider the theoretical contexts that were pertinent.

Made with a smartphone, a selfie is usually tied to its social media post, it is "the progeny of digital networks" (Frosh 2015: 1607); although, Katrin Tiidenberg maintains that a selfie does not need to be shared (2018). Selfie-making is a quotidian practice employed universally, mainly by young women (Manovich et al 2015). In my research, I did not share my images to social media platforms as I was interested in my relationship to the making and the image.

I found my selfie-making to be an embodied likeness of myself within the space of its making, what Katie Warfield defines as a camera/mirror/room (2017). In her research, Warfield worked with Canadian girls aged 16-28. The young women construed a number of selves who existed concurrently within each picture: the self-conscious thespian (2015), the model, and the '#realme' in the 'mirror'. Warfield conflates the idea of the stage, the pose and experiential sense. As I worked with the camera's eye, I was very aware of sensations in my body.

Warfield found digital subjectivities are bodily-focused (2017) with the selfie-takers experience taking in internal as well as external sensations and their surroundings. In my self-portrayal practice, I too became increasingly aware of

my body in the act of looking at myself during my self-portrayal attempts. As I grappled with the smartphone, which at the time had only a forward-facing camera, I held my breath and my arm ached as I photographed. The process was a whole-body experience, as I wrestled with the apparatus in the act of self-observation. However, as I moved away from showing a likeness, I worked on isolating and examining my features. Although, at this early stage the lure of traditional language of self-portrayal did not prevent me from arranging those images into a grid that resembled a face, see *Face Sketch 7b* (2013) (Fig. 40). This finding was an early indication that led me to eliminate eventually my likeness. I also experimented by bringing the smartphone close and locking eyes with the lens, see *Eye Sketch #4* (2012) (Fig. 41).

A blog entry from 2015 reads:
Not only do the individual elements allow me to see my face from the side and above but making the pictures shows me how I perceive another's face. I notice that I distinguish a whole face at a distance, at more than arms- length.

For Elizabeth Losh, the technology takes over looking/sensing as a selfie is made. She explains

> Although many regard the selfie as proof of the vainglory of contemporary social media obsessions, those familiar with the nuances of the genre know that its peculiar combination of humanizing individualized self-portraiture that dates back to Renaissance self-fashioning and the detached gaze of the digital technical apparatus that senses rather than sees may actually be uniquely characteristic of more complicated forms of marking time, disciplining the body, and quantifying the self. (2013: 1)

Losh's idea captures what is pertinent to my research and my concept of the feminist fitting-room. The idea of materialising myself, or self-fashioning, in a

Fig. 40: Orcutt 2013*. Face Sketch #7b.*

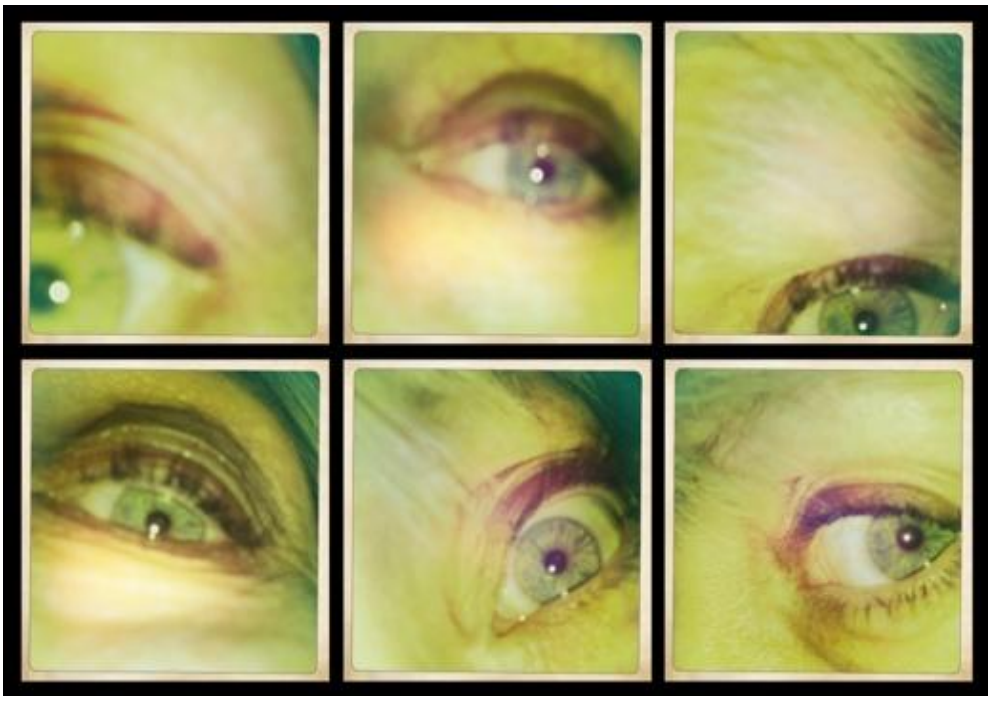


Fig. 41: Orcutt 2012*. Eye Sketch #4.*

picture points towards my sensation of trying out or trying on an image in each iteration; and I sense what works rather than simply see it, I feel/see the fit, as a whole-body experience within the practice space. In this way, I begin to know my visual self as I worked through the iterations of practice, moving on from experiments that did not fit me and towards images that materialised myself to the visual plane.

As I made selfies and experienced getting inside the process of self-portrayal, I observed my look shared with myself. This merged or shared look is explicit in selfie-making as the looks are merged via a smartphone, linked by an arm, the object and subject are entangled. In my practice the merged look and the self-portrayal are entangled. As I look at my eyes, I am held in my look. This experience is timeless and intimate. An intimacy that I learned in the past and first experienced in my infanthood with my mother. However, I am revisiting the deficient bond between me and mother, mediated by a shared look. This merged look is expressed by Winnicott from the baby's viewpoint as:

> When I look, I am seen, so I exist.
> I can now afford to look and see.
> I now look creatively and what I apperceive, I also perceive.
> In fact, I take care not to see what is not there to be seen (unless I am tired) (2005 [1971]: 154).

But my shared look with my mother was dulled by her depression which is replicated by the mechanical eye of the camera as I practice to materialise my visual self.

In this chapter I have outlined the critical contexts for my practice-based research, including the terms I use (the feminist fitting-room, self-portrayal, essaying, peering, trying out and trying on. I also made an account for my methods and processes. The following chapters delve into the personal and describe how the practice unfolded, in chronological order in chapters named *Essaying*, *Peering* and *Beholding*.

Essaying

As I reflected on the earliest research practice, I came to define the images as an experimentation making phase that I named *Essaying*. The first iterations were arbitrary, analyses framed by genre: Madonna and child pictures, self-portraits made by male artists and selfies made on a smartphone. I tried out and tried on personas–the perfect mother or the lauded artist–to scrutinise the lack of traction I felt in my visual self. Working with maternal iconography in The *Mother Essays* (2011-18) appeared a logical starting point as a mother of two children and the iconic emblem of the Madonna loomed large in my background. I experimented with selfies, a genre of self-imaging that was new at the time and a logical vehicle for self-portrayal research. Then I turned my attention to my femininity as I worked on the *Male Artist Essays* (2013-18). Looking back, I identified a randomness to what I was doing, with the title *Essaying* serving as a practice metaphor for these incidental first iterations. Arbitrarily, I tried out or tried on personae and selfie-making practices that should or could inform my visual self and illuminate my feelings of self-absence in the visual domain.

The images explored in the *Essaying* phase are depictions of Madonna and child, the *Mother Essays* (2011-18), and the self-portrayals based on those made by male artists. I also explored 'likeness' by making selfies on a smartphone, the *Face Sketches* (2012-14) and *Eye Sketches* (2012-13). This chapter considers this practice, lays out the process chronologically and

discusses my findings. I have written about the works sequentially in the order that I made them.

Starting with the *Mother Essays* (2011-18), I have written about each image, and its appropriation and related those findings to how I experience myself and include a historiological account of each image along with my reflection. While making and disseminating the *Mother Essays* (2011-18), how I experienced myself visually was informed by Winnicott's concept of good-enough mothering (2005 [1971]: 13–14). For an adequate formation of self, Winnicott proposes that the baby is held in time and place by the mother. I found as I worked to understand myself as a mother, I came to realise how this was affected by how the way I was mothered; and consequently, my baby relationship with my mother had a profound effect on my visual self and my creative practice. I have subtitled this section *Motherhood*.

Next, I made and considered *Male Artist Essays* (2013-18). I learned my relationship to and understanding of my femininity within my visual self, which offered the blueprint for materialising a self-portrayal. In addition, as an adult, I inhabit a feeling of puzzlement that fits consistently with my idea of myself and my visual self, which is not only evident in the works but in the images of my childhood. I reconsidered the *Mother Essays* (2011-18) in light of that understanding and I became aware that my sense of surprise is evident in these pictures too. This section I have subtitled *Perplexed* as my puzzlement was affirmed and understood. And in the final section, I show how selfie-

making underscored the embodied and vital nature of looking in the formation of my visual self which my self-portraying practice allowed me to inhabit. I call this section *Holding* as this acknowledges my body's involvement in my visual arts practice. Looking in the body is first experienced during childhood, and I recognised Winnicott's use of the term *holding* in a child-development context (2014 [1954-55]: 262-263) which I appropriate as a frame for my reflection on the *Face* (2012-14) and Eye Sketches (2012-13).

Motherhood

My early religious life informed my idea of motherhood. My mother took me to mass and catechism and at church I was surrounded by its symbols including the Virgin Mary, the archetypal mother. The theme of woman as mother was present within our family group and reinforced in the visual depictions of the Virgin's devotion to her child. Like Marina Warner, I endured Mary's feast days which gave "rhythm to the year; an eternal ideal of mortal beauty, … which gazed from every wall and niche" (1985: xiv). Julia Kristeva draws on Warner in her influential essay *Stabat Mater* (1991 [1977]: 161-186) and her own experience of Catholicism in her native Bulgaria where "the complex relationship between Christ and his Mother, man to woman, son to mother are hatched" (1991 [1977] 166). Madonna imagery was part of the visual language of my childhood, as familiar to me as our family snapshots, with the Virgin offering a solution to my concern about femininity. At the age of six I saved all my pocket money to purchase a small plastic statue from the local convent.

The Mary figurine was more beautiful to me than any doll, I was utterly beguiled.

The myth of the Madonna "seems to have grown over centuries out of a need by the church for a mother figure" (Hall 2007: 323). The Marian cult or Mariolatry evolved through the workings of religion and commerce, the favour of men (Baxandall 1974; Hart 1977). Accumulation and maintenance of wealth, and thus power, were linked to paternal certainty. Paternity, guaranteed by a woman's virginity, was part of the broader political and economic imperative. The Virgin Mary as an aspirant for women, maintained bloodlines, soothed men's anxieties and underscored their pre-eminence. However, this was the hidden agenda; virginity and ideal womanhood were promoted as the re-empowerment of women or their part in the Garden of Eden story. "The idea that virginity confers power operates on two different planes. First, the patriarchy in the Church taught that the virginal life reduced the special penalties of the fall in women and was therefore Holy. Second, the image of the virgin body was the crowning image of wholeness, and wholeness was equated with holiness" (Warner 1985: 74). Julia Kristeva's experience as a Catholic child is similar to mine where the "representation of femininity is absorbed by motherhood" (1991 [1977]: 161), and I just assumed, as a woman, I would be a mother.

My understanding of the Virgin Mary was concerned with her role as a mother. Other aspects of her mythology–her virginity, her role as queen of heaven, and

her qualities as intercessor–did not fit me. When I started working on *Mother Essays* in 2011, my interest in Mary as mother was spontaneous and instinctual; the role was combined with my understanding of myself, along with my visual self-development via my past. Experimenting with images of Madonna and child, was etched into my consciousness and seemed a logical direction for my enquiry.

I worked with imagery that fitted with the assumption of a visual self in the identity of a mother and a woman, as I believed being a mother would recover my absent self. My experience of self-absence is beyond my body, a sensation that comes into play when I look at an image of me. The effort of *being* vanishes while I look, it is as though I give up and blend myself into my surroundings. I seem to disappear in the gap between the image and me. I am faltering but in myself and the image at the same time. Within that gap, of the image and myself, I experience the sensation that my viewpoint of myself is not fixed. This unfixed perspective informed my research process. I started as the mother but ended as *my* mother; my experience of absence brought me to the object-gap-subject of the images I made. I trusted in the salvation of the maternal, I existed within my myth of the Madonna.

I have been told that my mother was depressed following my birth. The clinical term is strangely alive; it beats and hisses, rhythmic and alliterative; postpartum depression. I imagine my infant self infected my mother with passivity. As I considered my baby relationship with my mother and came to understand her

depression as I practiced, I imagined her still face as an inexpressive mask. Winnicott states “the baby appreciates, perhaps from the very beginning, the aliveness of the mother” (2000 [1964]: 45), psychoanalyst, Jeremy Holmes adds to this idea “if [the mother] is depressed..., she may impose these feelings, or be unresponsive so that what the child ‘sees’ in the face-mirror is either blankness or his mother’s sadness” (2001: 30). On reading these accounts, I was not surprised. I feel my mother’s depression in me. I have internalised her avoidance and inertia associated with depression, both are implicit in me *and* it is no coincidence that I work with still images: inanimate objects provide a familiar space.

The pictures I worked with were similar to snapshots of me as a baby with my aunt (Fig. 42); and the images of my baby and me (Fig. 43). In the picture of me as a mother, I was 24. I was unmarried but determined to mother well in the face of scepticism about my ability to ‘manage’. The pictures of a woman and her baby that I selected reinforced my idea of femininity; they hinted at the familiar in the identity of the mother. These images echoed the Madonna and child images I saw at church. I yearned to be like an image of the perfect mother, the ideal mother that I had aspired to be as a young mother myself. I

The creative decisions made as I worked were governed by the duration of each task. Many hours were taken up as I browsed Bridgeman Images–the specialist art history media library–using those keywords ‘Madonna’ and ‘child’, prompted by the image of me as a baby with my aunt, and me as a mother with my son (Fig.42 and Fig. 43). The first two attempts at picture research yielded fifteen potential base images. I worked with seven and two are included in the final series.

Fig. 42: Orcutt Family Archive 1963. *Joan Orcutt and Elizabeth Orcutt.*

Fig. 43: Darell 1986. *Elizabeth Orcutt and Breck Stewart.*

researched and appropriated images by Jacob Riis (1849-1914) (Fig. 45), Leonardo da Vinci (1452-1519) (Fig. 46), Dorothea Lange (1895-1965) (Fig. 47), Van Dyck (1599-1641) (Fig. 48), Alessandro Alliori (1535-1607) (Fig. 49), and Julia Margaret Cameron (1815-1879) (Fig. 50) which I materialised as self-portrayals.

Six images make up Mother Essays. The *Litta Madonna* (1490) (Fig. 46) is attributed to Leonardo da Vinci. In it, Mary's face is unsettling; it is extremely smooth and resembles a plastic mask. Although the baby is rendered with more character, the polished features are characteristic of many of Leonardo's Holy Family. I read both faces as an aggregation of their features into faultlessness, which this mother and child connoted in the Early Modern era. The picture describes the perfection of the Madonna and Christ.

Time spent working with each series also included images rejected from the final series. Sometimes creative decisions were beyond my control (a holder of rights who refused permission for me to manipulate the picture), at others I disliked the image, for example, a version of a Julia Margaret Cameron picture which I felt was not sufficiently iconographic. I accepted an image into the final series when I no longer felt uneasy; when I felt the image fitted the group of images. My first attempt was with The Madonna and Child with Angels *(pictured) later I realised the putti were a distraction and out of step with the others in the series. The vital characteristic of both the process of picture research, mentioned earlier, and the making process was the time I spent looking at the pictures and later as I blended my face to the base image. The duration of the making eventually led to the entranced state that formed the name of the thesis image.*

Fig. 44: English School 20th Century. *The Madonna and Child with Angels*

Fig. 45: Riis ca. 1898. *Italian mother and baby in New York.*

Fig. 46: Da Vinci 1490. *The Litta Madonna*

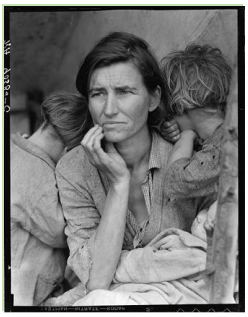


Fig. 47: Lange 1936. *Migrant Mother and Children – California.*

Fig. 48: Van Dyck 1630. *The Madonna and Child.*

Fig. 49: Allori C 16th. *Madonna and Child.*

Fig. 50: Cameron 1865. *The red & white Roses.*

I favour my picture *Mother Essay #2* (2011) (Fig. 51) to Leonardo's sculpted beauty. Here, but a portrayal of my older self, I still embody the twenty-something who was trying to be a good woman/mother. Strip away Christianity, historiography and my identity, I suggest it reads as a general image of motherhood, showing the woman's subjection to the baby. If I look back now, I doubt my actual ability to be an ideal mother. I think as a young woman; I became a mother to *be* mothered. *Mother Essay #2* (2011) communicates my struggle for my children to be mothered adequately while articulating my feeling of failure. As I reflect on the image, it also enunciates, my attempt at motherhood was in itself an assertion of self.

Even though I do not see myself in *Mother Essay #2* (2011), the image feels familiar. I am more involved with my photographic face than Leonardo's original. The blemishes on my almost 50-year-old face with its spider lines, suit my maternal self; she/me seems tired and inconsistent with the environment and her costume. It is not so much that the image is of me, but the imperfect face matches the second-rate, the "not a good-enough mother" that I feel I am (Winnicott 1990 [1960] 145). Winnicott describes deficiency in mothering that "repeatedly fails to meet infant gesture; instead substitutes her own gesture" and "belongs to the mother's inability to sense her infant's needs" (Winnicott 1990 [1960]

Posing identically meant my face fitted the base image precisely. The use of colour correction in Photoshop matched my face to the picture. The blending was completed by sampling the painting's surface and overlaying it on my skin. This was particularly successful on the neck area of Mother Essay #2 (Fig. 51). Replicating the base image's golden glow finessed the trompe l'œil.

Fig. 51: Orcutt 2011. *Mother Essay #2 based on Leonardo The Litta Madonna ca. 1490.*

145). I recognise in *Mother Essay #2* (2011) my failure as a mother in my mother's insufficiency.

While working with *Mother Essay #2* (2011), I enhanced this understanding. Not only am I the mother, but I am my desire to be mothered. Thus, I am the baby too. Winnicott articulates this as "I once risked the remark, 'There is no such thing as a baby' - meaning that if you set out to describe a baby you will find you are describing a baby and someone. A baby cannot exist alone but is essentially part of a relationship" (2000 [1957]: 88). And this was the primary finding of making the *Mother Essays* (2011-2018), that my visual self is mediated by my baby self's instinct and encounters.

The concept of a veil is germane to my visual self as I wander through life feeling as if I am covered by some transparent but viscous material, a psychic cloak. I exist in muted surroundings that impede me, and I see the world through gauze. I can penetrate the mantle with pain by stripping the skin from my fingers, and I consume excess carbohydrate to affect my energy. I saw the latter in my mother, who habitually took benzodiazepines. We both act out avoidance of emotional and physical contact. My family used the mantra 'children should be seen and not heard', the words imply a subtraction, a child that is voided and avoided but it also exposed the emotional detachment of the adults. Feelings of entrapment and detachment show my acceptance of the situation; the repression of feelings, emotions being stifled, is depression (World Health Organisation 2020) and the inertia I sense is the repression of emotional

energy. I believe if I do nothing, remaining still and quiet, I will also feel nothing. It was only later that I came to understand my sense of self-absence or failure was not a fault of motherhood but a vital contribution to my practice and knowledge.

In contrast to my experience that I traced back to infanthood, I do appear animated in some of my baby pictures (Fig. 52, 53 and 54). As I look at the images, I often see a startled, perplexed infant, I appear bewildered as if life was puzzling to me. As an infant, I was blonde with boyish hair, whereas my sister was dark. In the pictures I look round-eyed, surprised by the world; I sense myself startled by the moment of the picture-taking, I am astonished by the look of the camera or the attention of the person operating it.

I believed my surprise was bound to my gender and I determined this belief to an early age before I went to school. I remember being unlike either my mother or my sister. My clothes were tomboyish: dungarees, cardigan and sunhat covering cropped hair, I liked to be outside running wildly or riding the wheelbarrow pushed by my father, as Irigaray observes, the little girl was often a little boy (1985 [1974]: 25) however, in the bath I was like my sister. Offered the duality of being alike or unalike (Devos et al. 2011: 157), I was relieved to have sameness conferred, my curiosity stopped with the idea ‘I am the same’. Identifying as a woman, I align my feelings of puzzlement to my feelings of ambiguity over my femininity; I liked to be like my father but looked like my mother and sister. All of this led to my assumption of my femininity aligning with

Fig. 52: Helen Scott Studio 1963. *Marcena and Elizabeth Orcutt as a baby.*

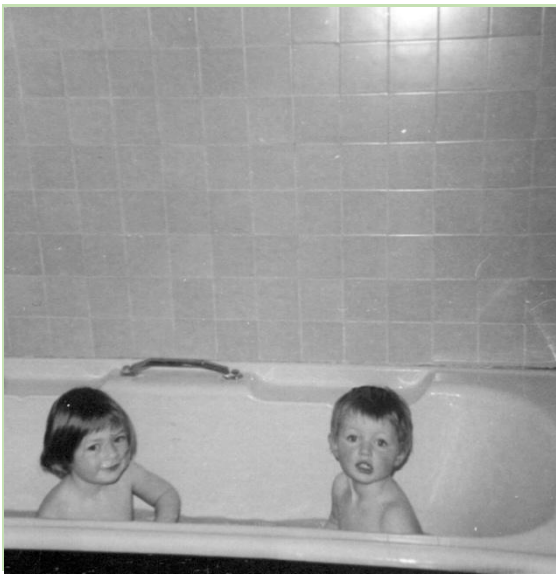


Fig. 53: Orcutt Family Archive ca. 1965.
Marcena and Elizabeth Orcutt in the bath.

Fig. 54: Orcutt Family Archive ca. 1965.
Marcena & Elizabeth Orcutt.

'uncertainty', I explored surprise and other feelings by making and reflecting on *Male Artist Essays* (2013-18).

Perplexed

In this section, I reflect on my understanding of the perplexed facial appearance that I saw in pictures of me as a child. I consider if 'surprise' informs my sense of uncertainty and absence, both being critical drivers for my research. I investigated how far those feelings were relevant to my visual self. The section includes a comparison of *Male Artist Essay #2* (2013) with its base image by Van Gogh (1887). I then consider my performance of feelings and their fit with my visual self against the dissemination of *Male Artist Essay #1* (2013) based on four of Rembrandt's tronie etchings (1630-34). These etchings show 'surprise', 'intense', 'tired', and 'leering' that I enacted by mimicking them. In this section, I consider Judith Butler's idea of performativity and gender and then revert to the *Mother Essays* (2011-18).

The image comprises my face as a photographic mask in *Male Artist Essay #2* (2013) (Fig. 55) set alongside Van Gogh's painted *Self-Portrait, 1887* (Fig. 56). When he painted the picture, Van Gogh lived with his brother and was attempting to be an art dealer. Consequently, he dressed himself smartly, projecting a business-like persona and portraying prosperity (Naifeh and Smith 2013: 546). Van Gogh paints his eyes as the focus of the image, displaying a fierce look, that appears piercing and green, his lowered brow reinforces his brooding demeanour. He and I have similar noses, bone structures, and pale

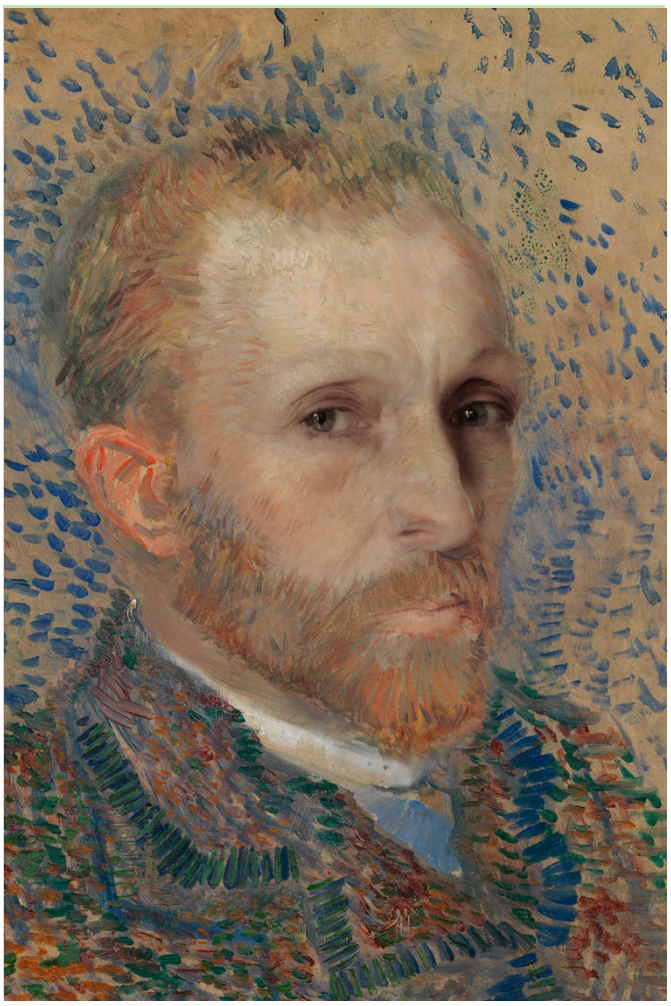


Fig. 55: Orcutt 2013. *Male Artist Essay #2 based on Van Gogh Self-Portrait, 1887.*

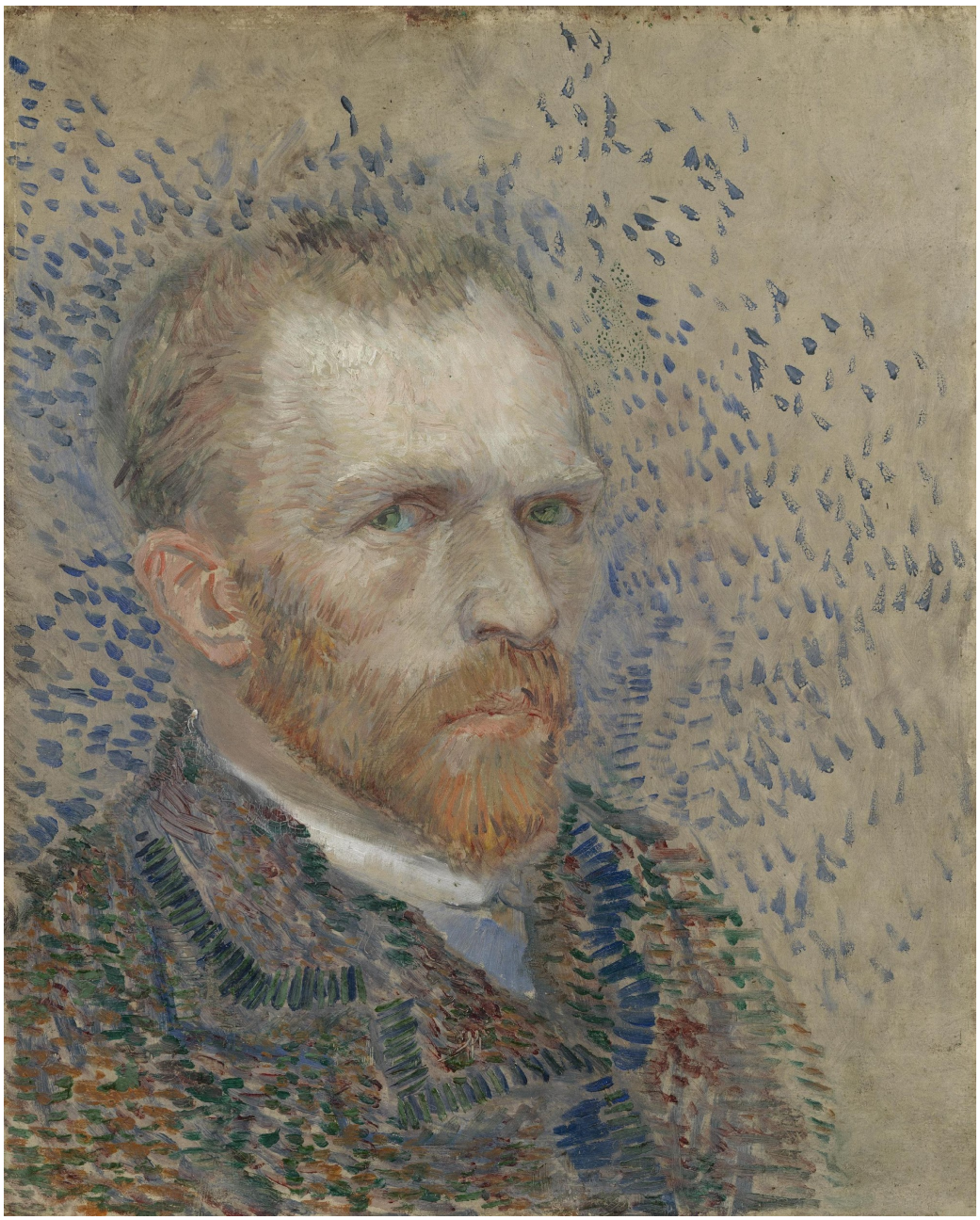


Fig. 56: Van Gogh 1887. *Self-Portrait.*

complexions and my face disappeared easily into his, the photographic element dissolved into the brushstrokes. The painting makes use of a pointillist technique; a series of brushstrokes repeatedly stab the background and are applied to the revers of the jacket (Naifeh and Smith 2013: 531), which I overlaid as texture onto my face. However, there are variations in expression in each of the pictures. By comparison, my version is less forceful, my appearance is unsure, I look worried. *Male Artist Essay #2* (2013) appears to be an image of a young man, I am there in the picture as a man, as male signifiers take precedence; the ginger beard is camouflage, even though the mouth is bright pink like lipstick.

This picture portrays no bearded lady, it is an image of a young man although, in my version, my face is 20 years older than his. When I consider *Male Artist Essay #2* (2013), I am dissatisfied because the picture does not succeed as a self-portrayal; it cannot describe me because the maleness particularly the beard, disrupts the reading and the image does not feel like *me.* It was not that I could not recognise my face in the image, I could see it, but the picture *did not fit me.* The conviction that Van Gogh shows in his painting, the intensity of his certain self was incompatible with my experience. The assertion of male conviction does not fit my visual self, even when I heroically try out the persona

To incorporate my face with Van Gogh's head (Fig. 54), I worked with the surface of the image. Gradually, and maintaining the same direction and size as the hidden brushstrokes, I erased top layer showing my skin to reveal the painting's texture beneath.

of the ambitious, genius artist. However, as I reflected on my digital montage, I saw that it was my puzzled, uncertain expression that did fit.

Initially, I discarded Rembrandt's work for these experiments, as his face is dissimilar to mine and I assumed it was not possible to blend a photographic image with an etching, but I could not resist a bookmark bought from the gift shop at Museum het Rembrandthuis, resembling a strip of passport photos (Fig. 57) to make *Male Artist Essay #1* (2013) (Fig. 58).

Performing the expressions was demanding and I had to force my performance for it to be visible. The least difficult was 'exhausted', which was a familiar feeling. However, 'intense or penetrating', and 'startled' I found demanding. The most challenging was 'vulgar' which produced unfamiliar feelings and disgusted me.

In performing for these images, I defined Rembrandt's pictures by the feelings they portrayed. From the top, I see 'Surprise' (although commonly called Staring), followed by 'Intense', 'Tired', and 'Lustful'. Performing these expressions was demanding and I had to exaggerate. The least difficult was 'Exhausted', which was a familiar feeling but 'Intense or Penetrating', and 'Startled' were demanding. The most challenging was 'Vulgar' which produced unfamiliar feelings and disgusted me. Initially, I interpreted my response along gender lines, for example 'Tired' was feminine, and 'Lewd' male. Later I revised my idea as too simplistic an interpretation although my visual self is inscribed by my uncertainty, it fits me. I now understand my presence/absence in the images to be a feminist act; regardless of the emotion I portray as a woman

Fig. 57: Rembrandt 1630-34. *Bookmark from Museum Het Rembrandhuis, Amsterdam, Self-Portrait Etchings (Tronies), B320, B10, B2, B24, B316*

Fig. 58: Orcutt 2013. *Male Artist Essay #1 based on Rembrandt Harmensz van Rijn 1630-1634 Self-Portrait Etchings (Tronies), B320, B10, B2, B316*

working creatively with appropriation, the idea of fit or not sanctions the experimentation.

Judith Butler theorises gender as performative (Butler 2007: xv-xvi, xxiii-xxv). She says gender norms are conveyed via pose or stance and underscored by language; as words for example, ‘man’ or ‘feminist’, are uttered and repeated, they are embodied, and the concept becomes established. Being a woman and having practised being feminine all my life, I am accomplished at it; my femininity is familiar. When I became masculine for the *Male Artist Essays* (2013-18), I felt discomfort. However, seeing myself as a man, I was able to unscramble my experience. I learned that although the male role was unfamiliar to me, it *was* a role. Being a man is a performance, as Butler proposes (2007: 185). This clarified for me that as a woman I deferred to the masculine, my agency as a woman was overshadowed; it was eclipsed. I was eclipsed within a historic, systematic patriarchy and the effort to be and to usurp the masculine was an effort.

There is a significant area of Butler’s argument that, like Kristeva, includes how speech supports and defines gender acts and their performative repetitions. However, Kristeva also advocates for the preverbal in the maternal semiotic which “precedes the establishment of the sign; it is not, therefore, cognitive in the sense of being assumed by a knowing, already constituted subject” (Kristeva 1991 [1974]: 95). My inarticulate uncertain self has its foundation in ungendered infancy that is bound to the maternal, and hence I struggled to

materialise my feminism using traditional visual languages. Rosi Braidotti identifies the etymological link of 'mater' in materialism, stating that "the emancipation of mat(t)er is ... by nature a feminist project" (2012: 93). Her idea of neomaterialism (new materialism) is elaborated as "a conceptual frame and a political stand, which refuses the linguistic paradigm, stressing instead the concrete yet complex materiality of bodies immersed in social relations of power" (2012: 21). I suggest that an art practice of self-portraiture made by a woman which disowns the verbal domain is implicitly feminist new materialism.

I recognise my uncertain, feminist self in many of the *Mother Essays* (2011-18) and I see this self in *Mother Essay #9* (2011) (Fig. 59) based on the 16th Century mannerist *Madonna and Child* by Alessandro Allori (Fig. 49 on page 103). In Allori's painting, digitisation and reproduction aside, there is an artificial quality to the skin tone, the lips and cheeks appear blushed with bright colours, similar to the colour found in 1970s magazine images. Allori's Mary shows a face that is present and serene compared to my hesitant look.

The Counter-reformation enabled Van Dyck to depict Catholicism and this image displays "his absorption in the theme of the Madonna" (Millar 1955: 314). The Madonna gazes towards heaven, in the painting (Fig. 48 on page 103). During this period devotional art was intended to transport the viewer's thoughts beyond the depictions into an abstract, spiritual realm; raised eyes directed thoughts to the devotion of a higher power (Barolsky 1996). Mary's

Fig. 59: Orcutt 2011. *Mother Essay #9 based on Allori Madonna and Child 16thC.*

face expresses a religious ecstasy with its raised eyes (Hood 1986: 198 and 199). However, although I was attempting to replicate the expression of Van Dyck's Madonna, I cannot escape the uncertain self that I portray in my digital montage. As with my male artist performances, I found the emotional expression and my interpretation of the Madonna's beatitude did not fit with my visual self (Fig. 61).

In the main, my part in posing for the photographic act was uncomplicated. Working at home with daylight, I placed myself to ensure shadow fell correctly. Then holding a printed copy of the base image, my helper directed me minutely to an accurate pose. The image shown here was used for Mother Essay #8 (Fig. 61).

Fig. 60: Orcutt 2011. *Face for Mother Essay #8.*

Mother Essay #1 (2011) (Fig. 62) is an appropriation of Jacob Riis' *Italian mother and baby in New York City* (1898) (Fig. 45 on page 103). As I made the picture, I associated the pose with the raised eyes of *Mother Essay #8*, but I suspect it was not religious act but practical advice to protect the sitter's eyes from the explosive, magnesium flash. Riis was Danish and emigrated to the US in 1870 aged twenty-one. Initially poor, he eventually achieved financial independence as a journalist. He concentrated his reporting on what he knew: the living conditions of working-class immigrants. Riis' intention was to show the physical circumstances of poverty. His book, *How the Other Half Lives* (2012 [1890]) had a profound effect on attitudes to the disadvantaged (Freund 1980: 108) and helped to spawn-the social documentary movement in photography in the USA.

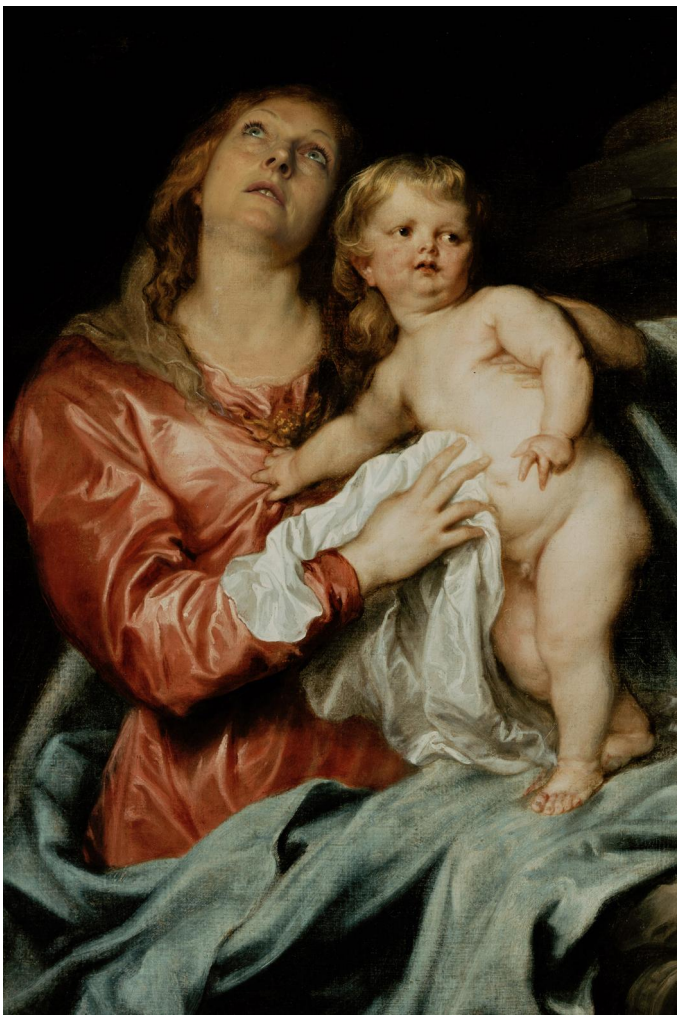


Fig. 61: Orcutt 2011. *Mother Essay #8 based on Van Dyck The Madonna and Child ca. 1630.*

Fig. 62: Orcutt 2011. *Mother Essay #1 based on Riis Italian mother and baby ca.1898.*

It is insensitive and audacious to identify myself with a poor woman who resides in a dingy, apparently wretched space. A digital intervention made by a person of privilege could easily bear an accusation of othering, where wrapped in my own thinking, I overvalue my position and imagine the rag-picker's wife as other in "an out-group". (Minh-ha 2009: 1). However, as someone whose start in life was fortunate, I did experience the difficulties of a short marriage and the pay-day-to-pay-day life of single parenthood. I bring those recollections onto my re-working of Riis' image. Albeit embarrassing to admit, it is from past experience I identify with the rag-picker's wife. My recollections collapse time with the past existing in the present.

The final image in the series of six is my *Mother Essay #11* (2018) (Fig. 63). I based my photomontage on Julia Margaret Cameron's *The red & white Roses* (1865) (Fig. 50 on page 103). Making the image not only reinforced the maternal myths of my early religious life but brought me to consider notions around proximity and touch.

Cameron found purposeful, creative occupation at home by practicing photography using family members and friends as models. Marta Weiss describes how Cameron's images portrayed prevailing domestic, feminine and maternal themes, including "love, joy, peace, long-suffering, gentleness,

Fig. 63: Orcutt 2018*. Mother Essay #11 Based on Cameron JM The red & white Roses, 1863.*

goodness, faith, meekness and temperance" (Weiss 2015), all of which were desirable characteristics in a Victorian woman. In Cameron's Madonna images, she articulates the time-honoured material, maternal and devotional essence of the mother of Christ. She denotes the relationship between woman and child using physical closeness. In *The red & white roses* (1865), the models show affection and intimacy with the praying child attended by the maternal figure. Inside the practice fitting-room, making *Mother Essay# 11* (2018) transported me back to my own childhood and I remembered the physical sensations of being held by my mother and of holding my own children; I examined how this attitude of holding related to my visual self.

Holding

A startled baby, in a family snapshot that resembles the Madonna and child arrangement (Fig. 42 on page 97). I am about nine months old sitting on my aunt's lap. As I hold the snapshot and imagine myself into the picture, I ache for my mother who died a decade ago. This picture stands in for the lost photograph of her, taken at the same time. Roland Barthes (1915-1980) handled photographs as he

Writing in 2015 at the mid-point of the research, I described the experience of being with pictures found in the family archive. The photographs were kept in an old stationary box in the bottom drawer of my mother's desk. As a child, I would huddle out of view and look through the images. Nearly all the pictures were still in their 'lab' wallets and filed with no system. Now the pictures are kept in a plastic crate (pictured). To look at images became a ritual, I would remove the prints from their envelopes. This searching behaviour was a whole-body experience during which I became completely absorbed. My engrossment was significant, a harbinger of my entrancement

searched for his mother following her death. Barthes recalls being “alone in the apartment where she had died, looking at these pictures of my mother, one by one, under the lamp, gradually moving back in time with her, looking for the truth of the face I had loved. And I found it” (1993 [1980]: 76). The corners of the image were worn away “from having been pasted into an album” (1993 [1980]: 67). Barthes talks movingly about his response and its relationship to the image’s *justesse* or rightness (1993 [1980]: 70). Of another image he says, “contemplating a photograph in which she is hugging me, a child, against her, I can waken in myself the rumpled softness of her *crêpe de Chine* and the perfume of her rice powder” (1993 [1980]: 65). For me, it is the smell of my mother’s Yardley lipstick that is evoked by holding and looking at a snapshot.

When I hold the photograph that shows child-me dressing up (Fig. 64), I remember scratching at my neck. The leap from the present to the past is immediate. The print physically reminds me of the black collar removed from my grandmother’s coat. It was pleated silk and velvet, with an unfinished edge filled with a stiffening of coarse threads. I can remember it like yesterday; I carry the experience of it; I can touch and sense the past through it. The picture points to the feelings I have about my mother who instigated the play and gathered the fancy-dress clothes; my father who made the photograph; and my love of dressing up. I understand this picture has informed my visual arts practice by the ritual of the image-making and the dressing up play. My appearance in the photograph was negotiated by the attention I received in posing for the camera. This photograph out of all the family snapshots, was key

Fig. 64: Orcutt Family Archive 1968*. Elizabeth Orcutt Dressing Up.*

in describing the image-making, dressing up and being looked at by the camera and brought me to the idea of *wearing* an image and to the concept I now call the feminist fitting-room.

When I consider the experience of holding and looking at a photograph or one of my works, I experience a collision of viewpoints. The first is me in the present and sometimes it is the me that made the picture within the scope of this research. The second is from my child-self that resides in my visual and self-experience. Linda Haverty Rugg identifies a similar double perspective in the work of Walter Benjamin. She proposes his short texts in *Berlin Childhood around 1900* (2006 [1950]) as a series of photographs (1997: 133–87). Rugg describes how, in each written snapshot, Benjamin positioned himself to see from two perspectives. She says "Benjamin's narrator [an internalised hunchback] sees how the child would see. But he also sees (from his vantage point in the future) what the child cannot. He sees the man (himself?)

watching the child. He adopts the child's perspective and converts it to his own position of perception, however, the image of the man watching, like the other objects of the scene, shrinks and becomes distorted" (1997: 177). I too experience this existence in multiple viewpoints across time and space; my experience~~s~~ of this also contains the physical feelings associated with touch and holding.

Touch is an anchor that calms my natural confusion linked to my feelings of absence. Touch grounds me through contact with an artefact. When I make a

picture, print it and hold it, I can begin to address, 'where and how do I start'. Touching takes me to the feelings in my body and its situation in time and space. The concept of holding is stressed in Winnicott's thinking when "[t]he child is held in the mother's mind as well as in her arms" (Phillips 2007 [1988]: 30) as she begins to understand herself. Adam Phillips believes Winnicott's mother's depression stopped her holding him (2007 [1988]: 29), and this informed Winnicott's concepts and empathy.

Winnicott describes the child's developmental process as a sequence with the mother facilitating the phases by "holding a situation in time" (2014 [1954-5]: 270). For Winnicott the importance is in the way the mother responds. Holding could be maintaining the space for the transitional object or, in a second phase, the "to and fro" in which an object is "repudiated, re-accepted, and perceived objectively" (2014 [1941]: 63). But he repeats "the experience of the mother holding the situation becomes part of the self' (2014 [1954-5]: 271). The mother takes the role as master of experience and duration and holds the self-space for the baby.

I am touched as I am held and from my multiple viewpoints, I touch. I understand this as a remnant of baby experience that remains in me now. The historical, physical, fictional, artist and interpretive selves collide in my experience. John Berger (1926-2017) says that touch is a "static limited form of sight" (2008 [1972]: 9). Touch is, as seeing, a restless and perpetual activity. I constantly touch and retouch my fingertips, moving my fingers restlessly. I need

to be in contact with myself, for reassurance of my existence. The engagement with the touchscreen or keyboard reinforces this sensation. I am feeling the keys, touching the screen while reflecting on images. My body gestures the work, and the point of contact fortifies being.

I would argue that embodiment implies the body as a vessel. I experience embodiment inside as well as outside of my body. I touch a snapshot to look at it. That feeling or touching in combination with looking might induce a sensation beyond engagement with the material. I suggest it is the contents of the container and the point at which my body meets the outside that come together in the experience of what I describe here as an embodiment. My embodied knowledge is outside or external via touch or impression, and internal or inside with physical and emotional sensations. Although inside me, my sensations are also at the edge of me, where my body touches the world. *Face App #1* (2014) (Fig. 65 and https://www.elizabethorcutt.com/face-app-1/) is an interactive self-portrayal, part of the *Face Sketches* (2012-14), that examine touch and looking. The conception of this piece helped to shift my curiosity from considering myself as a mother to the perspective of the baby. I began to explore my dilettante viewpoint, speculating that an infant would direct their attention to the nose, lips or eyes. The precursor to *Face App #1* (2014) had been the early selfie experiments I had made as I mapped my face, whereby arranging a group of pictures into a grid, I could suggest my face.

Fig. 65: Orcutt 2014. *Face App #1.*

These pieces suggested the process of looking, as attention is directed around the face and falls on different features, see also *Face Sketch 7b* (2012) (Fig. 66). I made the interactive piece to describe a restless viewpoint but I also realise it is a plaything; the interplay being reminiscent of a game between an adult and a child, like peekaboo. The piece describes the hand/eye interaction mediated through an image that is an embodiment of looking. This work describes the gesture with the visual and how the picture is conceptually fused with my person; it is intersubjective. I suggest that this piece describes the embodied nature of the selfie and the self-portrait, so that in using this, an image cannot be made without touching the apparatus.

A 'grid' of pictures came from the practice. Inspired by Simon Ings book, The Eye: A Natural History (2008), I made numerous sketches with my iPhone in 2011, sometimes with the in-built camera other times experimenting with other image-capture apps, like Hipstamatic. The pictures were examinations of my eye and its expressions; sometimes I looked away, and sometimes the eye would be engaging with the camera. I grouped these pictures together on the studio wall, and the grid became an image-making method by 2012.

My self-viewpoint is unfixed; my self-perspective does not derive from a central, stable position in the Cartesian tradition, emanating confidently from me like the beam of a lighthouse. My visual self appears to come towards me and from me and it can seem to press against my perception from an external place. My attention is disorganised and multidirectional. It flows from self to image, into and out of my thinking and this experience continues. I find it difficult to fix my idea of myself to a stable point of view, and this leads to a sensation of self-absence within my body and within a picture.

Fig. 66: Orcutt 2012. *Face Sketch 7b.*

The unfixed nature of a baby's self-experience, mediated by looking/holding with her mother, characterises how I feel. Winnicott says, "What does the baby see when … she looks at the mother's face? I am suggesting that, ordinarily, what the baby sees is … herself. In other words, the mother is looking at the baby and what she looks like is related to what she sees there" (Winnicott 2005 [1971]: 151). I have understood my sensation of a fluid visual self from my making. I am supported by Winnicott's clinical observation and account of child development. My feelings about myself are not separate from my earliest experiences of being in the relationship with my mother. My feelings of alarm and confusion, which I read as surprise in later images, are linked to what I understand to be her depressed state of mind. My visual self is experienced within its environment with my childhood feelings and held within my body.

I have described here the genesis of my practice via the familiar visual language of my early religious life. As the research progressed, I addressed the historiographical space that surrounded the individual images and reached an understanding of my motivation to make mother and baby images informed by Winnicott's ideas of holding, looking and the potential space. Then I worked on my sense of my gender and status by considering my visual self in the place of acclaimed male artists. There are discrete phases of this research process: first, a stage of recollection, followed by visual research. Later came art historical research and finally the development of analysis that addresses the series as a whole and the individual pieces. I worked simultaneously with a smartphone, exploring my face and thinking about my likeness and the

perception of the look. There were two critical realisations during the *Essaying* phase. First that my earliest relationship with my mother had a profound effect on my visual self, and second, I was being looked at by the image. The following chapter discusses my understanding of my visual self as being 'looked at' and a 'look'.

Peering

My peering reinforced my understanding of my intersubjective self-space (Devos et al. 2011; Zahavi 2008; 2014). As I peer, I experience myself not only in my body but beyond it and with the people and things I am relating too. The agency of my peering enables this. It construes the *entanglement* with the space it crosses. Looking intently assimilates my body's incline towards what it perceives. I intended to explore my intersubjectivity and peering as I made the *Shadow Boxes* (2017) and the *Shades* (2018).

The *Shadow Box* series (2017) examine a former, childhood self but following my earlier findings, I excised my likeness. The *me-gap* shown, invites a look that searches the space beyond the image plane; the gap is the depiction of my child self, removed from the surface of the print. I envisage my existence in the gap and my surroundings, and this experience takes me into my feminist fitting-room where I try out my visual self. My feminist fitting-room encompasses what I look at and the nature of the look I send out, my peering look with squinted eyes that appraises the fit. It is the potential

In 2016, as I worked with shadows and the absence of tone). I explored hand-cutting as a method and attended a workshop with a paper-cutting artist (my attempt is pictured). I quickly realised that I needed more precision than I would be able to achieve by hand and moved to the use of a laser engraver with the cutting paths created in Photoshop.

Fig. 67: Orcutt 2016. *Pineapple paper cut workshop*

space (Winnicott 2005 [1971]: 135-136) that occurs within my practice; characterised by a feminist impulse to create. Within this practice arena I become entangled with the image, I find I am beheld by the agency of looking or peering. For example, I experimented with my sense of absence as a shadow in the *Shades* (2018). In entering my feminist fitting-room, I revisited the experiences to understand how certain emotional expressions fitted me better than others.

The experience of peering is intense, it is not simply seeing; when I peer, I squint my eyes and screw up my face. Tension moves from my neck into my body and my stomach constricts. Intent looking progresses from inside my body, so that I become aware of my skin, and I become osmotic with my surroundings. My peering is a combination of gesture and sensations in my body as I work with the image. This peering experience as I lean towards the piece to look into the void, evokes what I have termed my intersubjectivity. The *me-gap*, the image and the opening are entangled by the work and the intensity of my looking. As I peer into the void, I disappear into my body while my intent look enters the shadowy space via the absent-me aperture. I experience the entanglement of the mind/body duality, and I enter the practice process, my feminist fitting-room. I am enthralled by peering.

> *I returned to the family pictures again and again, a behaviour that was part of me since childhood. When I was stuck with my practice, I returned to those images. I often found something that I had overlooked, or which seemed newly relevant. However, the closer I got, the less I saw, the grain of the old film stock distracted and interrupted my focus.*

I described my entrancement in my research blog: *In every photograph there seem to be areas of exactness, which show a direct attachment; a link between the object and the thing it portrays. And for me, these qualities provoke captivation, they hold my attention. I peer at the image, searching for faithfulness. Looking at me in a picture, I will scour the skin and hair for clues. I see freckles, a chickenpox mark and my features but although familiar, the image is different from me.*

My peering is the intent look that enlivens the practice, I lean into my process and as I reflect on the works, I narrow my eyes in concentration, but I feel *less* than the pictures. There is a discrepancy between what self I experience and the self my peering reveals. I interpret being less than the image as a *lack*. Cixous indicates "what's a desire originating from a lack? A pretty meagre desire" (Cixous 1976 [1975]: 891). My dissatisfaction is not insufficient, it galvanises me and I make "new from the old" experience (Cixous 1976 [1975]: 874). The agency of making mediated by my peering flows from my self-absence.

Absenting myself

To realise the *Shadow Boxes* (2016-2017), I mounted a childhood snapshot onto a cube that stands eight inches proud of the mounting surface. I painted the interior of the box dark grey. In the base image, I am the object of my parents' attention. A child attempting to behave as an ideal daughter; she has fun on the beach (Fig. 68) or poses with a trophy (Fig. 69). I am supposed to be

Fig. 68: Orcutt 1967. Elizabeth Orcutt on Downderry beach.

Fig. 69: Orcutt 1974. Elizabeth Orcutt with school music cup

their image of her. However, the pictures do not fit me. To resist the object status that I experienced as I made the earlier *Mother Essays* (2011-18) and *Male Artist Essays* (2013-18), I excised this girl from the surface of the image. The aperture made by the removal reveals the grey interior behind. The gap of me (Fig. 72) casts a barely seen shadow and invites a peering past the surface and into the space beyond.

The intention in making the *Shadow Boxes* (2017) was to work with this experience of not seeing myself in the family snapshots, which complicated my feelings of self. I experienced a fluidity and ambiguousness in my self-experience and my visual self-experience.

In 2016 I was engrossed with shadow forms and gathered as many references as I could. Shown here are two images, a cherub card sourced from a picture library and an image of my shadow as I walked which I posted to Instagram.

Fig. 70: French 19th C. *Cherub.*

Fig. 71: Orcutt 2016. *My shadow*

In my immediate self-experience, I exist as I see my fingers typing and the edge of my glasses; I can hear the rustle of my clothes and feel the chair beneath me. However, when I look at a picture of me, the image of *that* me does not feel like *me*, and I do not see *myself* in the picture; I feel absent. My absence

Fig. 72: Orcutt 2017. *Shadow Box Field #1*

.

empowers the picture of the visual not-me. The self-absence I assume is not passive; this sensation of absence initiates the search for visual self. Kristeva identifies *l'espace vide* [empty space] (Kristeva 1969: 274; Ives 2016: 123) as the well for poetic language, and my practice could not materialise without my absent self-experience, and it defines the feminism in the project.

> *She was there and sometimes invisible. Ambivalent to the dark when she lived in the sun, her presence inscribed by the intensity of the light. At dusk, she disappeared; positive becoming negative. At night, she roamed free and indiscernible occasionally showing an indigo profile to the moon* (research blog 28th September 2015).

My sensations vary depending on the light's intensity. I am a shadow; I am gone, faded, disappeared, a void, hollow, missing, empty. During night-time, I am dark; I am grey, I am obscure, midnight, shade, shadow, dim, gloomy, dull, faded, opaque. On a grey day, I am a screen, a mantle, a mask, a veil, foggy, drab. On a sunny day, I am transparent, see-through, diaphanous, translucent, pale, without colour, ghostly, ethereal, insubstantial, vacant, blank, or hollow. These experiences also describe the intersubjectivity as I feel entangled with my surroundings. Julia Kristeva articulates a similar phenomenon, aligning feelings self-absence with forgetfulness, a blank mind materialising personal void. But I am not forgetful, I do not have a self which has suddenly gone, I have always been blank. Kristeva deploys language that fits with mine. She describes her abstraction as "leaden – grey, dull, opaque" (1991 [1977]: 174), in blankness and absence she experiences creation. She experiences both perspectives simultaneously, the post-coital fulfilment followed by emptiness

within the experience of the maternal in the moment of conception. I am familiar with this absence existing in my creative process.

In removing myself in the *Shadow Boxes* (2017) I described my shadowy, absent self-space and invited a peering into the void. This effected another space; not just a three-dimensional space containing the shadow (the shadow self) but the two-dimensional-surface that contextualises the image (Fig. 73). Once absent from the surface of the photograph, these pieces are concerned with the space of the place. When I enter my fitting-room, my sites reveal a taxonomy that is established by my entrancement, some locations appear to fit me better than others. This fit is determined by my affinity with the place which permits satisfied, calm reflection and my entrancement.

The process of entrancement is a progression; I work with the images, I enter my fitting-room, I relax and contemplate the places depicted in them. When entranced, I experience closeness, for example with the Sussex countryside that surrounded the family home, with its steep valleys and bluebell woods, and its memories of delight in how I was and what I did. On the other hand, I feel distant from the family home; the constraints of the house with its Victorian and Edwardian furniture, suit me less. I experience degrees of entanglement with the pictures of my childhood surroundings, and it is my peering that enables

Fig. 73: Orcutt 2017. *Shadow Box Garden #2.*

this entrancement. Benjamin makes a comparable observation that make him "similar to dwelling places, furniture, clothes" (2006 [1950]: 97–8). The places that entrance me are familiar; they are the garden and the field (Fig. 74), in my conceptual feminist fitting-room, I am entangled with them.

Shadow

I made *Shade, Surprised* (2018) (Fig. 75) to investigate the demeanour I saw in early pictures of myself (Fig. 52, 53 and 54 on page 108). The *Shade* (2018) images progressed my findings from the *Male Artist Essays* (2013-18), particularly the Rembrandt tronies (Fig. 57 on page 109), but I had also observed my 'astonishment' in many of the *Mother Essays* (2011-18). As I posed in my fitting-room to make *Male Artist Essay #1* (2013) (Fig. 56 on page 109), I found that a 'surprised' expression fitted me better than the others; as I tried on 'lascivious' and 'intense', I felt awkward and less like myself. When I pulled my face into the lewd expression, the enactment allowed me to be it. The lascivious state of mind, like my peering gesture, moved into my body: I felt salacious and

I made the first of the silhouette experiment (pictured) and posted it to Instagram 2015. My experiments were inspired by a collection that beguiled and belonged to longstanding family friends seen at regular get-togethers. To an extent the genre allowed me to disappear by reducing my reliance of self-experience on my likeness.

Fig. 74: Orcutt 2015. *Early silhouette sketch*

Fig. 75: Orcutt 2017. *Shadow Box Field #2*

Fig. 76: Orcutt 2017. *Shade, Surprise*

exploitative, feelings that were unfamiliar and abhorrent. I also found I recoiled from ‘intense’ which was more energetic than my customary state. These other states of mind, except for surprise, did not fit me. As I moved onto the *Shades* (2017) I worked with different states of mind–‘anger’, ‘contempt’, ‘disgust’, ‘fear’, ‘sadness’ and ‘happiness’ (Delgaram-Nejad 2016)–using these as foils to ‘surprise’. This facet of the practice contributed to my understanding of the remnants of childhood astonishment in my adult self.

Franz Xaver Messerschmidt's (1736 – 1783) seventy sculpted *Character Heads* (1770-83) also study expression (Harbison 2011: 55). There has been some speculation that the works are linked to undiagnosed schizophrenia (Heinrichs 2001; Maršálek 2015). From the perspective of this research, I read them as his attempts to understand himself. As I made my pieces, I found it was through the intensity of the expression that the image became imagined into the self. I see my experiments with state of mind in the intimacy of self implicit in Messerschmidt's practice, the back and forth between the artist and the piece regardless of the three-dimensional medium. As I work on my images, I feel his involvement with his personal and creative process. In some cases, Messerschmidt’s self-experience is ambiguous within the facial gesture. The *Yawner* (Fig. 76) appears in pain. However, *Yawner Variation* (Fig. 77) is “screaming in laughter” (Pötzl-Mahkova in Lingwood 1991: 6). Messerschmidt’s pieces are similar and dissimilar, much like my *Shades* series (2018). Aside from my expression, the works are identical, utilising the same clothes, tones, and profile pose.

Fig. 77: Messerschmidt 1777-81. *Yawner*

Fig. 78: Messerschmidt 18thC. *Yawner (Variation).*

With my try-outs, I continued my research into this expression of surprise that appeared to describe myself but which now introduced the idea of my visual self as a shadow. The *Shade* (2018) images were informed by the silhouette cut-out made by digital photography techniques. The initial intention was an homage, using the language of the eighteenth-century shade and encouraging the peering action that is entangled with my visual self. To scrutinise my sense of absence or shadow, I retained the outline trace placing it against a grey background to implicate myself with it. The closeness in tone between the black shade and the dark grey background, forced the eye to peer to make out the trace and detail. In my peering at the images, I enter my feminist fitting-room and ascertain the fit.

Shadows are associated with play and invention in children's literature; the fool Peter Schlemihl sells his for nothing, his incompetence maintained as an insult in Yiddish and US cultures (Chamisso 2019 [1813]); Wendy sews Peter's Pan's shadow into place after the nursery's closing window breaks it off (Barrie 2015 [1911]: 19 & 33). The shadow as a cypher for creativity suited my exploration but my shadow is also umbilically linked to me as it blends to the background; it describes my entanglement with my surroundings and hints at my presence.

To realise the series, I had to pose very precisely with my profile turned slightly towards the camera, making sure my eyelashes and the expression of my mouth were discernible. As I posed and appraised the picture, my assessment was once again made through the agency of peering that announces the

creative process within my fitting-room. The complex outline matches my observation of twisted ancient Egyptian reliefs that show a maximal trace (see Fig. 78). In my pieces, the face is in shadow. The profile trace is filled with black, reading as negative space or absence, and the hair, ear and dress are made up of positives which reference the highlights painted onto antique silhouettes (Rutherford 2009) (Fig. 79 and Fig. 80)

I recognise myself in *Shade, Surprised* (2018) but not by my hair or dress. I wore a silk satin blouse and my pearl necklace to capture some highlights and to match my white hair. The images are not only old-fashioned in form but also in what I chose to wear. They are reminiscent of the 1950s, from the costume of a classic open-necked blouse and the middle-class pearls. In my peering I see my mother more than I see myself. In my hesitant face, I ascertain a wisp of myself and I experience being in the fitting-room, that space which illuminates my entanglement with the image. My face is not easy to discern and to see the picture, I peer at it, I am astonished.

The image expresses an *experience* of me as I recognise myself in the surprise that was evident in child me. I had suspected my astonishment was integral to myself and formed in early childhood at a time when my mother's look at me was integral to it. I was a baby that was surprised by my mother's defective enlivening look on which this research is founded.

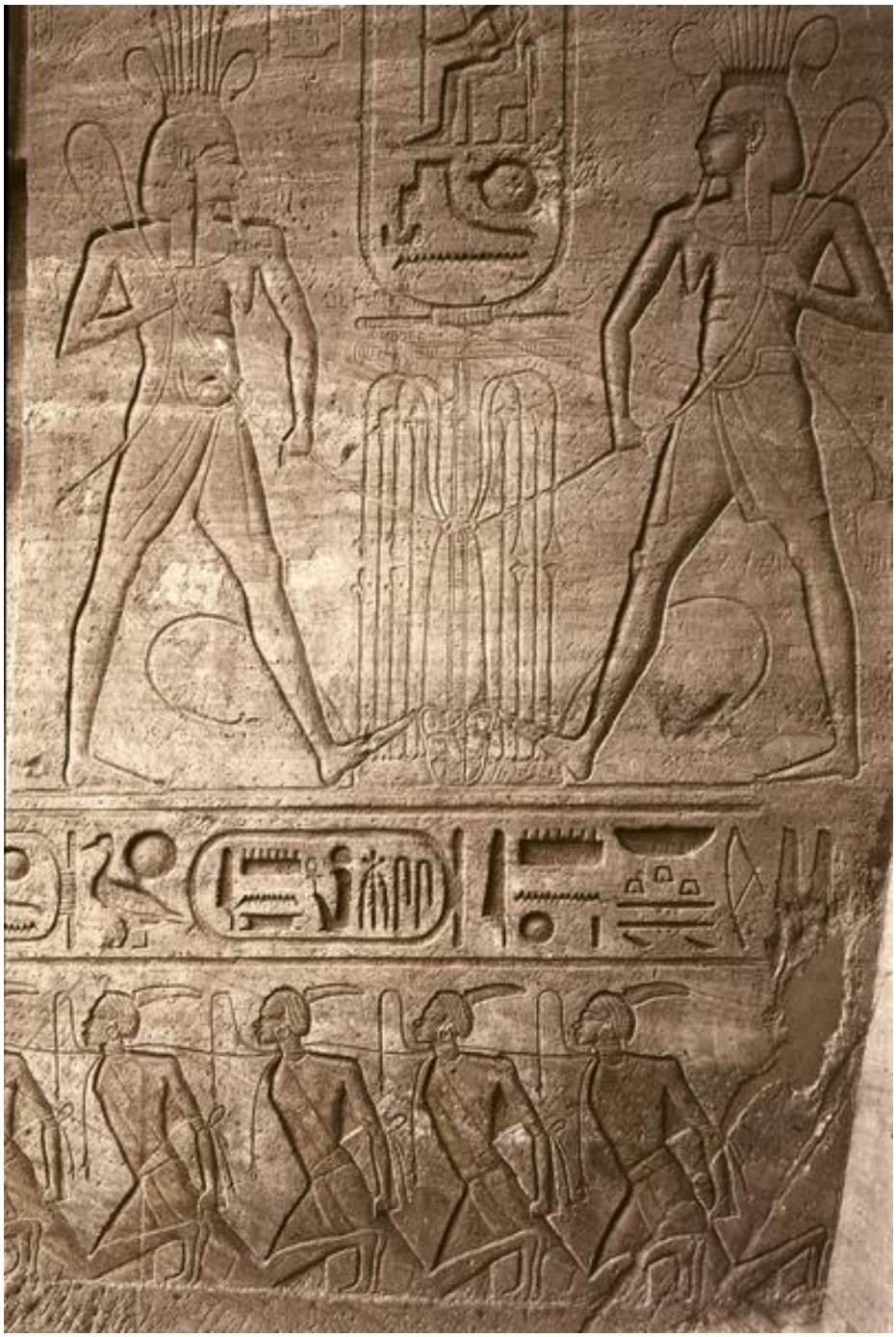


Fig. 79: Unknown 1292-1187 BCE. *Relief depicting symbolic union of Upper and Lower Egypt, from the base of a colossal statue of Ramesses II, New Kingdom (stone).*

Fig. 80: Rought 1800. *Silhouette of an Unknown Male Undergraduate.*

Fig 81: Skeolan 1848. *Silhouette of an Unknown Young Lady*.

The pictures are also an adequate fusion of absence (the silhouette against the shadowy background) but I fit with the astonishment that the surprised expression describes. Furthermore, my surprise and my shadow are perceived in my peering action. This picture is what I see and feel: it appears to be myself, and it is puzzling. However, the ambiguity does not prevent me from recognising a visual self in the image. In comparison, my response to *Shade, Enraged* (2018) (Fig. 81) is not the same; the similar image fits me less.

Fig. 82: Orcutt 2017. *Shade, Enraged.*

Beholding

Eye and I

Claude Cahun used the visual language of a single eye to denote the observation of herself. The metaphor named "I/eye" by Marsha Meskimmon (2003: 95), shows Cahun's look to the camera peering out of the image, framed by a circular hand mirror (Fig. 7). Cahun's eye connotes self-reflection and appears several times in the autobiographical piece *Aveux non Avenus [Disavowed Confessions]* (2008 [1930]). The collage illustrations published under Cahun's name made in collaboration with her partner Marcel Moore (Meskimmon 2003: 95; Latimer 2006), not only capture the theme of self-exploration but also describe the merged look of the women while making them; that is shared later with the viewer. My eye peers out from *Eye Sketches* (2012-13) (Fig. 25 on page 44 and Fig. 41 on page 88) like Cahun's. As I reflect on my practice, my eye captures my attention and holds me in its look. I am taken to contemplation of myself as I consider my experience of self.

Retuning to my 'look' as the major theme of the research in 2015, I worked with images of my eye. This picture, made on medium format with several stacked extension tubes, was posted to Instagram during that process. This experiment prompted the decision to remove my lids and simplify the pictorial language and use my iris to denote my look.

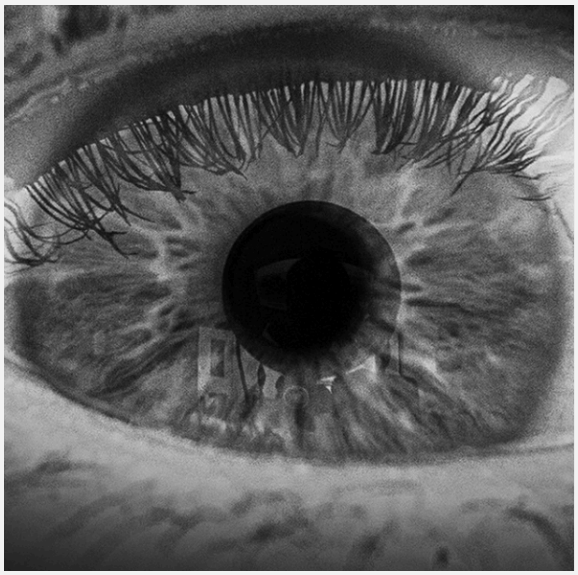


Fig. 83: Orcutt 2015. *Work in progress.*

Fig. 84: Cahun 1930. *Moi-même, Montage II from Aveux non Avenus [Disavowed Confessions].*

The half-circle used to enclose Cahun's eye and the hand mirror, have heritage in Western religious feminine reflection and intimate space. For example, circular artwork, the tondo, was fashionable in Florentine society at the turn of the sixteenth century and denoted perfection for women. Roberta Olson says tondi "can be thought of as devotional mirrors or pictorial specula" (1999: 95). Women kept these pieces in their private rooms and most of these circular artworks depicted the Madonna with child (Fig. 84) and were hung in women's private rooms, which ironically were called cameras. Irigaray also invokes a circular object for self-reflection in her thesis on labia and feminine pleasure. The concave mirror is a feminine version of a speculum, used by a woman to allow her observation to "penetrate the *interior*" (1985 [1974]: 144). For women, like me and Irigaray, who grew up under the psychic shroud of Western Christianity, the curved circle shows blur at its edges. What the eye sees is the disruption of clarity and is ambiguous. My circular artworks served as my space for self-reflection. The pieces granted my entrancement in the look of me; In the look of myself, I could shake off my puzzlement and be composed. In my calm state, I could be myself and see myself in the image.

I posted the first sketch for the *Entranced* series (2017-2019) to picture blogging platform Instagram on 24th April 2015 (Fig. 85). Earlier in the research process, I discounted the *Eye Sketches* (2012-13) made with my smartphone.

Responding to a brief note in my research blog in April 2015. I wrote: the self as a looker, and the image and imagination are closely linked.

Fig. 85: Botticelli 1487. *Madonna of the Pomegranate.*

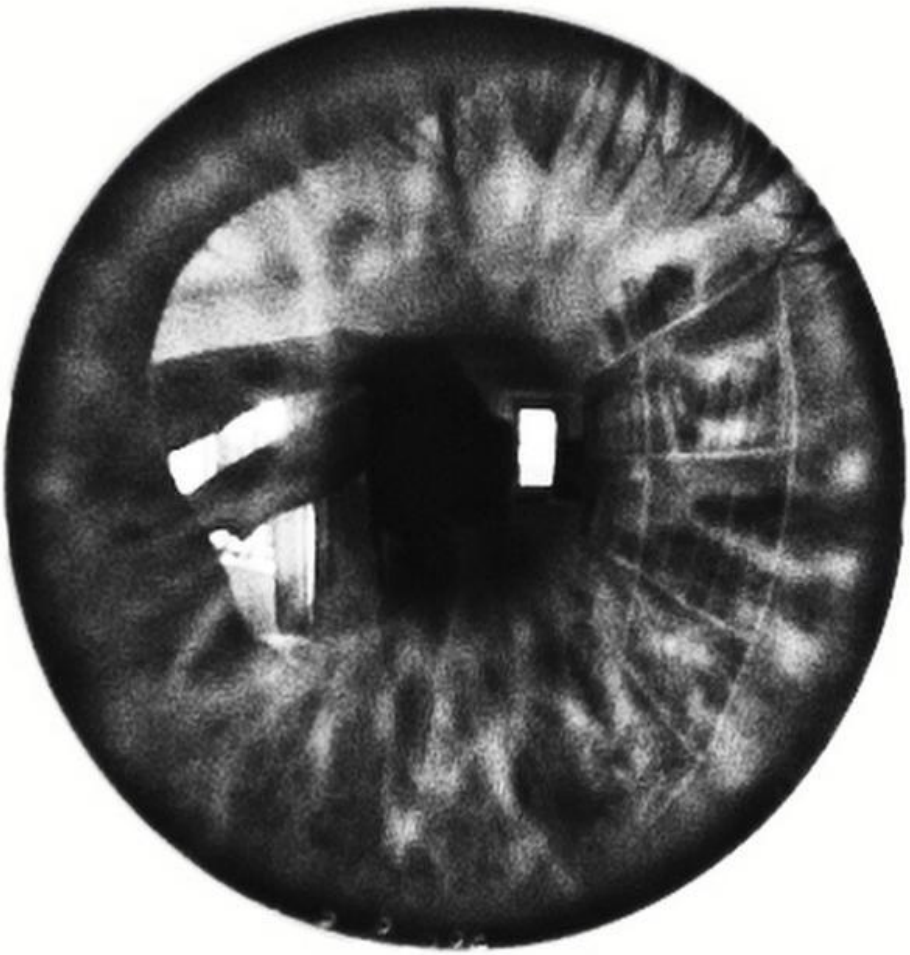


Fig. 86: Orcutt 2015. *Eye self-portrayal posted to Instagram.*

The images were descriptive and had been made as explorations of my likeness which I had discarded as the means of my self-portrayal. However, I returned to them when I began to consider my act of looking. Responding to my phrase *the self as looker* in the blog entry, I reconsidered the visual language of the eye. I wished to make an image that showed me as the looker but also what I looked at, in line with the experience of self-absence that blended me with my surroundings. I wished to show peering as entanglement: my self as the intent look (peering) merged with the object of that look.

While I consider my act of looking, I notice my attention

Mostly I rejected the images as I worked on the early pictures. I was dissatisfied by the colour and distracted by the reflections.

Fig. 87: Orcutt 2015. *Work in progress*

I also experimented with enhancing the reflections. I made a cut-out of myself and pasted it to the window.

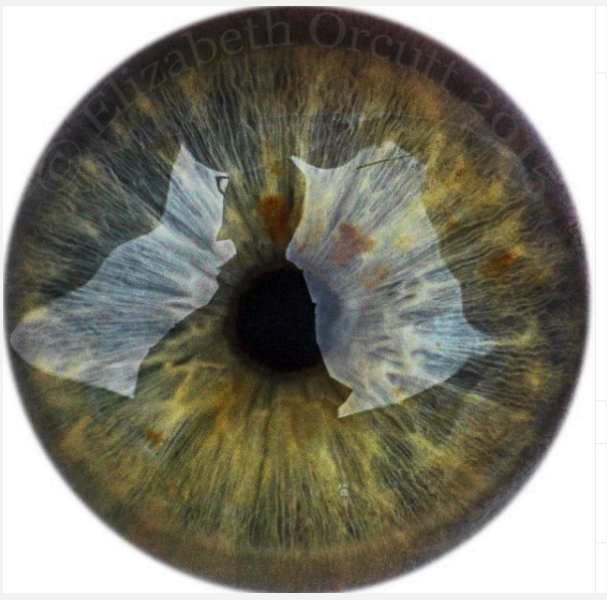


Fig. 88: Orcutt 2015. *Work in progress (June)*

However, although I rejected the image and methods, seeing what I saw reflected onto the surface of my eye, clarified how my look bridges the gap between me and what I see.

concentrates on a central, round area that is unclear at periphery of my line of vision. When I look at my screen as I type, I am aware of the words appearing like ants in the middle of my vision. What surrounds the central area, the edge of the computer screen for example, only becomes sharp and clear when I move my eyes and direct my attention towards it. I am aware of the same sensation when I look at myself in a mirror with my concentration flicking back and forth between my reflected eyes. Not only does my look feel as if it emanates from a unified point but when directed that look can only process where the line of vision falls and my looking is therefore defined by a singular, central, sphere which is my eye. I chose to portray my look by showing one of my pupils and iris, a circle that describes my line of vision.

In the European tradition, a single eye can be associated with a monstrous Cyclops or the jealous evil eye (Elliott 2016), however, as Hanneke Grootenboer points out in her history of nineteenth century miniature eye portraits (Fig. 88), they are “concerned with a particular beholder” (2013: 6). Conceptually it is the latter with which my work is concerned, where the eye is kindly and denotes familiarity and understanding in communion with the beholder. The intimacy implicit between the eye image and its owner echo Pliny’s thoughts on the first portrait (2015 [79 and 1879]: 175) with both tokens of affection situated within an intimate relationship. I am working with the close relationship between me and the image of my eye.

Fig. 89: Anonymous ca.1815. *Eye miniature, verse on reverse.*

The circular format I chose also served to resist tradition by disposing of the polygonic form (square or rectangle) associated with conventional photography practice. By formatting these images into a circle, I disrupt the 'rules' of photography in another feminist act that breaks free of the traditional visual economy that concerns the feminine. Not only does the shape of the work offer defiance, but by doing away with my likeness, a body is no longer present to be objectified. In further photographic dissent, I revel in the apparent amateurism of the soft focus where the gelatinous nature of the cornea diffracts the light falling on the iris (Bonnell 2013). My inadequate photographic mastery puts me beyond traditional photography that is invested in a skilled, homogenous aesthetic; an arena that has never fitted me and which tends towards the dismissal of feminine creation.

Entranced and Entangled

It is in the look of myself that entrances me, that I encounter myself, and in relationship with the picture, I become not only the space between me and the image but *we*; my eye and me, become our surroundings, what Grootenboer names “jointing” (2013: 5) and Marcia Pointon describes as the oscillation between self and other (2001: 63). As I make and reflect on my images, I am entranced by my look. The scale of my picture does not alter the affect, what is important is my relationship with my eye. I am entranced by the *Eye Sketches* too.

However, the thesis images measure ten inches in diameter, the eye picture is large, it dominates my visual field, and I feel small in my imagination. When I look at *Entranced #1* (2018) (Fig. 89), I stand in front of the test print and reflect on it and myself, I am miniaturised into my look by the scale of the picture. I then spin a concept of myself that quietly settles me into my look in the picture, that which I thought was meaninglessness enabling my entrancement with the image. As I reflected on myself, I felt at ease, relaxed into a state of entrancement; I said *I am content* as I described my response to the early sketches for the *Entranced* series (2017-2019). I became what the image shows, in my body, the image and my surroundings. Realised by inhabiting my feminist fitting-room or Winnicott's potential space, I finally dematerialised myself and materialised my visual self; by evoking a still image that commands my look, the image that fits me.

The image is not easy to read as it shows two frames sandwiched together digitally: the look or iris/pupil, and what entranced me. To untangle the meaning, the viewer must lean in, observe the image closely and mimic the peering gesture that I identified during the second phase of the research. The second frame, the looked at layer, represents my state of entrancement and is what my eye sees as I relax into my visual self.

My entranced state is superficially associated with mental vacancy or absence; when I was a child, my father often accused me of 'gawping', a state that described an unhearing demeanour and with me staring into space. However,

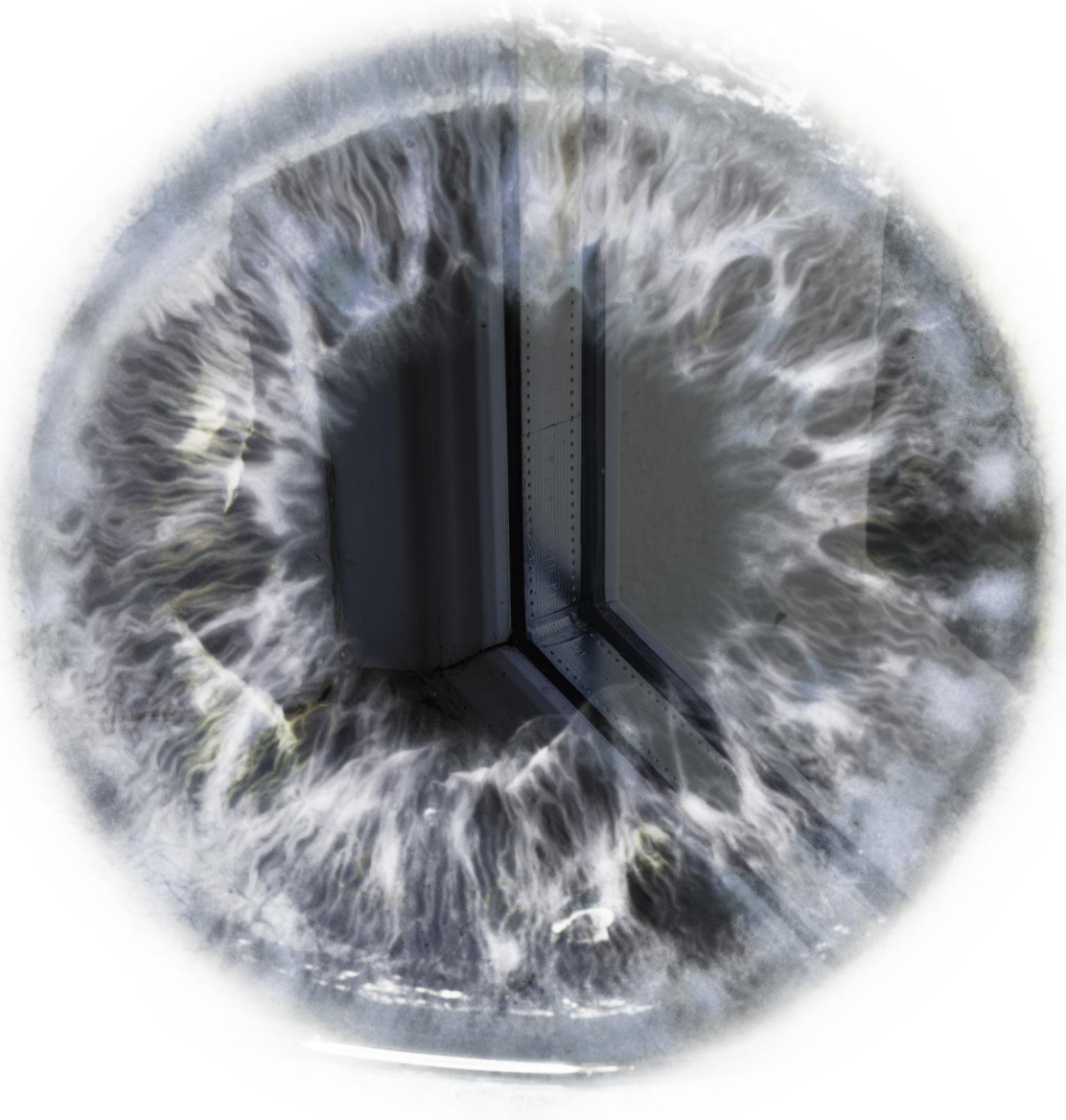


Fig. 90: Orcutt 2019. *Entranced #1.*

this state is merely the pose of my entrancement. My state of entrancement is not only long-standing and familiar but also creative, and the pictures show my entranced state, often expressed by staring not through the window but at its surface. The exterior brightness draws my attention, but my eye rests in the space between inside and out resembling Winnicott's potential space (2005 [1971]: 135-136); the catch-light on the frame or the raindrops on the glass catch my eye. These scenes are a part of me as I look, whether I am wandering on the beach (Fig. 90), in the bathroom (Fig. 91) or staring at a window. Now I appreciate my withdrawal started in childhood as not only a rebellion from the phallocracy, a pro-feminist opt-out but also the space for my creative agency.

Hanneke Grootenboer elaborates on the relationship between the looker and the painted eye by drawing on Bachelard's concept of "subject objects" (2014 [1958}: 99). She says "the subject is overwhelmed by what she…sees and is also the object of fascination" (2013: 44). I have a long-standing fascination with perceiving my visual self. I had a habit of looking for myself in family photographs; as an adolescent, I spent many hours examining myself in a mirror, and this project was a continuation of that impulse. The *Entranced* images (2017-2019) articulate my fascination, they entangle me as subject and object, and I feel beheld in my look. I experience a fusion of the spaces that are familiar and affirming in my entranced state with what I look at and my look.

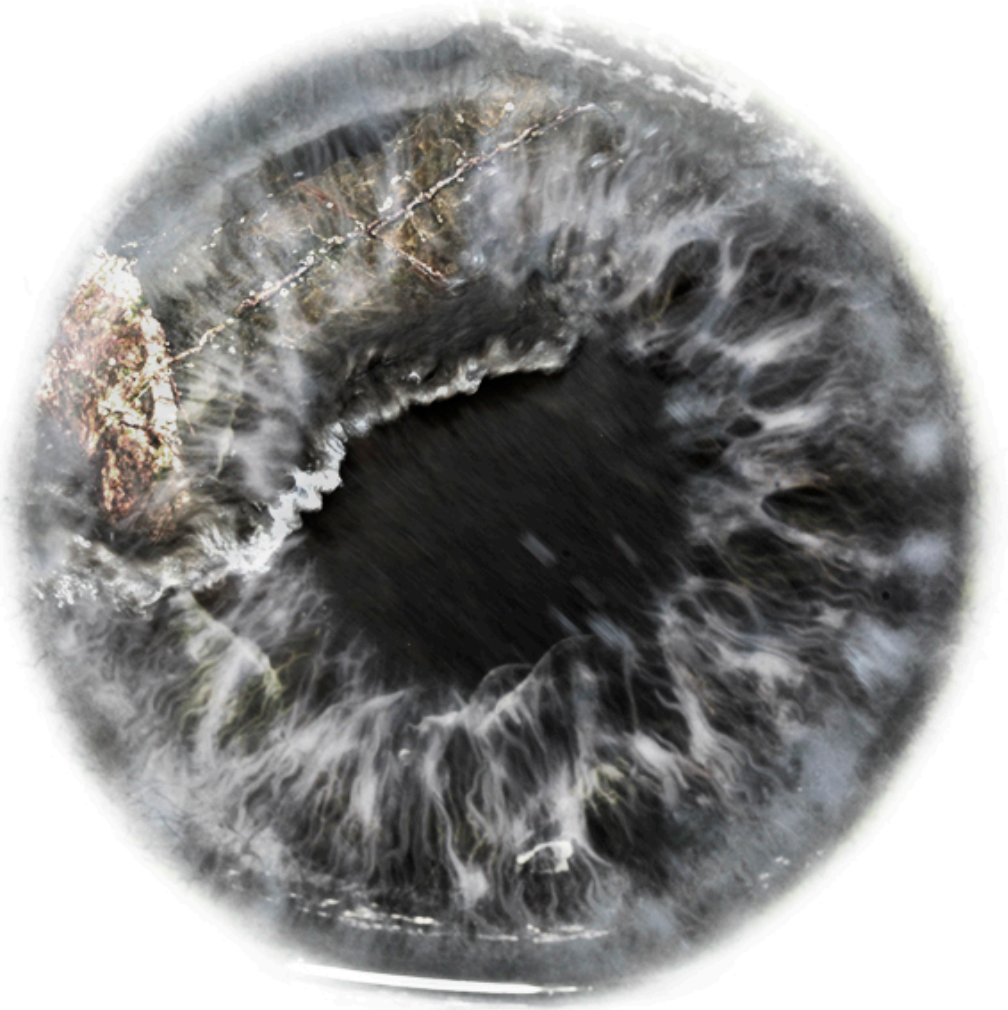


Fig. 91: Orcutt 2019. *Entranced #4*

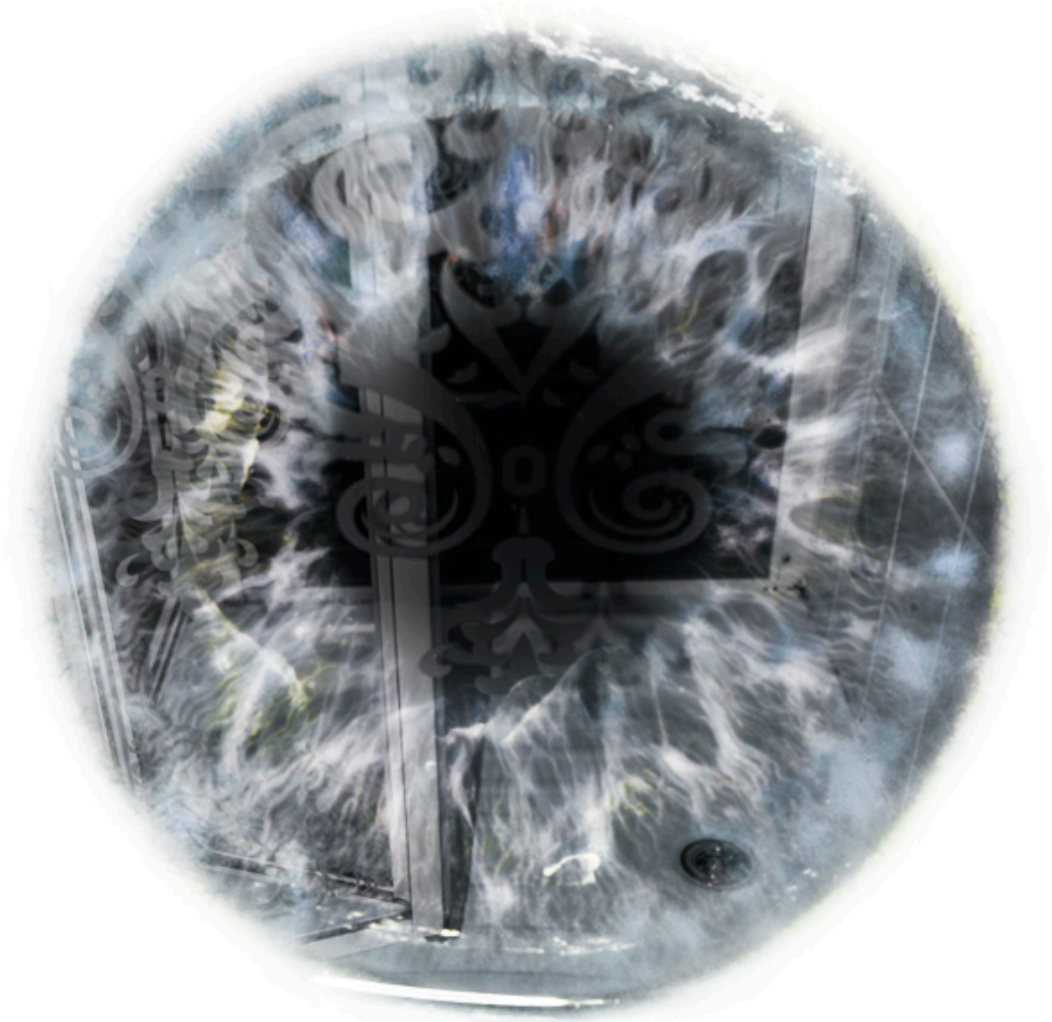


Fig. 92: Orcutt 2019. *Entranced #6*

This project has been founded on my need for enlivening and my puzzlement concerning the agency of the photograph. It stands in for the vital eye that I crave. At its foundation, I understand my ‘being’ or selfhood as looking. The looking action merges with the looked at; it is in the gap between and also the surroundings. I understand the piece to be a 'ghost' mother in the vein of Winnicott’s transitional objects that describe and define the mother/infant relationship; although an object that is separate from me, I am entangled with it by the look. When I considered myself within my practice, notably in my intimacy with the works as I made them, I became aware of how I am entangled not only with the images but beyond them into *our* surroundings: my practice is concerned with relationship; it is “intra-active” (Barad in Dolphijn and van der Tuin 2012: 54).

The practice recast my feelings of absence as entanglement and the source of the creative impulse. Not only did I experience my body as not containing me, which initially I interpreted as a failure in myself but my sensations initiated the practice, as well as pointing towards a visual language that sat outside traditional norms. My refusal of traditional object status did not show my body but what I looked at and my look and the immaterial space between them. My visual self is the intra-action between my body and its surroundings, how I am entangled with my surroundings and how I become the image.

Consequently, the images that portray my visual self show not only the look that emanated from my body but they encompass the space between me and

the environment. I identified an unambiguous blending of self and image. The I-gap-image-me exchange in my self-portrayal is part of my research territory: I am entangled with my surroundings, the remnant of Winnicott's potential space in myself (2005 [1971]: 135-136). Just as I experienced blending with the places of my childhood as I made the *Shadow Boxes* (2017), during my entrancement I blend with what see.

"Art allows us to map the complex relations between nature and culture, between the body and language and knowledge" (Barrett and Bolt 2012: xii). My enquiry has been in the visual domain; my artist instinct was that by making an image, I could materialise my visual self. However, as I worked, I understood my surroundings as integral to the process and my visual self. I could ascertain the space of the practice as the feminist fitting-room by enacting the research and living it and seeing it.

The refusal of an object status that disposed of traditional self-portrayal also underscored the feminist credentials of my practice. The research trajectory away from the early iterations that showed my face and body towards the *Entranced* essays (2017-19) was its liberation. Not only did I refute myself as an object, but I challenged the idea that selfhood is discrete, embodied experience (Braidotti 2012: 93). As I work to materialise myself in a self-portrayal, the practice area becomes me and I practice in my feminist fitting-room. Once I had accepted and celebrated my *absence,* I was disconnected from the urge to dominate. No longer did I need rationality and the patriarchal narrative; I

yielded to the power of disordered feelings and the sensation of an infant's chaotic experience that Kristeva describes as the *chora,* the realm of the semiotic or non-verbal.

Conclusion

This thesis discusses the methodology of my practice-based research that derived from feeling 'less than', or insignificant when considering a picture of myself. It covers the methods, techniques, and processes that I used to formulate my creative methodology, working with art practice and photographic methods to investigate myself visually. Situated in new materialist thinking or what Rosi Braidotti calls neo-materialism which "emerges as a method, a conceptual frame and a political stand" (2012: 21), my aim was to materialise myself in an image. Using an entangled research practice, I have made an original contribution to the fields of visual culture pertaining to the representation of the self. That contribution is the methodological and conceptual practice space that I have identified as a feminist fitting-room: the arena or territory within which I operate as an artist with broad consideration of my situation as I discern the fit of the self-images I made.

I resolved to work with a practice of self-portrayal to explore the lack that I experienced in myself. My experience of self-absence guided the course of the research, it drove my fascination to discern my visual self. Rosi Braidotti, borrowing from Spinoza, echoes my ambition saying "desire is an ontological force of becoming" (2012: 2). My desire, my hunger was to know my visual self. My self-absence thus became not the weakness that initially I conjectured but the desire to know and become my visual self. My idea of self-absence invigorated me and my process to enable the vitality in the practice which, in

turn, realised the work (Winnicott 1990 [1960]; Hickey-Moody 2019). My perceived lack was not a deficiency but a strength that brought me to dismantle the subject/object duality and through this, I have learned that a perceived disadvantage has advantaged me.

I identified the field of the project as British feminist photographic art practice, particularly the work and methods of artists and photographers who used themselves in their image-making. Building on the work of these practitioners, I discerned my question about investigating my sense of self-absence. I have materialised myself by conjuring a dissenting visual language, one that confounds photographic convention, is circular and entangles two images, the dualities of subject and object.

As I practised, I learned that my viewpoint is unfixed; it emanates from myself and from the self-portrayal that looks back at me. Accordingly, I understood that my visual self was situated not only within the merged looks (me and the image) but also in their shared gap and surroundings. The quality of my look, discussed as peering, was fundamental to the practice process. The peering action indicated my feminist fitting-room. While peering, I lean into my research space, and I become closer to the process. As I commune with or meditate on the images of me, even though I feel ‘less than’ them, I am aware of being joined with them and I am entranced by them. My creative practice is bound to that experience as I became entranced in the process of materialisation, and I behold myself in the image which describes being looked at and looking. The

process envelops me in my experiential fitting-room as I determine if the pictures fit me.

I engaged in a practice-based methodology to research a question that existed in the visual domain: as an artist can I make a self-portrayal that illuminates my experience of visual self? I have used a visual methodology or *techne* to explore my visual self—an apposite method for understanding in the visual domain that avoids the traditional, patriarchal, and symbolic. My visual arts practice declined the linguistic paradigm, as Braidotti suggests (2012: 128), to materialise an image that discovers and liberates my visual self from past understanding. I was enabled to research a visual question; why did I not recognise myself in a picture?

I developed a practice mediated by critical and repeated, intent looking. As I worked, my peering enabled me to commune with the image and discern the fit to my visual self. Braidotti talks of "the materialism of the flesh that unifie[s] the mind and body, in a new approach that blurs all boundaries" (2012: 2). I discovered myself blurred with my situation, entangled not only with the works but also my surroundings liberated me from perceiving my sense of self-absence as a weakness. I accept this state as a key to my research practice and I will continue to use this methodology in other visual arts investigations involving subject matter that is not immediately concerned with the self and maintain the exploration within the feminist fitting-room. I have developed a way of working that is now part of my art practice and would be of use conceptually

for other academic researchers as the fitting-room metaphor liberates women from being objects in the purview of a male gaze.

My feelings of self-absence benefitted me and my research process. What I initially thought of as failure in myself, my feeling of self-absence, was a strength. As a woman artist of a certain age, like almost all others, I existed quietly in the gap, unnoticed and ignored. I have learned to navigate the traditional territory, to find my research space within it and form it in my image.

My sense of self-absence from the image paradoxically offered me agency or empowerment as I searched for an accurate self-portrayal, and my identity as a woman was not based on my figurative, physical presence. I offer this as a liberation from patriarchal framing of what a woman is and where her power lies. My work resides in testament to the images and practices of both Claude Cahun and Helen Chadwick both of whom were working in a similar territory and prepared the ground for my investigation. However, their work was contingent on the nature of their practices and their historical and political contexts. The results of my research process clearly defy patriarchal objectification of the female body and asserts that it is possible to philosophically define a woman without any visual, physical form of womanhood.

My idea of the fitting-room as the territory for inventive methodologies can be taken into a feminist pedagogy for the arts by inviting students to explore

further their own ideas of their visual selves, in the gaps and in their surroundings, as advocated by Braidotti (2011, 2012; in Dolphijn and van der Tuin 2012). The practice findings contribute to new materialist strands of gender and feminist studies within research-based practice.

Taking my contribution beyond the personal, this methodology will be shared in creative workshops that will be underpinned by an intersubjective approach that is experiential. These creative workshops are prompted by the materialisation activities identified in my practice. Participants, of any self-identification, will explore their experiences of visual self via an actual fitting-room, founded on the essaying and peering metaphors. The workshops will have emphasis on agency and experimentation. For example, I will create a mobile fitting-room and individuals will try on various personas, including say a man's suit for female identifying participants or a dress for males. The participants will then discuss their experiences of visual 'fit'. They could also sit for a silhouette portrait while enacting emotions or could bring a family photograph which will be scanned and redacted to resemble the *Shadow Boxes* (2017). The emphasis will be on close observation and peering while considering internal experience and ascertaining the 'rightness' of the visual experience. On the assumption that some people will have experiences of self similar to mine (a weakened internal experience that was translated into a lack of recognition), and others will not, the process will make good use of my findings and enhance them via the continuum of visual self-experience of each person who takes part.

This practice research will also be disseminated as an exhibition of images and an image text bookwork.

References

ADES, Dawn. 1986. *Photomontage*. London: Thames & Hudson Ltd.

AHMED, Sara. 2017. *Living a Feminist Life*. Durham: Duke University Press Books.

BARAD, Karen. 2003. 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter'. *Signs: Journal of Women in Culture and Society* 28(3), 801–31.

BARAD, Karen. 2007. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.

BARRETT, Estelle and Barbara BOLT (eds.). 2010. *Practice as Research: Approaches to Creative Arts Enquiry*. London & New York: I B Tauris & Co Ltd.

BARRETT, Estelle and Barbara BOLT (eds.). 2012. *Carnal Knowledge: Towards a 'New Materialism' through the Arts*. London & New York: I.B.Tauris.

BARRIE, J. M. 2015 [1911]. *Peter Pan [Peter and Wendy]*. Hartford, Al.: Expressions Publishing.

BARTHES, Roland. 1993. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. London, Sydney, Auckland, & Parktown: Vintage Classics.

BATE, David and François LEPERLIER. 1994. *Mise-En-Scène: Claude Cahun, Tacita Dean, Virginia Nimarkoh.* London: Institute of Contemporary Arts.

BAUMAN, Zygmunt. 2018. *Liquid Modernity*. Cambridge & Malden, MA: Polity Press.

BAUMAN, Zygmunt. 2007. *Liquid Times: Living in an Age of Uncertainty*. 1st edition. Cambridge: Polity.

BAXANDALL, Michael. 1974. *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style.* Oxford & New York: OUP.

BEAUVOIR, Simone de. 1997. *The Second Sex*. London, Sydney, Auckland, & Parktown: Vintage Classics.

BENJAMIN, Walter. 2006. *Berlin Childhood Around 1900: Hope in the Past.* Cambridge, Mass: Harvard University Press.

BERGER, John. 2008. *Ways of Seeing*. London: Penguin Classics.

BILLEN, Andrew. 1993. 'Work of the Body as Work of Art'. *The Observer*, 21 Mar, 57.

BONNELL, Sian. 2013. The Camera as Catalyst, the Photograph as Conduit: An Exploration of the Performative Role of Photography. [online]. Available at: http://www.e-space.mmu.ac.uk/e-space/handle/2173/336516 [accessed 7 Nov 2015].

BORZELLO, Frances. 2016. *Seeing Ourselves: Women's Self-Portraits*. London: Thames and Hudson Ltd.

BRAIDOTTI, Rosi. 2011. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory: 2*. Second edition. New York: Columbia University Press.

BRAIDOTTI, Rosi. 2012. *Nomadic Theory: The Portable Rosi Braidotti*. New York: Columbia University Press.

BUTLER, Judith. 1997. *The Psychic Life of Power: Theories in Subjection*. Stanford, Calif: Stanford University Press.

BUTLER, Judith. 2007. *Gender Trouble: Feminism and the Subversion of Identity*. Abingdon, Oxon & New York, NY: Routledge.

BUTLER, Judith. 2011. *Bodies That Matter: On the Discursive Limits of Sex*. Abingdon, Oxon & New York, NY: Routledge.

BUTLER, Susan. 1996. 'Between Frames'. In Liz HERON and Val WILLIAMS (eds.). *Illuminations: Women Writing on Photography from the 1850s to the Present*. London & New York: I. B. Taurus, 386–93.

CAHUN, C. 2008. *Disavowals: Or Cancelled Confessions*. Translated by Susan de Muth. Cambridge, Mass: Tate Gallery Publications.

CAHUN, Claude and Marcel MOORE. 2006. *Don't Kiss Me*. New York: Aperture.

CHADWICK, Helen. 1989. *Enfleshings*. New York: Aperture.

CHADWICK, Helen and Marina WARNER. 1996. *Stilled Lives*. Edinburgh & Odense, Denmark: Portfolio Gallery.

CHAMISSO, Adelbert von. 2019 [1813]. Peter Schlemihl. Independently published.

CHERNICK, Myrel and Jennie KLEIN. 2011. *The M Word: Real Mothers in Contemporary Art*. Bradford, ON: Demeter Press.

CIXOUS, Hélène. 1976 [1975]. 'The Laugh of the Medusa'. *Signs* 1(4 (Summer)), 875–93.

CIXOUS, Hélène. 1994. *The Hélène Cixous Reader.* Abingdon, Oxon & New York, NY: Routledge.

CIXOUS, Hélène and Verena Andermatt CONLEY. 1984. 'Voice I...' *boundary 2* 12(2), 51–67.

COESSENS, Kathleen, Anne DOUGLAS and Darla CRISPIN. 2009. *The Artistic Turn: A Manifesto (Orpheus Research Centre in Music Series*. Leuven: Leuven University Press.

COLEMAN, Rebecca, Tara PAGE and Helen PALMER. 2019. 'Feminist New Materialist Practice: The Mattering of Methods'. *MAI: Feminism & Visual Culture* [online]. Available at: https://maifeminism.com/feminist-new-materialisms-the-mattering-of-methods-editors-note/ [accessed 13 Aug 2019].

COOLE, Diana and Samantha FROST (eds.). 2010. *New Materialisms: Ontology, Agency, and Politics*. Durham NC; London: Duke University Press Books.

CRANE, Diana. 2000. *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*. Chicago: University of Chicago Press.

DELGARAM-NEJAD, Oliver. 2016. Blends: A FACS Coder's Guide.

DEVOS, Thierry, Que- Lam HUYNH and Mahzarin R. BANAJI. 2011. 'ImplicitSelf and Identity'. In Mark R. LEARY and June Price TANGNEY (eds.). *Handbook of Self and Identity*. New York, NY: Guilford, 155–79.

DIKA, Vera. 2016. ‘Remaking The Serpentine Dance: Film as Material/Body as Trace’. *Millennium Film Journal; New York* (64), 28–34.

DOLPHIJN, Rick and Iris van der TUIN. 2012. *New Materialism: Interviews & Cartographies*. Ann Arbor, Mich.: M Publishing.

DOY, Gen. 2007. *Claude Cahun: A Sensual Politics of Photography*. London & New York: I.B.Tauris.

ENTWISTLE, Joanne. 2015. *The Fashioned Body*. Cambridge: Polity Press.

FERNALD, Anne and Daniela O’NEILL. 1993. ‘Peekaboo across Cultures: How Mothers and Infants Play with Voices, Faces and Expectations’. In Kevin MACDONALD (ed.). *Parent-Child Play: Descriptions and Implications*. Albany: State University of New York Press, 259–85.

FREELAND, Cynthia. 2010. *Portraits and Persons*. Oxford: OUP.

FROSH, Paul. 2015. ‘Selfies: The Gestural Image: The Selfie, Photography Theory, and Kinesthetic Sociability’. *International Journal of Communication* 9(0), 22.

GELL, Alfred. 1998. *Art and Agency: An Anthropological Theory*. Oxford & New York: OUP.

GIONI, Massimiliano. 1872. *The Great Mother: Women, Maternity, and Power in Art and Visual Culture, 1900-2015 by Massimiliano Gioni*. Milan: Skira.

GOTTWALD, Franziska. 2011. *Das Tronie. Muster - Studie - Meisterwerk: Die Genese einer Gattung der Malerei vom 15. Jahrhundert bis zu Rembrandt.* München: Deutscher Kunstverlag.

GRAHAM-DIXON, Andrew. 2011. *Caravaggio: A Life Sacred and Profane*. London: Penguin.

GROOTENBOER, Hanneke. 2013. *Treasuring the Gaze: Intimate Vision in Late Eighteenth-Century Eye Miniatures*. Chicago: University of Chicago Press.

HALL, James. 2007. *Dictionary of Subject and Symbols in Art*. Boulder: Westview Press.

HALL, James. 2014. *The Self-Portrait: A Cultural History*. London: Thames and Hudson Ltd.

HALL, Stuart, David HELD and Tony MCGREW. 1992. *Modernity and Its Futures*. Cambridge: Polity Press.

HARAWAY, Donna. 1991. ‘A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century’. *In Simians, Cyborgs and Women; The Reinvention of Nature.* New York: Routledge, 149–81.

HARAWAY, Donna. 1997. *Modest_Witness@Second_Millennium.FemaleMan_Meets_OncoMouse: Feminism and Technoscience*. Abingdon: Routledge.

HARAWAY, Donna J. 2003. *The Companion Species Manifesto: Dogs, People and Significant Otherness.* Chicago: University of Chicago Press.

HARBISON, Robert. 2011. *Reflections on Baroque*. London: Reaktion Books. Available at: http://ebookcentral.proquest.com/lib/falmouth-ebooks/detail.action?docID=618756 [accessed 20 Jun 2018].

HART, Ivor Blashka. 1977. *The World of Leonardo Da Vinci: Man of Science Engineer and Dreamer of Flight*. Fairfield: A. M. Kelly.

HEINRICHS, R. Walter. 2001. *In Search of Madness : Schizophrenia and Neuroscience*. Oxford University Press Inc.

HICKEY-MOODY, Anna. 2019. 'Three Ways of Knowing Failure'*. MAI: Feminism & Visual Culture* [online]. Available at: https://maifeminism.com/three-ways-of-knowing-failure/ [accessed 6 Jul 2020].

HIRSCHFELDER, Dagmar. 2008. *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts.* Berlin: Gebrüder Mann Verlag.

HORLOCK, Mary, Eva MARTISCHING and Mark SLADEN. 2004. *Helen Chadwick*. London & Ostfildern-Ruit: Hatje Cantz.

IRIGARAY, Luce. 1985. *Speculum of the Other Woman*. Translated by Gillian C. Gill. Ithaca: Cornell University Press.

IRIGARAY, Luce. 1985. *This Sex Which Is Not One*. Translated by Catherine Porter and Carolyn Burke. Ithaca, N.Y: Cornell University Press.

IVES, Kelly. 2016. *Cixous, Irigaray, Kristeva: The Jouissance of French Feminism*. Maidstone: Crescent Moon Publishing.

JAY, Martin. 1994. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought. Berkeley*: University of California Press.

JOHNSON, Jim [Bruno LATOUR]. 1988. 'Mixing Humans with Non-Humans: Sociology of a Door-Closer'. Edited by Leigh Star. *Social Problems* 35, 298–310.

JONES, Amelia. 1998. *Body Art/Performing the Subject*. Minneapolis: University Of Minnesota Press.

JONES, Amelia. 2002. 'The "Eternal Return": Self-Portrait Photography as a Technology of Embodiment'. *Signs: Journal of Women in Culture and Society* 27(4), 947–78.

JONES, Amelia. 2006. *Self/Image: Technology, Representation, and the Contemporary Subject*. London & New York: Routledge.

JUNGNICKEL, Kat. 2020. *Transmissions: Critical Tactics for Making and Communicating Research*. Cambridge, MA: MIT Press.

KAHR, Brett. 1996. *D.W. Winnicott: A Biographical Portrait.* London: Routledge.

KARDASHIAN WEST, Kim. 2015. 'Kim Kardashian West (@kimkardashian) Instagram Photos and Videos'. [online]. Available at: https://instagram.com/kimkardashian/ [accessed 27 Oct 2015].

KRAUSS, Rosalind. 2000. *Bachelors*. Cambridge, Mass.: MIT Press.

KRISTEVA, Julia. 1969. *Recherches pour une sémanalyse*. Éditions du Seuil.

KRISTEVA, Julia. 1987. *Tales of Love*. Translated by Louis S. Roudiez. New York & Guildford: Columbia University Press.

KRISTEVA, Julia. 1991. *The Kristeva Reader*. Edited by Toril Moi. Oxford: Wiley-Blackwell.

LACAN, Jacques. 1991. *The Four Fundamental Concepts of Psycho-Analysis*. Translated by Alan Sheridan. London, New York, Melbourne, Toronto & Auckland: Penguin.

LACAN, Jacques. 2007. *Ecrits: The First Complete Edition in English*. Translated by Bruce Fink. New York: W. W. Norton & Company.

LATIMER, Tirza True. 2006. 'Entre Nous: Between Claude Cahun and Marcel Moore'. *GLQ: A Journal of Lesbian and Gay Studies* 12(2), 197–216.

LIONEL-MARIE, Annick and Alain SAYAG (eds.). 1996. *Collection de Photographies du Musée National d'Art Modern: 1905-1948*. Paris: Centre Georges Pompidou.

LINGWOOD, James et al. 1991. *Franz Xaver Messerschmidt - Character-Heads 1770-1783, Arnulf Rainer - Overdrawings Franz Xaver Messerschmidt*. London: Institute of Contemporary Arts.

LOSH, Elizabeth. 2013. *Beyond Biometrics: Feminist Media Theory Looks at Selfiecity*. San Diego: University of California. Available at: http://d25rsf93iwlmgu.cloudfront.net/downloads/Liz_Losh_BeyondBiometrics.pdf.

MARŠÁLEK, Michal. 2015. 'Dystonia in Art: The Impact of Psychiatric and Neurological Disease on the Work of the Sculptor F. X. Messerschmidt'. In Petr KANOVSKY, Kailash P. BHATIA, and Raymond L. ROSALES (eds.). *Dystonia and Dystonic Syndromes*. Vienna: Springer, 227–44. Available at: https://doi.org/10.1007/978-3-7091-1516-9_15 [accessed 21 Oct 2020].

MANOVICH, Lev. 2015. 'Instagram and Contemporary Image'. [online]. Available at: http://www.manovich.net [accessed 10 Oct 2019].

MELCHIOR-BONNET, Sabine. 2002. *The Mirror: A History*. Translated by Katharine Jewett. Abingdon, Oxon & New York, NY: Routledge.

MESKIMMON, Marsha. 2003. *Women Making Art: History, Subjectivity, Aesthetics*. London, UNITED KINGDOM: Taylor & Francis Group. Available at: http://ebookcentral.proquest.com/lib/falmouth-ebooks/detail.action?docID=1075328 [accessed 29 Nov 2020].

MINH-HA, Trinh T. 2009. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Underlining/margin Notes edition. Bloomington: Indiana University Press.

MONTAIGNE, Michel de. 1993. *The Complete Essays*. London: Penguin.

MULVEY, Laura. 1975. 'Visual Pleasure and Narrative Cinema'. *Screen* 16(3), 6–18.

NAIFEH, Steven and Gregory White SMITH. 2013. *Van Gogh*. London: Profile Books.

NOCHLIN, Linda. 2018. 'Why Are There No Great Women Artists?' In *Women, Art, and Power and Other Essays*. New York: Icon Editions.

OGDEN, T. H. 1985. 'On Potential Space'. *Int. J. Psycho-Anal.* 66, 129–41.

OLSON, Roberta J. M. 1999. *The Florentine Tondo*. Oxford: OUP.

OVID. 2010. Metamorphoses: A New Translation, Contexts, Criticism. Translated by Charles Martin. New York: W. W. Norton & Company.

Oxford English *Dictionary*. Available at: http://www.oed.com/ [accessed 25 Oct 2020].

PHILLIPS, Adam. 2007. *Winnicott.* London: Penguin.

PLINY and Heinrich Ludwig URLICHS. 2015. *The Elder Pliny's Chapters on the History of Art - Scholar's Choice Edition*. Charleston: BiblioBazaar Scholar's Choice.

POINTON, Marcia. 2001. '"Surrounded with Brilliants": Miniature Portraits in Eighteenth-Century England'. *The Art Bulletin* 83(1), 48–71.

POLANYI, Michael. 1966. *The Tacit Dimension*. New York: Garden City: Doubleday & Co. Inc.

RIDEAL, Liz, Whitney CHADWICK and Frances BORZELLO (eds.). 2001. *Mirror Mirror: Self-Portraits by Women Artists*. London: National Portrait Gallery Publications.

ROBECCHI, Michele. 2007. *Sarah Lucas*. Edited by Francesco Bonami. Milan: Mondadori Electa.

RUGG, Linda Haverty. 1997. *Picturing Ourselves: Photography and Autobiography.* Chicago, Ill.: University of Chicago Press.

RUSSELL, James, Brioney GEE and Christina BULLARD. 2012. 'Why Do Young Children Hide by Closing Their Eyes? Self-Visibility and the Developing Concept of Self'. *Journal of Cognition and Development* 13(4), 550–76.

RUTHERFORD, Emma. 2009. *Silhouette: The Art of the Shadow*. New York: Rizzoli International Publications.

SARTRE, Jean-Paul. 2000. *Nausea*. Translated by Robert Baldick. London: Penguin Classics.

SCHLIEKER, Andrea. 1994. *Effluvia: Helen Chadwick*. London: Serpentine Gallery.

SHINKLE, Dr Eugenie (ed.). 2012. *Fashion as Photograph: Viewing and Reviewing Images of Fashion*. London & New York: I.B.Tauris.

STEWART, Susan. 1992. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham: Duke University Press.

SULLIVAN, Graeme. 2009. *Art Practice as Research: Inquiry in Visual Arts*. London & Thousand Oaks: Sage Publications, Inc.

TIIDENBERG, Katrin. 2018. *Selfies: Why We Love Them*. Bingley, United Kingdom: Emerald Publishing Limited.

TILLINGS, Jessica. 2018. 'Blood Rhythms'. *MAI: Feminism & Visual Culture* [online]. Available at: https://maifeminism.com/blood-rhythms-jessica-tillings/ [accessed 3 Oct 2019].

TOWNSEND, Patricia. 2015. 'Art and the Inner World'. In *Ikke Til Salg : 20 Kunstneres Helt Private Værker*. Kolding, Denmark: Trapholt. Available at: http://www.trapholt.dk/museum/14-udstillingsarkiv-2015/57-ikke-til-salg/ [accessed 31 Mar 2019].

TOWNSEND, Patricia. 2019. *Creative States of Mind: Psychoanalysis and the Artist's Process*. Abingdon, Oxon & New York, NY: Routledge.

TREVES, Letizia et al. 2020. *Artemisia*. New Haven: Yale University Press.

UNATTRIBUTED. n.d. 'Herein Hangs a Tale: The Bache Silhouette Book'. *National Portrait Gallery | Face to Face blog* [online]. Available at: https://npg.si.edu/blog/herein-hangs-tale-bache-silhouette-book [accessed 27 Feb 2016].

VAN DER TUIN, Iris. 2009. '"Jumping Generations": On Second- and Third-Wave Feminist Epistemology'. *Australian Feminist Studies* 24(59), 17–31.

WARFIELD, Katie. 2015. 'Digital Subjectivities and Selfies: The Model, the Self-Conscious Thespian, and the #realme'. *International Journal of the Image* 6(2), 1–16.

WARFIELD, Katie. 2017. 'MirrorCameraRoom: The Gendered Multi-(in)Stabilities of the Selfie'. *Feminist Media Studies* 17(1), 77–92.

WARNER, Marina. 1985. *Alone of All Her Sex: Cult of the Virgin Mary*. London: Picador.

WEISS, Marta (ed.). 2015. *Julia Margaret Cameron*. London: Mack.

WINNICOTT, Clare and D. W. WINNICOTT. 1990. *Home Is Where We Start from: Essays by a Psychoanalyst.* London: Penguin.

WINNICOTT, D. W. 2000. *The Child, the Family, and the Outside World*. London: Penguin.

WINNICOTT, D. W. 2005. *Playing and Reality.* London & New York: Routledge.

WINNICOTT, D. W. (ed.). 2014. *Collected Papers.* Abingdon, Oxon & New York, NY: Routledge.

WINNICOTT, Donald W. 1990. *The Maturational Processes and the Facilitating Environment: Studies in the Theory of Emotional Development.* London: Karnac Books.

WOLF, Naomi. 1991. *The Beauty Myth*. London, Melbourne, Sydney, Auckland, Johannesburg: Vintage.

WORLD HEALTH ORGANISATION. n.d. 'Depression'. WHO [online]. Available at: http://www.who.int/topics/depression/en/.

ZAHAVI, Dan. 2008. *Subjectivity and Selfhood: Investigating the First-Person Perspective*. Cambridge, Mass.: MIT Press.

ZAHAVI, Dan. 2014. *Self and Other: Exploring Subjectivity, Empathy, and Shame*. Oxford: OUP.

Image References

ALLORI, Alessandro. C 16th. *Madonna and Child.* Available at: Bridgeman Education http://bit.ly/allorimadonna [accessed 13 Jun 2018].

ANONYMOUS. c.1815-20. *Eye Miniature, Verse on Reverse* [Gouache on card]. Musée Carnavalet, Paris. (Plate 19). In GROOTENBOER, Hanneke. 2013. *Treasuring the Gaze: Intimate Vision in Late Eighteenth-Century Eye Miniatures*. Chicago: University of Chicago Press.

BOTTICELLI, Sandro. c.1478-79. *Madonna of the Pomegranate*. Available at: Bridgeman Education http://bit.ly/botticellipomegranate [accessed 1 Oct 2019].

CAHUN, Claude. 1929. *Self Portrait, 1929*. Available at: Bridgeman Education http://bit.ly/imintrainingdontkissme [accessed 16 Feb 2019].

CAHUN, Claude. 2004 [1930]. *Moi-Même, Montage II from 'Aveux Non Avenus' [Disavowed Confessions]*. Available at: http://collections.vam.ac.uk/item/O1135347 [accessed 29 Nov 2020].

CAMERON, Julia Margaret. 1865. *The red & white Roses.* Available at: http://collections.vam.ac.uk/item/O228514 [accessed 13 Jun 2018].

CARAVAGGIO. Michelangelo Merisi da. ca. 1596-98. *Medusa*. Available at: Bridgeman Education http://bit.ly/caravaggiomedusa

CHADWICK, Helen. 1982-83. *Ego Geometrica Sum: Piano Aged 9 Years.* Available at: https://artuk.org/discover/artworks/ego-geometria-sum-the-piano-aged-9-years-259129/view_as/grid/search/keyword:helen-chadwick/page/1 [accessed 26 Oct 2020]

CHADWICK, Helen. 1982-83. *Ego Geometrica Sum: Boat Aged 2 Years.* Available at: https://artuk.org/discover/artworks/ego-geometria-sum-iv-boat-age-2-years-272425/view_as/grid/search/keyword:helen-chadwick/page/1 [accessed 26 Oct 2020]

CHADWICK, Helen. 1984-86. *Of Mutability (detail The Oval Court)* (p. 33). In *Enfleshings.* 1989. New York: Aperture.

CHADWICK Helen. 1988-89. *Viral Landscapes No. 1.* (pp. 98-99). In *Enfleshings.* 1989. New York: Aperture.

CHADWICK Helen. 1988-89. *Viral Landscapes No. 4.* (pp. 104-105). In *Enfleshings.* 1989. New York: Aperture.

CHADWICK Helen. 1988-89. *Viral Landscapes No. 5.* (pp. 106-107). In *Enfleshings.* 1989. New York: Aperture.

DARELL Samantha. 1986. *Elizabeth Orcutt and Dugald Stewart.* Private Collection: Elizabeth Orcutt.

DA VINCI, Leonardo. 1490. *The Litta Madonna.* Available at: https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.+Paintings/29633/?lng=en [accessed 13 Aug 2017].

DYCK, Anthony van. c.1630-32. The Madonna and Child. Available at: Bridgeman Education http://bit.ly/vandyckmadonna [accessed 13 Jun 2018].

EGYPTIAN. 1292. *Relief Depicting Symbolic Union of Upper and Lower Egypt, from the Base of a Colossal Statue of Ramesses II, New Kingdom (Stone).* Available at: Bridgeman Education https://bit.ly/2HEaQLQ [accessed 19 Jun 2018].

HELEN SCOTT STUDIO. 1963. Marcena and Elizabeth Orcutt. Private Collection: Elizabeth Orcutt.

KENSINGTON PRESS AGENCY. c. 1969. *Orcutt Family Group (Unknown Wedding).* Private Collection: Elizabeth Orcutt.

LACAN Jacques. 1986 [1973]. "The two triangular systems…the first of which…puts in our place the subject of representation, and the second is that which turns me into a picture" (p. 106) in *The Four Fundamental Concepts of Psycho-Analysis*. Translated by Alan Sheridan. London, New York, Melbourne, Toronto, Auckland: Penguin Books.

LANGE, Dorothea. 1936. *Migrant Mother and Children - California.* Available at: https://www.loc.gov/item/93506674/ [accessed 13 Jun 2011].

MESSERSCHMIDT, Franz Xaver. ca.1777-81. *Yawner*. Available at: https://www.szepmuveszeti.hu/mutargyak/karakterfej-asito/.

MESSERSCHMIDT, Franz Xaver. 18th C. *Yawner (Variation).* Available at: https://sammlung.belvedere.at/objects/4445/variante-zu-der-gahner;jsessionid=79D75A7FF782276A56776B05B1DFC606

REMBRANDT. 1630-34. *Self-Portrait Etchings (Tronies), B320, B10, B2, B24, B316 bookmark*. Available at: https://webshop.rembrandthuis.nl/en/bookmark-self-portraits.html?source=facebook [accessed 15 Jul 2019].

RIIS, Jacob. 1898. *Italian Mother and Baby in New York City.* Available at: Bridgeman Education http://bit.ly/riisitalianmother [accessed 13 Jun 2018].

RIZA, Kinez. 2014. *A Hand Stencil on the Wall of a Cave in Sulawesi, Indonesia.* Available at: https://www.smithsonianmag.com/science-nature/rockart-ages-indonesian-cave-paintings-are-40000-years-old-180952970/ [accessed 19 Jun 2018].

ROUGHT, William. 1800. *Silhouette of an Unknown Male Undergraduate*. Available at: http://collections.vam.ac.uk/item/O1260057 [accessed 1 Nov 2020].

TILLINGS, Jessica. 2017. *New Moon.* At 'Blood Rhythms'. MAI: Feminism & Visual Culture [online]. Available at: https://maifeminism.com/blood-rhythms-jessica-tillings/ [accessed 8 Sep 2019].

SKEOLAN, Peter. 1848. *Silhouette of an Unknown Young Lady*. Available at: https://www.metmuseum.org/art/collection/search/826297 [accessed 1 Nov 2020].

UNKNOWN. 300AD. *Figure: Profile.* Available at: http://library.artstor.org/#/asset/AWSS35953_35953_33006610 [accessed 19 Jun 2018].

VAN GOGH, Vincent. 1887. *Self-Portrait 1887.* Available at: https://www.vangoghmuseum.nl/en/collection/s0065V1962 [accessed 25 Jun 2018].

Bibliography

ABRAM, Jan. 2007. *Language of Winnicott: A Dictionary of Winnicott's Use of Words.* London: Karnac Books.

ABRAM, Jan. 2012. *Donald Winnicott Today.* Abingdon, Oxon & New York, NY: Routledge.

ADAMS, Timothy Dow. 1994a. 'Life Writing and Light Writing: Autobiography and Photography'. *Modern Fiction Studies; Baltimore, Md.* 40(3), 459–491.

ADAMS, Timothy Dow (ed.). 1994b. 'Special Issue: Autobiography / Photography / Narrative'. *Modern Fiction Studies; Baltimore, Md.* 40(3), [online]. Available at: https://muse-jhu-edu.ezproxy.falmouth.ac.uk/issue/1216.

ADAMS, Timothy Dow. 1999. *Light Writing and Life Writing: Photography in Autobiography*. Chapel Hill: University North Carolina Pr.

AHMED, Sara. 2006. *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press Books.

AHMED, Sara. 2010. *Differences That Matter: Feminist Theory and Postmodernism*. Cambridge, UK & New York: Cambridge University Press.

AHMED, Sara. 2013. 'Creating Feminist Paths'. *feministkilljoys* [online]. Available at: https://feministkilljoys.com/2013/08/27/creating-feminist-paths/ [accessed 23 Oct 2017].

ALAIMO, Stacy. 2000. *Undomesticated Ground: Recasting Nature as Feminist Space*. Ithaca, N.Y: Cornell University Press.

ALAIMO, Stacy and Susan HEKMAN (eds.). 2008. *Material Feminisms*. Bloomington, IN: Indiana University Press.

ANTIN, Eleanor. 2014. *Multiple Occupancy - Eleanor Antin's 'Selves'*. New York: Columbia University, Wallach Art Gallery, U.S.

ARMSTRONG, Karen. 2018. *A Short History Of Myth.* Edinburgh and London: Canongate Canons.

ATKINSON, Terry. 2000. *Intuitive Practitioner: On the Value of Not Always Knowing What One Is Doing*. Edited by Guy Claxton. Buckingham, England & Philadelphia: Open University Press.

AUSLANDER, Philip. 2006. 'The Performativity of Performance Documentation'. *PAJ: A Journal of Performance and Art* 28(3), 1–10.

AUSLANDER, Philip. 2018. *Reactivations: Essays on Performance and Its Documentation*. Ann Arbor, Mich.: University of Michigan Press.

BAKER, Simon. 2016. *Performing for the Camera*. London: Tate Publishing.

BANCROFT, Alison. 2012. *Fashion and Psychoanalysis: Styling the Self*. London: I B Tauris & Co Ltd.

BARKER, Chris and Emma A. JANE. 2016. *Cultural Studies: Theory and Practice*. London, CT: SAGE Publications Ltd.

BARTHES, Roland. 2010. *Roland Barthes by Roland Barthes*. Translated by Richard Howard. New York: Hill and Wang.

BATCHEN, Geoffrey. 1999. *Burning with Desire: Conception of Photography*. Cambridge, Mass.: MIT Press.

BATCHEN, Geoffrey et al. 2002. *Where Is the Photograph?* Brighton: Photoworks.

BATCHEN, Geoffrey. 2006. *Forget Me Not: Photography and Remembrance*. New York & London: Princeton Architectural Press.

BATE, David. 2003. *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*. London: I.B.Tauris.

BATE, David. 2016. *Photography*. London & New York: Bloomsbury Academic.

BATE, David. 2017. 'Introduction: Psychoanalysis and the Photographer'. *photographies* 10(1), 3–11.

BAUMAN, Zygmunt. 2004. *Identity: Conversations with Benedetto Vecchi*. Cambridge, Oxford & Boston: Polity Press.

BEAUJOUR, Michel. 1992. *Poetics of the Literary Self-Portrait.* Translated by Yara Milos. New York: New York University Press.

BENJAMIN, Walter. 2005. *Walter Benjamin: Selected Writings, Volume 2: Part 1: 1927*-1930 by Walter Benjamin. Cambridge, Mass.: Belknap Press.

BERGSTEIN, Mary. 2010. *Mirrors of Memory: Freud, Photography, and the History of Art*. Ithaca N.Y.; London: Cornell University Press.

BOHN, Babette and James M. SASLOW. 2012. *A Companion to Renaissance and Baroque Art*. Oxford: Wiley-Blackwell.

BRENNAN, Teresa (ed.). 1989. *Between Feminism and Psychoanalysis*. Abingdon, Oxon & New York, NY: Routledge.

BRIGHT, Susan. 2010. *Auto Focus: The Self-Portrait in Contemporary Photography.* London: Thames & Hudson.

BRIGHT, Susan and Stephanie CHAPMAN. 2013. *Home Truths: Photography and Motherhood*. London: Art/Books.

BRUSATI, Celeste. 1990. 'Stilled Lives: Self-Portraiture and Self-Reflection in Seventeenth-Century Netherlandish Still-Life Painting'. *Simiolus: Netherlands Quarterly for the History of Art* 20(2/3), 168–82.

BUTLER, Judith. 1995. 'Collected and Fractured: Responses to Identities'. In Anthony APPIAH and Henry Louis GATES (eds.). *Identities*. University of Chicago Press, 439–447.

BUTLER, Judith. 2013. 'Contingent Foundations: Feminism and the Question of Postmodernism'. In *Feminists Theorize the Political*. Routledge, 21–39.

BUTLER, Judith. 2013. ‘Contingent Foundations: Feminism and the Question of Postmodernism’. In *Feminists Theorize the Political*. Routledge, 21–39.

BUTLER, Judith and Joan W SCOTT (eds.). 1992. *Feminists Theorize the Political*. New York: Routledge.

BUURMAN, Nanne et al. 2016. ‘Curating in Feminist Thought’. *On Curating* (29),

CADENET, Amanda de and Amber VALLETTA. 2017. *#Girlgaze: How Girls See the World*. New York: Rizzoli International Publications.

CAMPANY, David (ed.). 2012. *Art and Photography*. London: Phaidon Press.

CARLSON, Marvin. 2003. *Performance: A Critical Introduction.* Abingdon, Oxon & New York, NY: Routledge.

CARPENTER, Mary Wilson. 2003. *Imperial Bibles, Domestic Bodies: Women, Sexuality and Religion in the Victorian Market*. Athens: Ohio University Press.

CHERNICK, Myrel and Jennie KLEIN. 2011. *The M Word: Real Mothers in Contemporary Art*. Bradford, ON: Demeter Press.

CIXOUS, Hélène. 1988 [1975]. ‘Sorties’. In David LODGE (ed.), Ann LIDDLE (tran.). *Modern Criticism and Theory.* London: Longman, 287–93. Available at: https://kupdf.net/download/helene-cixous-sorties_5cf3038be2b6f5b16b2e7d09_pdf [accessed 28 Oct 2020].

COLEMAN, Rebecca. 2013. *Deleuze and Research Methodologies*. Edinburgh University Press.

COSLETT, Tess, Celia LURY and Penny SUMMERFIELD. 2000. *Feminism & Autobiography: Texts, Theories, Methods*. Abingdon, Oxon & New York, NY: Routledge.

DELEUZE, Gilles and Felix GUATTARI. 2004. *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Continuum International Publishing Group Ltd.

DE MUTH, Susan. 2012. ‘Disavowals (Aveux Non Avenus) by Claude Cahun’. *Susan de Muth* [online]. Available at: https://susandemuth.com/translations/disavowals-aveux-non-avenus-by-claude-cahun/ [accessed 25 Sep 2019].

DEAN, Tacita and Jeremy MILLAR. 2005. *Place*. New York, N.Y: Thames & Hudson.

DEVER, Carolyn. 2006. *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins.* Cambridge: CUP.

DEWEY, John. 2009. *Art as Experience*. New York: Perigee Books (Penguin Group).

DIAS, Elsa Oliveira. 2016. *Winnicott’s Theory of the Maturational Processes.* Abingdon, Oxon & New York, NY: Routledge.

DOUGLAS, Susan J. 2010. *The Rise of Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild*. New York: St. Martin’s Griffin.

DOY, Gen. 2005. *Picturing the Self: Changing Views of the Subject in Visual Culture.* London & New York: I.B.Tauris.

DROITCOUR, Brian. 2013. *A Selfie Is Not a Portrait*. [online]. Available at: https://culturetwo.wordpress.com/2013/10/24/a-selfie-is-not-a-portrait/ [accessed 15 Jul 2020].

EATON, Timothy A. (ed.). 1998. *Small and Beautiful: The Issue of Scale*. West Palm Beach, FL: Eaton Fine Arts.

EGAN, Susanna. 1994. 'Encounters in Camera: Autobiography as Interaction'. *MFS Modern Fiction Studies* 40(3), 593–618.

FINKELSTEIN, Joanna. 2007. *The Art of Self Invention: Image and Identity in Popular Visual Culture*. London: I.B.Tauris.

FLUSSER, Vilém. 2000. *Towards a Philosophy of Photography*. Translated by Martin Chalmers. London: Reaktion Books.

FLUSSER, Vilém. 2011a. Does Writing Have a Future? Translated by Nancy Ann Roth. Minneapolis: University of Minnesota Press.

FLUSSER, Vilém. 2011b. Into the Universe of Technical Images. Translated by Nancy Ann Roth. Minneapolis: University of Minnesota Press.

FOUCAULT, Michel. 1990. *A History of Sexuality: An Introduction v. 1*. London: Penguin Books Ltd.

FRANKEL, Richard. 1998. *The Adolescent Psyche: Jungian and Winnicottian Perspectives.* Abingdon, Oxon & New York, NY: Routledge.

FREELAND, Cynthia. 2010. *Portraits and Persons*. Oxford: OUP.

FREEMAN, John. 2015. *Remaking Memory: Autoethnography, Memoir and the Ethics of Self*. Faringdon, Oxon: Libri Publishing.

FREUD, Sigmund. 2003. *The Uncanny*. London: Penguin Books.

FRIEDAN, Betty. 2010. *The Feminine Mystique*. London: Penguin Classics.

GALE, Iain. 1994. 'Helen Chadwick'. *interview* 7, 106–7.

GALLOP, Jane and Dick BLAU. 2003. *Living with His Camera*. Durham: Duke University Press.

GAMMAN, Lorraine and Margaret MARSHMENT. 1988. *The Female Gaze*. London: The Women's Press Ltd.

GAY, Paul du, Jessica EVANS and Peter REDMAN. 2000. *Identity: A Reader.* London & Thousand Oaks, Calif: Sage Publications Ltd.

GELL, Alfred. 1992. 'The Technology of Enchantment and the Enchantment of Technology'. In *Anthropology, Art and Aesthetics*. Oxford: Clarendon Press, 40–63.

GIONI, Massimiliano (ed.). 2015. *The Great Mother: Women, Maternity, and Power in Art and Visual Culture, 1900-2015.* Milan: Skira.

GRAY, Carole and Julian MALINS. 2004. Vizualizing Research: A Guide to the Research Process in Art and Design. Farnham: Ashgate Publishing Limited.

GROOTENBOER, Hanneke. 2011. 'The Pensive Image: On Thought in Jan van Huysum's Still Life Paintings'. *Oxford Art Journal* 34(1), 13–30.

GUNTHERT, André. 2018. 'The Consecration of the Selfie: Acultural History'. In Julia ECKEL, Jens RUCHATZ, and Sabine WIRTH (eds.), Fatima AZIZ (tran.). *Exploring the Selfie: Historical, Theoretical, and Analytical Approaches to Digital Self-Photography*. Cham, SWITZERLAND: Palgrave Macmillan US. Available at: http://ebookcentral.proquest.com/lib/falmouth-ebooks/detail.action?docID=5342024 [accessed 14 Jul 2020].

HAUSER, Arnold. 1986. *Mannerism: The Crisis of the Renaissance and the Origin of Modern Art.* Cambridge, Mass.: Harvard University Press.

HESSE-BIBER, Sharlene J. (ed.). 2011. *Handbook of Feminist Research: Theory and Praxis*. Thousand Oaks: Sage Publications, Inc.

HICKEY-MOODY, Anna. 2013. 'Affect as Method: Feelings, Aesthetics and Affective Pedagogy'*.* In Rebecca COLEMAN and Jessica RINGROSE (eds.). *Deleuze and Research Methodologies*. Edinburgh University Press, 79–95. Available at: https://www.jstor.org/stable/10.3366/j.ctt1g0b6xx.8 [accessed 6 Jul 2020].

HICKEY-MOODY, Anna and Tara PAGE. 2016. *Arts, Pedagogy and Cultural Resistance: New Materialisms*. London: Rowman & Littlefield.

HIGONNET, Anne. 1998. *Pictures of Innocence The History and Crisis of Ideal Childhood*. New York: Thames & Hudson Ltd.

HUGHES, Virginia. 2013. 'Were the First Artists Mostly Women?' *National Geographic News* [online]. Available at: http://news.nationalgeographic.com/news/2013/10/131008-women-handprints-oldest-neolithic-cave-art [accessed 28 Jul 2015].

IRIGARAY, Luce. 1991. *The Irigaray Reader.* Translated by Margaret Whitford. Cambridge, Mass: Wiley.

JAGGER, Gill. 2008. *Judith Butler: Sexual Politics, Social Change and the Power of the Performative.* London & New York: Routledge.

JANSEN, Charlotte. 2017. *Girl on Girl: Art and Photography in the Age of the Female Gaze*. London: Laurence King Publishing.

JANUSZCZAK, Waldemar. 1987. 'Interview: Helen Chadwick, Shortlisted in 1987'. *The Guardian*, 18 Nov [online]. Available at: https://www.theguardian.com/artanddesign/1987/nov/18/20yearsoftheturnerprize.turnerprize [accessed 22 Jul 2020].

JELINEK, Estelle C. 1986. *The Tradition of Women's Autobiography: From Antiquity to the Present*. Boston, Mass.: Twayne Publishers Inc.

JONES, Amelia et al. 2001. 'The Body and Technology'. *Art Journal* 60(1), 20–39.

JONES, Amelia (ed.). 2009. *The Feminism and Visual Culture Reader*. London: Routledge.

JONES, Amelia and Adrian HEATHFIELD (eds.). 2012. *Perform, Repeat, Record: Live Art in History*. Chicago, Ill.: University of Chicago Press.

KALPAXI, Elisavet. 2012. *Narcissism and Narrativity in Photographic Self-Portraiture*. Thesis: PhD University of London Goldsmiths' College 2012.

KALPAXI, Elisavet. 2014. ‘From the Borders to Centre Stage: Photographic Self-Portraiture’. *Philosophy of Photography* 5(1), 65–76.

KARDASHIAN, Kim. 2015. *Kim Kardashian Selfish*. New York: Universe Publishing.

KEMP, Martin. 2011. *Leonardo*. Oxford: OUP.

KNIPE, Penley. 01012002. ‘Paper Profiles: American Portrait Silhouettes’. *Journal of the American Institute for Conservation* 41(3), 203.

KOERNER, Joseph Leo. 1997. *The Moment of Self-Portraiture in German Renaissance Art*. Chicago, Ill.: University of Chicago Press.

KRAUSS, Rosalind E., Jane LIVINGSTON and Dawn ADES. 1985. *Amour Fou: Photography and Surrealism*. Washington & New York: Abbeville Press Inc.

KRISTEVA, JULIA. 1982. *Powers of Horror: An Essay on Abjection*. Translated by Louis S. Roudiez. New York: European Perspectives, Columbia University Press.

KRISTEVA, Julia. 1984. *Desire in Language*. Oxford: Basil Blackwell.

KRISTEVA, Julia. 2008. *Polylogue.* Paris: Éditions du Seuil.

KRISTEVA, Julia and Leon ROUDIEZ. 1984. *Revolution in Poetic Language*. Translated by Margaret Waller. New York: Columbia University Press.

KUHN, Annette. 1997. *Family Secrets: Acts of Memory and Imagination by Annette Kuhn*. London & New York: Verso Books.

KUHN, Annette. 2013. *Little Madnesses: Winnicott, Transitional Phenomena & Cultural Experience*. London: I.B.Tauris.

LACAN, Jacques. 1991. *The Ego in Freud’s Theory and in the Technique of Psychoanalysis, 1954-1955*., Translated by Sylvana Tomaselli. New York & London: W.W. Norton & Co.

LACAN, Jacques. 1997. *The Seminar of Jacques Lacan: Freud’s Papers on Technique, 1953-54 Bk. 1*. Edited by Jacques-Alain Miller, Translated by John Dewey. New York: W. W. Norton & Company.

LALIBERTE, Norman and Alex MOGELON. 1968. *Silhouettes, Shadows and Cutouts*. New York: Van Nostrand Reinhold.

LANGLAND, Elizabeth. 2000. *Nobody’s Angels: Middle Class Women and Domestic Ideology in Victorian Culture*. Ithaca: Cornell University Press.

LAROCHE, Cheryl J. and Gary S. MCGOWAN. 2001. ‘“Material Culture”: Conservation and Analysis of Textiles Recovered from Five Points’. *Historical Archaeology* 35(3), 66–75.

LATOUR, Bruno. 1995. ‘A Door Must Be Either Open or Shut: A Little Philosophy of Techniques.’ In Andrew FEENBERG and Alaistair HANNAWAY (eds.). *Technology, and the Politics of Knowledge*. Bloomington: Indiana University Press. Available at: http://www.bruno-latour.fr/node/381 [accessed 5 Jul 2020].

LATOUR, Bruno. 2016. ‘How Better to Register the Agency of Things: Part 1, Semiotics; Part 2, Ontology’. *The Tanner Lectures on Human Values* 34, 79–117.

LEADER, Darian. 2002. *Stealing the Mona Lisa: What Art Stops Us from Seeing*. London: Faber & Faber.

LEJEUNE, Philippe. 1989. *On Autobiography*. University of Minnesota Press.

LÉVI-STRAUSS, Claude. 1968. *The Savage Mind*. Chicago: University of Chicago Press.

LINKMAN, A. E. 1991. 'The Workshy Camera: Photography and the Labouring Classes in the Nineteenth Century'. *Costume* 25, 36.

LIPPARD, Lucy R. 1980. 'Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s'. *Art Journal* 40(1–2), 362–5.

LIPPARD, Lucy R. 1995. *The Pink Glass Swan: Feminist Essays on Art*. New York: The New Press.

LOEWENTHAL, Del (ed.). 2013. *Phototherapy and Therapeutic Photography in a Digital Age*. London & New York: Routledge.

MALONE, Alicia. 2018. *The Female Gaze: Essential Movies Made by Women*. Coral Gables, FL.: Mango.

MARTIN, Charles. 1994. 'Autobio-Photography: Beauty and the "I" of the Beholder'. *MFS Modern Fiction Studies* 40(3), 543–71.

MAVOR, Carol. 1995. *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs.* Durham N.C.: Duke University Press.

MAVOR, Carol. 2008. *Reading Boyishly: Roland Barthes, J. M. Barrie, Jacques Henri Lartigue, Marcel Proust, and D. W. Winnicott.* Durham N.C.: Duke University Press Books.

MAVOR, Carol. 2012. *Black and Blue: The Bruising Passion of Camera Lucida, La Jetee, Sans Soleil, and Hiroshima Mon Amou.* Durham N.C.: Duke University Press.

MCDANNELL, Colleen. 1998. *Material Christianity*. New Haven: Yale University Press.

MCGURK, Siobhan. 2012. 'Claude Cahun, Symbolism and Surrealism: The Importance of Historical Contextualisation'. *History Compass* 10(1), 47–55.

MELVILLE, Stephen. 1987. 'Psychoanalysis and the Place of "Jouissance"'. *Critical Inquiry* 13(2), 349–70.

MESKIMMON, Marsha. 1996. *The Art of Reflection: Women Artists' Self-Portraiture in the Twentieth Century.* London: Scarlet Press.

MESKIMMON, Marsha. 1996. 'The monstrous and the grotesque: On the politics of excess in women's self-portraiture' *Make: The Magazine of Women's Art.* Oct/Nov (72), 6–11.

MITCHELL, W. J. T. 1987. *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press.

MITCHELL, W. J. T. 1995. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago, Ill.: University of Chicago Press.

MITCHELL, W. J. T. 2006. *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press.

MITCHELL, W. J. T. 1994. *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Cambridge, Mass.: MIT Press.

MOHANTY, Chandra Talpade. 2003. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press Books.

'New Materialism: How Matter Comes to Matter'. 2019. [online]. Available at: http://newmaterialism.eu/about/cost-action-is1307.html [accessed 6 Jul 2019].

OLALQUIAGA, Celeste. 2002. *The Artificial Kingdom: On the Kitsch Experience.* Minneapolis: University of Minnesota Press.

OVID. 2010. *Metamorphoses: A New Translation, Contexts, Criticism.* Translated by Charles Martin. New York: W. W. Norton & Company.

PARKER, Rozsika and Griselda POLLOCK. 1981. *Old Mistresses: Women Art an Ideology*. London: Pandora.

PARKER, Rozsika and Griselda POLLOCK. 1995. *Framing Feminism*. London: Pandora.

PARSONS, Gerald and John WOLFFE. 1988. *Religion in Victorian Britain: Culture and Empire*. Manchester: Manchester University Press.

PILLIOD, Elizabeth. 2001. *Pontormo, Bronzino and Allori: A Genealogy of Florentine Art*. New Haven: Yale University Press.

POINTON, Marcia. 2012. *Portrayal: And the Search for Identity*. London: Reaktion Books.

POLLOCK, Griselda. 1988. *Vision & Difference: Femininity, Feminism and the Histories of Art*. London & New York: Routledge.

POLLOCK, Griselda and Victoria TURVEY SAURON. 2007. *The Sacred and The Feminine: Imagination and Sexual Difference*. London & New York: I B Tauris & Co Ltd.

POULSEN, Bruce. 2012. 'The Transitional Space of John Cage'. [online]. Available at: http://www.psychologytoday.com/blog/reality-play/201209/the-transitional-space-john-cage [accessed 5 Sep 2014].

PRØITZ, Lin. 2007. 'Mobile Media and Genres of the Self'. In *Ambivalence Towards Convergence. Digitalization and Media Change*. Göteborg: Nordicom.

REYNOLDS, Graham. 1998. *British Portrait Miniatures*. Cambridge & New York: CUP.

RICHES, Harriet. 2012. 'Behind the Mask.' *Afterimage* 40(1), 22–3.

RIDEAL, Liz. 2005. *National Portrait Gallery Insights; Self-Portraits.* London: National Portrait Gallery.

RIIS, Jacob August. 2012 [1890] *How The Other Half Lives: Studies Among The Tenements Of New York.* Charleston: Nabu Press.

ROBERTS, John. 1997. *The Impossible Document: Photography and Conceptual Art in Britain, 1966-1976*. London: Camerawork.

ROSE, Gillian. 2006. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials: An Introduction to the Interpretation of Visual Methods.* London & Thousand Oaks, Calif: Sage Publications Ltd.

ROSE, Jacqueline. 2006. *Sexuality in the Field of Vision.* London & New York: Verso.

ROWELL, Spencer. 2013. 'The Art of Pathography - A Thematic Analysis of the Photographic Self-Portrait'. [online]. Available at: http://spencerrowellresearch.blogspot.com/ [accessed 21 Jul 2017].

ROYLE, Nicholas. 2003. *The Uncanny*. Manchester: Manchester University Press.

SALIH, Sara and Judith BUTLER (eds.). 2003. *The Judith Butler Reader*. Malden, MA: Wiley-Blackwell.

SALTZ, Jerry. 2020. 'Art at Arm's Length: A History of the Selfie'. *Vulture* [online]. Available at: https://www.vulture.com/2014/01/history-of-the-selfie.html [accessed 1 May 2020].

SANROMAN, Susana. 2009. *Woman Looking At Women: The Female Gaze*. Saarbrücken: VDM Verlag.

SAPIR, Michal. 1994. 'The Impossible Photograph: Hippolyte Bayard's Self-Portrait as a Drowned Man'. *MFS Modern Fiction Studies* 40(3), 619–29.

SARGENT, Winthrop. 1784. 'Winthrop Sargent Papers, 1771-1948'. [online]. Available at: http://www.masshist.org/collection-guides/view/fa0261 [accessed 26 Feb 2016].

SCHÖN, Donald A. 1991. *The Reflective Practitioner: How Professionals Think in Action*. Aldershot: Ashgate Publishing Limited.

SCOTT, Joan Wallach. 1997. *Only Paradoxes To Offer: French Feminists and the Rights of Man*. Cambridge, Mass.: Harvard University Press.

'Selfiecity'. 2014. [online]. Available at: http://selfiecity.net/ [accessed 22 Jun 2020].

SENFT, Theresa M. and Nancy K. BAYM. 2015. 'Selfies Introduction ~ What Does the Selfie Say? Investigating a Global Phenomenon'. *International Journal of Communication* 9(0), 19.

SIEGEL, Elizabeth, Patrizia Di BELLO, Marta WEISS and Miranda HOFELT. 2009. *Playing with Pictures: The Art of Victorian Photocollage.* Chicago, Ill. & New Haven: Yale University Press.

SIKKING, Iris. 2009. 'Madonna & Child: Idealised Representations of Mother and Baby'. *Archive (National Media Museum)* 14, 10–5.

SILVERMAN, Kaja. 2009. *Flesh of My Flesh*. Stanford: Stanford University Press.

SLOAN, Kim and Stephen LLOYD. 2008. *The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence*. Edinburgh: National Galleries of Scotland.

SPENCE, Jo. 1986. *Putting Myself in the Picture: A Political, Personal and Photographic Autobiography*. London: Camden Press.

STOICHITA, Victor I. 2018. *A Short History of the Shadow.* London: Reaktion Books.

STRACHEY, Nino. 2017. 'Why Do Places Mean so Much?' *National Trust* [online]. Available at: https://www.nationaltrust.org.uk/stories/why-do-places-mean-so-much [accessed 26 Oct 2017].

THURER, Shari L. 1994. *The Myths of Motherhood*. New York: Penguin.

TOWNSEND, Patricia. 2014. 'Playing and Photography'. Psychoanalysis and the Photographer, University of Westminster, 25 October 2014. Available at: https://www.westminster.ac.uk/news-and-events/events/psychoanalysis-and-the-photographer [accessed 26 Aug 2014].

UNATTRIBUTED. n.d. 'Herein Hangs a Tale: The Bache Silhouette Book'. *National Portrait Gallery | Face to Face blog* [online]. Available at: https://npg.si.edu/blog/herein-hangs-tale-bache-silhouette-book [accessed 27 Feb 2016].

VLIEGHE, Hans (ed). 2001. *Van Dyck, 1599-1999: Conjectures and Refutations*. Turnhout, Belgium: Brepols.

WALKER, Stephen. 2013. *Helen Chadwick: Constructing Identities Between Art and Architecture.* London & New York: I.B.Tauris.

WARFIELD, Katie. 2015. *'Making Selfies/ Making Self - Home'*. [online]. Available at: http://www.makingselfiesmakingself.com/ [accessed 11 Feb 2015].

WARNER, Marina. 1995. *From The Beast To The Blonde: On Fairy Tales and Their Tellers*. London; Sydney; Auckland & Parktown: Vintage.

WAXMAN, Lori and Catherine GRANT. 2011. *Girls! Girls! Girls! In Contemporary Art*. Bristol & Chicago: Intellect Ltd.

WEAVER, Mike. 1984. *Julia Margaret Cameron: Catalogue*. London: University of Southampton.

WEAVER, Mike. 1986. *Whisper of the Muse: Overstone Album and Other Photographs by Julia Margaret Cameron*. Malibu: J. Paul Getty Museum.

WINNICOTT, D. W. 1949. 'Hate in the Countertransference'*. International Journal of Psycho-Analysis* 30: 69-74.

WINNICOTT, D. W. 1988. *Human Nature*. London: Free Association Books.

WINNICOTT, D. W. 2006. *The Family and Individual Development*. London: Routledge.

WOLF, Naomi. 2002. *Misconceptions: Truth, Lies and the Unexpected on the Journey to Motherhood*. London: Vintage.

WOOLF, Virginia. 2019 [1925]. *Mrs Dalloway.* Edited by Stella McNichol and Elaine Showalter. London: Penguin Classics.

WOODWARD, Sophie. 2005. 'Looking Good: Feeling Right - Aesthetics of the Self.' In Susanne KÜCHLER and Daniel MILLER (eds.). *Clothing as Material Culture.* Oxford: Berg.

WRIGHT, E. L. 1992. *Feminism and Psychoanalysis: A Critical Dictionary*. Oxford, UK; Cambridge, Mass., USA: John Wiley & Sons.

WRIGHT, Kenneth. 1991. *Vision and Separation: Between Mother and Baby.* London: Free Association Books.

YUN, So Jung, Hye In JUNG and Ho Jung CHOO. 2015. 'Consumer Experiences in Fitting Rooms in SPA Stores'. *Fashion and Textiles; Heidelberg* 2(1), 1–14.

ZEGHER, Catherine de. 2013. *Women's Work Is Never Done: An Anthology*. New York: Merz.

Appendix A – The Works

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #1
based on Italian mother and baby in New York City, ca.1898
Riis, Jacob August (1849-1914)
Private Collection/Peter Newark American Pictures/ Bridgeman Images, 2011

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #2
based on The Litta Madonna, 1490
da Vinci, Leonardo (1452-1519)
Hermitage, St Petersburg, Russia/Bridgeman Images,
2011

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #4
based on Migrant Mother, February or March 1936
Lange, Dorothea (1895-1965)
Farm Security Administration – Office of War Information Photograph Collection, 2011

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #8
based on Madonna and Child, ca. 1630-32
van Dyck, Sir Anthony (1599-1641)
Dulwich Picture Gallery, London, U.K. /
Bridgeman Images, 2011

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #9
Madonna and Child
Allori, Alessandro (1535-1607)
Palazzo Pitti, Florence, Italy / Bridgeman Images, 2011

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Mother Essay #11
based on The red & white roses, 1865
Cameron, Julia Margaret (1815-1879)
Victoria and Albert Museum, 2018

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face Sketches #1, 2012

Giclée print
4” x 6” and 4” x 6”

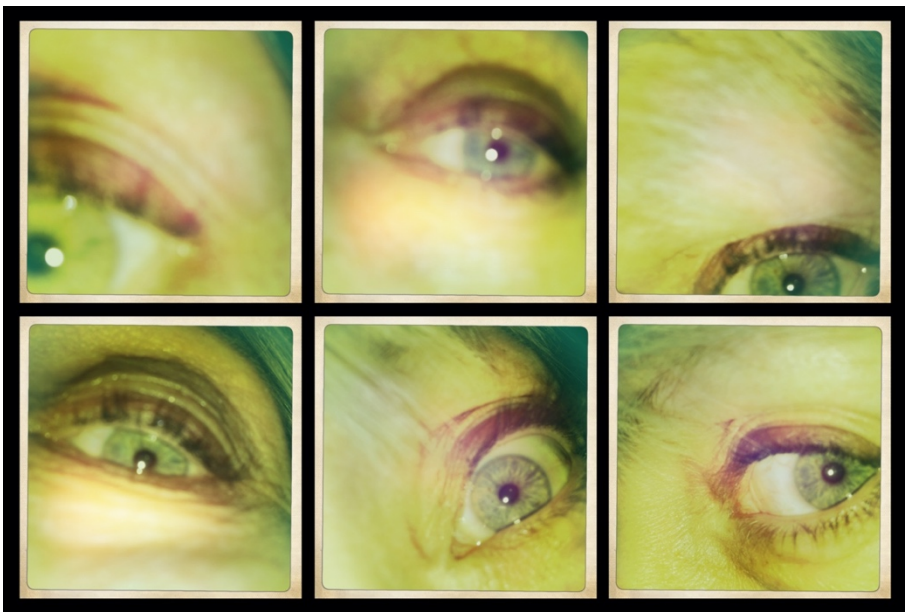
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch #1g, 2012

Giclée print
4” x 6”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch #3, 2012

Giclée print
6” x 4”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch #2a and b, 2012

Giclée print
4” x 4”

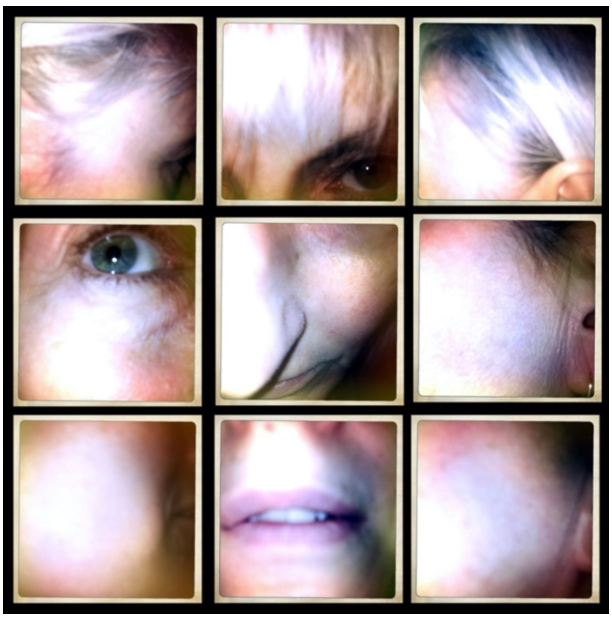
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face Sketches 18th May 2012

4” x 4”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face Sketch #8, 2013

Giclée print
4” x 4”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face Sketches 27th January 2013

Giclée print
4” x 4”

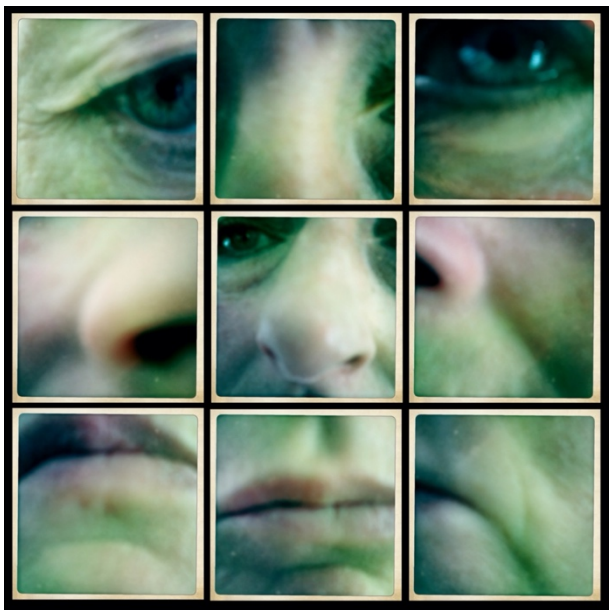
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face #6, 2013

Giclée print
6” x 4”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face #6a, 2013

Giclée print
4” x 4”

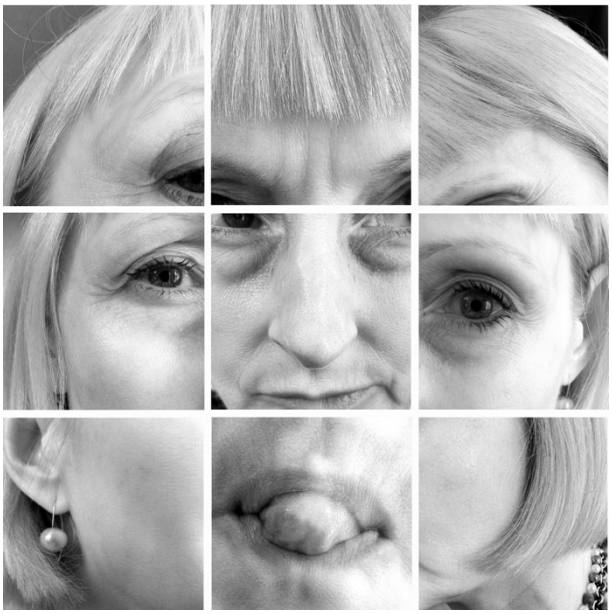
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face #6, 2013

Giclée print
6” x 4”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Still of Face App #1, 2014

6” x 6” or width of tablet screen

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Face Sketch #7, 2013

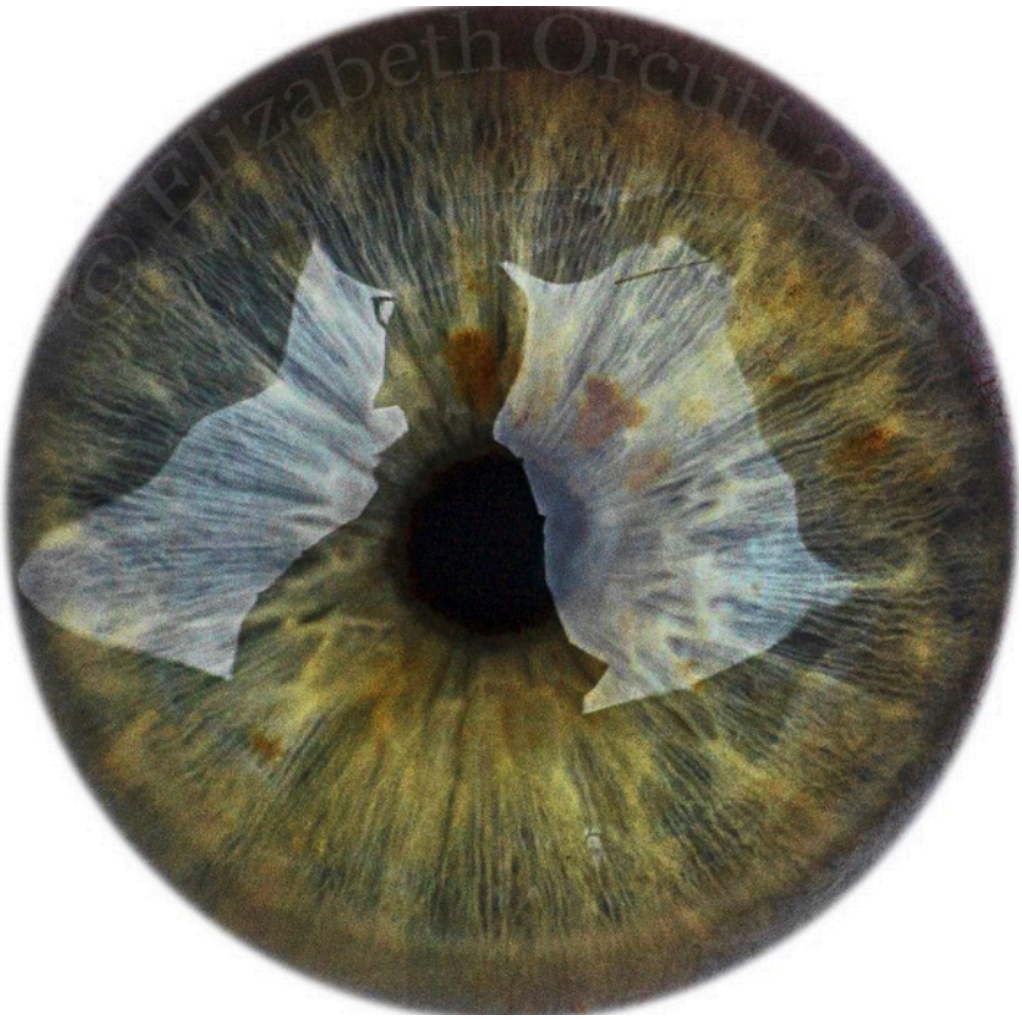
Giclée print
4” x 4”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch posted to Instagram 18th May 2015

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch posted to Instagram 12th June 2015

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Eye Sketch posted too Instagram 25th June 2015

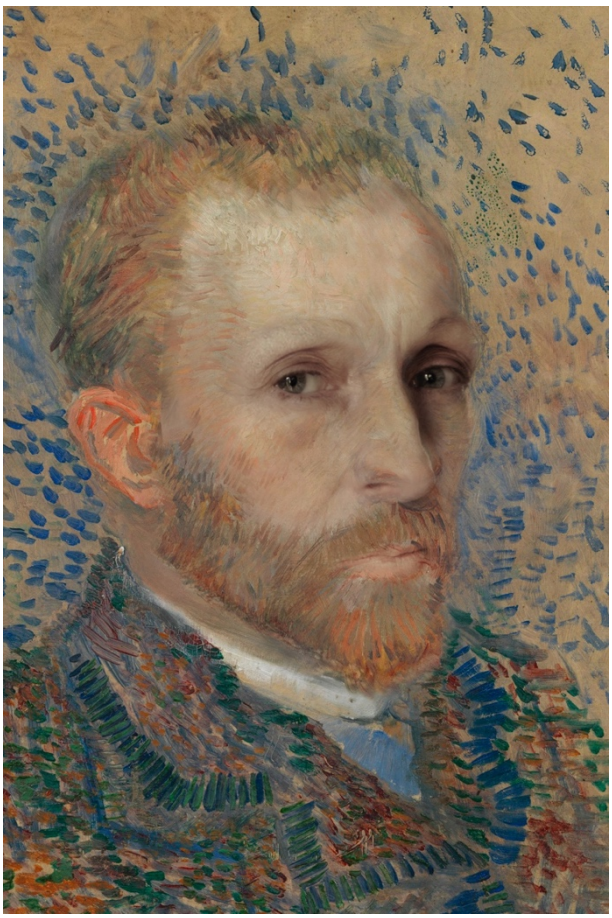
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Male Artist Essay #1 based on
Self-portrait etchings
B320, B2, B24 and B316, 1630-34
Rembrandt (1606-1669)
By kind permission
Museum Het Rembrandthuis, Amsterdam, 2013

Giclée print
4” x 6”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Male Artist Essay #2 based on
Self-portrait, 1887
van Gogh, Vincent (1853-1890)
by kind permission
Van Gogh Museum, Amsterdam, 2013

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Male Artist Essay #3
based on
Medusa ca. 1596-98
Caravaggio (1571-1610)
Galleria degli Uffizi, Florence / Bridgeman Images, 2017

Giclée print
4” diameter

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Male Artist Essay #4 based on
Self-portrait at 28, 1500
Dürer Albrecht (1471-1528),
Alte Pinakothek, Munich, 2018

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Rag Doll #1 (Teddy Image), 2014

Giclée print
4” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Rag Doll #2 (Doll Image), 2014

Giclée print
5” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Rag Doll #3 (Homemade Velvet Teddy), 2014

Giclée print
5” x 6”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Rag Dolls #1 and #2, 2015

Printed fabric: shaped, stitched and stuffed
4” x 10” x 1” and 5” x 9” x 1”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Beach #1, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Field #1, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Field #2, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Mountain, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Garden #1, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shadow Box, Home #1, 2017

Excised Giclée print
8” x 8” x 8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Contempt, 2018

Giclée print
8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Fear, 2018

Giclée print
8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Happy, 2018

Giclée print
8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Rage, 2018

Giclée print
8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Sad, 2018

Giclée print
8”

Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Surprise, 2018

Giclée print
8”

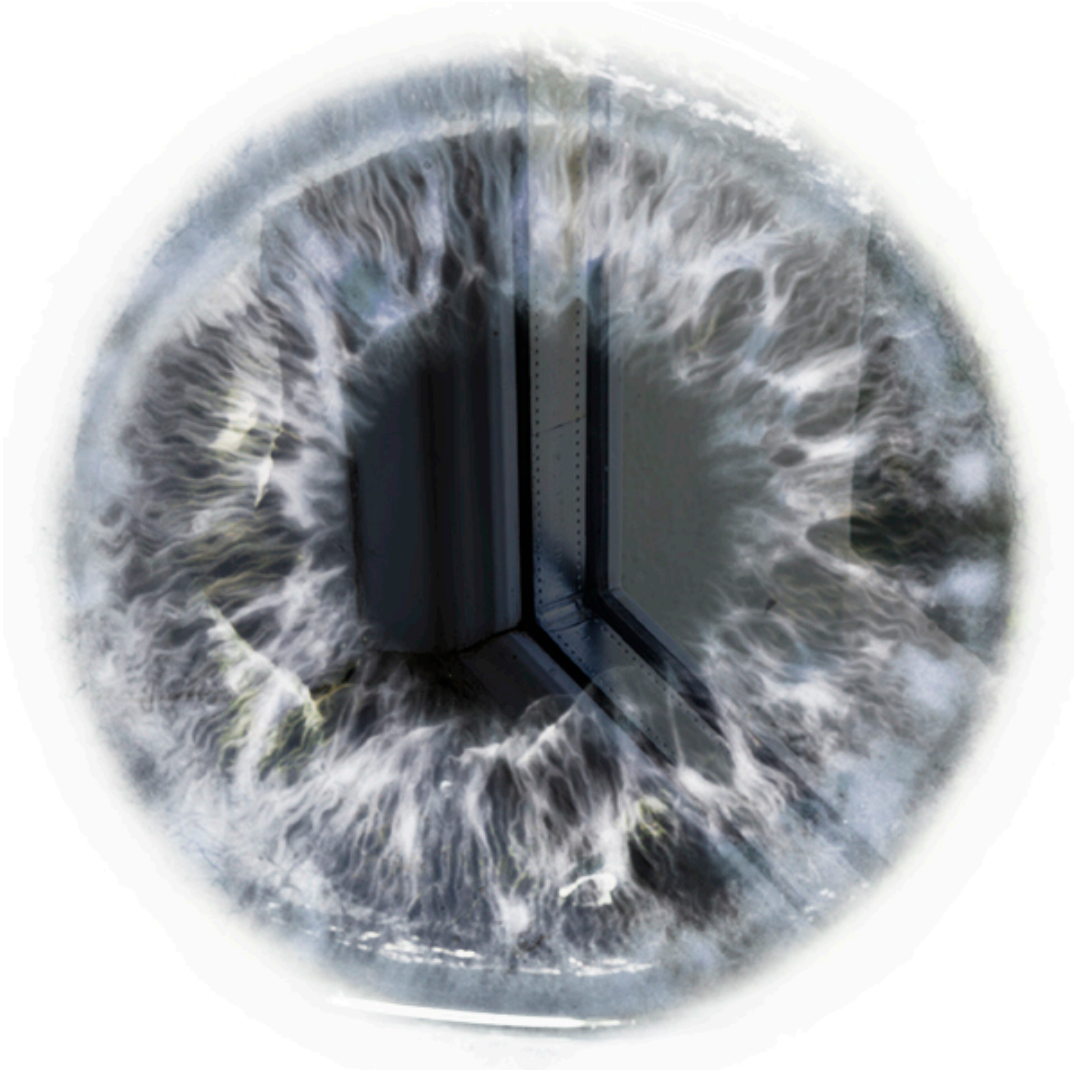
Collection of the artist

Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Shade Disgust, 2018

Giclée print
8”

Collection of the artist

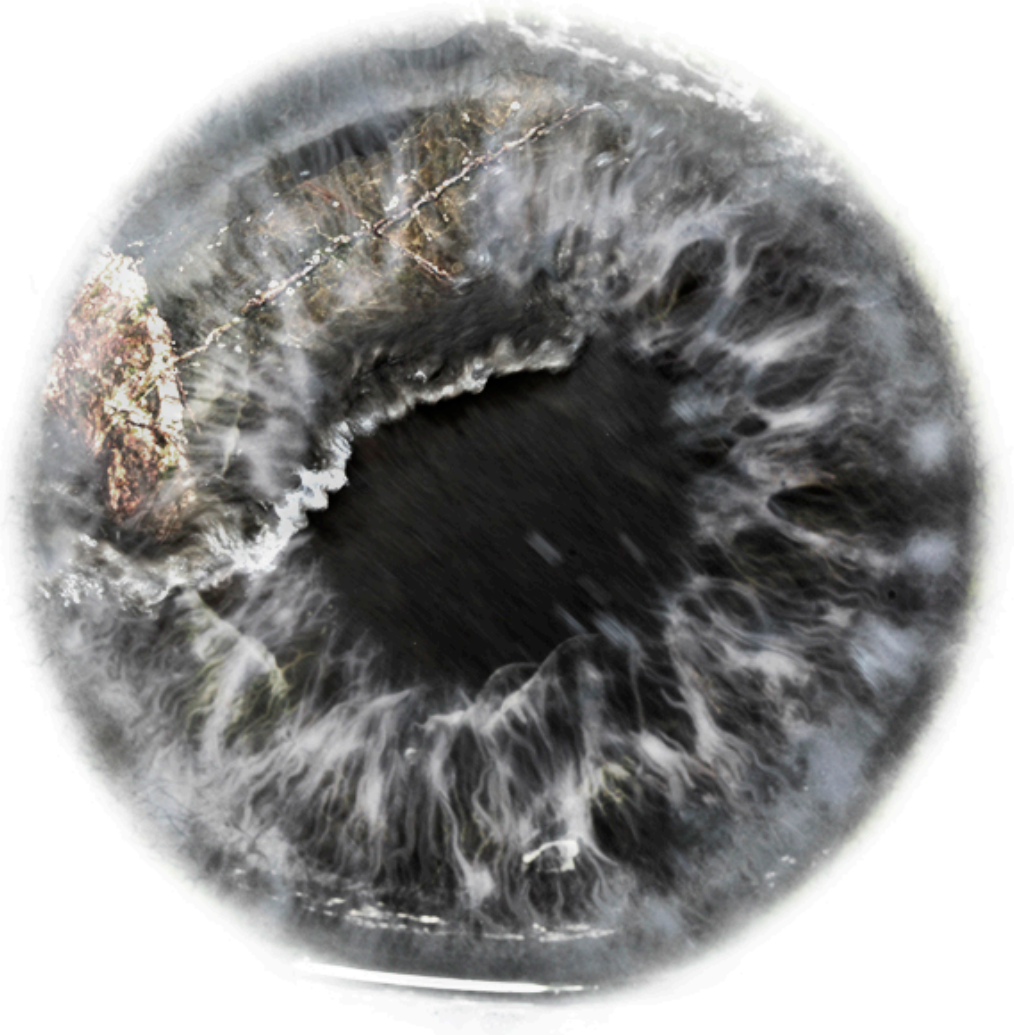


Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Entranced #1, 2019

Giclée print
10”

Collection of the artist

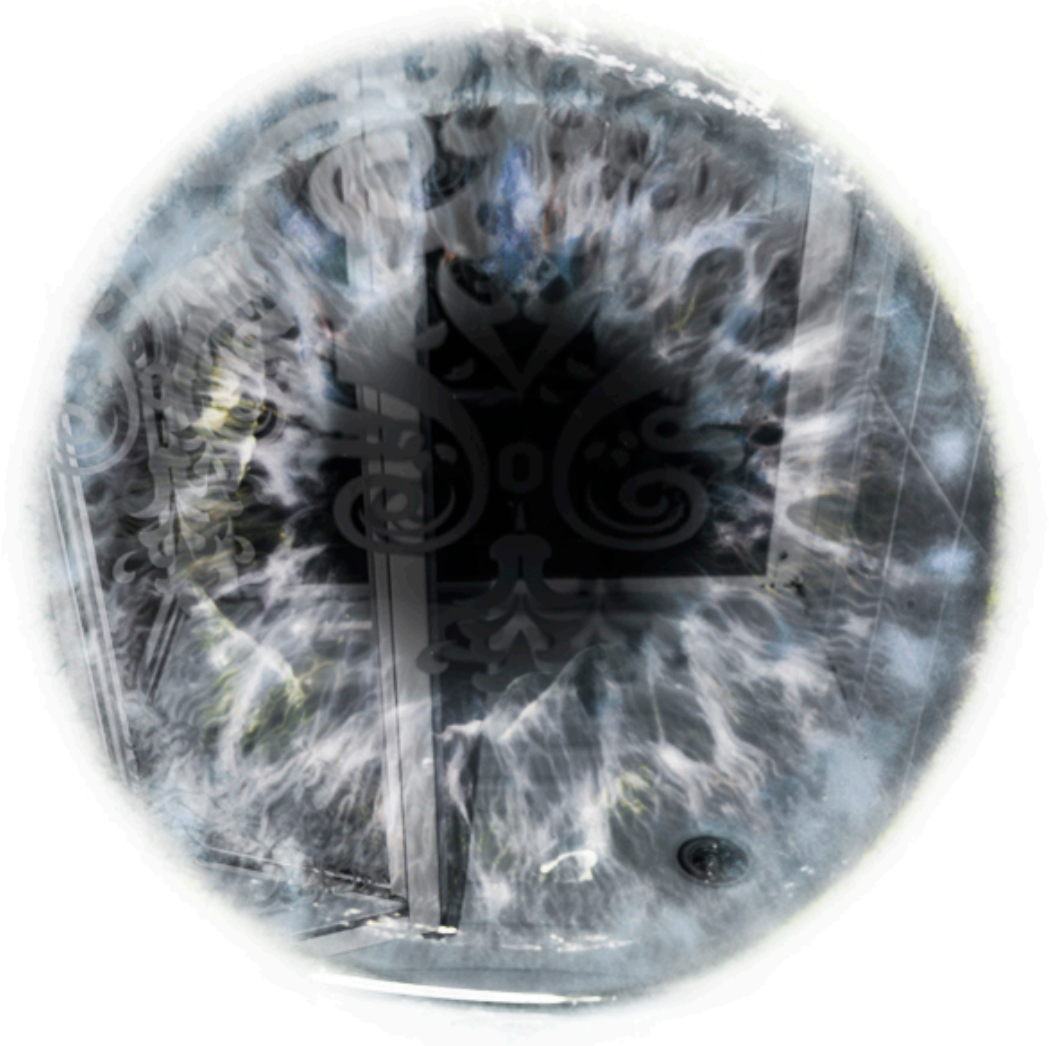


Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Entranced #4, 2019

Giclée print
10”

Collection of the artist



Elizabeth Orcutt
Born 1963 in West Sussex, United Kingdom
Lives Cornwall, United Kingdom

Entranced #6, 2019

Giclée print
10”

Collection of the artist

Appendix B – Link to recording of viva voce presentation

Viva voce presentation 19th April 2021 (recorded 17th December 2021)