My Body in Pieces documentation

The following slides feature the photographic installation, *My Body over the Pieces, The Pieces over my Body,* (2021), wall work: 5 archival inkjet prints 119 x 89 cm, sculptural work: one 6-mtr archival inkjet print, concertina folded and draped over 7 stainless steel stands, 80cm x 60 cm x 3mm, length dimensions variable.

The work pictured here has been digitally mocked up to appear together, however was originally shown across two exhibition sites – UTS Gallery & SCA Gallery, Sydney.

Image credits for install photographs: Jacquie Manning

Sara Oscar, *My Body over the Pieces/ Pieces over my Body,* (2021), 5 inkjet prints, 118cm x 89cm installation details of wall work.

The following five slides are ‘details’ of each of the images on this wall, (left to right) please note that the text in these slides has been cropped in for on-screen viewing purposes only.

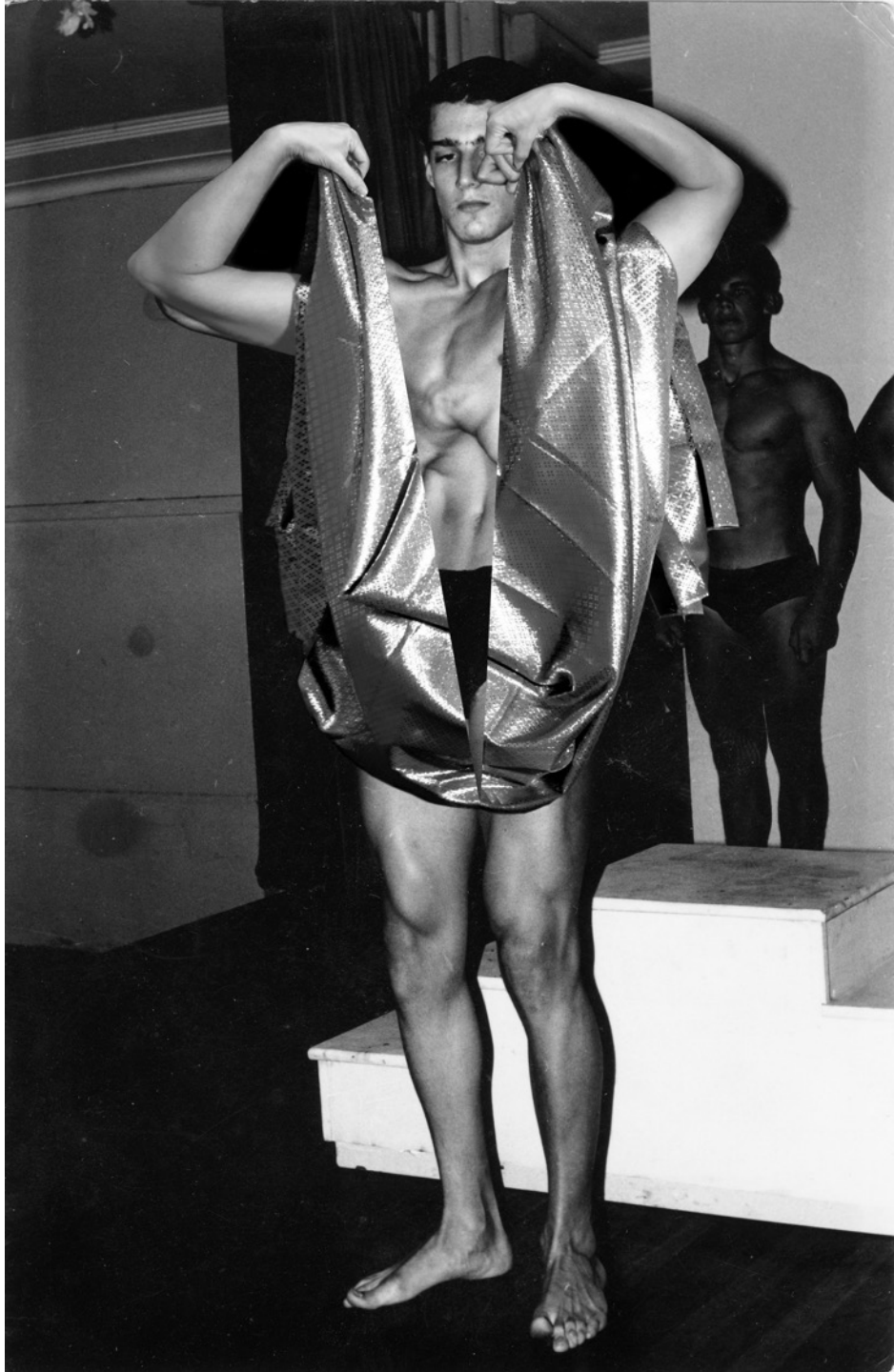
Double Biceps, or the Steve Reeves.
A pose derived from the Hollywood actor of the same name known for playing *Hercules* (1958).
The pose is often practiced on the shores of Juhu Beach, Bombay in the presence of a camera.
The subject flexes the arm muscle and places a hand on the hip to define the front deltoid.
One foot is flexed with the toes touching the ground, however in time there can be some confusion
between muscular poses and foot drop from neurological disorders of the leg.
It is recommended that the subject consumes 12 eggs per day when procured from the nests of twelve chickens.

Most Muscular Pose, or the Stomach Cramp.
In which the subject tosses thongs to the side of the stage, places the hands on the hips while crunching the stomach and muscles of the pelvic region. This may be practiced while travelling by ship to Australia, or even upon arrival to the country, and the posture is believed to be advantageous for foreign visitors as it is thought the imperialists *pay deference to muscle size*. Follow a feeding regime of 24 eggs, skim milk powder, one whole chicken, without skin. The subject must eat to a point of discomfort upon every meal and continue to eat at the table long after other family members have left, meals will often be eaten alone for the purposes of muscle growth.

Front Double Biceps and Vacuum.
In which the subject poses while flexing the front muscles of the arm region and lifts the ribcage so as to create a shadow under the ribs. For light reflecting benefits, the subject may coat the skin in oil to catch light and eyes like toasters and other consumer appliances in magazines. Building these muscles will be useful for lifting fridges, posing in windows and carrying young children home in the event of marriage disruption. Follow an eating pattern of one chicken per day, without skin.

Rear Double Biceps, or Getting Dressed Pose.
In which the subhect turns the back to the judges, child or witness, and pumps the fists towards the head. The pose is also assumed when dressing oneself in a coat, however, if the subject is afflicted by nerve paralysis, then the pose may be assumed with the assistance of an external party using physical force prior to the consumption of a runny egg. In this instance, no more than one egg is recommended.

The Vacuum.
In which the subject sucks in air and inflates the lungs so as to lift the rib cage. It is unmanageable with anabolic steroids, due to the growth of the intestines, which also provokes violent attacks of rage and is intolerable for any housewife to tolerate, producing a vacuum of another, internal kind. The subject can throw a chicken, a tantrum, or eggs.
This is unadvisable since the subject is required to consume 24 eggs in a 24 hour period as they are important for growth, and winning competitions.



My Body over the Pieces/ Pieces over my Body, (2021), 5 inkjet prints, 118cm x 89cm installation details of wall work AND floor work. Note: this is a digital mock-up view of the photographic installation and wall detail (wall images are detailed in the previous five photographs.

My Body over the Pieces/ Pieces over my Body, print dimensions 6 metre inkjet concertina folded print, stainless steel stands 3mm, 80 x 60cm, view of the photographic installation from front and back.
Image credit: Jacquie Manning

My Body over the Pieces/ Pieces over my Body, print dimensions 6 metre inkjet concertina folded print, stainless steel stands 3mm, 80 x 60cm, view of the photographic installation from front and back.
view of the photographic installation, side view.
Image credit: Jacquie Manning

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THE OTHER PORTRAIT

THE OTHER PORTRAIT

Curated by
Cherine Fahd & Julie Rrap

UTS Gallery & SCA Gallery
16 June – 23 July 2021

Patrick Pound, *Pairs*, 2010-2021, found photographs, site specific/ variable. Courtesy the artist and Darren Knight Gallery, Sydney.

THE OTHER PORTRAIT

Rachel Kent

The Other Portrait presents works by ten Australian artists encompassing photography, sculpture and screen-based media. Centred on representation and the self, it demonstrates the complex and varied ways in which artists have explored identity through the prism of the individual, family, community and creative practice. Unfolding across two campus galleries at the University of Technology Sydney and Sydney College of the Arts at University of Sydney, the theme of 'doubling' finds expression in both the exhibition framework and artworks which are shown between each venue, forming an extended conversation in halves.

The concept of self as 'one and other' has a lengthy history in art and psychoanalysis. As a means to explore interior and exterior worlds, as well as the relationship between artist/subject and viewer, it suggests the inherent instability of individual and artistic identity; and a portrait of time and transformation itself. Enabled by technologies of reproduction (photography, film) the contemporary portrait is both malleable and endlessly reproducible. Situated within a wider historical continuum, it reflects the malleability of vision itself, offering different physiological and conceptual perspectives on the self and its persistent shadow. *The Other Portrait* extends these themes, foregrounding the 'double' inherent in the artist as maker and subject; and introducing an added layer of replication and difference through the two-part works made by each participating artist, and dual exhibition venues.

Exhibition co-curators **Julie Rrap** and **Cherine Fahd** present two collaborative bodies of work in *The Other Portrait*. Thinking through the (female) body in terms of portraiture and doubling, their work in photography and video reflects shared theoretical and philosophical concerns, across generations; and it builds on political concepts explored in their 2018 co-curated exhibition *Critical Bodies* at the Verge Gallery. How to represent the self when it remains fragmented, or indeed invisible, through the lens of the other lies at the heart of their exploration. In one exhibition venue, the artists invert and conjoin the left sides of their faces to create new, uncanny composite portraits. In the other venue, the right sides are conjoined to similar effect. Recognisable, yet not so, they present two different versions of the artists that sit between classical photographic self-portraiture and something distinctly more unsettling.

Augmenting Rrap and Fahd's photographic works are two versions of a short video loop in which one artist disrobes behind a semi-transparent screen, passing her clothes to the other to wear, and vice versa. Like an 'exquisite corpse' in which one protagonist responds to the other, back and forth, towards a collective yet unknown outcome, the video reveals shared gestures and idiosyncratic moments as the two women undress. The awkward interchangeability of clothing, bodies and identities suggests a cross-generational conversation that is both tense and humorous. Placing the onus on the viewer to 'complete the conversation', Rrap and Fahd's works extend ideas around other possible selves, shadows and doubles, through dual authorship and location.

The other, and othering as a political concept, is further extended through **Cigdem Aydemir**'s performance and post-performance works for *The Other Portrait*. In the first work, we see photographic documentation of the artist in the wake of an endurance performance, her face coloured by a powerful sunburn line as the result of wearing a head scarf on the hot Australian beach. The paradox of this gesture is multi-fold, recalling the artist's childhood memories on one hand, and the veil (which she does not wear now) on the other. At SCA Gallery, a new video entitled *Nomad* features the artist's double or stand-in, in the form of a still life constructed from a halved melon and picnic vegetables upon sand. The melon is framed by a veil which billows and twists upwards under the force of an invisible wind, accompanied by a soundscape of water and beach noises. Playful yet serious, Aydemir's works enact a powerful tension between past and present, self and other, as a means of locating identity. Always on the move, it slips away from singular readings to become something more dynamic and complex.

Identity, childhood, and adult selves are persistent themes within *The Other Portrait*. **William Yang**'s seven photographic self-portraits encompass six decades of the artist's life from aged 6 to the present day. Augmented by a new video work at UTS Gallery, Yang's works collectively explore the formation of identity through a social and cultural lens. Written text inscribes the surface of several prints like a palimpsest; and an extended monologue accompanies the video in the characteristic style of Yang's live, spoken-word performances. As a queer Chinese-Australian man, Yang offers a powerful consideration of the 'other' through his narration, reimagining and re-mixing concepts of the self in relation to time, family and community. In the works, past catches up with present whilst identity continues to shift and evolve through narrative intervention. Like a mixtape, Yang's photographic assemblage weaves a path through time with literary detours, familial tragedy and intimate moments as its guide.

Like Yang, **Sara Oscar** takes her childhood self as the starting point of an imaginative, narrative journey for *The Other Portrait*. Reflecting on her father and uncle – keen body builders from Mumbai who relocated to Sydney in the 1960s – Oscar inserts her own limbs into family photographs to create strange new hybrids. Text annotations document diet and exercise regime along with personal and conversational fragments. Body politics and Western assimilation are themes throughout Oscar's familial exploration and they contrast powerfully with the artist's present role as her ageing father's carer. Reflecting her own body in relation to his, Oscar's hybrid portrait-doubles reflect an obsession with perfection and strength at odds with age, disability and decline.

A hyper-masculinity at odds with feminine identity is also suggested through the works, some of which feature Thai fabrics worn by Oscar's mother, 'pinned' to the body like a child's dress-up doll. In the other venue, Oscar presents a suite of self-portraits in disguise, some with the head missing, mimicking body building poses. Humorous and absurd, they mediate the heightened emotions and trauma of childhood through visual reinvention and the double.

Who am I? This is one of the questions posed by **Ronnie van Hout**'s enlarged, life-like sculptural head in *The Other Portrait*. It continues the artist's extensive body of work exploring the self – big and small, young and old – over the past two-plus decades; and it generates surprise and unease, as well as humour, on the part of the viewer.

Attempting to 'wear' the head over his own, van Hout is literally engulfed, his torso lost within the sculpture and his legs protruding stick-like from below it. Made during Melbourne's COVID-19 lockdowns, the head is so large and unwieldy it could not be positioned upright by the artist, alone, ahead of the exhibition. Thus he lay flat upon the ground, inserting himself horizontally inside his massive double, to further absurd effect.

Scale has been a focus of sculptors over the centuries, and van Hout is not immune to the pleasures and challenges of the very big. Ominous in scale, the head builds upon his previous sculptures of child-size 'Ronnies' in pyjamas with uncannily large adult hands and feet, robot Ronnies and identical Stepford-like Ronnies. Accompanying the sculpture is a digital video of van Hout wearing the head, superimposed via green screen onto the forecourt of the National Gallery of Victoria: a whimsical parody of the desire for artistic recognition and inclusion in an era of limited opportunity. A supersized mascot for himself, van Hout's head is a beacon and a come-on, drawing attention by means of exaggeration, yet forlorn and overlooked.

Simon Cooper's video works shift from the personal and the familial to a more speculative, interior terrain. Presented across the exhibition venues are two short, three-minute video loops that explore adjusted styles of communication with 'other-than-human persons' connected to the artist. Questioning the idea of the individual, and personhood more widely, the works make a case for the self as a multivalent, ever shifting terrain of voices – a multiplying sequence of 'others' that together form a consciousness rooted within, and outside of the singular.

Cooper first learned about trance states and animism (the recognition of meaningful social relations with both animate and non-animate things) during time spent living and working in Southeast Asia over 25 years. Through these learnings, he came to a practice in art. Seeking to understand and engage further in a dialogue with something beyond 'the self', he describes the videos as collaborations that sit outside Western perspectives on identity. Both video works feature Cooper in the role of protagonist: one focussing on his relationship to the outside world, as a doubled figure moving back and forth along a beach vista; and the other, set within bushlands and other locations, based on a conversation that may (or

may not) exist depending on the viewer's point of view. Uncanny and curious, they present self and other/s in a feedback loop that sits somewhere between daily reality and a magical unconscious.

The interior life of the artist is a persistent theme in *The Other Portrait*. For **Gabriella and Silvana Mangano**, it takes the form of two projected video portraits shot in the sisters' studio, during the COVID-19 lockdowns in Melbourne. Reflecting the quiet intimacy between the sisters, who have collaborated artistically for almost two decades, and their shared workspace, the videos focus respectively on hands and objects, rather than faces or literal portraits.

The former video, *Holding the Hidden*, draws its inspiration from Lydia Davis's short story, *Hand*, in which she observes: 'Beyond the hand holding this book that I'm reading, I see another hand lying idle and slightly out of focus – my extra hand.' Drawing attention to the double or pair – one active, one at rest – it suggests an interchangeable, active/passive relationship built upon shared purpose and creative endeavour. In the video, we see the artists' torsos clad in black and white shirting, their hands gently buttoning sleeves and collar, cradling an elbow or wrist. The second video moves away from the sisters' hands to the workspace and objects within it (notebooks and bell; ceramic vessel and coiled rope; tape measure and adaptor plug), which are carefully arranged in an inanimate choreography. Relocated to the home, following the lockdowns, the studio itself is an intimate, resonant space where family and creative life intersect. The rhythmic sound of a drum being hit acts as a time stamp or metronome, noting time's passage and the rhythm of work.

Moving away from the doubled studio portrait to the wider world is **Patrick Pound**'s assemblage of anonymous, found photographs. Presented as pairs across the two exhibition venues, in matching vitrines, the images tell an arbitrary yet seemingly connected story of past lives, events and places. Both nostalgic and generic, the photographs suggest an archive of humankind writ through tiny details – a smiling woman posing to the left, then right of a vintage motorcar; husband-and-wife tourists swapping the camera to take matching photos on a road trip; an iceberg viewed closer, then further away. Acting as a mirror or palindrome, they test the viewer's recognition as they walk from one exhibition venue to the other, comparing their memory (or IPhone photos) of the two sets of imagery that are alike and not so.

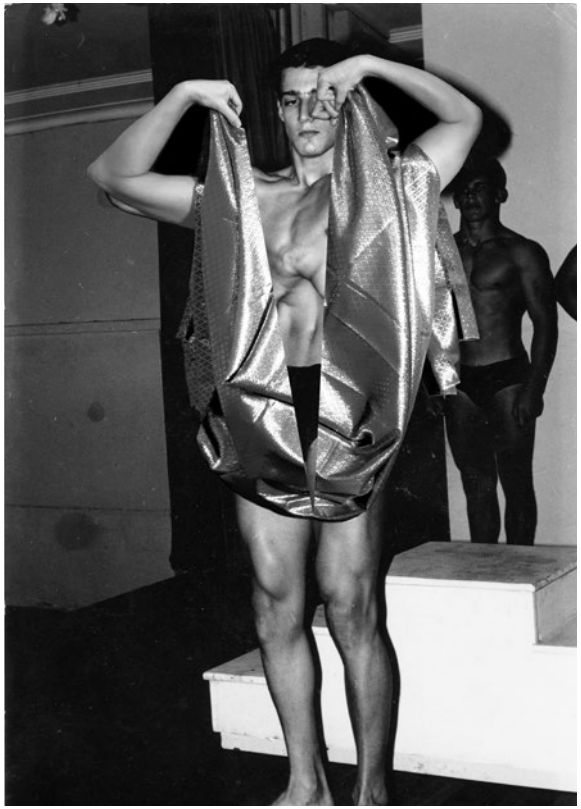
Tricks of photography, chance alignments, pairs and partners, and positive/negative prints put the historical idea of the 'portrait' to the test in Pound's work. A mind game waiting to be played, it offers no conclusive end, and instead remains unstable, elusive and open to interpretation.

Reflecting on *The Other Portrait*, the ten exhibiting artists offer insights that are intimate and resonant on many levels. From creative collaboration to uncanny pairings, doubles and shadows, their works reflect a world of uncertainty and transformation. Like Pound's enigmatic photographic pairings, or Rrap and Fahd's exquisite corpse, the exhibition itself becomes a vast puzzle to be decoded. Centering the self and its 'other' through an array of personal, familial, artistic and interior narratives, it allows us to navigate spaces and ideas freely, drawing our own connections between them and posing questions.

Cigdem Aydemir, *Stasis*, 2019, photograph, 88 x 54 cm. Photo credit: Marion Moore. Courtesy the artist and Finkelstein Gallery.

Ronnie van Hout, *Stalker*, 2021, lying in the artist's studio. Courtesy the artist, Darren Knight Gallery, Sydney and Station Gallery, Melbourne.

Simon Cooper, *Feeling It/Being It*, 2021, 2 channel digital video, 3:00 mins. Courtesy the artist.



Sara Oscar, *Body in My Pieces*, 2021,
five pigment prints, 50 cm x 70 cm
(detail). Courtesy the artist.

William Yang, *Alter Ego*, 2000,
inkjet print, 55 cm x 70 cm.
Courtesy the artist.

Gabriella Mangano and Silvana Mangano, *Holding the Hidden*, 2021, high definition 16:9 video, colour, sound, duration variable. Courtesy the artists and Anna Schwartz Gallery Melbourne.

IN A CONSTANT MOVEMENT BACKWARDS AND FORWARDS

Cherine Fahd & Julie Rrap

CF Unknown, *Kindergarten School Photo*, 1979 [Mum didn't buy it because I had my eyes half closed].

CF Dad, *Cherine 2½ years posing with a rifle*, 1976

CF Roni Horn, *You are the Weather*, 1994-1995

CF Piero della Francesca, *The Duke and Duchess of Urbino,* circa 1465-1472

CF Titian, *Venus of Urbino*, 1534

CF Raphael, *La Fornarina*, 1518-1520

CF Grant Wood, *American Gothic*, 1930

JR Albrecht Durer, *Self-Portrait* 1493

JR Leonardo da Vinci, *Self-Portrait -Portrait of a Man in Red Chalk,* 1512

JR Peter Paul Rubens, *Self-Portrait,* 1623

JR Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting,* ca 1639

JR Rembrandt van Rijn, *Self-Portrait at the Age of 63,* 1669

JR Joshua Reynolds, *Self-Portrait as a Deaf Man,* 1775

JR Francisco de Goya, *Self-Portrait at 69 Years,* 1815

CF James Abbott McNeill Whistler, *Whistler's Mother,* 1871

CF René Magritte, *The Son of Man, 1964*

CF Man Ray, *Solarized Portrait of Lee Miller*, ca. 1929.

CF Nan Goldin, *Jimmy Paulette + Taboo! In the bathroom*, New York, 1991

CF Robert Mapplethorpe, *Self Portrait*, 1975

CF Francesca Woodman, *Self-portrait talking to Vince*, Providence, Rhode Island, 1975/78

CF Diane Arbus, *Woman carrying a child in Central Park, N.Y.C.*, 1956

CF Mona Hatoum, *Van Gogh's Back*, 1995

CF Sarah Lucas, *Eating a Banana*, 1990

CF Sarah Lucas, *Self Portrait with Fried Eggs*, 1996

JR Eugene Delacroix, *Self-Portrait in a Green Vest,* 1837

JR James Abbott McNeill Whistler, *Arrangement in Gray: Portrait of the Painter,* 1872

JR Claude Monet, *Self-Portrait with Beret,* 1886

JR Edouard Vuillard, *Self-Portrait with Waroquy,* 1889

JR Henri Rossseau, *Myself: Portrait-Landscape,* 1890

JR Paul Cezanne, *Self-Portrait with Bowler Hat,* 1885-1886

JR Vincent Van Gogh, *Self-portrait as a Painter,* 1887-1888

JR Paul Gauguin, *Self-Portrait with the Yellow Christ,* 1890 or 1891

JR Paul-Auguste Renoir, *Self-Portrait,* 1899

JR Paula Modersohn-Becker, *Self-Portrait Nude with Amber Necklace,* 1906

CF Akram Zaatari, *Bashasha and a friend. Studio Shehrazade*, *Saida, Lebanon, late 1950s. Hashem el Madani*, 2007

CF Sunil Gupta, *Dylan & Gerald*, *London*, 1985

CF Rineke Dijkstra, *Kolobrzeg, Poland, July 26*, 1992

CF Rineke Dijkstra, *Tecla, Amsterdam, Netherlands, May 16 1994*, *Julie, Den Haag, Netherlands, February 29 1994* and *Saskia, Harderwijk, Netherlands, March 16 1994*

CF Rineke Dijkstra, *Bullfighters*, 1996

CF Lygia Clark, *Máscaras sensoriais*, 1967

CF Catherine Opie, *Self-Portrait/ Nursing*, 1993

CF Elina Brotherus, *Artist's at work*, 2009

CF Elinor Carucci, *Mother's head in sink*, 1999

CF Richard Avedon, *Marilyn Monroe, actress, New York*, 1957

JR Pablo Picasso, *Autoportrait (Self-Portrait), 1906*

JR Egon Schiele, *Self-Portrait with Chinese Lantern Plant*, 1912

JR Marc Chagall, *Self-Portrait with Seven Fingers*, 1913

JR Diego Rivera, *Self-Portrait with Broad-Brimmed Hat*, 1916

JR Amedeo Modigliano, *Self-Portrait,* 1919

JR Kathe Kollwitz, *Self-Portrait,* 1924

JR Claude Cahun *Self-Portrait* 1928

JR Pierre Bonnard, *Self-Portrait,* 1938-1940

JR Frida Kahlo, *Self-portrait with Bonito*, 1941

JR Marcel Duchamp, *Self-Portrait in profile*, 1957

CF Mary Ellen Mark, *Hippopotamus and Performer, Great Raymon Circus, Madras, India*, 1989

CF William Yang, *Allan*, from the monologue *Sadness*, 1990

CF Julie Rrap *360 degree Self-Portrait*, 2009

CF Wolfgang Tillmans, *Alex and Lutz in the Trees,* 1992

CF Fiona Tan, *Rise and Fall*, 2009

CF Candice Breitz, *Him + Her*, 1968-2008

CF Bruce Nauman, *Self-Portrait as a Fountain*, 1966

CF Ana Mendieta, *Untitled (Facial Hair Transplants)*, 1972 /1997

CF Nicholas Nixon, *The Brown Sisters*, 1975-2020

CF August Sander, *Wife of the Cologne Painter Peter Abelen*, 1926

JR Rene Magritte, *The Son of Man,* 1964

JR Joseph Beuys, *Dwarf (Self-Portrait),* 1965

JR Pierre Molinier *Self-Portrait with Painting* 1966

JR Bruce Nauman, *Self-Portrait with Fountain,* 1966

JR Francis Bacon, *Self-Portrait,* 1969

JR Ana Mendieta, *Untitled (Self-Portrait with Blood),* 1973

JR Hannah Wilke, *S.O.S. Starification Object Series (Performalist Self-Portrait with Les Wollam)* 1974

JR Andy Warhol, *Self-Portrait*, 1978

JR Adrian Piper *Self-Portrait Exaggerating My Negroid Features* 1981

JR Jean-Michel Basquiat, *Self-Portrait as a Heel – Part Two,* 1982

CF Eleanor Antin, *Carving a Traditional Sculpture*, 1972

CF Bill Viola, *Heaven and Earth*, 1992

CF Claude Cahun, *Self Portrait*, 1928

CF Collier Schorr, *Karin in Grass,* 1996

CF Larry Clark, *Untitled (KIDS)*, 1995

CF Thomas Struth, *Family Portraits, Charles & Laurence, New York*, 2001

CF Joke Robaard, *Stand-In,* November 28, 2003 – February 1, 2004

CF Talia Chetrit*, Untitled (Body),* 2018

CF Talia Chetrit, *Parents*, 2014

CF Catherine Opie*, Pig Pen (Tattoos),* 2009.

JR Nan Goldin *Nan One Month After Being Battered* 1984

JR Lucien Freud, *Reflection (Self-Portrait),* 1985

JR Jenny Watson *self-Portrait as a Little Girl* 1987

JR Martin Kippenberger, *Martin, Into the Corner, You Should Be Ashamed of Yourself ,* 1989-90

JR Louise Bourgeois, *Self-Portrait,* 1990

JR Chuck Close, *Self-Portrait,* 1991

JR Jenny Saville, *Propped,* 1992

JR Catherine Opie, *Self-Portrait/ Cutting* 1993

JR Anselm Keifer, *Self-Portrait,* 1995

JR Destiny Deacon *me and Virginia's Doll* 1995

JR Shirin Neshat, *Seeking Martyrdom,* 1995

JR Sarah Lucas, *Self-Portrait with Fried Eggs*, 1996

JR Gerhard Richter, *Self-Portrait,* 1996

JR Maurizio Cattelan, *Spermini (Little Sperms)* 1997

JR Richard Hamilton, *Self-Portrait with Yellow,* 1998

JR William Yang *Self-Portrait #2* 1999

JR Tracey Moffatt *Self-Portrait* 1999

JR Pipilotti Rist, *Open My Glade (Flatten)* 2000

JR Yasuma Morimura *An Inner Dialogue with Frida Kahlo (Self-Portrait with Cropped Hair 1)* 2001

JR Tracey Emin, *Self-Portrait,* 2001

JR Zhang Huan, *Family Tree* 2001

JR Marina Abramovic *Self-Portrait with Skeleton* 2003

JR Glenn Ligon *Self-Portrait at Eleven Years Old* 2004

JR Marc Quinn, *Self,* 2006

JR Ronnie van Hout, *End Doll,* 2007

JR Vernon Ah Kee *Self-Portrait (possesses some of the attributes of an artist)* 2007

JR Julie Rrap, *360 Degree Self-Portrait,* 2009

JR Cherine Fahd, *HIDING Self-Portraits,* 2009 -2010

JR Damien Hirst, *Self-Portrait (X-Ray),* 2010

JR David Hockney, *self-Portrait,* 2012

JR Cindy Sherman, *#571*, 2016

JR Mike Parr, *Blind Self-Portraits,* 2013

JR Zanele Muholi *Ntozakhe 11, Parktown 2016*

Cherine Fahd and Julie Rrap,
The Other Portrait, 2021, 4 digital prints, 70 cm x 73 cm (each).

LIST OF WORKS

Cigdem Aydemir, *Stasis*, 2019, photograph, 88 cm x 54 cm. Photo credit: Marion Moore.

Cigdem Aydemir, *Nomad (Cartographer)*, 2021, single channel HD video with sound, 4:51 mins.

Courtesy the artist and Finkelstein Gallery.

Simon Cooper, *Feeling It/Being It*, 2021, 3 channel digital video, 3:20 mins.

Simon Cooper, *Feeling It/Being It,* 2021, single channel digital video, 2:55 mins.

Courtesy the artist.

Cherine Fahd and Julie Rrap, *The Other Portrait,* 2021, 4 digital prints, 70 cm x 73 cm (each).

Cherine Fahd and Julie Rrap, *Give and Take*, 2021, 4 channel video, 10:00 mins.

Courtesy the artists. Julie Rrap is represented by Roslyn Oxley9 Gallery, Sydney and Arc One Gallery, Melbourne.

Gabriella Mangano and Silvana Mangano, *Holding the Hidden*, 2021, high definition 16:9 video, colour, sound, duration variable.

Gabriella Mangano and Silvana Mangano, *To my left, to my right,* 2021, high definition 16:9 video, colour, sound, duration variable.

Courtesy the artists and Anna Schwartz Gallery.

Sara Oscar, *Body in My Pieces,* 2021, five pigment prints, 50 cm x 70 cm.

Sara Oscar, *My Body in Pieces,* 2021, pigment print, industrially bent steel, Thai silk, dimensions variable.

Courtesy the artist.

Patrick Pound, *Pairs,* 2010-2021, found photographs, site specific/variable.

Courtesy the artist and Darren Knight Gallery, Sydney.

Ronnie van Hout, *Stalker,* 2021, painted urethane, clothing, 200 cm x 60 cm x 60 cm.

Ronnie van Hout, *Stalker,* 2021, single channel HD video, colour/sound, looped 7:45 mins.

Courtesy the artist, Darren Knight Gallery, Sydney and Station Gallery, Melbourne.

William Yang, *William in Scholar's Costume,* 1984/2009, digital print, 80 cm x 63 cm.

William Yang, *Self Portrait #1,* 1992, silver gelatin print, 51 cm x 61 cm.

William Yang, *copy of hand coloured publicity photo for The North,* 1996, hand coloured inkjet print, 30 cm x 33 cm.

William Yang, *Alter Ego*, 2000, inkjet print, 55 cm x 70 cm.

William Yang, *Climbing Huang Shan,* 2005, inkjet print, 41 cm x 48 cm.

William Yang, *Self Portrait #2,* 2007, digital print, 85 cm x 50 cm.

William Yang, *Self Portrait #5,* 2008, inkjet print, 47 cm x 70 cm.

William Yang, *Self Portrait #6,* 2021, single channel digital video.

William Yang, *Eight Self Portraits,* 2021, single channel video with sound, 8:00 mins.

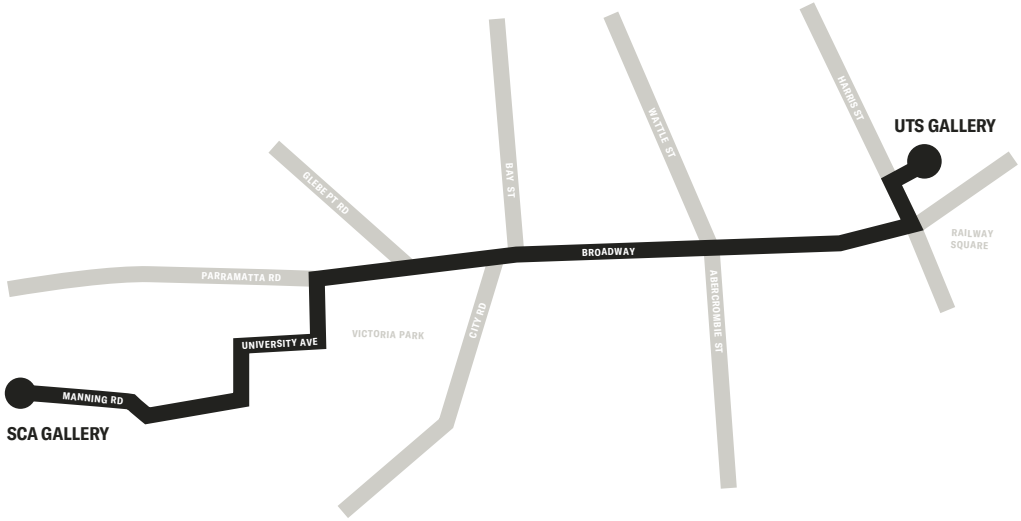
Courtesy the artist.

MAP

The Other Portrait
UTS Gallery & SCA Gallery
16 June – 23 July 2021

SCA Gallery
Old Teachers College, Manning Rd
Camperdown NSW 2050

UTS Gallery
Level 4/702 Harris St
Ultimo NSW 2007



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THE OTHER PORTRAIT
UTS Gallery & SCA Gallery
16 June – 23 July 2021

Exhibition curators:
Cherine Fahd & Julie Rrap

Design:
Daryl Prondoso

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