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Margaret Harrison

Texts and press

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Prensa / Press

WE CAN BEST HELP YOU PREVENT WAR NOT BY REPEATING YOUR WORDS AND FOLLOWING YOUR METHODS BUT BY FINDING NEW WORDS AND CREATING NEW METHODS. Virginia Woolf

A window display for a clothing store. The display is enclosed by a chain-link fence. Various clothing items are hanging on the fence and inside the display. A black baby stroller is in the foreground on the left. The background is a plain white wall with a quote by Virginia Woolf.

Margaret Harrison, Greenham Common (Common Reflections) 1989-2013

As the exhibition moves through the 70s to the 80s, it incorporates more than the white middle-class women who were most visible at the first WLM meeting. Queer women and women of colour begin to demand visibility. In 1979, the first National Black Women's Conference was set up by the Organisation of Women of African and Asian Descent (OWAAD). The front of one of their magazines boldly states in green letters: Black Women in Britain Speak Out. The female body was throwing off its pinnies and duffle coat to become more sexualised. In 1976, Cosey Fanni Tutti performed her Women's Roll naked at the AIR Gallery. In it, she explored the sexual body, particularly within the context of the sex industry. Leaning on pop art, Margaret Harrison, a member of the Women's Workshop of the Artists' Union, made a series of drawings that challenged the portrayal of women in popular culture. Suggesting that society reduces women to domestic sites of erotic consumption, she presents, in *Little Women at Home* 1971, a warrior woman dressed in a breastplate with pointy pink nipples. Wearing stockings held up by barbed wire, the heel of her silver stiletto boot is crushing a box of Brillo pads.

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Women In Revolt: Tate Britain's Landmark Feminist Art Exhibition

Joanne Shurvell Contributor ©

I write about travel, food, culture and fashion.



Artist Margaret Harrison with her work, "Greenham Common (Common Reflections)" 1989 –2013 at Tate ... [+] JAMES PAYNE

The 1980s continued with women artists inventing headline-grabbing ways to call out the patriarchy. In 1981, when US nuclear missiles were stored at Greenham Common, Berkshire, a group of women established a peace camp that would last for two decades. Margaret Harrison's installation, recreated for the Tate Show, references the fences of the Greenham Common military base.

'It starts with women getting angry': the giant exhibition giving art's feminist trailblazers their due

Skye Sherwin

Margaret Harrison - Banana Woman, 1971

Sat 4 Nov 2023 12.55 CET



📷 Margaret Harrison, Banana Woman, 1971. Photograph: Margaret F Harrison

Harrison's early satirical works draw on Playboy pin-ups and pneumatic comic-strip superheroes to skewer how women are objectified and consumed in visual culture. Later she began co-creating documentary projects exploring women's working conditions.

WOMEN AND WORK

By Julia Bryan-Wilson

SHARE



Margaret Harrison, Kay Hunt, and Mary Kelly, *Women and Work: A Document on the Division of Labour in Industry 1973-1975*, mixed media, dimensions variable. Installation view, Tate Britain, London, 2014.

NOW CELEBRATED as a milestone of Conceptual art, Margaret Harrison, Kay Hunt, and Mary Kelly's *Women and Work: A Document on the Division of Labour in Industry 1973-1975* entered the historical record unassuming. The minutes of the March 19, 1973, meeting of the Women's Workshop, a feminist group within London's Artists' Union, note that Harrison, Hunt, and Kelly formed a minicollective in order to examine conditions faced by women workers at a local factory. The decidedly activist bent of this quasi-sociological study was clear: According to the minutes, the trio aimed for the project to "seek links with relevant trade unions and anti-discrimination campaigns." Their research endeavor took shape as an ambitious installation of black-and-white photographs, audiotapes, charts, film, and text panels and was first displayed in 1975 at the South London Art Gallery, not far from Bermondsey, where the factory was located. Its most recent London venue was Tate Britain, where it has been part of the permanent collection since 2001 and was on view this spring.

Margaret Harrison And Conrad Atkinson National Provocateurs – Cross Lane Projects Kendal

A new exhibition of works by feminist artist Margaret Harrison and her late husband Conrad Atkinson will open at Cross Lane Projects, Kendal, this month. It is a rare opportunity to see the work of these two important artists together, and it is, in fact, the first time they have ever exhibited together. Late and Soon: The Works of Margaret Harrison and Conrad Atkinson at Cross Lane Projects looks at a lifetime of ground-breaking work from two artists who should be considered national treasures but are most certainly considered national provocateurs.

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PayneShurvell, formerly a contemporary art gallery in Shoreditch, founded by art historian/curator James Payne and communications specialist/writer Joanne Shurvell, has partnered with Cross Lane Projects, Kendal, to present the exhibition, which will feature both historic and recently created works.



Margaret Harrison, You Looking at Me? 2013 Watercolor on paper

For more than 60 years, Margaret Harrison and Conrad Atkinson have been troublemakers. They are two of the most important political artists and activists working in the UK. Their controversial work has been banned, stolen and criticised but has always been held in high esteem and championed by critics and the public alike. Both artists are in collections all over the world, including the British Museum, the Tate, the National Portrait Gallery, MIA collection, FRAC Lorraine (France), BPS22 (Belgium), Les Abattoirs Musée (France), The Whitney Museum and the Museum of Modern Art (New York).

They met at Carlisle College of Art, were married in 1966 and worked in studios in London, California, and for the last 30 years have worked from studios in Cumbria. They were together until Atkinson's death last year. For decades, Harrison and Atkinson have worked independently of one another, but since her husband's death, Harrison decided that for the first time, they should be exhibited together in a joint show. This is a unique and exciting opportunity to see two artists' work, which, while radically different, is united in an unflinching and often provocative approach to social and political themes. Margaret Harrison was one of the founders of the London Women's Liberation Art Group in 1970. Her work examines the relationship between art, politics and feminism with biting wit. She is a true pioneer in gender politics, several decades before the term was adopted, and her parody of pin-up images in the 1970s questioned the idea of fixed sexuality. Her drawings have a pop art sensibility that critiques American pop culture but are shot through with sharp humour and irony. She is still working today in her eighth decade, producing powerful new work, some of which will be on show at Cross Lane, that continues to challenge us.

Conrad Atkinson was a teacher, artist and champion of feminism. As a professor in California from 1992, he set up the university's first women's art group and campaigned for equal pay for women. He was also an early advocate for The Troubles in Northern Ireland, land mines and AIDS. He addressed these issues in his work, in mediums as diverse as ceramics, photography, collage and textiles. Atkinson worked right up until his death last year, still pushing the boundaries of what art can say.

Mairtin O Muilleoir, former Lord Mayor of Belfast (and Director of the Belfast Media Group), once said Atkinson "was to pop art what the Sex Pistols were to punk rock: the first to the barricades, the rebellious iconoclast, the knife to the gut."

One thing both artists have in common is controversy, with their work frequently banned and censored. Harrison was the first to be hit with a ban in 1971 when her debut solo show in London, which included a piece depicting Hugh Hefner as a Bunny Girl, was closed by police for indecency. Conrad Atkinson faced censorship for the first time in 1978, when Belfast's Ulster Museum rejected a piece on The Troubles in Northern Ireland.

"Conrad and Margaret are two of the last century's most influential and important artists. Their work is probably more relevant today than it was in the '70s, '80s and '90s. With war, fake news, domestic abuse, equal rights and social inequality dominating our minds and social agendas across the world, Conrad and Margaret never held back from calling our society out." – Jeremy Latimer (Lowood Arts).

T News ▸ Teesside News ▸ Mima

Middlesbrough's greatest art treasures in 12 pictures - and they all have Teesside significance

Some you'll probably be familiar with, some not so much

For all of the above, and much more, are just some of the reasons behind the art works in The [Middlesbrough](#) Collection.

Amassed by the town's art galleries over 150 years, the collection contains 2,250 treasures which are put on an annual changing display at modern art gallery mima in the town's Centre Square.

The Lowry painting of [Middlesbrough's old town hall](#) is probably its most well known work but there are many others.

We thought we'd delve in and ask the folks at the mima to show off a few of the [Middlesbrough](#) Collection's greatest treasures.

Some you might know, some you won't recognise but most have a significance to Teesside in one way or another - whether featuring a subject from our area or made by an artist with links to our area.

Curious? Here's a dozen to ponder:



📷 Margaret Harrison, The Old Town Hall, 2003_MIMA (Image: TeessideLive)

Gifted to the collection by the artist, the painting shows Middlesbrough's Old Town Hall. Through the 2000s Margaret Harrison made alternative versions of paintings by prominent male artists - the famous Lowry included.

Margaret Harrison *Danser sur les missiles*

28. Juni bis
6. Oktober 2019
49 Nord 6 Est
Frac Lorraine, Metz

Text: Gisind Nabakowski

Metz. Sie verdreht die Hierarchien zwischen den Genres. Sie holt Popkultur auf die kritische Ebene. Dafür benutzt sie Superheros des nordamerikanischen Comics oder kreiert selbst welche. Sehr bunt treten sie in High Heels an, markant muskulös, umhüllt vom Union Jack. Bilder von Waffen sah ich in Metz: Revolver, Stein, Hammer, Telefon, Raketen. Binnen 15 Sekunden schlagen sie am Ziel ein. Die Britin Margaret Harrison (*1940, Yorkshire) ist eine große Präzisionistin mit genial wachem Humor. Ein Model, das sie amüsiert „feminisiert“, ist der Industrielle und *Playboy*-Chefredakteur Hugh Hefner. Seine Marke, Alpha-Bunny-Clubs, Animierdamen, mit denen er es zum Millionär brachte, sie waren der Renner. Harrisons Satire *He's only a Bunny Boy, but he's quite nice, really* (1971) wurde hingegen erst 2011 in einer 100er-Auflage zur Edition. Hefners Penis ist da ein Kopf mit Hasenöhrchen. Weich. Niedlich kindlich, passiv. Gute Bunnys sind Serviererinnen, Rennerinnen. Sein Erfolg war die Durchsetzung des profitablen, rationalen Prinzips an Frauenkörpern. Das ist Gendermarketing. Entsprechend eine nicht dem Ideal, wurde sie gefeuert.

Als Harrison das Blatt mit Hefner darauf in ihrer ersten Ausstellung in Londons Motif Editions Gallery 1971 zeigte, wurde es von der Wand geklaut. Im ICA (London 1974) wurden Suzanne Santoros selbstbewusste *Rivolta Femminile*-Klitorisimotive Zensurposter. Auch Kunsthistorikerinnen zensierten bekanntlich Santoros Selbstbestimmung weiblicher Sexualitäten. Harrison geht davon aus, dass ihre Zeichnung im Auftrag gestohlen wurde. Die Polizei in London zensierte sie auch. Ihre Blätter zur Unterwerfung von Frauen blieben 1971 indes unbeanstandet. Sie zog binäre Genderrollen durch den Kakao: Ums Haupt des erfolgreichen Chefs des Männermagazins band sie Löffelohren. Er raucht Pfeife, hat Korsett, Strapse, Wespentaille: Er kniet.



Margaret Harrison
Captain America II, 1997
© Collection particulière, Courtesy Nicolas Krupp, Bâle

Seine Brüste, na ja, sind, was Normalo-Machos „scharf gemacht“, nennen. Es gibt auch bei Harrison *Captain America* Satiren Figuren, denen sie „perfekt“ dicke Fake-Busen gab. Die Chronistin des amerikanischen Women's Comic und der Zines, Trina Robbins, sagte mir mal, junge männliche Comiczeichner in den USA wissen nicht, wie Frauen aussähen. Sie wissen nur, wie sie in Comics aussehen.¹

¹ Vgl. Gisind Nabakowski, Männer haben keine Ahnung, wie Frauen aussehen, Comics für Girls und Grrrr! Trina Robbins rollt im Künstlerhaus Stuttgart eine Geschichte der Bildgeschichte auf, in: FAZ, 25. Mai 2001.

Echt hart war die Reagan-Ära. Der Jazzfan, feuchtföhliche Partynarr, vielfache Vater Hefner sah sich als Rebell, Aufklärer gegen Präsident Reagans Puritanismus. Mag ja was dran sein. Irgendwann (Wiki-Quelle) soll er es geschafft haben, mit sieben Frauen von 18 bis 28 Jahren gleichzeitig zu leben. Von selbst gingen vier. Es blieben drei. Auf dass niemand meint, Gleichzeitigkeit sei Vielweiberei. Für wahr halte ich,

dass er eine, fünf Jahre vor seinem Tod, Weihnachten 2012 nach Verlobung, Trennung und erneutem Zusammenkommen öffentlichkeitswirksam zur Gattin kürte: Happy End. Crystall Harris, sein letzter Hasi-Fetisch war 60 Jahre jünger als Papa Hef, mit dem sie bis in den Ehehafen kam. Daten, übertriebene sexuelle Codierungen, Spektakel sind Sichtbarkeitsökonomien.

Als letzte Ruhestätte kaufte der Fetischist, mit der Wurst nach der Speckseite werfend, ein Grab neben Marilyn Monroe (1926–62), dem ersten *Playboy*-Covergirl (1953). Für 50 Cent das Stück ging der erste *Playboy* inklusive Klappposter im Inneren fix weg. Kultige Promisemmel. Anhand der Zeichnung ihrer ikonischen Nasenlöcher, nur so zum Beispiel, weiß man: Marilyn. Anonym. Der Mordfall bloß zum Teil aufgeklärt. Wer liest denn ihre Gedichte? Der Kapitalismus feiert seine Unterwerfungen schließlich doch zynisch als sexuelle Freiheiten, idolisiert und idealisiert zum höchsten Sexgenuss. Harrisons Satire rührt an Verdrehtes, an Absurditäten

BeauxArts

Margaret Harrison, le féminisme en cape et talons aiguilles

Par **Luce Cocquerelle-Giorgi** • le 11 juillet 2019

Fondatrice du London Women's Liberation Art Group en 1970, Margaret Harrison est l'une des artistes les plus engagées d'Angleterre. Connue pour ses dessins scandaleux de comics féminisés, elle porte un regard critique et malicieux sur notre société sexiste. À bientôt 80 ans, elle est enfin à l'honneur d'une exposition au Frac Lorraine.



Baskets rouges aux pieds et plein d'anecdotes en poche, Margaret Harrison annonce la couleur : « L'art doit être politique, sinon rien ! ». À bientôt 80 ans, l'artiste la plus féministe d'Angleterre est (enfin) à l'honneur d'une grande exposition personnelle en France. Et c'est au Frac Lorraine, dans un lieu mythique de Metz – l'ancien Hôtel Saint-Livier –, que l'on découvre son univers joyeusement impertinent peuplé de visages familiers. De Captain America à l'*Olympia* d'Édouard Manet, en passant par Marilyn Monroe, les personnages qu'elle représente sont toujours détournés avec malice. Les super-héros se retrouvent vêtus comme des pin-ups et les icônes de la peinture, souvent saturées de couleurs, se mêlent aux figures pop... Les postures sont parfois hypersexualisées ou exagérées jusqu'au grotesque. Mais sous leurs airs espiègles, les œuvres de Margaret Harrison n'en portent pas moins une virulente charge critique.



Margaret Harrison au Frac Lorraine

Fondatrice du London Women's Liberation Art Group en 1970, cette féministe diplômée en art s'est toujours efforcée de montrer à travers son œuvre la violence sexiste exercée, plus ou moins insidieusement, sur les femmes, leur corps et leur vie. Avec la frise chronologique *From Rosa Luxembourg to Janis Joplin* (1992), elle livre la généalogie saisissante de femmes célèbres

(militantes, intellectuelles et popstars) exposées brutalement à la notoriété et révèle les conséquences néfastes – pour ne pas dire meurtrières – de cette dernière. Un hommage poignant aux femmes anonymes et aux autres...



Affublés de talons aiguilles et d'une poitrine exubérante, les personnages de comics soigneusement dessinés par Margaret Harrison déroutent. Pas virils ? Si nous sommes (malheureusement) habitués à voir les femmes dans des postures et des accoutrements « sexy », voir les hommes en robe ou, pire, en *Bunny Boy* dérange.



Margaret Harrison, *He's Only a Bunny Boy But He's Quite Nice Really*, 1971

À tel point que ces dessins, rehaussés de pastels ou d'acrylique, furent à l'origine de la fermeture de sa première exposition personnelle à Londres, en 1971. Censurée. Preuve que ses tableaux et ses installations se font l'écho d'une société sexiste, qui ne supporte pas de voir les genres et leurs représentations se troubler.

Entre caricature burlesque et analyse sociologique, la pratique de Margaret Harrison ne cesse de remettre en cause les normes sociales et esthétiques. Prostitution, exploitation, violence domestique... Ses œuvres, comme des fragments de notre société, documentent le travail des femmes et leurs combats pour plus d'égalité. L'installation *Craftwork (The Prostitution Piece)* (1980) donne ainsi la parole à des prostituées,

marginalisées par la crise industrielle. Aux récits individuels s'entremêlent des enjeux socio-économiques, qui écartent les plus précaires.

Les motifs anxigènes se répètent... Pourtant, Margaret Harrison n'est pas une artiste pessimiste. Au contraire. Un peu à l'écart, dans la dernière salle du Frac, est présentée l'œuvre *Common Land/Greenham* (1989 – 2012), qui a inspiré le titre de l'exposition « Danser sur les Missiles ». Cette vaste installation documente l'épopée des femmes qui se sont opposées à l'installation d'une base militaire américaine en Angleterre. De 1981 à 1989, elles ont mené une campagne anti-missiles autour de ce camp armé et, avec conviction et combativité, ont réussi à faire plier les autorités et à se réapproprier le lieu. Souvenir de cet épisode, l'œuvre de Margaret Harrison se compose à la fois d'images d'archives, de reproductions des objets, vêtements et miroirs qui ont été opposés à la violence et aux missiles, lors d'une opération coup de poing en 1983. Car telles étaient leurs armes : « De nouveaux mots et de nouvelles méthodes », selon les termes de Virginia Woolf, imprimés sur un des murs de l'installation, en lettres capitales.

→ **Margaret Harrison. Danser sur les missiles**

Du 28 juin 2019 au 6 octobre 2019

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ARMORY WEEK 2019 — NEWS

Bunny Business: Margaret Harrison Sends Up Playboy Hugh Hefner at the Armory Show

BY *Andy Battaglia* POSTED 03/06/19 3:09 PM

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One of the more beguiling works in the Armory Show this year is a little drawing that grows more arresting the longer you stare into its absurdist soul. It was originally part of an exhibition in 1971, when Margaret Harrison had her debut solo show in London at Motif Editions Gallery—but only for one night.

“It was censored and locked down after the opening for indecency because Margaret feminized the bodies of well-known figures, including Hugh Hefner,” said Miguel Angel Sanchez, who is showing the work in the booth for his Barcelona-based enterprise ADN Galeria.

The drawing with watercolor accentuation shows Hefner, the late *Playboy* magnate, striking a bold and busty pose, with a garter belt and a pipe under his floppy ears. Is that a rabbit where his penis is supposed to be? “That’s a rabbit,” Sanchez said.

It turns out the drawing is in fact a re-drawing, as the original was stolen after the one-night show—supposedly by the Bunny Boy Club, a fan club of sorts with reverence for Hefner. To make up for the loss, Harrison—an English artist who splits her time between Cumbria, England, and San Francisco—drew it again, and it is being offered along with some originals from the same ill-fated gallery show, for prices ranging between \$10,000 and \$16,000.

One of the others, *Good Enough to Eat*, shows a lady in lingerie writhing on a bed of lettuce in the midst of a giant sandwich—“a woman as an object being commodified,” said Sanchez, who added that Harrison’s work often carries in it a sense of feminist critique.



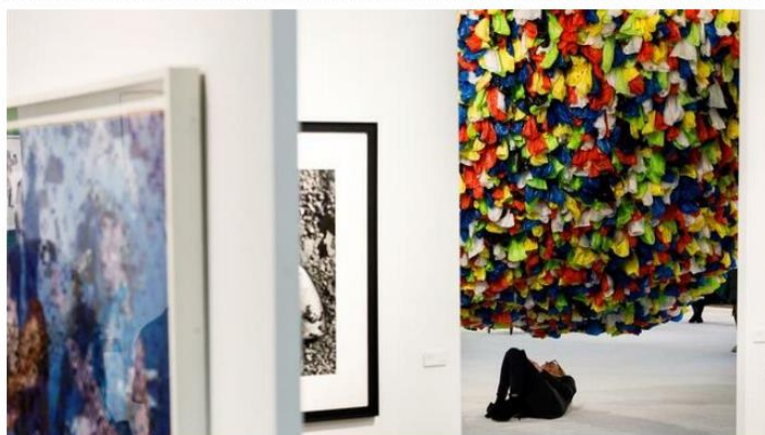
Margaret Harrison, *This is only a bunny boy but he is quite nice really*, 1971–2011.

COURTESY ADN GALERIA

Casi 200 galerías se unen en el Armory Show para celebrar su 25 aniversario

EFE - Nueva York

06/03/2019 - 22:50h



Casi 200 galerías se unen en el Armory Show para celebrar su 25 aniversario

Unas 200 galerías de más de 30 países se unieron en Nueva York para celebrar la 25 edición de la popular feria de arte "Armory Show", que abre sus puertas este jueves, en la que se ha querido recordar las humildes raíces del destacado evento y subrayar el papel fundamental de la mujer en la esfera artística.

"Es increíble pensar que una feria que empezó en un hotel con unos pocos centenares de visitantes se haya convertido en un punto de encuentro internacional para el mundo del arte (...) y un evento cultural visitado por más de 65.000 personas cada año", dijo en la presentación de la feria su actual directora ejecutiva, Nicole Berry.

El Armory Show, que celebró su modesta primera edición en 1994 en las habitaciones los últimos pisos del Gramercy Hotel, en el centro de Manhattan, por la iniciativa de cuatro galeristas, se ha convertido hoy en el punto de referencia del panorama artístico neoyorquino, uno de los más importantes del mundo.

"Nuestra misión siempre ha sido la de presentar las nuevas voces de las artes visuales, y la de proporcionar una plataforma para las galerías para conectar con un mayor número de coleccionistas", explicó hoy Nicole Berry.

Este año, un total de 198 galerías han acudido al gran evento, que ya no se celebra en un hotel, sino en tres muelles, el 90, 92 y 94, en la zona oeste de Manhattan, enormes espacios habilitados para grandes acontecimiento.

La organización del Armory Show ha venido esta vez acompañado de un "emocionante" acto de última hora, cuando a poco más de dos semanas de su celebración, las autoridades de la ciudad declararon que parte de uno de los muelles, el 92 en concreto, no contaba con una estructura lo suficientemente segura.

Así, el Armory Show, considerado el pistoletazo de salida de la temporada artística de Nueva York, tuvo que ocupar en el último momento también el muelle 94, donde estaba prevista otra feria, Volta, que ha quedado pospuesta y relegada ante este importante acto.

Para la 25 edición, Armory cuenta con algunos de las originales galerías que participaron en 1994, como 303 Gallery (Nueva York), Tanya Bonakdar Gallery (Nueva York y Los Ángeles), Galerie Krinzinger (Viena), y Zeno X Gallery (Antwerp, Bélgica).

Además, muchas de las galerías presentes, como señaló hoy Berry, dedican sus exposiciones a importantes mujeres artistas de varias generaciones, el caso de la española ADN Galería (Barcelona), que muestra el trabajo de la británica residente en San Francisco Margaret Harrison.

"Es una artista feminista, muy emblemática, combativa, de los años 70, y su peculiaridad es que hace un trabajo feminista reivindicativo pero desde las disciplinas convencionales: pintura, dibujo, acuarela", explicó a Efe el fundador y propietario del espacio de arte, Miguel Ángel Sánchez.

"Vivimos un momento de recuperación histórica, en el que se está poniendo de manifiesto que el canon no solo debe estar compuesto por artistas masculinos", agregó.

Dedicadas a artistas femeninas estaban además la galería Nathalie Obadia, con la artista británica Fiona Rae, Shangh Art Gallery, con la estadounidense Lynn Hershman Leeson, y David Nolan Gallery, con Dorothea Tanning.

Presente también en la sección de galerías se encontraba la madrileña Max Estrella, que llevó hasta Nueva York el trabajo de José Val del Omar, o la mexicana Curro, que muestra la obra de Octavio Abúndez.

Destaca asimismo en la 25 edición la sección "Platform" que ha decidido presentar la organización del Armory Show, que reúne el trabajo de nueve artistas que presentan obras de gran tamaño que ofrecen esperanza, alivio y resiliencia ante el clima de incertidumbre geopolítica actual.

Entre ellas, la mexicana Tania Candiani, con su pieza "Penachos", en la que rinde homenaje a la Danza de los Quetzales, una de las pocas danzas de ceremonias que sobrevivió a la época colonial de México, con los grandes ornamentos que se utilizan durante la tradición.

La instalación digital de Pace Gallery, obra del estadounidense Leo Villareal, también fue uno de los centros de atención, un cielo estrellado de más de 22 metros de largo, la más grande que se ha presentado en la historia de la feria.

Tampoco han faltado las destacadas galerías Blain/Sothorn, James Cohan, Kayne Griffin Corcoran y Lisson Gallery.

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FIRES NOVA YORK

ADN GALERIA A THE ARMORY SHOW 2019

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ADN Galeria participa en The Armory Show 2019 amb una mostra individual de Margaret Harrison (Moll 90 STAND 306)



Etiquetes: [ADN Galeria](#) · [Margaret Harrison](#) · [The Armory Show 2019](#)

APOLLO

THE INTERNATIONAL ART MAGAZINE

ART MARKET

What's in store at the Armory Show 2019

Samuel Reilly

5 MARCH 2019

With gleeful exasperation, the late Robert Morris once described the failure of his attempt, in *Finch College Project* (1969), to achieve the 'purity of nothingness'. By recording the removal of photographs and mirrors from the walls of a room – and subsequently projecting the footage on to those same walls – Morris had wanted to defeat 'the tyranny of the image', but succeeded only in replacing one form of image with another. 'Erase it on the left,' as Morris put it, 'and it pops up on the right.' Fifty years on from the project's first performance, and a few months after the artist's death, it is fitting that Morris's 'allegory of loss and memory' should be restaged by Castelli Gallery at the Armory Show, which returns to Piers 92 & 94 in Manhattan from 7–10 March.

Providing audiences with a new lens through which to look at canonical post-war figures has been a key ambition of the Armory Show throughout its history – and this year's 25th edition, with 194 galleries from 33 countries, is no different. The fair's 'Platform' section – curated by Sally Tallant, director of last year's Liverpool Biennial – draws inspiration from the 1939 New York World's Fair, with a series of large-scale commissions attempting to recapture a spirit of optimism in an increasingly turbulent world. Meanwhile, the Armory's 'Insights' section features a number of displays focused on key artists of the 20th century: ADN Galeria has works by Margaret Harrison – who co-founded the London Women's Liberation Art Group in the 1970s – and the Rasheed Araeen show at Aicon Gallery extends from early sculpture of the 1960s to more recent kinetic and performance-based pieces. In the Armory's main section, Alison Jacques Gallery is presenting historical works by Dorothea Tanning (coinciding with the retrospective across the Atlantic, at Tate Modern), while the prints and drawings specialists Carolina Nitsch has an enticing highlights reel of works on paper by artists from the gallery's roster, from Louise Bourgeois to Sarah Lucas and Ebony Patterson.

Among contemporary displays, don't miss the Spanish artist Victoria Civera's new paintings on metal at Galería MPA. Sam Durant and Jim Shaw, two American artists who employ a variety of media to investigate socio-political issues, are an intriguing pairing at Praz-Delavallade. An arresting *Dry Clay Head* by Mark Manders, its features bifurcated by a plank of wood, perhaps representing the fractured nature of historical memory, is offered by Tanya Bonakdar Gallery.

Finally, in the fair's 'Presents' section, a platform for young galleries, look out for Edson Chagas at Apalazzo Gallery. The Angolan photographer depicts figures wearing traditional African masks while attired in Western clothing; this splicing of cultures is seen to striking effect in his portrait titled *Tipo Passe* (Diana S. Sakulombo), in which the figure sports a mask of the central African Chokwe people while decked out in a tuxedo and bejewelled neck ornament.

The Armory Show is at Piers 92 & 94, Manhattan from 7–10 March.



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The missing wit(h)ness: Monroe, fascinace and the unguarded intimacy of being dead

Griselda Pollock

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ABSTRACT

In 1985 journalist Anthony Summers published a post-mortem photograph of Marilyn Monroe, titling it 'Marilyn in death', in his book, *Goddess: The Secret Lives of Marilyn Monroe* (1985), which investigated the theory that her death was not suicide. The photograph thus acquired forensic significance. My questions are these: Is there an inevitable transgression and even violence in the exposure of an image of a dead woman such as we find in Summers' and other publications? Under the rubric of this collection, *unguarded intimacy*, I address a set of paintings made from the morgue photograph of a derelict Marilyn Monroe in the era of feminist ethics by two painters, Margaret Harrison (b.1940) and Marlene Dumas (b. 1953). What are the material and theoretical possibilities of creating feminist e(a)ffects in re-workings of this stolen image if we can distinguish between the forensic notion of the silent witness (the pathologist performing an autopsy whose aftermath this photograph in the morgue indexes) and a concept derived from the Matrixial aesthetics of artist-theorist Bracha Ettinger – *aesthetic wit(h)nessing*? Can such *aesthetic wit(h)nessing* deflect the unguarded intimacy of seeing an *unattended* body in its absolute helplessness by inciting compassion?

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Margaret Harrison, 1994

The British feminist artist Margaret Harrison (b. 1940) has long been interested in Marilyn Monroe as a historical woman worthy of feminist compassion and respect. Reference via an image to the movie star first appears in Harrison's early work, *Anonymous was a woman*, 1977, a work about women who lost their lives tragically. In 1994, however, after a long residency in Los Angeles, Harrison undertook a series of 14 acrylic paintings, watercolours and graphite drawings. She worked from and, more importantly, with the 1962 morgue photograph that she too saw reproduced in Anthony Summers' book, having also come across it elsewhere. (Personal email communication to the author, 2016)

On the cover of her book, *Moving Pictures* (Harrison 1998), Margaret Harrison placed her painting from a Bert Stern full face image that accompanies Mailer's opening chapter in his novel biography (Figure 8). Harrison works it to massively different effect. The crop brings us in very close to the face, excluding the surrounding field that supports an image of the head. It becomes the only field. The image (51 × 51 cm) is produced by marks of acrylic paint on paper, building a surface from the surface of the photograph (rather than from the volume and planes of an actual face). The effects of the cosmetically crafted appearance that was the 'mask' Monroe so brilliantly produced for appearances before the camera are rendered vulnerable through the fluidity of the medium. The hard finish of glossy lipstick, shiny eyeliner and lacquered hair in the original photograph yield in the acrylic painting by Harrison to a delicacy of touch that conveys a vulnerable, even frightened presence, made even more intense by the modernist assertion of medium around one eye. The photographic shadow cast by hair over her eye is translated by fluid paint. This chance painterly bleed suggests weeping.

In an acrylic working of the morgue photo on a smaller scale (25.5 × 21 cm, Figure 9), Margaret Harrison added vibrant colour. Boldly she set the face against an intensely red ground that silhouettes the profile. She enlivens the earth colours of the face with traces of red and blue. In another acrylic painting (25.5 × 21 cm, Figure 10) that declares its source, writing onto the shroud the title given by Summers: *Marilyn in death*, Harrison references Warhol with her golden ground, tinting the covering sheet with watery blue. The washed peroxidized hair is hued with purple in its shadows and Naples yellow in its highlights. The livid face is blued and sprinkled with pointillist red touches.

This curious phrasing seems more intelligible in Margaret Harrison's painting precisely because I am looking at a painting, a translation of the stolen shot, a reframing of its



Figure 8. Margaret Harrison (b.1940), *Marilyn*, 1994. 51 × 51 cm, acrylic on canvas. Berlin: Siberkuppe. Photo: Courtesy of the Artist and Silberkuppe (SKMH1994_12) Courtesy of the Artist.



Figure 9. Margaret Harrison (b.1940), *Marilyn is Dead!* (Cadmium) 25.5 × 21 cm acrylic on canvas. Berlin: Siberkuppe and Courtesy of the Artist.

dreadful loneliness and vulnerability by her artistic transformation. Performatively, its creation is a work of intimacy bringing this image into vision over time, through an aesthetic *fascinace* before the original and in memory of a working class woman's life, by strokes of liquid paint on a ground, each feature created by movements of the hand, dabs of the brush, imaginings of the vital colours of a living form. Once the basic image had come into being on the page, the artist remains with it, slowly, gently adding its patches, marks and washes. The bruise must emerge from the page just as the blood it represents once settled under the skin.



Figure 10. Margaret Harrison (b.1940), *Marilyn is Dead! (Icon)* 25.5 × 20 cm acrylic on canvas. Berlin: Siberkuppe and Courtesy of the Artist.



Figure 11. Margaret Harrison (b.1940), *Marilyn is Dead!* 25.5 × 20 cm acrylic on canvas, Berlin: Siberkuppe. Courtesy of the Artist.

The image has also been carefully positioned on the page. If we compare the photograph and Harrison's paintings, we can see that the artist has distanced herself a little. In a juxtaposition of four less intensely coloured essays in graphite on paper, reproduced in her book, the artist has explored positioning which we can see in a third painting (Figure 11). Closing in and withdrawing produce very different effects and generate diverse affects in their relations and repetition. I would suggest, however, that in this transformation, the face is no longer one that has lost its contours, sagging through severed muscles so that it no longer offers its *beautiful* appearance. It is as if the artist has recast the brutal post-mortem scene to transfigure the corpse into a sleeping woman, still marked by her passing through the autonomous effects of her brush. The nature of the transformation through the delicacy of paint or graphite tips the affective scale towards a kind of tenderness of touch that incites a different ethical possibility for our gazing. Both relieve the unguarded exposure of the original in its snatched production and controversial reproduction that produced an unguarded intimacy. A new kind of intimacy involving our attendance at and attention to this faced and imaged person is produced through the possibilities of a non-phallic gaze in/through painting called *fascinace* that seeks to learn from and be with the image because the time of painting incites an affected temporality in viewing. Transformation may occur – it is not predicted – in the image with Matrixialized viewers. What de-phallicizes, suppressing the inherent Medusa effect, and thus Matrixializes those who encounter the paintings and drawings lies in the *with(h)ness* created through the materiality of the artworking in the forms chosen, the space and the framing, and above all touch.

I want to suggest that as a painter, Harrison clothes the figuratively naked, unguarded image in a feminist *affect* created by the nature of that painted touch. Painting takes time, inducing reverie as the artist builds her image wash by wash, stroke by stroke, making her decisions as each effect appears from the materials' interactions. Harrison's series generate a gentler, feminist recuperation of Marilyn Monroe than was her fate with her embarrassed contemporaries or the feminist writers of the 1980s when Gloria Steinem wrote in 1986. Harrison represents those who recognize Monroe's brilliance and seek to reflect on her life and her work within the specific context of both. *Fascinace* is that prolonged process that performs and induces the aesthetic gesture of compassion. In Harrison's work, horror in the image is muted even while colour or shading truthfully reports on the pooling of blood that was the effect of Monroe's dying and being left, lying, for some time, face down.

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Margaret Harrison, *Take One Lemon*, 1971,
 lithograph on paper, 25 x 20".

BERLIN

Margaret Harrison

SILBERKUPPE

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Margaret Harrison's latest exhibition is an anachronistic experience. Walk into the gallery's back room and peek at the septuagenarian British feminist artist's naughty lithographs, displayed in suggestively half-open drawers. There are two from 1971, the year Harrison's first-ever gallery exhibition was shut down by the London police—a drawing of a corseted but otherwise nude Hugh Hefner as one of his own bunnies was apparently just too much. The lithographs' preoccupations are braless merry widows, scarlet nipples, and

food: An engorged lemon being squeezed by a pinup spurts glistening droplets in *Take One Lemon*, 1971, while in *Good Enough To Eat*, 1971, a fleshy bombshell stands in for the meat in a British rail sandwich, her upturned palms submissively curled atop a slice of a hard-boiled egg.

These are startling pictures. They are rendered with the skill of a young artist trained in painting and drawing in 1960s London, as two sensational acrylics of spineless sea urchins on canvas, *Echinodermata I* and *II*, from 1966 attest. There is malice in *Beautiful Ugly Telephone*, 2004, which gets at the banal entrapment of corporate life. The work is part of a series called "Beautiful Ugly Violence," which presents paintings of ordinary objects—a kettle, scissors—that have been used as weapons against women. In the bruise-colored *Marilyn Is Dead!* (blue-grey), 1994, the icon of female sexuality evokes a Victorian memento mori picture of a dead child, her signature snub nose and full lips recalling the girl's life cut short.

— Tara B. Smith

Rebel Women: The Great Art Fightback review – feminist art versus the patriarchy

From Judy Chicago to Margaret Harrison, this fascinating documentary tells the story of the female artists who rejected the established order in the 70s



Feminist artists at The Woman's Building, LA, California – Rebel Women: The Great Art Fightback on BBC Four.
Photograph: BBC/What Larks Productions Ltd

It isn't often that an art documentary feels like a riot, but Rebel Women: The Great [Art Fightback](#) (BBC Four) manages to convey a real sense of anarchic joy. It offers an education in the explosion of feminist art in the 1970s, at a time when female artists produced boundary-busting work that still feels radical, and certainly revolutionary.

Commissioned as part of the BBC's Hear Her season, marking 100 years of women's suffrage, this tells the story of women who decided not to play along with the established order. Screeching in on a soundtrack of Janis Joplin, it acknowledges that change was in the air throughout the 1960s, but takes the [infamous events of Miss World 1970](#) as its starting point and catalyst. I wasn't completely convinced by the idea that this particular protest was responsible for the art made by women throughout the following decade but it is as good a place to start as any and a lovely bit of archival research. To see Miss World host Bob Hope leering over the "cattle market" while feminists waved football klaxons and threw flour bombs from the crowd, to hear their brilliant chant of "we're not beautiful, we're not ugly, we're angry", is a treat for the senses.



'It was like I had taken the lid off a boiling pot' ...
Judy Chicago in Rebel Women: The Great Art Fightback.
Photograph: BBC/What Larks Productions Ltd

We see one woman who was there, [Margaret Harrison](#), setting up for the first major retrospective of her work, in Bilbao, five decades after her early material was considered so explicit that police demanded it be removed from the walls of the gallery where it was being shown. Harrison is a magnetic character with a dry wit. She recalls the fun and playfulness of the Miss World protest, how a woman next to her had lightbulbs on her breasts and would flick them on and off with a switch held in her hand. When Harrison's drawings of famous men in female garments – Captain America trying to save the world in high heels and a basque, penis out – were removed for running the risk of obscenity, her exasperation is still apparent. "Oh for God's sake, I can't win, whatever way I do it," she recalls. The work wasn't shown again for 25 years.

It is a common thread running through this story. [Judy Chicago](#) packed in the crowds to see The Dinner Party in 1979, her infamous triangular installation that paid tribute to women's achievements throughout western civilisation, but it was slated by (mostly male) critics and was unable to find a permanent home until 2007. Chicago is a brilliant force and an essential voice; her stories of the feminist art course she ran in California are fantastically entertaining, from the cheerleaders who spelled out C-U-N-T at Fresno airport, to her explanation of how she taught women to introduce themselves, to make themselves louder, bigger, more of a presence. "My God, it was like I had taken the lid off a boiling pot," she says.

Lubaina Himid – who won the Turner prize in 2017 – features in Rebel Women: The Great Art Fightback.
Photograph: BBC/What Larks Productions Ltd



It's not all uproarious and gleeful disruption, though. One of Chicago's students was [Suzanne Lacy](#), whose work *Three Weeks In May* documented rape cases in Los Angeles. Lacy applied red stamps on a map to mark every location where an attack was reported, adding fainter marks to suggest the ones that had not been. There is also a fascinating interview with Carolee Schneemann, whose performance piece *Interior Scroll* saw her pulling a long piece of paper out of her vagina and reading from it. "It caused so much trouble in my life and probably prevented me from having lots of nice teaching jobs," she says, drolly. Having been rejected by the male art establishment, some female critics turned against her, too, for being "unnatural, obscene and confusing". It seems to haunt her still, though it is a real pleasure to see that much of this documentary focuses on women supporting each other, and working together for change that was much bigger than their own personal stories.

Other artists include Rose English, discussing *Quadrille*, in which she sent women in tails and hooves to trot around a horse show, and [Lubaina Himid, who eventually won the Turner prize](#) in 2017. It seems both a shame that *Rebel Women* is tucked away neatly on BBC4, given that it's a story that hasn't been told enough or to enough people, and also inevitable, given the explicit nature of some of the work. But perhaps it's a triumph of sorts that many of the artworks it shows have the capacity to provoke today.

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Arco 2018: futuro y mujer

- Los Reyes inauguran hoy una feria que ayer abrió las puertas a profesionales y que pese a sus interesantes propuestas se vio salpicada por la polémica retirada de una pieza de Santiago Sierra



Arco 2018: futuro y mujer.

REGINA PÉREZ CASTILLO
Madrid, 22 Febrero, 2018 - 02:34h



El arte siempre ha tenido la capacidad de señalar al futuro, de anticiparse a problemas que ahora se intuyen y mañana serán. El artista se convierte, por tanto, en una especie de canal que, impulsado por su imaginación y de manera más o menos consciente, proyecta ideas en las que confluyen pasado, presente y futuro. Esa inteligencia anticipadora del arte, que desborda al tiempo, late en la presente edición de ARCO.

Otro aspecto que cabría destacar en la feria y que es indicio de próspero futuro es el protagonismo que la mujer ha tenido en la presente edición de ARCO, situándose en espacios de dirección decisivos. Los programas curatoriales más importantes del evento han sido íntegramente comisariados por mujeres, sumándose la feria así al movimiento feminista que en el año 2017 ha recorrido todo el mundo con especial intensidad, dejándonos grandes actos de heroísmo y victoria simbólica de las mujeres. Y no sólo desde la dirección curatorial, muchas galerías participantes en el programa general han querido unirse a esta oleada escogiendo piezas de temática feminista. Es el caso de ADN (Barcelona) que expone *Afrodita* de Nuria Güell, una pieza sumamente crítica en la que la artista plantea la falta de compromiso institucional en relación a la protección de la mujer en casos como la maternidad. También en ADN encontramos los dibujos de Margaret Harrison, activista británica de los años 70 que con una estética marcadamente pop altera los roles de poder hombre-mujer. La galería Aural (Alicante), por su parte, saca a la luz *Paisaje de Memoria* (2006- 2014) de Concha Jerez, quien a través de 80 recortes de prensa intervenidos reivindica el protagonismo histórico femenino. No sólo las artistas, también creadores como Marcel Dzama, habitual de la galería Helga de Alvear, exclama con su particular lenguaje pictórico *The Revolution will be Female*. El muro vacío de esta misma galería, la de Helga de Alvear, es un signo de que la comprensión del arte no es sólo la sensibilidad formal, sino la que es capaz de interrogarse por problemas irresueltos.

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Arte feminista, Azkuna Zentroa, Greenham Common, Margaret Harrison

La artista británica Margaret Harrison trae a Azkuna Zentroa (Bilbao) una muestra que reúne sus cincuenta años de lucha feminista, caracterizada por su conciencia antimilitarista y de clase. Se podrá visitar hasta el 14 de enero.

Danilo Albin



Margaret Harrison, durante la presentación de la muestra. / Archivo de Azkuna Zentroa.

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Una sala de exposiciones repleta de símbolos, obras y objetos que van más allá del arte. Una pared desnuda que hoy se viste de imágenes. Y de voces. Están los susurros de las mujeres que tenían miedo de salir a la calle y ser violadas. Están los gritos de las que dijeron no a la guerra. Están los pasos de aquellas que plantaron cara a los explotadores, o de los policías que fueron a clausurar una creación artística por ser tan sublime como directa. También está su autora. Se llama Margaret Harrison, es británica y lleva cincuenta años en esta trinchera.

Desde el pasado viernes 20 y hasta el próximo 14 de enero, el espacio de exposiciones de Azkuna Zentroa (La Alhóndiga) de Bilbao acoge ese medio siglo de luchas creativas que impulsó esta artista, considerada una auténtica pionera de lo que entonces se denominó "arte feminista". Se trata de una ocasión histórica: tras varios meses de trabajo, la sala bilbaína ha logrado reunir en un mismo espacio los distintos momentos de la prolífica carrera de Harrison.

El viernes, cuando la creadora inauguró formalmente la muestra, una marea humana iba detrás de ella, buscando cada anécdota y cada reivindicación. Sus explicaciones en inglés eran traducidas por el comisario de la exposición, el experto en arte feminista Xabier Arakistain. Antes de empezar, la artista británica se disculpó por no hablar euskera ni castellano. Y lo hizo a su manera, reivindicando a quienes sufrieron y sufren las políticas centralistas de los gobiernos. "Como nació en el norte de Inglaterra, no tenía esperanzas ni siquiera de llegar a Londres, así que nunca pensé que iba a salir al extranjero", disparó.

No lo imaginaba, pero salió. La primera vez fue a principios de los sesenta, cuando se desplazó a la Academia de Bellas Artes de Perugia (Italia). Allí se graduó en 1964. Seis años después, otra vez en Londres, participó en la fundación de un movimiento que dejaría huella: el London Women's Liberation Art Group. Era la lucha por los derechos de las mujeres llevada al mundo del arte. O mejor dicho, se trataba de emplear el arte –en el más amplio sentido del término– para ponerlo al servicio de la liberación feminista. Sólo había un detalle: corría 1970, y las autoridades (masculinas, fundamentalmente) no lo veían tan claro.

Harrison lo vivió en carne propia en 1971, cuando la Policía irrumpió en una de sus exposiciones para cerrarla. El motivo, según esgrimieron aquellos hombres armados, era una "delictiva" pieza que enseñaba a Hugh Hefner, fundador de la revista *Playboy*, convertido en conejita. El cazador cazado. El creador de objetos reducido a objeto. La muestra que incluía a Hefner en plan mamífero cuadrúpedo fue clausurada, perseguida, criticada... Y Margaret sonrió. Era solo el inicio de una carrera, de una pelea y de una vida dedicada a enseñar lo que el dueño de *Playboy* y sus serviciales policías no querían ver.

Explotadores



Harrison enseña una de las pinturas que componen la exposición./ Azkuna Zentroa

Sus denuncias también apuntaron hacia las fábricas. Arte mediante, advirtió sobre las situaciones de explotación laboral que padecían las trabajadoras. 'Mujeres y trabajo: un documento sobre la división del trabajo en la industria 1973-1975' rompió esquemas de todo tipo y consiguió llegar hasta la South London Art Gallery. De allí saltó a otros reputados centros culturales británicos. Por primera vez en la historia de ese territorio, el arte de marcado carácter feminista y social conseguía romper candados y entrar a lugares hasta entonces vetados.

De todo esto habla la muestra 'Diálogos entre el sexo, la clase y la violencia' que se ha inaugurado en Azkuna Zentroa. "Si fue la generación de las abuelas de Margaret Harrison la que gracias al sufragismo consiguió el voto para las mujeres, ha sido la de Margaret la que abrió definitivamente a las mujeres las puertas del campo del arte", reflexiona Arakistain, quien hoy recuerda aquel día en el que vio por primera vez la obra de esta artista. "Me impactó la **contundente apuesta visual para evocar la intersección entre la categoría de sexo y de clase social** que estableció en los años setenta. Esa es una relación que no se trabajó demasiado en la escena del arte feminista de aquellos años, y lo que se hizo sobre ella apenas está siendo rescatado y visibilizado en este momento en el que el arte feminista parece estar poniéndose de moda", subraya.

En ese contexto, la exposición arranca precisamente con la reproducción de su primera muestra individual en 1971, exactamente la misma que la Policía clausuró 24 horas después de su inauguración. También están sus trabajos relacionados con la explotación laboral y sexual de las mujeres, centrados principalmente en denunciar las indignas condiciones que las trabajadoras enfrentaban en el mundo de la industria británica a principios de los años setenta. Precisamente, **Harrison consiguió algo inédito a comienzos de los setenta: convertir las denuncias contra las violencias ejercidas hacia las mujeres –desde la explotación por parte de la patronal hasta su utilización como burdo objeto sexual– en piezas de arte.** No en vano, sus trabajos fueron entendidos y valorados por su inocultable significado social.

De repente, Harrison se detuvo frente a una pieza que llevaba como título, en inglés, la palabra "violación". Entonces clavó la mirada en esa creación. Se hizo un silencio. "Todas las mujeres que conocía estaban preocupadas de volver a casa por la noche", recordó. Fue por eso, precisamente, que ella decidió convertir ese miedo en arte. Y también en denuncia. "Gracias por la radicalidad política y la belleza estética de tu trabajo", le había dicho unos minutos antes Arakistain.

Contra la guerra



Margaret Harrison explica el contenido de la sala dedicada al campamento antimilitarista Greenham Common./ Azkuna Zentroa

Esa radicalidad y belleza también se condensa en otra de las salas, quizás una de las más simbólicas y especiales que contiene esta exposición. El espacio lleva el nombre de **'Greenham Common', el campamento de mujeres pacifistas que se instaló en 1982 junto a una base aérea de la Royal Force británica**. Aquel año, un grupo de mujeres se encadenó a la valla que rodeaba la base para protestar contra la decisión del gobierno de aceptar misiles nucleares provenientes de Estados Unidos.

"Estuve varias veces en ese campamento de mujeres", recordó Harrison. Contó también que las participantes solían colgar fotos u otros elementos de la alambrada. Ella, al igual que otras, dejó las fotos de sus hijas. Así queda reflejado en la exposición, donde también hay un guiño a otra acción emblemática que desarrollaron las impulsoras del campamento por la paz: **"En 1983, 12 mil mujeres rodearon la valla del campo con espejos, para que los militares viesen la imagen que estaban proyectando"**, rememoró.

El espacio dedicado a aquella histórica lucha antibelicista está coronado por una frase de la escritora y periodista feminista Virginia Woolf. "La mejor forma de prevenir la guerra no es repitiendo vuestras palabras ni siguiendo vuestros métodos, sino encontrando nuevas palabras y creando nuevos métodos". Ni una palabra más.

Desobedecer



Carteles sobre distintas luchas feministas que forman parte de la muestra./ Azkuna Zentroa

Entre vallas sobre la que cuelgan objetos, vitrinas que encierran recortes de periódicos y paredes sobre las que cuelgan pinturas se llega, ahora sí, al final de la muestra. Harrison se sitúa entonces frente a la pieza titulada 'La última mirada', que resultó premiada en 2013 con el Northern Art Prize. La creadora cuenta que se inspiró en 'The lady of Shallot', un poema de su compatriota Alfred Tennyson (1809-1892).

"Se trata de la historia de una mujer que tiene una maldición –relató–: está obligada a ver el mundo a través de los reflejos en los espejos. O lo que es lo mismo, a través de los ojos de otras personas". Sin embargo, aquella mujer maldecida desobedeció. "Cuando miró de frente a Lancelot, se rompieron todos los espejos. Estamos ante una metáfora sobre las mujeres contemporáneas", comentó Harrison. Frente a ello y frente a ellos, la artista propone seguir resistiendo. Y construyendo.

El Diario, 19 de octubre de 2017

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista, EFE

Cultura

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista

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Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista

El Centro Azkuna de Bilbao ofrece desde mañana la primera gran retrospectiva que se dedica en España a la leyenda viva del arte feminista, la artista británica Margaret Harrison, una de las pioneras del mismo en Europa.

Harrison (Wakefiel, Reino Unido, 1940) es una de las grandes representantes del arte feminista británico y europeo que comenzó su carrera a finales de los años 60 formando parte del movimiento que impulsó la incorporación de las mujeres a la práctica del arte.

El Diario, 19 de octubre de 2017

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista, EFE

Aunando activismo feminista y arte, Harrison comenzó su carrera denunciando la visión de su época de la mujer como mero objeto sexual, utilizando para ello iconos del arte pop al estilo de Andy Warhol, como los héroes de la Marvel "Capitán América" o "Wonder Woman", y de Disney, como Micky Mouse.

Posteriormente amplió su mirada artística crítica a la situación social de explotación laboral que padecían las mujeres en Gran Bretaña y a la violencia sexual de que han sido objeto a lo largo de la historia por parte del hombre machista.

Estas tres grandes preocupaciones de la artista británica, presentes a lo largo de sus 50 años de carrera artística, están recogidos en la exhaustiva retrospectiva que le dedica el Centro Azkuna de Bilbao bajo el título de "Diálogos entre el sexo, la clase y la violencia", comisariada por Xabier Arakistain, especialista en arte feminista.

La muestra ha sido presentada hoy por Arakistain y la propia Margaret Harrison, quien se ha desplazado a Bilbao para colaborar en la preparación de la muestra, para la que museos, galerías y coleccionistas privados británicos han prestado muchas de las obras presentadas.

El debut de Harrison en el mundo del arte no pudo ser más llamativo, según ha recordado la propia artista en la conferencia de prensa, ya que su primera exposición en una galería de Londres en 1971 fue cerrada por la Policía a las 24 horas de su apertura por considerarla "indecente".

En aquella muestra, ha señalado el comisario de la retrospectiva, Xabier Arakistain, Harrison devolvía a los hombres la mirada sexualizada que algunos tenían de las mujeres y retrataba a iconos masculinos del arte pop, como el Capitán América o Batman, con cuerpos femeninos con los atributos masculinos al aire, enfundados en ajustados vestidos y en femeninas posiciones provocativas.

En aquella exposición colocó un retrato del dueño de la revista Play Boy, Hugh Hefner, vestido como si fuese una de sus célebres "conejitas", dibujo que "desapareció" de la exposición de 1971 cuando fue desmantelada por la Policía y del que nunca más volvió a saber.

Sin embargo, en 2010, la artista revisitó esta parte de su carrera profesional y volvió a realizar un dibujo idéntico al "desaparecido" en 1971, que se podrá contemplar en la retrospectiva que se abre mañana en Bilbao.

Margaret Harrison ha opinado hoy que no cree que a Hugh Hefner le molestase que le retratase como una de sus "conejitas" y que, aunque no sabe quien se llevó el dibujo, tiene fundadas sospechas de que pudo acabar en manos del dueño de Play Boy.

Ha confesado hoy que le "deprimió mucho" que le cerraran aquella exposición de 1971 porque "no entendía" los motivos y también quedó muy preocupada porque su madre descubriese al día siguiente su contenido por los periódicos y pudiese sentirse avergonzada de su hija.

"Afortunadamente, ese mismo día devaluaron la libra esterlina y el cierre de la exposición no salió en la primera página de los periódicos", ha ironizado.

Artlyst, 6 de diciembre de 2016
Top 10 – Feminist Artists, Anna McNay

Top 10 – Feminist Artists

27 December 2016 / Art Categories Features, Top 10 / Art Tags Top 10 Feminist artists / [Twitter](#) / [Facebook](#) / [LinkedIn](#) / [StumbleUpon](#) / [Email](#)



4. Margaret Harrison (b1940)



Yorkshire born feminist artist who studied at the Royal Academy Schools. She founded the London Women's Liberation Art Group in 1970. In 1971 an exhibition of her work was closed by the police for its 'pornographic' depiction of men (Hugh Hefner as a naked bunny girl). In 2013 she won the Northern Art Prize.

[Previous](#) [Next](#)



Print Magazine, 8 de enero de 2016

Beyond the Graphic Novel: Gender-Bending Superhero Feminism, Michael Dooley

Beyond the Graphic Novel: Gender-Bending Superhero Feminism

By: Michael Dooley | January 8, 2016

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The *Regional Design Annual* is the industry's most prestigious and well-respected American design competition. Enter your work today for a chance to be spotlighted in the pages of our 2016 RDA issue.

We're no longer in Jack Kirby Land, kids: in one of British artist Margaret Harrison's series of sexually charged superhero watercolors, Captain America is transformed into a muscle-bound, breast-enhanced Tom of Finland action pin-up, his star-spangled costume accessorized with a skirt, stockings, and high heels. In another he's reflecting on Wonder Woman in a mirror while the Avengers' Scarlet Witch rages below. These illustrations are also meant as indictments of male misogyny and rampant militarism, in the satirical vein of James Gillray and other political cartoonists of her native land. Harrison's career spans more than four decades, and her work is now being celebrated with a retrospective catalog *On Reflection: the Art of Margaret Harrison*.



'Captain America 2,' 1997.

Print Magazine, 8 de enero de 2016

Beyond the Graphic Novel: Gender-Bending Superhero Feminism, Michael Dooley

A pioneering feminist, Harrison co-founded London's Women's Liberation Art Group in 1970. The following year, her first solo gallery show was shut down the day after it opened for alleged indecency. Specifically, police deemed her Hugh Hefner — portrayed as a big-breasted, corseted *Playboy* bunny — to be offensive, apparently oblivious to the inherent irony of their actions against this already-ironic work. Undeterred, her art remains socially engaged. Among her most powerful are those that juxtapose texts with images in compelling cultural critiques. "Homeworkers," a mixed-media assemblage, is a masterful, intricately composed indictment of female labor exploitation. And this year's "Beautiful Ugly Violence" exhibition at New York's Feldman Fine Arts Gallery included narratives by domestic abuse convicts which were typewritten and overlaid with delicately subdued wash drawings, often of seemingly innocent household objects, and arranged in comics panel sequences.

As police once forced Harrison's gallery owner to remove her paintings, the book's author, Kim Munson, had been forced by Apple not long ago to remove "objectionable" cartoons from an underground comix history iPhone app she'd produced [[story here](#)]. This and other commonalities, such as a shared passion for workers' rights, make Munson's accompanying commentary and interviews with the artist empathetic and engaging as well as informative.






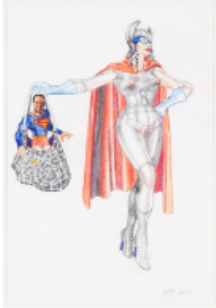


right side panel of "Getting Very Close to My Masculinity" diptych, 2013.

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work', Anna McNay

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Margaret Harrison: 'You have to have a strategy to draw people into the work'

Pioneering artist Margaret Harrison shares memories of her early career as an activist for equal rights and pay and fair working conditions for women

by ANNA McNAY

Margaret Harrison (b1940) has been at the forefront of British feminist and activist art since her solo show of drawings and watercolours – including images of women as hamburger fillings and Captain America with fake breasts and high heels – was closed down on the grounds of “indecentcy” in 1971. Throughout the 70s and 80s, she collaborated with her husband, Conrad Atkinson, and other female artists, as well as working alone, to produce work documenting the plight of underpaid homeworkers, rape victims, factory workers and more. Her work Rape (1978) was included in the controversial 1979 Arts Council show, Lives, curated by Derek Boshier, where it attracted a lot of attention from the press and public alike.

With a recent revisiting of some of her early works, winning the Northern Art Prize in 2013, and a current survey exhibition, Accumulations, at the Middlesbrough Institute of Modern Art, Harrison speaks to Studio International about some of her early memories and pioneering projects.

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work', Anna McNay



Anna McNay: Your first solo show in London, at the Motif Editions Gallery in 1971, was closed by the police after just one day for being “indecent”. You described it as “anti-pornographic”. It included drawings of women equated with food (*Good Enough to Eat*, 1971); Captain America (1971), in which the comic hero is adorned with fake breasts and a star-spangled penis; and a drawing of Playboy’s Hugh Hefner as a bunny boy in a corset. What was it that was so shocking about the works, and how did you feel when the show was shut down?

Margaret Harrison: It was a really weird thing. It was the period just after the so-called liberating 60s. I’d just had a baby and, due to hormone imbalance, I had no memory of any of the work I’d produced. I just sent everything in and the gallery hung it. It looked good and the opening was a success. When the show was closed down, and I went in the next day to talk to people, I was shocked. The woman who was running the space looked a bit white and shaken, so I didn’t make a fuss. I just said I’d come back for the work. Word got out and it sort of went mad. The press were hanging around the doors of our tiny flat in Notting Hill Gate and I spoke to a few of them. But then it all just disappeared. The government floated the pound that night and that became the major news story. I remember Conrad [Atkinson, artist and Harrison’s husband] saying to me: “If they don’t float the pound, you’re going to be on the front page of the *Mirror* tomorrow.” I just felt ill! I know some artists would have made a lot of the publicity, but I just didn’t want to talk about it ever again.

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work', Anna McNay



Then, when I went out to California in the early 90s, the director of the University of California, Davis – where Conrad took over as chair – got wind of this early work. He thought the students there would like it and suggested showing them a few of the pieces. I said OK and, sure enough, the students really loved them. They couldn't stop talking about them and I realised it was probably OK to show them again. At the time when I made the work, we were just getting into the debates of the early 70s about feminism and there weren't any role models – you just did it. Of course, some of my drawings just looked as if I was speaking up to pornography. I thought this might have been my mistake because previously I had just been talking to my friends and myself. We were in the bubble of Notting Hill Gate and London and we didn't quite realise what was out there beyond our own circle. Images were interpreted as if they had been made by men. I've thought about this since, and the reception and interpretation all depends on who has made the images; whose perspective is it coming from? The ones of the women in the hamburgers obviously could have been done by a man. There was a show on the radio at the time called the Jimmy Young programme, and Young had a recipe every morning and the discussion paralleled women to juicy, edible things. That's why I put the women in the hamburgers and sandwiches. Actually, there was no real difference between what I was doing and what men were doing formally, so it needed rethinking. I also did the reversal images, however, giving Captain America breasts, high heels, stockings and so on. What was interesting was that, when I asked the gallery manager what it was that people didn't like, she said: "It was the men. The images of women were OK, but they thought the male images were disgusting."

[Link](#)

Middlebrook

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work', Anna McNay

AMc: Because that was not something that people were used to seeing?

MH: No. Even though we had gone through that whole 60s thing with guys wearing women's dresses and performing in bands with makeup, it really didn't make any difference. There was still this notion that men were one thing and women were another. But we all know there's a whole range in between. Of course it was going on underground, but there was no acknowledgement in the mainstream. Throughout the 70s political movements, people were talking about sexuality and quite a number of women I knew became lesbians, even though they were married. I began to realise that there is no strict dividing line between sexualities. There's a bit of each gender in all of us. I guess, in my own way, I was trying to deal with that. When my friends and I went to the first big women's demonstration at the Miss World competition at the Albert Hall in 1970, many of the people who supported us were from the gay community. There would be groups of men in wedding dresses or dressed as Miss World. It was good fun, actually; it was great. My friend, Alison Fell, and I went together. She had light bulbs stuck to her breasts and a little switch in her sleeve, which she pressed now and again so that the light bulbs would turn on and off (the Flashing Nipples). I was Miss Lovable Bra, in a pre-formed, black plastic chest – one of the ones you can get in the lingerie department. I stuck orange fur nipples on it and had a smile on a stick. It was totally mad and I was five months pregnant, so it was too dangerous for me to go inside the Albert Hall. I stayed outside, but actually it was even worse outside. The press were saying: "You're just jealous because you're ugly." But because you weren't doing it on your own, you felt safer; if other people could demonstrate, then you could, too.

The Guardian, 28 de mayo 2013
2013 Northern Art Prize goes to Margaret Harrison, Alan Sykes

2013 Northern Art Prize goes to Margaret Harrison

The northern equivalent to the Turner Prize was won by the septuagenarian Cumbrian, celebrating her '50 years at the frontline of art and activism'



▲ Part of Margaret Harrison's *The Last Gaze* at Leeds Art Gallery

This week, the veteran Cumbrian artist Margaret Harrison was the winner of the sixth Northern Art Prize, picking up a cheque for £16,500.

Unlike the Turner Prize, which is awarded to "a British artist under 50", there is no age discrimination in awarding the Northern Art Prize.

For the prize exhibition at the Leeds Art Gallery, Margaret Harrison created two new works,

The Guardian, 28 de mayo 2013

2013 Northern Art Prize goes to Margaret Harrison, Alan Sykes

The Last Gaze is based on [John William Waterhouse's The Lady of Shalott](#), which hangs in the gallery's permanent collection. The double portrait, which shows modern imagery of Elvis and assorted superheroes with a mirrored copy of Tennyson's unhappy heroine, can also be viewed via a series of car mirrors.

In Common Reflections, the artist has recreated a section of the perimeter fence at [Greenham Common](#), using concrete, wire fencing, corrugated zinc and mirror panels, and hanging the fencing with a variety of domestic items - clothing, teddy bears, kitchen utensils, shoes and some family pictures, including Margaret's daughters and a grandson.

The judges, who included Turner Prize-winning artist [Tomma Abts](#), commented:

“The judges acknowledge the challenge involved in considering artists at very different stages in their careers. After much deliberation, we have decided to award the Northern Art Prize 2013 to Margaret Harrison for vital new work that reflects on her 50-year career at the front line of art and activism

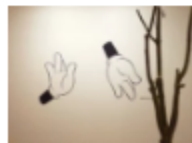


▲ Harrison's Common Reflections (2013) at the Northern Art Prize exhibition in Leeds

There is also a vote for the public's favourite artist on the shortlist, and this year also voted for Harrison - only the second time in the prize's history that the judges and the public have agreed on the winner.

Margaret Harrison was born in Wakefield in 1940, and moved to Cumbria when she was seven. She studied in Carlisle, where she now lives, London and Perugia.

In 1970 she co-founded the London Women's Liberation Art Group, and she was a member of the Women's Workshop of the Artists' Union. Eight of her works belong to the [Tate](#) and her works are also in the V&A and Arts Council collections.



▲ Rosalind Nashashibi's A New Youth

The other shortlisted artists - Rosalind Nashashibi, Emily Speed and Joanne Taham & Tom O'Sullivan - each received £1,500.

The prize has been running since 2007. Previous winners include Haroon Mirza, who also won a Silver Lion at the Venice Biennale two years ago, and who is currently exhibiting his works at the [Hepworth](#) in Wakefield - later this year he plans to create a light installation to illuminate the nearby 1,000ft high [Emley Moor](#) transmitting station, the UK's tallest freestanding structure.

The Upcoming, 19 de mayo 2013

Margaret Harrison – On Reflection at PayneShurvell, Anne Higgins

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CULTURE ART

Margaret Harrison – On Reflection at PayneShurvell



The Upcoming, 19 de mayo 2013

Margaret Harrison – On Reflection at PayneShurvell, Anne Higgins

Founder of the London Women's Liberation Art Group in the 1970s, Margaret Harrison is no stranger to scandal. Her boldness in challenging preconceived notions of sexuality and gender has meant that one of her past exhibitions was shut down by police for indecency.

Harrison is critically acclaimed for the feminist statements found within her art. It is with humour that she uses iconography, consumer brands, and pop art to comment on male, female and transgendered identity. Her most famed and controversial piece is a sketch of Hugh Hefner as a stockinged, practically naked Bunny girl. This satirical subversion of gender roles assigned to us by society shows a pipe-smoking Hefner with erect nipples, a corset and muscular physique.

However, serious meditations on rape and female persecution can also be found at her current exhibition at PayneShurvell. In *For God's Sake, Shut the Fuck Up* she is angrier, exclaiming "you can get raped but not protest against rape". Images of women have their mouths covered, muting their ability to speak out. Religious figurines central to the work have their hands in traditional prayer positions, covering the groin and holding a hand up as if to say "stop". Created this year, the piece stirs up memories of the ongoing battle for women's rights in India following the media furore and mass protests over epidemic rape cases in the country.



The Upcoming, 19 de mayo 2013

Margaret Harrison – On Reflection at PayneShurvell, Anne Higgins

Press cuttings and celebrities appear throughout, including Marilyn Monroe, Mick Jagger and Elvis – all figures exuding strong sexuality. Superheroes frequently crop up: Wonderwoman is in almost every picture, as well as Iron Man, Minnie Mouse and more. Captain America is frequently dressed in emasculating attire (*Very Close to Getting in Touch with my Masculinity*), with red stilettos enhancing his femininity. In *What's That Long Red Limp Wrinkly Thing You're Pulling On* we have a woman with her groin exposed, in bondage gear, looking down in disgust as Captain America is on all fours being dominated. The mirror in this picture reflects a distorted, dysmorphic feminine figure.

On Reflection as an exhibition focuses on the act of mirroring. Many of Harrison's works are in pairs and appear to be reflected images, yet, upon closer inspection, asymmetry abounds. The mismatched imagery in *A Mirror of One's Own* shows the fluidity of sexuality and gender – although society tries to pin these terms down they can slide across a wide spectrum.

Verdict: ★★★★★

Anne Higgins

Art Daily, 19 de mayo 2013

Northern Art Prize exhibition features new work from all shortlisted artists,



Northern Art Prize exhibition features new work from all shortlisted artists



Emily Speed, Carspaoes, Northern Art Prize. Photo: Simon Warner.

Art Daily, 19 de mayo 2013

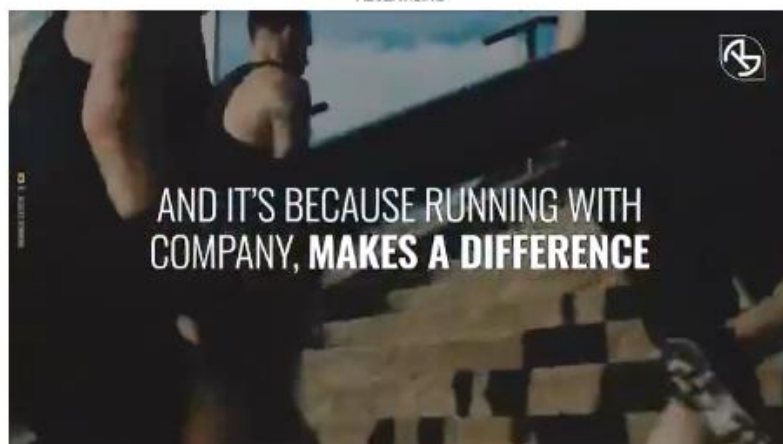
Northern Art Prize exhibition features new work from all shortlisted artists,

LEEDS. - A new exhibition of work by four artists, each competing for £16,500 prize money and the title of sixth Northern Art Prize winner, features new and specially reconfigured work by shortlisted artists Margaret Harrison, Rosalind Nashashibi, Emily Speed and Joanne Tatham & Tom O'Sullivan.

The exhibition this year takes a new spring slot in the programme at [Leeds Art Gallery](#), which has given the artists more time to work with Sarah Brown, Curator of Exhibitions at the gallery and chair of the Prize judging panel, to rework existing pieces and create new work. Sarah Brown commented:

"The artists have made a number of new pieces especially for the show which gives this year's Northern Art Prize exhibition an immediate sense of the artists' current practice which is great for the artists, judges and audiences. Each artist also has responded to the main ground floor galleries where the exhibition takes place and produced work that interacts with the doorways, walls and corners, making the exhibition distinctive to Leeds and the Northern Art Prize."

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Margaret Harrison

Based in Carlisle in Cumbria, Harrison exhibits new works entitled 'Reflect', which consists of sculpture, painting and drawings. The work 'Common Reflections' is a development of her 2012 Berlin solo show 'Fear Forgetting', shown at Silberkuppe Gallery. This new installation consists of two opposing constructions of concrete posts, wire, mirrors and corrugated zinc sheeting and is strewn with personal items – children's clothing, toys, photographs and kitchen ephemera. It was initially produced to picture the occupation of a site adjacent to Greenham Common in the 1980s where women created a peace camp to protest against the nuclear weapons sited there; the women used mirrors both to reflect the base and those guarding it.

'The Last Gaze' is a painting by Harrison, drawing upon the painting 'The Lady of Shalott' by John William Waterhouse (1894), from the Leeds Art Gallery collection. 'The Last Gaze' reflects on the Waterhouse painting in a pairing in both color and black and white, on the adjacent wall are automobile rear-view mirrors which reflect Harrison's painting, conflicting and confusing perceptions. Harrison hopes this disorients the audience and disconcerts their sense of both viewing and being viewed, similar to Velasquez's painting 'Las Meninas', exploring the theme of reflection in a number of ways in this complex series of works.