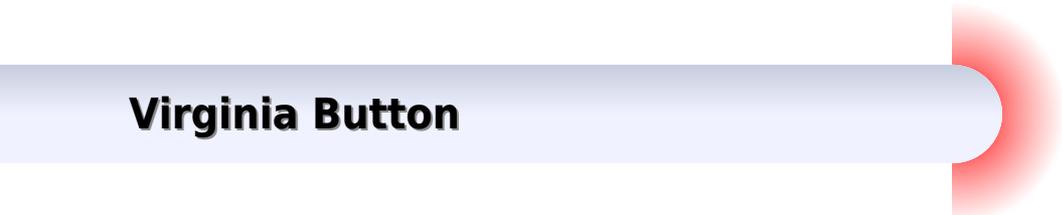




# Wearing Gillian

**Virginia Button**



## **Wearing Gillian:**

**Gillian Wearing: Wearing Masks**, 2021-12-14 From prescient proto selfies to COVID and AI the democratic portraiture of Gillian Wearing One of the most influential conceptual artists of her generation Gillian Wearing first gained recognition in the 1990s for groundbreaking photographs and videos that recorded the confessions and interactions of ordinary people she befriended through chance encounters In its candor and psychological intensity her work extends the traditions of portraiture initiated by Sander Weegee and Arbus Yet in her ongoing attention to technology's role in the presentation of self Wearing has presciently identified defining aspects of contemporary visual culture from reality television to the rise of the selfie Published for Wearing's first North American retrospective Gillian Wearing Wearing Masks traces the acclaimed artist's practice from her earliest Polaroids and videos to her most recent production including large scale photographic self portraits of Wearing in the guise of other artists a more intimate body of self portraits titled Lockdown and installations and commissioned public sculpture Essays by co curators Jennifer Blessing and Nat Trotman provide an overview of Wearing's oeuvre and a self interview by Wearing offers a revealing firsthand account of the artist's practice including her ongoing project Your Views 2013 in which she has recently responded to the COVID 19 pandemic and her exploration of AI technology in the video work Wearing Gillian 2018 Gillian Wearing born 1963 became associated with the Young British Artists YBAs after graduating from Goldsmiths College in 1990 and went on to win the Turner Prize in 1997 She works equally in photography video sculpture installation and most recently painting Wearing became well known early on for her now landmark piece Signs that say what you want them to say and not Signs that say what someone else wants you to say 1992 93 for which she photographed almost 200 strangers with placards of their own making [An Introduction to Film Studies](#) Jill Nelmes, 2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema This revised and updated third edition guides students through the key issues and concepts in film studies and introduces some of the world's key national cinemas including British Indian Soviet and French Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots it will be essential reading for any student of film Features of the third edition include full coverage of all the key topics at undergraduate level comprehensive and up to date information and new case studies on recent films such as Gladiator Spiderman The Blair Witch Project Fight Club Shrek and The Matrix annotated key readings further viewing website resources study questions a comprehensive bibliography and indexes and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study Individual chapters include Film form and narrative Spectator audience and response Critical approaches to Hollywood cinema authorship genre and stars Animation forms and meaning Gender and film Lesbian and gay cinema British cinema Soviet montage Cinema French New Wave Indian Cinema **Confessional Video Art and Subjectivity** Jaye Early, 2025-01-23 This is the first book of its kind to examine the development of the confessional subject in video art and

demonstrate how it can provide a vital platform for navigating the politics of self subjectivity and resistance in society In doing so it reframes video art the most ubiquitous and yet most understudied art form of recent decades as an urgent socio political tool that is increasingly popular among contemporary artists as a means of exploring a broad range of social issues from politics and identity to the body and technologies of self representation Analysing a diverse selection of case studies from the 1960s up to the present day covering the work of Yoko Ono Gillian Wearing Ryan Trecartin Tracey Emin Anatasia Klose and Heath Franco among others the book brings together theory and practice to look afresh at contemporary video art through a Foucauldian lens It also brings the analysis of video art up to date by showing how social media and digital self representation has informed and further politicized time based art practices *Confessional Video Art and Subjectivity* shows how forms of confessional discourse not only play an important function in the construction of subjectivity but also open spaces for personal resistance and agency within contemporary video art As a result it offers researchers of contemporary art practice and media and cultural studies an updated framework through which to view this constantly evolving genre and a deeper understanding of wider contemporary video practices *Video* John Quin,2023-09-18 As TikTokers YouTubers and traditional artists continue to reimagine the video form this book explores the value of this medium within medical practice and patient care as well as everyday creative expression *Gillian Wearing* Gillian Wearing,2012 Published to accompany the exhibition of the same name held at the Whitechapel Gallery London 28th Mar 17th June 2012 Kunstsammlung Nordrhein Westfalen Daeusseldorf 8th Sept 2012 6th Jan 2013 Pinakothek der Moderne Munich 1st Mar 9th June 2013

**Choreographing Intersubjectivity in Performance Art** Victoria Wynne-Jones,2021-09-29 This book offers new ways of thinking about dance related artworks that have taken place in galleries museums and biennales over the past two decades as part of the choreographic turn It focuses on the concept of intersubjectivity and theorises about what happens when subjects meet within a performance artwork The resulting relations are crucial to instances of performance art in which embodied subjects engage as spectators participants and performers in orchestrated art events *Choreographing Intersubjectivity in Performance Art* deploys a multi disciplinary approach across dance choreography and evolving manifestations of performance art An innovative overarching concept of choreography sustains the idea that intersubjectivity evolves through places spaces performance and spectatorship Drawing upon international examples the book introduces readers to performance art from the South Pacific and the complexities of de colonising choreography Artists Tino Sehgal Xavier Le Roy Jordan Wolfson Alicia Frankovich and Shigeyuki Kihara are discussed *Gillian Wearing* Dominic Molon,Gillian Wearing,Barry Schwabsky,2002 Spanning the years 1992 to 2002 this heavily illustrated monograph represents an up to date survey of the work of Gillian Wearing winner of the 1997 Turner Prize **The Museum as Muse** Kynaston McShine,1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999 **In the Making** Linda Weintraub,2003 DVD gives students the opportunity to better

understand the contemporary art works they are learning about but might not ever have had a chance to experience

*Masquerade* Deborah Bell, 2014-12-31 In its conventional meaning masquerade refers to a festive gathering of people wearing masks and elegant costumes But traditional forms of masquerade have evolved over the past century to include the representation of alternate identities in the media and venues of popular culture including television film the internet theater museums sports arenas popular magazines and a range of community celebrations reenactments and conventions This collection of fresh essays examines the art and function of masquerade from a broad range of perspectives From African slave masquerade in New World iconography to the familiar Guy Fawkes masks of the Occupy Wall Street movement to the branded identities created by celebrities like Madonna Beyonce and Lady Gaga the essays show how masquerade permeates modern life

*Gillian Wearing* Daina Augaitis, Gillian Wearing, Vancouver Art Gallery, 2002 **Break Down Inventory** Michael Landy, 2002 Accompanying the 2001 exhibition that made its debut at a shop in Oxford Street London this title is in effect an inventory of the possessions that were broken down into their component parts during the installation

**The Turner Prize: 2005** Virginia Button, 2005-12 Describes the evolution of the prize and presents a fully illustrated survey of all the participating artists from 1984 2005

*The Potter's House* Isabel Constance Clarke, 1921 **Youth Will be Served** Dolf Wyllarde, 1913 The little satire sent the housemaid flying for there is nothing her class dislikes as much as irony But she did run down the passage to the kitchen after all and told nurse all about it You d better be quick Mrs Bloxham Missus has sent me off and has got Baby precious lamb l Excerpt from the book

*Gillian Wearing and Claude Cahun* Sarah Howgate, Dawn Ades, National Portrait Gallery (Great Britain), 2017 Claude Cahun and Gillian Wearing came from different backgrounds and were living in different times about a century apart Cahun along with her contemporaries Andr Breton and Man Ray belonged to the French Surrealist movement although her work was rarely exhibited during her lifetime Together with her female partner the artist and stage designer Marcel Moore Cahun was imprisoned in German occupied Jersey during the Second World War as a result of her role in the French Resistance Wearing trained at Goldsmiths and became part of the Young British Artist movement winning the Turner Prize in 1997 She has exhibited extensively in the UK including at the Whitechapel Gallery and overseas most recently at the IVAM in Valencia Despite their different backgrounds obvious parallels can be drawn between the artists they share a fascination with identity and gender which is played out through performance and both use masquerade and backdrops to create elaborate mis en sc ne Wearing has referenced Cahun overtly in the past *Me as Cahun* Holding a Mask on My Face is a reconstruction of Cahun s self portrait of 1927 and forms the starting point of this exhibition In this book Sarah Howgate who has worked closely with Wearing examines the self portrait work of both artists investigating how the cultural historical political and personal context affects their interpretation of similar themes The book includes reproductions of over 100 key works presented in thematic sections including Artistic Evolution Performance Masquerade and Momento Mori accompanied by a commentary The last section features new work s

by Wearing a collaboration of sorts with Cahun The book also includes a revealing interview with Wearing by Howgate and an illuminating essay on Cahun by writer and curator Dawn Ades Turner Prize: Twenty Years Virginia Button,2003 The Turner Prize has played a vital role over the last 20 years in bringing British contemporary art to the attention of a wider audience This book offers an opportunity to survey all the artists who have been shortlisted for the prize from Howard Hodgkin and Richard Long to Damien Hirst and Chris O li Their works are illustrated alongside a brief summary of their careers A history of the prize along with an essay assessing its impact make this book an invaluable resource on contemporary art **Parkett** ,2004 **The Encyclopedia of Britain** ,1999 From early settlements in Orkney to people making their mark in Britain today this brand new encyclopedia covers all aspects of British life and culture 6 000 entries about people places institutions events and customs chronologies and tables that make fact checking easy special feature articles that give a more rounded personal view of Britain s history and culture 200 quotations hundreds of photographs and maps plus a special section on people TV personalities contemporary writers actors and sportsmen and women and an extensive list of selected Web sites that relate to the encyclopedia s entries book jacket **Art Issues** ,2001

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