

Masculinities: Liberation through Photography
Barbican Art Gallery
Mon 13 Jul — Sun 23 Aug 2020

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Disrupting the Archetype

John Coplans

Self-Portrait (Frieze No. 2, Four Panels), 1994

4 photographs, black-and-white, on paper

Tate: Presented by the American Fund for the Tate Gallery 2001

A pioneer in the field of self-portraiture, the British-born artist John Coplans (1920–2003, UK) deliberately jettisoned conventional ideals of youthful male beauty, when he began forensically photographing his own ageing body in the mid-1980s. Replete with wiry pubic hair, deflated buttocks and sagging pectorals, Coplans presents an image of the male figure as imperfect and 'soft'. Through his black-and-white self-portraits which home in on fragments of the body, Coplans reveals the white male as someone who is not necessarily powerful and strong, but as someone who is also human and vulnerable. By photographing his body in the later years of his life, Coplans confronts issues of ageing and deterioration, subjects generally ignored and feared in contemporary society.

Fouad Elkoury

Militiamen: Portrait of a Fighter, Beirut, 1980

From the series *Civil War, 1977–86*

Gelatin silver print

Courtesy of the artist

Since 1982, the Lebanese artist Fouad Elkoury (b. 1952, Lebanon) has documented daily life in his hometown of Beirut, covering the civil war and its aftermath. Taken at the height of the civil war that began in 1975, Elkoury's staged photographs of Lebanese militiamen posing against the battle-scarred streets of Beirut blur the imagined with the real. The images present the soldiers not in the heat of action but purposely performing to camera while on the set of Volker Schlöndorff's film *Circle of Deceit* (1981), that both fetishised and aestheticised the figure of the war correspondent. Elkoury's black-and-white photographs reveal how these fighters perform their masculinity in public space and against the spectre of real war. Decked out in fatigues, combat boots and keffiyehs, the soldiers present themselves as both men of the people – embedded in the urban fabric of their specific political context – and as brave men ready to fight.

Adi Nes

Untitled, 1996

From the series *Soldiers, 1994–2000*

C-print

Courtesy Adi Nes & Praz-Delavallade, Paris/Los Angeles

Adi Nes
Untitled, 2000
From the series *Soldiers, 1994–2000*
C-print
Courtesy Adi Nes & Praz-Delavallade, Paris/Los Angeles

Adi Nes
Untitled, 1999
From the series *Soldiers, 1994–2000*
C-print
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Adi Nes
Untitled, 2000
From the series *Soldiers, 1994–2000*
C-print
Courtesy Adi Nes & Praz-Delavallade, Paris/Los Angeles

Adi Nes
Untitled, 1998
From the series *Soldiers, 1994–2000*
C-printall
Courtesy Adi Nes & Praz-Delavallade, Paris/Los Angeles

Israeli artist Adi Nes's (b. 1966, Israel) evocative colour photographs often recall scenes from art history while also exploring homoeroticism. In his meticulously staged series *Soldiers*, for which he photographed young men performing as infantry soldiers in the Israel Defence Forces, Nes makes clear the connection between hegemonic masculinity and the masculinity of the Jewish combat soldier, a figure perceived in Israeli culture as an emblem of good citizenship. His cinematic images of soldiers sleeping, resting, smoking and generally larking around are all grounded in his own experiences as a gay Mizrahi Jewish man. Nes not only infuses his images of the military with homoeroticism but also reveals the strong homosocial bonds that exist between soldiers. As well as inscribing the queer body into the military imagination, Nes also cast an amputee to pose in one of the images in the series, further breaking down the narrow confines of military sanctioned masculinity.

Thomas Dworzak
Taliban portraits, Kandahar, Afghanistan, 2002
C-prints
Collection of Thomas Dworzak/Magnum Photos

Thomas Dworzak
Afghanistan, 2002

C-print

Collection of Thomas Dworzak/Magnum Photos

While covering the US invasion of Afghanistan in 2001, Magnum photographer Thomas Dworzak (b. 1972, Germany) came across a handful of photo studios in Kandahar which despite the Taliban's ban on photography had been authorised to remain open for the purpose of taking identity photos. Complicating the conventional image of the hypermasculine soldier, the colour portraits Dworzak found in the back rooms of these studios depict Taliban fighters variously posing in front of scenic backdrops, holding hands, using guns or flowers as props or enveloped in a halo of vibrant colours, their eyes heavily made up with black kohl. These stylised photographs directly contradict the public image of the soldier in this overwhelmingly male-dominated patriarchal society.

Wolfgang Tillmans

Soldiers – The Nineties, 1999–2020

Installation

Courtesy of the artist and Maureen Paley

Conceived as an artist book, *Soldiers – The Nineties* by Wolfgang Tillmans (b. 1968, Germany) operates as an archive of found images of soldiers resting, smoking, reading or partying and stands at odds with the mythical status of soldiers as men of action and bravery. For nearly a decade, alongside his own images, Tillmans collected press clippings and television screenshots of American, German and British soldiers among others, who served in conflicts such as the Bosnian War, Northern Ireland and the Persian Gulf. Critical to the understanding of this work is that the images included have largely been culled from newspapers, magazines and other printed matter. This carefully curated set of images destabilises the idealised and often fictional or exaggerated military masculine iconography that circulates within cultural media. Instead, Tillmans presents the viewer with images of hypermasculinity rubbing shoulders with male apprehension, camaraderie and vulnerability while also embedding the queer gaze and homoeroticism in military space.

Knut Åsdam

Untitled: Pissing, 1995

Video, silent, 50–70 second sequences. 30 min.

Courtesy of the artist

Untitled: Pissing by the Norwegian filmmaker Knut Åsdam (b. 1968, Norway) is a silent video which plays a series of 50 to 70 second sequences in a loop lasting thirty minutes. The camera focuses on a single colour image – of a clothed male crotch – which fills the whole screen. The only action on this otherwise unchanging frame is a growing damp patch caused by the protagonist urinating, suggesting a loss of bodily control. By

presenting the viewer with an embarrassing yet intimate situation – which the camera’s fixed and unchanging frame exaggerates – Åsdam challenges the viewer to confront this site of struggle and pleasurable release. Addressing questions of shame, loss of control and eroticism, the film presents the audience with an image of failed – or leaky – masculinity in order to question expectations surrounding manhood and society’s fear of its collapse. While the film reflects on masculinity’s position in relation to the patriarchal order, it also highlights the significance of the phallus as a signifier of male power.

Collier Schorr

Americans #3, 2012

Collage with archival pigment print

Courtesy of the artist and 303 Gallery, New York

Collier Schorr

Americans #1, 2012

Collage with archival pigment print

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College,
Annandale-on-Hudson, New York

The strong, solitary cowboy has long been an icon of the American West; a figure variously represented as charismatic, occasionally violent, at times chivalrous and ultimately an emblem of secure manhood. Against the dominant and simplistic stereotype of the lone cowboy, the American artist Collier Schorr (b. 1963, USA) searches for softness and complexity beneath the hard, impregnable veneer of her young male cowboys. In *Americans #1* and *Americans #3*, Schorr juxtaposes black-and-white portraits of adolescent cowboys sporting plaid shirts, jeans and the iconic cowboy hat against a photocollage of African American men. These partially hidden images that hint at violence, serve to reinsert the black body into the cowboy narrative while also exposing historical racism.

Sam Contis

Untitled (Riding the Range, ca. 1920–24)

From the series *Deep Springs, 2016*

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Seed Sower, 2013

From the series *Deep Springs, 2016*

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Chest, 2015

From the series *Deep Springs*, 2016

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Untitled (Neck), 2015

From the series *Deep Springs*, 2016

Gelatin silver print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Hold Down, 2014

From the series *Deep Springs*, 2016

Gelatin silver print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Eggs, 2015

From the series *Deep Springs*, 2016

Gelatin silver print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Desert Landscape (Three Riders), 2015

From the series *Deep Springs*, 2016

Gelatin silver print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Cowboy, 2014

From the series *Deep Springs*, 2016

Gelatin silver print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Untitled (Haircut), 2017

From the series *Deep Springs*, 2016

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

Arbor, 2014

From the series *Deep Springs*, 2016

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Sam Contis

High Noon, 2014

From the series *Deep Springs, 2016*

Archival pigment print

Courtesy of the artist and Klaus von Nichtssagend Gallery, New York

Weaving together black-and-white and colour photographs alongside archival material, Sam Contis's (b. 1982, USA) lyrical body of work *Deep Springs* investigates the shifting perceptions of masculinity set against the nobility of the American West. Between 2013 and 2017, Contis spent time at Deep Springs College, an all-male liberal arts college located on an isolated desert ranch east of California's Sierra Nevada mountain range that was founded by the entrepreneur Lucien Lucius Nunn in 1917. Deep Springs College was established as a 'novel form of education, an anomalous admixture of Christian mysticism, imperialist elitism, Boy Scout-like abstinence, and Progressive era learning-by-doing, with an emphasis on self-governance, leadership training, and the formation of strong character'. The beauty and grandeur of the landscape resonate in Contis's sensuous photographs of the young men, who are captured variously working together or in moments of rest, offering up a tender view of masculinity in harmony with nature. Ultimately, Contis's reimagining of the cowboy is at odds with the individualistic, rugged, emotionally remote version of this mythologised all-American figure.

Isaac Julien

After Mazatlán III, 1999–2000

Colour photogravure

Courtesy of the artist and Victoria Miro, London/Venice

Isaac Julien

After Mazatlán IV, 1999–2000

Colour photogravure

Courtesy of the artist and Victoria Miro, London/Venice

Isaac Julien

After Mazatlán V, 1999–2000

Colour photogravure

Courtesy of the artist and Victoria Miro, London/Venice

Isaac Julien

After Mazatlán VI, 1999–2000

Colour photogravure

Courtesy of the artist and Victoria Miro, London/Venice

Working at the intersection of film and video, Isaac Julien's (b. 1960, UK) Turner Prize-nominated film *The Long Road to Mazatlán* (1999), produced collaboratively with Venezuelan-born choreographer Javier de Frutos, recounts a modern-day cowboy story brimming with frustrated homoerotic desire. Shot in and around San Antonio, Texas, the film, and the seductively monochromatic photogravures presented here, capture erotically charged exchanges between a young Hispanic man and the emotionally remote white cowboy he actively pursues. Drawing on the mythology of the American West and recalling the homoerotic iconography of Andy Warhol's 1968 film *Lonesome Cowboys*, both the film and the subsequent prints explore homosexual desire, the codification of gay subcultures and the dominant white gaze.

Bas Jan Ader

I'm Too Sad to Tell You, 1971

Black and white 16mm film, silent, transferred to digital media

Duration 3 min 18 sec

Courtesy of the Estate of Bas Jan Ader / Mary Sue Ader Anderson & Meliksetian | Briggs, Los Angeles.

In Bas Jan Ader's (1945 – disappeared 1975, Netherlands) poignant film *I'm Too Sad to Tell You*, the Dutch conceptual and performance artist is seen weeping uncontrollably before the camera in what appears to be a profound and revelatory experience. As the title suggests, the reason for this outburst of emotion remains deliberately opaque, however over the years' critics have speculated that it has to do with Ader's father, who was executed by the Nazis for harbouring Jews during the Second World War. Directly addressing questions around the stability of masculinity while simultaneously debunking the reductive concept that 'boys don't cry', Ader's film navigates the boundaries of traditional performances of masculinity while also prising open more emotionally expressive ways of being 'manly'.

Catherine Opie

Conor, 2008

From the series *High School Football*, 2007–09

C-print

Courtesy of the artist, Regen Projects, Los Angeles, Lehmann Maupin, New York, Hong Kong, and Seoul, and Thomas Dane Gallery, London

Catherine Opie

Devin, 2008

From the series *High School Football*, 2007–09

C-print

Courtesy of the artist, Regen Projects, Los Angeles, Lehmann Maupin, New York, Hong Kong, and Seoul, and Thomas Dane Gallery, London

Catherine Opie

Rusty, 2008

From the series *High School Football, 2007–09*

C-print

Courtesy of the artist, Regen Projects, Los Angeles, Lehmann Maupin, New York, Hong Kong, and Seoul, and Thomas Dane Gallery, London

Catherine Opie

Stephen, 2009

From the series *High School Football, 2007–09*

C-print

Courtesy of the artist, Regen Projects, Los Angeles, Lehmann Maupin, New York, Hong Kong, and Seoul, and Thomas Dane Gallery, London

Catherine Opie

Football Landscape #17 (Waianae vs. Leilehua, Waianae, HI), 2009

From the series *High School Football, 2007–09*

C-print

Courtesy of the artist, Regen Projects, Los Angeles, Lehmann Maupin, New York, Hong Kong, and Seoul, and Thomas Dane Gallery, London

Athleticism is often perceived as a proxy for strength, which is itself equated to masculinity, thus constructing the deceptive notion that strength and social power rely on how masculine one is. In Catherine Opie's (b. 1961, USA) series *High School Football* – comprised of formal portraits in which young players gaze directly at the lens – her subjects reveal a vulnerable youthfulness that stands in direct contrast to the stereotypes of masculine virility associated with American football culture and the perception of athletes as aggressive, hypercompetitive and emotionally disconnected. Photographed between 2007 and 2009 in locations across the US, from Hawaii and Alaska to Texas and the artist's home town of Los Angeles, *High School Football* foregrounds the vulnerability of young male athletes in the precarious moment between youth and adulthood.

Rineke Dijkstra

Villa Franca De Xira, Portugal, May 8, 1994

Inkjet print

Collection of the artist

Rineke Dijkstra

Forte da Casa, Portugal, May 20, 2000

Inkjet print

Collection of the artist

Rineke Dijkstra

Forte de Casa, Portugal, May 20, 2000

Inkjet print

Collection of the artist

Rineke Dijkstra

Montemor, Portugal, May 1, 1994

Inkjet print

Collection of the artist

Taken in 1994 and 2000, Rineke Dijkstra's (b. 1959, Netherlands) series *Bullfighters* consists of four portraits of Portuguese forcados (bullfighters) fresh from the fight, their faces bloodied, their delicate brocaded uniforms ripped, their perfectly coiffed hair askew and dusty and their physical exhaustion palpable. Though photographed alone, forcados work in a team of eight to subdue the bull; their success largely depends on camaraderie and synchronisation as opposed to brute force as they shimmy across the ring in an intricate dance with one another and the bull. In this sense Dijkstra's *Bullfighters* explores aspects of homosociality, a term coined by the theorist Eve Kosofsky Sedgwick to describe 'the structure of men's relations with other men'.

Andy Warhol

Fashion: Male Models, 1979

¾" videotape, color, sound, 30 minutes

Conceived by Andy Warhol.

Directed by Don Munroe.

Produced by Vincent Fremont.

Executive Producer, Andy Warhol.

With Andy Warhol, Michael Holder, Annibal Lende, Russell Todd, David White, Marcus Able, Tony Sanchez, Zoli, Michael Taylor, Renauld White, Joop

Collection of The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Part of a series of films launched on Manhattan Cable TV in 1979, Andy Warhol's (1928–1987, USA) film *Fashion: Male Models* is a playful documentary that explores the everyday life of male models while simultaneously questioning the period's expectations of maleness and masculinity. In a series of interviews with the leading male models of the day, including David White, Tony Sanchez and Renauld White, the models candidly discuss the prejudices commonly associated with their line of work, with its focus on beauty and the need to maintain the ultimate male physique. Warhol's film disrupts the viewer's preconceived ideas, revealing the models' vulnerabilities as they share their anxieties about conforming to ideal notions of heterosexual masculinity.

Herb Ritts

Fred with Tires, Hollywood, 1984

Silver gelatin print

Courtesy of the Herb Ritts Foundation and Hamiltons Gallery, London

Herb Ritts

Fred Backview with Chain, Hollywood, 1984

Silver gelatin print

Courtesy of the Herb Ritts Foundation and Hamiltons Gallery, London

The acclaimed fashion photographer Herb Ritts (1952–2002, USA) luxuriated over the muscular male body, the ostensible site of heterosexual manhood, as a site of homoerotic desire. Responding to the AIDS epidemic that began in the early 1980s, numerous photographers began to produce works that shifted the parameters and widened the possibilities of gay male photography. His iconic 1984 image *Fred with Tires, Hollywood*, depicts a muscular young man in a boiler suit pulled down to reveal his gleaming torso, drawing the viewer's attention to this archetypal presentation of virile male sexuality, set against the evocative environment of a debris-strewn garage, a quintessential space of male fantasy. The image of the optimally healthy body that Ritts consciously foregrounds in the work is thrown into sharp relief when viewed against the context of the emerging AIDS crisis, which became synonymous, at least visually, with frail male bodies literally wasting away.

Robert Mapplethorpe

Arnold Schwarzenegger, 1976

Silver gelatin print

Robert Mapplethorpe Foundation

Robert Mapplethorpe

Arnold Schwarzenegger, 1976

Silver gelatin print

Robert Mapplethorpe Foundation

Renowned for his transgressive black-and-white studies of the male form, Robert Mapplethorpe's (1946–1989, USA) full-length, black-and-white portraits of Arnold Schwarzenegger, who is shown here in his underwear performing in Mapplethorpe's studio in 1976, the year after his retirement from professional bodybuilding, is a classical study of the muscular male body. Through these images, Mapplethorpe transforms a 'heterosexual male athlete into an object of desire', encouraging the viewer to linger over Schwarzenegger's self-created musculature and bodily excess.

Robert Mapplethorpe

Lisa Lyon, 1980

Silver gelatin print

Robert Mapplethorpe Foundation

When Robert Mapplethorpe (1946–1989, USA) was introduced to Lisa Lyon in 1979 – following her victory at the first Women's World Pro Bodybuilding Championship – he was instantly struck by her muscular physique. 'I had never seen a woman like that

before. It was like looking at someone from another planet', Mapplethorpe is quoted as saying. Fascinated by the way Lyon defied traditional conceptions of what a female body should look like – her muscular physique directly challenged and disrupted the existing visual record – Mapplethorpe continued to photograph Lyon between 1980 and 1983. His images of Lyon explore gender ambiguity and present an enigmatic interplay between gender and masquerade, masculinity and femininity, strength and vulnerability.

Akram Zaatari

Bodybuilders, 2011

Printed from a Damaged Negative Showing Mahmoud El Dimassy Holding Fadl Kobeissy in Saida, 1948

From the archive of Studio Shehrazade/Hashem El Madani

Inket print

Courtesy of the artist, Thomas Dane Gallery, London and Sfeir Semmler Gallery, Beirut/Hamburg

Akram Zaatari

Bodybuilders, 2011

Printed from a Damaged Negative Showing Mahmoud El Dimassy in Saida, 1948

From the archive of Studio Shehrazade/Hashem El Madani

Inket print

Courtesy of the artist, Thomas Dane Gallery, London and Sfeir-Semmler Gallery, Beirut/Hamburg

Akram Zaatari

Bodybuilders, 2011

Printed from a Damaged Negative Showing Munir El Dada in Saida, 1948

From the archive of Studio Shehrazade/Hashem El Madani

Inket print

Courtesy of the artist, Thomas Dane Gallery, London and Sfeir-Semmler Gallery, Beirut/Hamburg

Akram Zaatari

Bodybuilders, 2011

Printed from a Damaged Negative Showing Hassam El Aakkad in Saida, 1948

From the archive of Studio Shehrazade/Hashem El Madani

Inket print

Courtesy of the artist, Thomas Dane Gallery, London and Sfeir-Semmler Gallery, Beirut/Hamburg

Produced from damaged negatives found in the archive of the Lebanese studio photographer Hashem El Madani (1928–2017) in the port city of Sidon (Saida), Akram Zaatari's (b. 1966, Lebanon) black-and-white series *Bodybuilders* – in which the original photographs are enlarged far beyond their original scale – examines the

construction of Middle Eastern masculinity and virility while also reflecting on Western, Orientalising perceptions of masculinity. By blowing up the original images, Zaatari at once emphasises the physical prowess of the men – seen here lifting weights or performing acrobatic physical acts – while drawing attention to the fragile quality of the surface of the photographs. In contrast to those stereotypes that frequently associate the Middle Eastern man with expressions of violence and oppression, these larger-than-life images are imbued with strength, power and desire.

Cassils

Time Lapse (Front), 2011

Archival pigment print

Wellcome Collection, London

Cassils

Time Lapse (Right), 2011

Archival pigment print

Wellcome Collection, London

Cassils

Time Lapse (Back), 2011

Archival pigment print

Wellcome Collection, London

Cassils

Time Lapse (Left), 2011

Archival pigment print

Wellcome Collection, London

The transmasculine performance artist and bodybuilder Cassils (b. 1975, Canada) uses their own body as a medium, undergoing intense physical challenges to show that the human body is always in a state of becoming. Cassils frames their physical form not as an inherited vessel but as a fleshy canvas constantly in flux. 'I use my physical body as sculptural mass to rupture societal norms', Cassils has explained. 'It is with sweat, blood and sinew that I construct a visual critique and discourse around physical and gender ideologies and histories.' In *Time Lapse*, 2011, Cassils documented their physical transformation during an intense bodybuilding regime. Along with taking portraits of their shifting image, Cassils archived workout regimes and diets, complete with raw eggs and raw meat. By documenting the acts necessary to acquire an exaggerated muscular physique, Cassils reveals both the artifice and hard work that masculinity requires.

Peter Marlow

Waiting for the WRVS (Women's Royal Voluntary Service) to arrive with lunch, Tower Hill, Kirkby. Liverpool, England, GB. December 1986.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

The Castleford team in the communal bath after winning the cup tie. Castleford Rugby League Team. Castleford, GB. 1984

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

The Castleford team in the communal bath after the cup tie which they won. Castleford Rugby League Team. Castleford, GB. 1984

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow's (1962–2016, UK) touching yet surprising photographs of rugby players enjoying a communal bath together following victory on the pitch, highlight how sport has become synonymous with masculine hegemony and male solidarity.

Peter Marlow

Boxing Club, Tower Hill, Kirkby. Liverpool, England. GB. February 1986

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

In 'The Cop' watching Liverpool FC. Liverpool, England, GB. April 1986

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

Liverpool wins the FA Cup beating Everton 3–1. Yates Wine Lodge, Great Charlotte Street. Liverpool, England, GB. May 1986.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

Fans celebrate Ian Rush scoring his second goal in the Liverpool v. Everton FA Cup Final, Yates Wine Lodge. Liverpool, England, GB. May 1986.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

Next to Beecher's Brook at The Grand National, Aintree. Liverpool, England, GB. April 1990.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

Fish and Chip stall inside New Brighton Fair. Liverpool, England, GB. August 1990.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

A beer festival in Alexandra Palace. London, GB. 1979.

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Peter Marlow

London Fire Brigade. Soho fire station. England, GB. 1982

Inkjet print

Courtesy of Peter Marlow/Magnum Photos

Taken from the outside looking in and bathed in artificial light, Peter Marlow's (1962–2016, UK) seductive image of a firefighter – an archetype of the heterosexual working man – whose sculpted torso is fractured by the window frame, is endowed with an idealised masculinity characterised by a willingness to take physical risks coupled with concepts of honour and valour. The able body, its physical strength and its sexual virility are seen here as essential markings of a man's masculinity.

Peter Marlow

The beardmore twins, Bob and Kevin, having a lunchtime pint in the pub. Castleford Rugby League Team. Castleford, GB. 1984

Exhibition print

Peter Marlow/Magnum Photos

Jeremy Deller

So Many Ways to Hurt You (The Life and Times of Adrian Street), 2010

Video, 31 min 46 sec, sound, wall painting, dimensions variable.

Courtesy of the artist and The Modern Institute, Toby Webster Ltd, Glasgow

So Many Ways to Hurt You charts the flamboyant life and times of the wrestler 'Exotic' Adrian Street, who was born in 1940 to a Welsh mining family in Brynmawr. Through Jeremy Deller's (b. 1966, UK) candid film, Street's persona, which seamlessly blends the hyper-camp attributes of post-war pop culture with the hard-edged attitude of his working-class background, shines through, revealing his unique capacity to disrupt gender and class stereotypes. Not only does Street's story mirror the austerity of post-

war Britain – tracing the demise of heavy industry and the rise of the service and entertainment industries – but, perhaps more significantly, the film reflects on the performativity of gender, highlighting its unfixed nature as Street moves surefootedly between his various identities: at once the muscled man, the cross-dresser and the working man.

Mural designed and produced by Imelda Cox

Male Order: Power, Patriarchy and Space

Clare Strand

Men Only Tower, 2017

68 Men Only magazines, 20 images in black envelopes, archival prints on Rag paper;
Black aluminium framed plexiglass vitrine

Collection of Nion McEvoy

Subversion as an aesthetic strategy is central to Clare Strand's playfully sculptural work *Men Only Tower* (2017), which consists of 68 copies of the British softcore publication *Men Only* – a magazine that unashamedly claimed: 'We don't want women readers. We won't have women readers.' Interleaved within the magazines are 20 images of 'resistance' in black envelopes designed to subvert the male-only premise of the original editorial statement. Strand's decision to contain these publications in a vertical glass case, referencing the phallic form, speaks not only of exaggerated size with its clear reference to Trumpian America but astutely alludes to how women have historically been excluded from the corridors of power, and how that practice continues to prevail in our contemporary moment.

Karen Knorr

Gentlemen, 1981–83

26 Bromide prints on paper

Tate: Gift Eric and Louise Franck London Collection 2013

Gentlemen, 1981–83, by Karen Knorr (b. 1954, Germany) is made up of 26 black-and-white photographs anchored by short texts. Taken in the opulent architectural interiors of all-male private members' clubs near St. James Park in London, these photographs depict the club interiors – replete with portraits of past premiers and leather armchairs – as well as their members – typically besuited white men – and on several occasions also the staff who serve within. The texts that accompany the images, drawn from conversations, parliamentary records, and contemporary news reports, invite the viewer to reflect on notions of patriarchy, gender and class.

Piotr Uklański

The Nazis, 1998 / 2019

162 chromogenic, C-prints and black-and-white photographs

Courtesy the artist and Massimo De Carlo, Milan/London/Hong Kong

Creating a hypermasculine national image was crucial to the identity of the militaristic Nazi state, with the idealised figure of the Wehrmacht and SS officer the foundation upon which the regime defined manhood. Ultimately, the goal was to refashion the German man into the ideal soldier. Bringing together 164 tightly cropped portraits of famous actors portraying high-ranking uniformed Nazi officials, Piotr Uklański's (b. 1968, Poland) work critiques the ways in which the media's glorification of power for

entertainment has shaped our understanding of the atrocities perpetrated by the Nazi regime. As art historian John C. Welchman noted, Uklanški's piece is 'a leporello of masculinist fantasies, postures saturated with vampiric mastery and homoerotic insignia fetishism'.

Richard Avedon

The Family, 1976

69 Gelatin silver prints

The Richard Avedon Foundation

As the presidential election approached in the US Bicentennial year, 1976, the American photographer Richard Avedon (1923–2004, USA) set about photographing the key politicians, military men, lawmakers and captains of industry who clasped the reins of political, economic and cultural power in their hands. The resulting 69 portraits of 73 selected members of the US political establishment eventually commanded an entire issue of Rolling Stone magazine. Deploying his Deardorff 8-by-10-inch camera, Avedon photographed the likes of Henry Kissinger, George H. W. Bush, Jimmy Carter and Ronald Reagan in his typically blunt frontal manner against a white backdrop, sheared away from any setting or prop and framed only by the black edges of the negative. Taking the form of a quasi-family album, *The Family* cleverly hints at the interconnected nature of the seemingly disparate professions represented – from incumbent president Gerald Ford to the founder of the United Farm Workers union, César Chávez. Indeed, it is noteworthy that not all of Avedon's subjects were publicly elected officials: among the sitters were bankers, media trendsetters, corporate executives, publishers, union leaders and others, alluding to the confluence of forces that contribute to the shaping of the highest office in America.

From Left to Right, Top to Bottom:

[First Row] Richard Kleindienst, former Attorney General of the United States, Washington, DC, July 29, 1976; James Skelly Wright, Circuit Judge, US Court of Appeals for District of Columbia Circuit, Washington, DC, July 29, 1976; Leonard Woodcock, President, United Automobile Workers, New York, April 9, 1976; Arnold Miller, President, United Mine Workers, Washington, DC, May 5, 1976; Frank Church, US Senator (Idaho), Washington, DC, March 1, 1976; Mike Mansfield, US Senator (Montana), Majority Leader of the Senate, Washington, DC, March 2, 1976; Nelson Rockefeller, Vice President of the United States, New York, June 28, 1976; Emanuel Celler, former US Congressman (New York), New York, August 12, 1976; F. Edward Hébert, US Congressman (Louisiana), Washington, DC, July 8, 1976; Thomas Eagleton, US Senator (Missouri), New York, July 14, 1976; Thomas 'Tip' O'Neill, US Congressman (Massachusetts), Majority Leader of the House of Representatives, Washington, DC, May 6, 1976; Peter Rodino, US Congressman (New Jersey), New York, July 14, 1976.

[Second Row] Joseph Califano, Attorney, Washington, DC, June 8, 1976; John deButts, Chairman of the Board, AT&T, New York, May 5, 1976; César Chávez, Organizer, United Farm Workers, Keene, California, June 27, 1976; Charles Shaffer, Attorney, New York, July 9, 1976; Herbert J. Miller, Jr, Attorney, Washington, DC, August 10, 1976; James Angleton, former Chief of Counter-Intelligence, CIA, Arlington, Virginia, July 8, 1976; Lady Bird Johnson, former First Lady of the United States, McLean, Virginia, August 24, 1976; J. Paul Austin, Chairman of the Board, The Coca-Cola Company, Atlanta, Georgia, August 21, 1976; Ronald Reagan, former Governor of California, Orlando, Florida, March 4, 1976; George Meany, President, AFL-CIO, Washington, DC, March 3, 1976; Edmund Muskie, US Senator (Maine), Washington, DC, March 1, 1976; Eugene McCarthy, former US Senator (Minnesota), Washington, DC, March 3, 1976.

[Third Row] Gerald Ford, President of the United States, Washington, DC, March 18, 1976; William Simon, Secretary of the Treasury, Washington, DC, May 4, 1976; Rose Fitzgerald Kennedy, Hyannisport, Massachusetts, September 2, 1976; George Wallace, Governor of Alabama, Ocala, Florida, March 5, 1976; A. M. Rosenthal, Managing Editor, The New York Times, New York, August 20, 1976; Clark Clifford, Attorney, Washington, DC, August 10, 1976; Bella Abzug, US Congresswoman (New York), New York, June 19, 1976; Melvin Laird, former Secretary of Defense, Washington, DC, June 8, 1976; Jerry Brown, Governor of California, Sacramento, California, March 20, 1976; George Bush, Director, CIA, Langley, Virginia, March 2, 1976; Katharine Graham, Chairman of the Board, The Washington Post Company, Washington, DC, March 11, 1976; Daniel Patrick Moynihan, former US Representative to the United Nations, New York, July 12, 1976.

[Fourth Row] Edward Kennedy, US Senator (Massachusetts), Washington, DC, July 29, 1976; Roger Baldwin, founder, American Civil Liberties Union, New York, June 2, 1976; I. F. Stone, journalist, Washington, DC, July 8, 1976; Jules Stein, founder, Music Corporation of America, New York, May 28, 1976; Shirley Chisholm, US Congresswoman (New York), New York, July 12, 1976; Henry Kissinger, Secretary of State, Washington, DC, June 2, 1976; A. Philip Randolph, founder, Brotherhood of Sleeping Car Porters, New York, April 8, 1976; Jimmy Carter, former Governor of Georgia, Miami, Florida, March 5, 1976; Hubert Humphrey, US Senator (Minnesota), Washington, DC, March 12, 1976; Edward Wilson, Chairman of the Board, J. Walter Thompson, New York, April 15, 1976; Pete Rozelle, Commissioner, National Football League, New York, July 7, 1976; Daniel Boorstin, US Librarian of Congress, Washington, DC, July 29, 1976.

[Fifth Row] Felix Rohatyn, Chairman, Municipal Assistance Corporation, New York, April 15, 1976; William Paley, Chairman of the Board, CBS Inc., New York, April 13, 1976; Barbara Jordan, US Congresswoman (Texas), New York, July 14, 1976; Frank Fitzsimmons, President, International Brotherhood of Teamsters, Washington, DC, May 6, 1976; Daniel Inouye, US Senator (Hawaii), New York, July 14, 1976; Andrew Young, US Congressman (Georgia), New York, July 15, 1976; Walter Annenberg, publisher, Radnor, Pennsylvania, May 10, 1976; Arthur Burns, Chairman, Board of Governors,

Federal Reserve System, Washington, DC, May 4, 1976; Benjamin Bailar, Postmaster General of the United States, Washington, DC, July 8, 1976; Ralph Nader, consumer advocate, Washington, DC, June 8, 1976; Admiral Hyman Rickover, Deputy Commander for Nuclear Propulsion, Naval Sea Systems Command, Washington, DC, May 6, 1976; Cyrus Vance, Chairman, Board of Trustees, The Rockefeller Foundation, New York, August 20, 1976.

[Sixth Row] Donald Rumsfeld, Secretary of Defense, Washington, DC, May 7, 1976; Elliot Richardson, Secretary of Commerce, Washington, DC, May 4, 1976; George McGovern, US Senator (South Dakota), Washington, DC, March 1, 1976; W. Mark Felt, former Associate Director, FBI, Fairfax, Virginia, July 8, 1976; Earl Butz, Secretary of Agriculture, Washington, DC, July 29, 1976; Thomas Gleason, President, International Longshoreman's Association, New York, June 29, 1976; Carl Albert, US Congressman (Oklahoma), Speaker of the House of Representatives, Washington, DC, March 12, 1976; Rose Mary Woods, Secretary to President Richard Nixon, Washington, DC, August 10, 1975; and The Joint Chiefs of Staff: General Frederick Weyand, Chief of Staff, US Army; Admiral James Holloway, Chief of Naval Operations, US Navy; General George Brown, US Air Force, Chairman of the Joint Chiefs; General David Jones, Chief of Staff, US Air Force; General Louis Wilson, Commandant of the Marine Corps, Washington, DC, August 24, 1976.

Andrew Moisey

The American Fraternity: An Illustrated Ritual Manual, 2018

Imitation leather, 144 pages

Published by Daylight Books, 2018

Private collection

Andrew Moisey

Psi Rho Fraternity Ritual Manual, 1958

Book

Collection of Andrew Moisey

Produced over the course of seven years, Andrew Moisey's (b. 1979, USA) book *The American Fraternity* explores the relationship between hegemonic masculinity and the toxic culture of American fraternities. Taking the form of a leather-bound volume, the work mimics a fraternity ritual manual while also recalling the formal qualities of a Bible. Interspersed among documents outlining the rituals and pledges the members undertake are startling black-and-white photographs that reveal in unflinching detail the cult-like nature of the fraternity system, alongside scenes of drinking, hazing, violence, misogyny, homophobia and female objectification as well as an indexical image bank of US presidents and those in positions of power who have belonged at one time or another to fraternities.

Mikhael Subotzky
Walter, Beaufort West, 2008
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Tokkie, Manenberg, 2005
Inkjet print on cotton rag paper
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Johnny Fortune, Pollsmoor Maximum Security Prison, 2004
Inkjet print on cotton rag paper
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Strip Search 2, Pollsmoor Maximum Security Prison, 2004
Inkjet print mounted on dibond
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Christopher Sibidla's Body I, Maitland Morgue, 2004
Inkjet print framed and mounted on Dibond with facemounted toughened glass
smashed by the artist
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Cell 33 E2 Section (5), Pollsmoor Maximum Security Prison, 2004
Inkjet print on cotton rag paper
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Boat 1, 2008
Inkjet print mounted on Dibond
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Boat 2, 2008
Inkjet print framed and mounted on Dibond with face-mounted toughened glass
smashed by the artist
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Traffic light encounter, 2004
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Abattoir 2, Voorberg Prison, 2004
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Tactical Unit, Johannesburg, 2007
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Unsentenced prisoner, Pollsmoor, 2004
Inkjet print mounted on Dibond
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
"Trespassers will be prosecuted", Fellside, 2010
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Kakies, Holding Cell, 2004
Inkjet print
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Strip Search 3, Pollsmoor Maximum Security Prison, 2004
Inkjet print on cotton rag paper
Courtesy of the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
Keep Them Out, Johannesburg, 2007
Inkjet print mounted on Dibond
Courtesy the artist and Goodman Gallery, London/Cape Town

Mikhael Subotzky
George, 2012
Inkjet print framed and mounted on Dibond with facemounted toughened glass
smashed by the artist
Courtesy of the artist and Goodman Gallery, London/Cape Town

In *I was Looking Back* (2004–12), the South African artist Mikhael Subotzky (b. 1981, South Africa) undertook a process of revisiting every photograph he had ever taken, selecting those 'where the process of looking, or being looked back at, was resonant' in an attempt to formulate a new narrative that actively exposes and deconstructs white

masculine power, a defining feature of his lived experience as a white, privileged South African male. Consisting of works from several earlier documentary photographic series – including *Die Vier Hoëke* (The Four Corners; 2004), a study of life inside Pollsmoor Prison in Cape Town; *Umjiegwana* (The Outside; 2005), a startling exploration of the life of former prisoners and the hardships they encounter after release; and *Beaufort West* (2006–8), images of a disenfranchised town situated along the main artery that slices through the country – these troubling colour prints which often represent the black male body being subjected to violence and oppression are an attempt to expose and destabilise the systems of hegemonic male power that enable and normalise these acts of violence.

Richard Mosse

Fraternity, 2007

Digital video, sound, 5 min 8 sec

Courtesy of the artist

Filmed inside the fraternity house of the Yale chapter of Delta Kappa Epsilon (DKE), *Fraternity* depicts, in Richard Mosse's (b. 1980, Ireland) words, the 'performance of masculinity and elite, white male rage'. Recalling the making of this work, the artist has written: 'At the time, I knocked on the door of the DKE house and was welcomed in by a fraternity member. I asked whether they would be willing to participate in a shouting competition, to help me make a video art work. The winner, I explained, would be given a keg of beer. I chose beer because it seemed like the obvious prize for any frat-house game, and because it could be shared with all participants.'

Too Close to Home: Family and Fatherhood

Masahisa Fukase

Family, 1971–90

Vintage silver gelatin print

Courtesy of Masahisa Fukase Archives and Michael Hoppen Gallery

Produced over nearly two decades, Masahisa Fukase's (1934–2012, Japan) moving series *Family* uses the backdrop of his family-run photography studio in Hokkaido, northern Japan to construct highly performative yet formal photographs of members of his family in which semi-clad young women often appear striking deliberately comedic or subversive poses. Taken from the front and back, and often including the artist himself alongside his relatives, the women are routinely placed at the left edge of the group giving rise to uncomfortable tensions of hierarchy, equality and dominance. In positioning the women as 'extras' or outsiders, or showing them striking ludicrous poses, the photographs recall pejorative visual tropes and culturally specific contexts – such as the historically patriarchal attitude towards women in Japan – and meditate on the overt ways in which women are still systematically subordinated to men.

Masahisa Fukase

Memories of Father, 1971–90

Vintage silver gelatin print

Courtesy of Masahisa Fukase Archives

At the heart of Masahisa Fukase's (1934–2012, Japan) tender series *Memories of Father* – a photographic record of the artists' father, Sukezo, through both life and death – is the relationship between father and son and the ageing male figure.

Ultimately, both *Family*

and *Memories of Father* are deeply moving studies of the ageing male body and reflect on the loss and decline of not only Fukase's immediate family, but the family's photographic studio as well.

Duane Michals

The Return of the Prodigal Son, 1982

Five gelatin silver prints with hand-applied text

Courtesy of Duane Michals and DC Moore Gallery, New York

Affection between father and son is a recurring theme in Duane Michals's (b. 1932, USA) work. Through a contemporary restaging of the New Testament parable of the Prodigal Son, Michals subverts traditional notions of the father as a figure of authority. In this five-part sequence, the father, portrayed by the artist himself, is seen surrendering his clothes to cover his naked son. By the final photograph, the father bears the shame and vulnerability initially felt by his son in an act of unconditional love.

Duane Michals

Grandpa Goes to Heaven, 1989

Five gelatin silver prints with hand-applied text

Courtesy of Duane Michals and DC Moore Gallery, New York

Grounded in Surrealism and characterised by an interest in mortality and sexual identity, since the 1960s Duane Michals' (b. 1932, USA) poetic work has explored the construction of narrative through a cinematic sequencing of images which are often accompanied by handwritten texts. In this mythic and performative photo-text series which meditates on life and death, Michals' makes visible the psychological bonds between the generations, in this case a poignant relationship between a grandfather and grandson.

Hans Eijkelboom

With My Family, 1973

Four Pigment Prints

Kunstmuseum Den Haag

In this playful work, Hans Eijkelboom (b. 1949, Netherlands) assumes the role of the father figure in other people's family portraits with convincing authenticity. Knocking on strangers' doors in the afternoon, when he assumed husbands and fathers were most likely to be out at work, Eijkelboom persuaded women to take family photos with him in lieu of their actual partner. *With My Family* operates as a critique of the nuclear family as well as exposing outmoded gender roles that demanded that women remain in the home caring for children while the father went to work and earned a living – a construct Eijkelboom actively exploits in the making of the work.

Larry Sultan

Untitled Family Snapshots, 1935–80

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Examining masculinity and social expectations of gender and ageing, Larry Sultan's (1946–2009, USA) decade-long project *Pictures from Home*, published in 1992, documents the full arc of his parents' life, combining contemporary photographs with film stills from home movies, fragments of conversation, Sultan's own writings and other memorabilia. Through old family photographs alongside his own staged and fly-on-the-wall images – shot against the sunny backdrop of Southern California – Sultan contrasts the image of his father as a powerful businessman or attentive father with the calm persona captured in images of his father playing golf, watching TV and undertaking domestic chores in his retirement.

'When I began to photograph, I thought of this work as a portrait of my father. In many ways, I still do. I can remember the peculiar feeling I had looking at the first pictures that I made of him. I was recreating him, and like a parent with an infant, I had the power to observe him knowing that I would not be observed myself. Photographing my father became a way of confronting my confusion about what it is to be a man in this culture.' Larry Sultan, 1992

Larry Sultan

Business Page, 1984

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Larry Sultan

Untitled Home Movie Stills, 1984–1992

Chromogenic prints

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Larry Sultan

Empty Pool, 1991

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Larry Sultan

Practicing Golf Swing, 1986

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Larry Sultan

Dad on Bed, 1984

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Larry Sultan

Fixing the Vacuum, 1991

Archival pigment print

Casemore Kirkeby, San Francisco; Galerie Thomas Zander, Cologne; and Estate of Larry Sultan

Sunil Gupta

Untitled 04

From the series *"Pretended" Family Relationships, 1988/2020*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled 05

From the series *"Pretended" Family Relationships, 1988/2020*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled 12

From the series *"Pretended" Family Relationships, 1988/2020*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled 07

From the series *"Pretended" Family Relationships, 1988/2020*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

In 1988 the British government under Margaret Thatcher passed Section 28, a law that effectively restricted positive representations of same-sex relationships and specifically prohibited the promotion of gay 'pretended family relationships'. In response, Indian artist and activist Sunil Gupta (b. 1953, India) produced the series *"Pretended" Family Relationships, 1988*. Taking the form of a photo-collage, each work is comprised of a large colour photograph of a same-sex couple, a central text panel with excerpts from poetry by the artist's then partner Stephen Dodd, and a black-and-white photograph of the demonstrations organised to express opposition to Section 28. Through this multi-layered series, Gupta directly addresses homophobia, the complexities of queer relationships and the continued need for direct political action.

Anna Fox

My Mother's Cupboards and My Father's Words, 1999

Inkjet prints

Hyman Collection, London

Conceived as a small artist book, Anna Fox's (b. 1961, UK) quietly searing series *My Mother's Cupboards and My Father's Words* presents the violence embedded in patterns of family life – a violence marked here by the photographer's mother's orderly yet claustrophobic cupboards. The images are accompanied by short texts – presented in a florid calligraphy reminiscent of a wedding invitation – that record the misogynistic

outbursts the artists' father directed towards the female members of the family. Playing on the tension between the violence of the words and the bourgeois respectability embedded in the images, Fox invites the viewer to reflect on how notions of hegemonic masculinity are sustained within patriarchal structures.

Top Row, from Left to Right:

My Mother's Cupboards
and My Father's Words

I'm
going to
tear your mother
to shreds
with
an oyster knife

She
wants
her bum
scraped
with
a rusty saw

You toad.
Pity
I got rid of the well:
you could have
gone down there
and
been cemented over

She's got
seven cars
like
her mother

Middle Row, from Left to Right:

I'm going to
put her under the grill,
i wouldn't
cover her in butter,
i'm going to
cover her in grease,
and

fry her

I'll
cut
your bum off
and serve it
in slices,
like raw ham

She's bloody
rattling
again.
Can you stop
your bloody
fucking
rattling

You're now
as sick
and tired
as your bloody
arsehole
mother.
I'm sick
of it

She
should be
fried
in hot oil

Bottom Row, from Left to Right:

She's washed
so many
dishes,
her hands
have blown up
like
bears claws

She
's got
hands
like gorilla's
claws

Your mother's
in control
now.
I've
got no
control

They shouldn't be
allowed
to breathe
the same air as me

Beastly bitches
Filthy cows

Richard Billingham
Untitled, 1995 – 96
From the series *Ray's a Laugh, 1996*
Colour photograph mounted on aluminium
Courtesy Anthony Reynolds Gallery, London

Richard Billingham's (b. 1970, UK) seminal project *Ray's a Laugh*, published in 1996, records the bleak and often troubling realities of family life and documents the chaos he experienced while living with his alcoholic father Ray and, his mother, Liz – who moved out of and back to the family home along with her many pets and trinkets – in Cradley Heath in the Black Country, west of Birmingham. Operating as a deeply personal memoir, Billingham reveals a rare glimpse into working-class life in a region decimated by austerity under Thatcher. While these dark and sometimes humorous or tender portraits cast Ray as a failed character, they do not condemn him as a man or a father, but rather operate as a critique of the social system.

Kalen Na'il Roach
My Father's Studio Portrait, 2013
From the series *My Dad Without Everybody Else, 2013–14*
Cut Archival Pigment Print
Courtesy of the artist

Kalen Na'il Roach
My Father Playing Baseball, 2013
From the series *My Dad Without Everybody Else, 2013–14*
Oil Stick and Pen on Archival Pigment Print
Courtesy of the artist

Kalen Na'il Roach

My Father Going Up for a Lay-Up, 2013

From the series *My Dad Without Everybody Else*, 2013–14

Oil Stick and Wax Paper on Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father Posing in Front of Trees, 2013

From the series *My Dad Without Everybody Else*, 2013–14

Collaged Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father Riding a Horse, 2014

From the series *My Dad Without Everybody Else*, 2013–14

35mm film and acrylic on cut archival pigment print

Courtesy of the artist

Kalen Na'il Roach

Father and His, 2014

From the series *My Dad Without Everybody Else*, 2013–14

Marker and Gouache on Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father and Two People, 2013

From the series *My Dad Without Everybody Else*, 2013–14

Cut Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father Posing, 2013

From the series *My Dad Without Everybody Else*, 2013–14

Cut Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father Performing at a Talent Show, 2014

From the series *My Dad Without Everybody Else*, 2013–14

Cut Archival Pigment Print

Courtesy of the artist

Kalen Na'il Roach

My Father Standing on the Grass with Two People, 2014

From the series *My Dad Without Everybody Else*, 2013–14

Marker on cut archival pigment print

Courtesy of the artist

Kalen Na'il Roach (b. 1992, USA) draws on his own family history to comment on fatherhood, the construction of the African American family and the absent father. *My Dad Without Everybody Else*, 2013–14, comprises appropriated archival family photographs of his father at various ages and on different occasions: as a toddler posing for a formal portrait alongside a sibling, playing baseball in teenage years or basketball as a young man, sporting a new fur coat at Christmas, draping an arm around a female love at high school, and so on. Roach excavates and reconfigures the past by embellishing the apparent reality and materiality of the images, partially obscuring or eliminating details through brightly coloured paint and mark-making to build up, erode, and destroy the physical plane of the photograph.

Aneta Bartos

Mirror, 2015

From the series *Family Portrait*, 2015–18

Digital C-print

Courtesy of the artist and Timmy Simoens, Brussels

Aneta Bartos

Scythe, 2016

From the series *Family Portrait*, 2015–18

Digital C-print

Courtesy of the artist and Timmy Simoens, Brussels

Aneta Bartos

Apple, 2017

From the series *Family Portrait*, 2015–18

Digital C-print

Courtesy of the artist and Timmy Simoens, Brussels

Aneta Bartos

Kasztan, 2016

From the series *Family Portrait*, 2015–18

Digital C-print

Courtesy of the artist and Timmy Simoens, Brussels

Aneta Bartos

Lody, 2017

From the series *Family Portrait*, 2015–18

Digital C-print

Courtesy of the artist and Timmy Simoens, Brussels

Exploding with psychosexual drama and tension, Polish-born, New York-based artist Aneta Bartos's performative series *Family Portrait*, 2015–18, alludes to the way portraiture is often a process of artifice and construction. What began as the intention to document her father, a retired bodybuilder, before his body started ageing, quickly

turned into a collaborative project: Bartos brings herself into the frame to usher in a disquieting and challenging variant on the father–daughter dynamic, one seemingly untethered from societal expectations. In *Apple* for instance, Bartos’s father holds an apple while Bartos stares directly to the camera and by extension at the viewer, calling into question the biblical narrative of the fall of man.

Queering Masculinity

Peter Hujar

Orgasmic Man (I), 1969

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

Orgasmic Man, 1969

Pigmented ink print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

Orgasmic Man (III), 1969

Vintage silver gelatin print

Collection of Kyle Meyer and Khaled Habayeb

George Dureau

B.J. Robinson, 1978

Vintage silver gelatin print

Courtesy of Arthur Roger Gallery, New Orleans

George Dureau

Untitled, 1978

Vintage silver gelatin print

Courtesy of Arthur Roger Gallery, New Orleans

George Dureau

B.J. Robinson, 1978, printed 1983

Vintage silver gelatin print

Courtesy of Arthur Roger Gallery, New Orleans

George Dureau

Untitled (B.J. Robinson E), 1979

Vintage silver gelatin print

Courtesy of Arthur Roger Gallery, New Orleans

George Dureau

Untitled (B.J. Robinson G), 1979

Vintage silver gelatin print

Courtesy of Arthur Roger Gallery, New Orleans

A prominent figure in the queer and non-conformist communities in New Orleans's French Quarter, George Dureau (1930–2014, USA) was renowned for his focus on the male nude, with an emphasis on challenging dominant representations of the straight,

white, able-bodied American man. Dureau predominantly photographed men with disabilities – individuals historically excluded as subjects of nude photography, or art history in general. In his candid, homoerotic black-and-white portraits of life-long collaborator B.J. Robinson, a double amputee whom he met in the late 1970s, he explores the relationship between nationalism and disability. While these portraits celebrate Robinson's physical form and virility, Dureau also photographed him wrapped in the US flag. By directly and discursively linking the state of the nation with the state of manhood, Dureau suggests that men of all creeds, colours and abilities are central to a fair and open society.

Karlheinz Weinberger

Hells Angel Belt, 1978

Vintage silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

James Dean Belt, c.1962

Vintage silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

Elvis Belt, 1962

Vintage silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

Horseshoe Buckle, 1962

Selenium toned silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

Elvis Buckle, 1962

Selenium toned silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

Standing boy with horseshoe necklace, 1962

Selenium toned silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger

Sitting boy with Elvis necklace, 1961

Selenium toned silver gelatin print

Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger
Fur boy with newspaper in boot, 1962
Selenium toned silver gelatin print
Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger
Two men standing in KHW studio, 1962
Selenium toned silver gelatin print
Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger
Nude dressed in fur coat in KHW studio, 1970
Selenium toned silver gelatin print
Courtesy Galerie Esther Woerdehoff, Paris

Karlheinz Weinberger
Naked torso man in shorts and with hat, 1960
Selenium toned silver gelatin print
Courtesy Galerie Esther Woerdehoff, Paris

A self-taught photographer, Karlheinz Weinberger (1921–2006, Switzerland) lived a double life; during the week he was a warehouse manager at the Siemens factory in Oerlikon, Zurich, while in his spare time he documented the city's subcultures, including a community of outsiders and nonconformists, dubbed the Halbstarke (the half-strong). Inspired by celebrities such as James Dean or Elvis Presley, this group of largely immigrant, working-class youths, tailored their 'rocker' uniform to include bolts as zippers, belt buckles the size of hubcaps, oversized artillery shells, animal skins, and horseshoes as necklaces. Photographing these youths in the confines of his family home, through his queer gaze Weinberger renders these wayward figures as transgressive, not only for their nonconformist allure but also as aestheticised and eroticised objects of desire.

Kenneth Anger
Kustom Kar Kommandos, 1965
Digital File, 3 min 30 sec
Courtesy of the artist and Sprüth Magers

Working exclusively on short, explicitly homoerotic films, American underground experimental filmmaker Kenneth Anger (b. 1927, USA) explores themes of surrealism, mysticism, the occult and pop culture. Employing his typically queer aesthetic, *Kustom Kar Kommandos* focuses on a young man lavishing attention on a hot rod car complete with blood red vulva shaped seats set against a hot pink background. As Anger's camera slowly luxuriates over the muscular body of the young man clad in a T-shirt and tight blue jeans, the film alludes to themes of same-sex desire and fetishism while also pointing to violence and the relationship between man and machine. The deliberate

misspellings in the title directly references the KKK, spotlighting racism and prejudice, while the word 'Kommando' has strong military connotations.

David Wojnarowicz

Arthur Rimbaud in New York (under Manhattan Bridge), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (motorcycle, pride 79), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (mask), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (contact, with gun), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (kebab, Coney Island), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (meat packing), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (laying on mattress), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (hole in the wall), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

David Wojnarowicz

Arthur Rimbaud in New York (diner), 1978–79/2004

Silver print

The Estate of David Wojnarowicz and PPOW, New York

The artist and writer David Wojnarowicz (1954–1992, USA) came to artistic prominence in the decade following the Stonewall riots, just as the AIDS epidemic began to ravage LGBTQ+ communities through the 1980s and to which he ultimately succumbed. His searing series *Arthur Rimbaud in New York, 1979* – one of Wojnarowicz’s few incursions into photography – show his friends wearing a mask of the French Romantic queer poet and flâneur Rimbaud in the Subway, on abandoned piers, in the Meatpacking District and street corners, among other urban spaces, and can be read as an attempt to reclaim public space as a site for the expression of individual nonconformity. By assuming the identity of Rimbaud, Wojnarowicz highlights their shared history: the violence they suffered in their childhood, the isolation they experienced and their queerness.

Peter Hujar

Christopher Street Pier #2 (Crossed Legs), 1976

Pigmented ink print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

Christopher Street Pier #3, 1976

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

Christopher Street Pier #4, 1976

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

Christopher Street Pier #7, 1976

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

A leading figure in New York’s downtown cultural scene through the 1970s, Peter Hujar (1934–1987, USA) photographed the various gay subcultures along Christopher Street Pier – a popular gay cruising spot dubbed the ‘sex pier’ on the Hudson River. In these photographs, Christopher Street Pier is presented as an idyll, a safe space where men gathered to see others displayed and to display themselves in a collective fight for queer legitimacy and visibility.

Peter Hujar

David Brintzenhofe, 1979

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

David Brintzenhofe Applying Makeup (II), 1982

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

David Brintzenhofe Making Up (VIII), 1982

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

David Brintzenhofe in Drag, 1983

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

David Brintzenhofe, 1982

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Peter Hujar

David Brintzenhofe #7, Smoking, 1983

Vintage silver gelatin print

Courtesy of the Peter Hujar Archive LLC and Pace/MacGill Gallery, New York

Working exclusively in black-and-white photography, Peter Hujar (1934–1987, USA) favoured pared-back settings, allowing his subjects to be seen intimately through complex plays of shadow and movement. The idea of life as a performance is a recurring theme in Hujar's work, which he explored by turning his lens on drag performers, among them David Brintzenhofe, presented here variously looking directly to camera, carefully applying make-up or in full drag. In documenting Brintzenhofe's transformation, Hujar reflects on the performative and artificial nature of gender.

Hal Fischer

Street Fashion: Uniform

From the series *Gay Semiotics, 1977/2016*

Carbon pigment print

Courtesy of the artist and Project Native Informant, London

Hal Fischer
Street Fashion: Jock
From the series *Gay Semiotics*, 1977/2016
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Signifiers for a Male Response
From the series *Gay Semiotics*, 1977/2017
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Leather Apparel
From the series *Gay Semiotics*, 1977/2019
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Street Fashion: Leather,
From the series *Gay Semiotics*, 1977/2017
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Handkerchiefs
From the series *Gay Semiotics*, 1977/2019
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Archetypal Media Image: Classical
From the series *Gay Semiotics*, 1977/2018
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Archetypal Media Image: Urbane
From the series *Gay Semiotics*, 1977/2019
Carbon pigment print
Courtesy of the artist and Project Native Informant, London

Hal Fischer
Archetypal Media Image: Leather
From the series *Gay Semiotics*, 1977/2019
Carbon pigment print

Courtesy of the artist and Project Native Informant, London

Hal Fischer

Archetypal Media Image: Western

From the series *Gay Semiotics, 1977/2019*

Carbon pigment print

Courtesy of the artist and Project Native Informant, London

California based photographer Hal Fischer's (b. 1950, USA) staged photo-text series *Gay Semiotics, 1977*, documents the 'signalling devices' and 'visual iconography' he observed in the gay communities in the Castro and Haight-Ashbury districts of San Francisco. Dubbed the 'Castro Clones', which described a particular gay male aesthetic characterised by the adoption and appropriation of working-class masculine attire, such as uniforms, leather, checked shirts and close-fitting denim that served to flaunt the wearer's buff body, along with moustaches and cropped hair, Fischer's project detailed the visual and sartorial codes of clone culture with his unique brand of deadpan humour.

Sunil Gupta

Untitled #22

From the series *Christopher Street, 1976/2019*

Silver gelatin print

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled #16

From the series *Christopher Street, 1976/2019*

Silver gelatin print

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled #04

From the series *Christopher Street, 1976/2019*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled #08

From the series *Christopher Street, 1976/2019*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled #56

From the series *Christopher Street, 1976/2019*

Archival inkjet print on Hahnemuelhe paper
Courtesy of the artist and Hales Gallery

Sunil Gupta

Untitled #59

From the series *Christopher Street, 1976/2019*

Archival inkjet print on Hahnemuelhe paper

Courtesy of the artist and Hales Gallery

The representation of gay public space has been central to Sunil Gupta's (b. 1953, India) artistic production over the last four decades. His dynamic photographs of Christopher Street – the site of the 1969 Stonewall riots – which he took while studying under the renowned street photographer Lisette Model at the New School for Social Research, capture the carefree spirit that seemed to infuse New York's downtown gay subcultures in the 1970s. While celebrating the increased visibility and acceptance of gay cultures and lifestyles, these photographs also mark his own 'coming out' as an artist.

Sunil Gupta

Exiles, 1987/2015

Archival inkjet print on Hahnemuelhe paper

Commissioned by The Photographers' Gallery, London 1986 as part of the exhibition, "Body Politics"

Courtesy of the artist and Hales Gallery

In 1987, Sunil Gupta (b. 1953, India) returned to India and turned his lens on the clandestine experience of the gay community in his hometown New Delhi. In this series, comprising twelve images depicting gay men posing together in front of the city's landmarks and popular cruising spots, accompanied by quotes from the subjects conveying their desire for homosexual freedom, Gupta invariably shows the men hiding or turning their faces away from the camera, referencing their anxiety at being 'outed'. Here Gupta reflects on the vulnerability of the 1980s gay subculture in New Delhi, which existed in a barely discernible space, without rights or legal status.

Catherine Opie

Being and Having, 1991

Chromogenic prints

Collection of Gregory R. Miller and Michael Wiener

The thirteen photographs that make up *Being and Having* consist of close-up portraits of Opie's (b. 1961, USA) friends – as well as a self-portrait of the artist as her alter-ego Bo, whom she has described as a 'serial killer from the Midwest who's a used aluminum-siding salesman', sporting facial hair and other stereotypical masculine accessories. Carefully posed against a yellow backdrop, and with their

names engraved on metal plaques beneath their image, the subjects gaze directly at the camera while they playfully borrow these masculine signifiers and mimic 'manliness'. Created at a moment in time when gender was experiencing a radical destabilisation, as evidenced by the publication of Judith Butler's *Gender Trouble* a year earlier, Opie's work has played a critical role in the way in which we understand gender as an always improvised performance.

Isaac Julien

Looking for Langston, 1989

16mm black-and-white film transferred to digital, stereo sound, 44 min 29 sec

Courtesy of the artist and Victoria Miro, London/Venice

Exploring the expression and repression of black queer desire while also addressing the dangers faced by queer people of colour, *Looking for Langston* is a homage to the Harlem Renaissance poet Langston Hughes. Set in a fictional space somewhere between a 1920s speakeasy and a 1980s nightclub, the film weaves archival recordings of the poetry of Hughes, Richard Bruce Nugent, James Baldwin and Essex Hemphill alongside fragments of text, radio broadcasts, jazz music and 1980s club music to narrate a story of desire and longing between the two central protagonists: Hughes, played by Ben Ellison, and Beauty, played by Matthew Baidoo. Filmed at the height of the AIDS epidemic, the film reflects on 'the relationship between gay culture and the gaze, with the white gaze, the racist gaze'.

Rotimi Fani-Kayode

Untitled (Offering), ca. 1987

Silver gelatin print

Courtesy of the artist and Autograph, London

Rotimi Fani-Kayode

City Gent, 1988

Silver gelatin print

Courtesy of Autograph, London

Rotimi Fani-Kayode

Untitled, ca. 1985

Silver gelatin print

Courtesy of Autograph, London

Rotimi Fani-Kayode

Bronze Head, 1987

Silver gelatin print

Courtesy of Autograph, London

Rotimi Fani-Kayode

Snap Shot, 1987

Silver gelatin print

Courtesy of the artist and Autograph, London

Rotimi Fani-Kayode

Untitled (Techniques of Ecstasy), ca. 1986–87

Silver gelatin print

Courtesy of the artist and Autograph, London

The work of the pioneering photographer Rotimi Fani-Kayode (1955–1989, Nigeria) calls attention to the politics of race, representation and queer desire. Fani-Kayode arrived in the UK at the age of eleven having fled the Nigerian Civil War, and his sensual black-and-white portraits, often taken in the studio, explore his experience of being an outsider, both sexually and geographically. Imbued with violence, in *Untitled (Offering)* Fani-Kayode substitutes the legendary black phallus with a pair of overlarge scissors, an act that not only turns an aspect of the black male body habitually appropriated by others into a threatening, even castrating, refusal, it also lends active agency to men more often glimpsed as the subject of another's erotic vision. While in *Bronze Head*, the splayed bare buttocks of a black man are pictured squatting over, or being penetrated by, the mask of a Yoruba deity. In this work Fani-Kayode grapples with the problematic relationship between the medium of photography and its historical depictions of Africa.

Paul Mpagi Sepuya

Orifice (0X5A6982), 2018

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya

Darkcloth (_2000142), 2016

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya

Darkroom (_1980967), 2016

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya

Darkroom Mirror (_2080162), 2017

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya
Darkroom (2010616), 2017

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya
Studio (0X5A0173), 2017

Archival pigment print

Courtesy of Paul Mpagi Sepuya and team (gallery, inc.), New York

Paul Mpagi Sepuya (b. 1982, USA) produces photographs of his lovers, friends, artists and collaborators that disrupt traditional portraiture through layering and fragmentation. Exploring the studio and darkroom as a site of homoerotic desire as it relates specifically to the black queer experience, Sepuya manipulates the picture plane by deploying mirrors, curtains and fragments of previous works such that disembodied figures are at once concealed, revealed and obstructed. Often bearing fingerprints, smudges, the visibility of the camera lens and impressions of the body on fabric, Sepuya's images allude to the presence and absence of the body and evince a certain vulnerability between subject and photographer, highlighting the fragility and sensuality of the male form.

Elle Pérez
t, 2018

Silver gelatin print

Collection of Aïshti Foundation, Beirut – Lebanon

Elle Pérez
gabriel, 2019

Digital silver gelatin print

Collection of Aïshti Foundation, Beirut – Lebanon

Described by Elle Pérez (b. 1989, USA) as a form of self-portraiture, *t* and *gabriel* are concerned with the artist's relationship to their own body, their queerness and how their sexual, gender and cultural identities intersect and coalesce through photography. Presented as a pair and sculpted by a shared luminosity, *t* presents an image of a hand holding a small vial of testosterone, a hormone closely associated with men – although it is present in women too – and can be taken by someone transitioning from female to male in order to masculinise them. In this work, the essence of masculinity is made tangible, able to be grasped in a hand. *gabriel* depicts a close-up of a palm frond, at once a hallmark of Puerto Rican cultural production, and a symbol of Pérez's own identity, and an example of a non-gendered organism. For Pérez, the 'duality of sex' unique to plants serves as a powerful double for gender fluidity.

Reclaiming the Black Body

Samuel Fosso

Self-portraits

From the series *70s Lifestyle, 1975–78*

Silver gelatin print

Courtesy of the artist and Jean Marc Patras, Paris

Samuel Fosso (b. 1962, Cameroon) opened his photographic studio in Bangui, the capital of the Central African Republic, at the tender age of thirteen. During the day Fosso ran a commercial studio, photographing the residents of Bangui, while at night he created highly performative black-and-white self-portraits in which he adopted a series of male personas, alluding to the idea that gender is an artificial proposition. The pictures from that mid-70s period, some of which are on display here, show the teenage Fosso in a variety of guises: wearing high-waisted flared trousers and aviator shades; stripped to the waist with his back to the lens in front of a painted urban backdrop; or dressed up in platform boots and tasselled trousers. Picturing himself in flares and platform boots can also be read as an act of discrete political rebellion against the censorious rule of Jean-Bédél Bokassa, the self-declared Emperor of Central Africa who had instituted a ban on tight-fitting clothes. Ultimately, these carefully staged portraits enabled Fosso to assert his own presence, as he says: 'When you look at my work, it's my body that is looking at me. It's my way of seeing.'

Kiluanji Kia Henda

The Last Journey of the Dictator Mussunda N'zombo Before the Great Extinction (Act I), 2017

Inkjet on cotton paper

Courtesy of the artist and Goodman Gallery, Cape Town/London

Kiluanji Kia Henda's (b. 1979, Angola) 5-part series *The Last Journey of the Dictator Mussunda N'zombo Before the Great Extinction*, from which *Act I* is included here, examines the troubled history of Western representations of the black African male figure as well as the warped self-image of African men of power. Set against the backdrop of a dilapidated diorama, a flamboyantly dressed figure – modelled on Mobutu Sese Seko, the kleptocratic former president of Zaire (now the Democratic Republic of the Congo) – poses and preens to the camera and can be read as a wry commentary on male vanity. Reflecting on the misrule of the 'big men' of Africa, such as Uganda's Idi Amin and Liberia's Charles Taylor – dictators who ruled with an iron fist and were propped up by numerous Western powers – Kia Henda's work, which takes the form of a tableaux vivant, reimagines the politics and history of Africa within shrewdly conjured fictional scenarios.

Liz Johnson Artur

Tableaux Vivant...if you cool the sun always shines, 2020

Embroidery, photographs on fabric

Courtesy of the artist

Hank Willis Thomas

The Liberation of T.O.: "I'm Not Goin' Back to Work for Massa' in Dat Darned Field!", 2003/2005

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008, 2005–8*

Lightjet print

Original photograph by Charlie White

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

It's the Real Thing!, 1978/2006

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008, 2005–8*

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

The Johnson Family, 1981/2006

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008, 2005–8*

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Smokin' Joe Ain't J'Mama, 1978/2006

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008, 2005–8*

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

The Mandingo of Sandwiches, 1977/2007

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008, 2005–8*

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Many Happy Returns, 1980/2007

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Can You Dig It?, 1974/2007

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Secure the Product, 2006/2008

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Welcome to Full Contact Culture, 2007/2008

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Membership Has its Privileges, 2006/2008

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas

Are you the Right Kind of Woman for it?, 1974/2007

From the series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, 2005–8

Lightjet print

Courtesy of the artist and Jack Shainman Gallery, New York

Hank Willis Thomas's (b. 1976, USA) complex series *Unbranded: Reflections in Black by Corporate America 1968–2008* mines the ubiquitous language of advertising to deconstruct the commercial representation of the African American male experience by repurposing magazine adverts made between 1968 – a pivotal moment in the struggle

for civil rights – and 2008, which witnessed the accession of Barack Obama to the US presidency. By digitally stripping the advertisements – which were largely designed by white men for African American consumers – of all texts and slogans, Thomas exposes how cultural tropes are embedded in and therefore perpetuated through the imagery that circulates in magazines and other media, reinforcing stereotypes of African American men as gangsters, criminals, athletes or hypersexual beings. Ultimately, Thomas sheds light on how corporate America continues to reproduce problematic notions of race, sexuality, class and gender through the white male gaze.

Deana Lawson

Sons of Cush, 2016

Pigment print

Courtesy of the artist and Sikkema Jenkins & Co., New York

In her meticulously staged photographs, American artist Deana Lawson (b. 1979, USA) explores black intimacy, family, sexuality and spirituality. Exploiting cultural stereotypes in order to challenge them, in *Sons of Cush* a heavily tattooed, torso-nude muscular man gazes directly yet warmly at the camera, a newborn baby in his protective embrace. To his left, disrupting the frame, a second man's arm clutches a stack of dollar bills, the word 'DOPE' etched onto his knuckles. Lawson's photographs leave nothing to chance, and through the artist's careful placing of props she demands the viewer unravel the symbols of black culture. For instance, on the whiteboard in the top left-hand corner of the image, a hand-drawn diagram traces the origins of the word 'Cush' – referring to black history, civilisation, family, spiritualism and religion.

Women on Men: Reversing the Male Gaze

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Leg and Foot Positions), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Sitting Legs), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Possessive Holds), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Standing Legs), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Sitting Arms), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Possessive Holds), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (An Experiment), 1977/2018

Archival inkjet print

Courtesy of the artist and Tanya Leighton, Berlin

In her encyclopedic visual survey *Let's Take Back Our Space: 'Female and 'Male Body Language as a Result of Patriarchal Structures, 1977*, German artist, turned self-healer,

Marianne Wex (b. 1937, Germany) analysed the differences between female and male body language by assembling hundreds of images culled from advertisements, reportage, fashion magazines, studio portraits and art history alongside photographs she took of people in the streets of Hamburg. Through a process of compare and contrast, and presenting the results as a quasi-scientific study, Wex identified that men, for instance, usually sat with their legs apart and their feet pointing outward, while women tended to keep their knees and feet together. Thus men invariably claim more space than women. These differences in posture are, Wex concludes, products of a social conditioning that defines one sex as strong and the other as weak, perpetuating a hierarchical distinction between the sexes in the form of patterns of physical behaviour.

Laurie Anderson

Fully Automated Nikon

(Object/Objection/Objectivity), 1973

6 silver gelatin prints and 7 text panels

Courtesy of the artist

For Laurie Anderson's (b. 1947, USA) seminal piece *Fully Automated Nikon (Object/Objection/Objectivity)*, 1973, the artist shot pictures of men who cat-called her on the streets of New York. By throwing the gaze of these men back onto themselves, Anderson overtly declared her 'objection to this objectification'. Anderson further incriminates the men by overlaying a white strip on the men's eyes, simultaneously rendering them anonymous while robbing them of their 'gaze' altogether.

Annette Messager

The Approaches, 1972

Gelatin silver prints and hand-written notes

Courtesy of Annette Messager and Marian Goodman, New York, Paris, London.

Collection of the Artist

In *The Approaches*, 1972, Annette Messager (b. 1943, France) covertly captured images of men's trousered crotches using a long-lens camera. She wrote: 'I am attracted to these men who walk past me because I know I will never see them again. From a hiding place, I take some pictures of these strangers passing by and at home I amass a good deal of enlargements of a single detail, always the same one: the front of the pants where the zipper closes.'

The 45-Year-Old Man

She's had it with keeping quiet,
today she would tell him to wear the
grey checked trousers
that she prefers to those he wore yesterday
but that she also likes the ones he was wearing Tuesday

that, by the way, she found some similar swatches
and that she likes to look at them and touch them sometimes
But that perhaps they can
See each other again tomorrow at
The same time because he seems to be in quite a hurry
That's exactly what she would have told him
If she had spoken to him

The Man with the Striped Sweater
She's had it with keeping quiet,
today she would tell him that she has rarely
seen eyes as light as his, with such dark hair,
that it gives him a half-childlike
half-serious, quite surprising air,
that's exactly what she would have told him
if she had spoken to him.

The Young Man with the Bag
She's had it with keeping quiet,
today she would tell him that he walked
very lightly and confidently,
almost regal,
that his bag seemed empty and that
she really liked his belt,
that's exactly what she would have told him
if she had spoken to him.

The Man with the Rolled-up Sleeves
She's had it with keeping quiet,
today she would tell him that he is right
not to wear a jacket,
it is so hot and the street is so busy at this
time of day,
that's exactly what she would have told him
if she had spoken to him.

Tracey Moffatt

Heaven, 1997

Digital film, 28 min

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Scrutinising the performance of masculinity from a feminist perspective, Tracey Moffatt's (b. 1960, Australia) awkwardly humorous film *Heaven, 1997*, turns the tables on traditional representations of desire to interrogate the power of the female gaze in the objectification of men's bodies. Heaven begins with surreptitiously filmed footage

of male surfers changing in and out of their wet-suits while in the indeterminate space between the public arena of the beach and the privacy of their cars. Over a soundtrack that oscillates between the ocean surf and male chanting and drumming, Moffatt moves closer to alternately flirt with and tease her subjects, who respond with a combination of preening and shyness. This playful piece is a potent and comic meditation on cinematic and everyday sex roles, voyeurism, power, and the thin line between admiration and invasiveness.

Ana Mendieta

Untitled (Facial Hair Transplants), 1972

7 Estate colour photographs

Courtesy Alison Jacques Gallery, London

Cuban artist Ana Mendieta's (1948–1985, Cuba) early series *Untitled (Facial Hair Transplants), 1972*, documents a performance in which she glued fragments of her fellow student Morty Sklar's beard onto her own female face, highlighting the idea that binary gender classifications are social constructions that frame and overdetermine sexualities. By hybridising her identity, Mendieta problematised those classifications, suggesting that so-called masculine identity as expressed through facial hair is nothing but artifice.

Hilary Lloyd

Colin #2, 1999

Sony PVM-14N5E video monitors, Sony SVP-9020 S-VHS video cassette players, flight cases, Unicol twin platform units.

20 min

Arts Council Collection, Southbank Centre, London

Consisting of two monitors mounted back-to-back on a stand that elegantly occupies the gallery space, Hilary Lloyd's (b. 1964, UK) film *Colin #2, 1999*, explores the pleasure of looking. On one screen, a young man slowly takes off a bright red vest, while on the other he is seen putting it on again. Filmed in real time despite its slowed-down appearance, the action is endlessly repeated, imbuing it with an almost ritualistic rhythm and a languorous, fetishistic quality. Lloyd's penetrating gaze and carefully orchestrated presentation demand that the viewer move back and forth between the screens in a dance of observation and voyeurism.

Hilary Lloyd

Rich, 1999

Digital film, 3 min 36 sec

Hilary Lloyd, Courtesy Galerie Neu, Berlin; Sadie Coles HQ, London; Greene Naftali, New York

British artist Hilary Lloyd's (b.1964, UK) touching film *Rich*, 1999, slowly documents two young men as one tenderly shaves the other's head. Despite being named after its main subject, the film is not a portrait, there is no script, no soundtrack and the protagonists are shorn of any individuating characteristics. Lloyd's film, which casually captures these two young men intimately engaged in a seemingly mundane everyday activity, goes against the grain of perceived ideas of heterosexuality. In a society in which dominant discourses of masculinity provide competing scripts of male solidarity and heterosexuality, the achievement of closeness among men is not straightforward and must be negotiated through indirect means, in this case shaving one's head – an activity loaded with ideas associated with military masculinity, criminality, political ideologies, cultural specificities and spirituality.

Hans Eijkelboom

The Ideal Man, 1978

Photographs, letters and annotated photographs

Courtesy of the artist

'By means of a questionnaire I asked 100 women to describe their ideal man in terms of appearance and clothing. I received 42 replies and from those I chose the most diverse. I sent a portrait of myself to these 10 women asking them to mark on the photo how my face would have to be to fit their image of the ideal man. On the basis of this information, I called in the help of a make-up artist and found the necessary clothes. As a photo of her ideal man was taken, each woman was present to give directions on the clothes and make-up.'