

**LORNA BARNSHAW**

**IAN INGRAM**

**TJ NORRIS**

**JULIE PERINI**

**JORDAN RATHUS**

**SAMANTHA WALL**

**TYLER WALLACE**

**SELF(IE)PORTRAITS**

January 31 – March 1, 2014

following page detail:  
Lorna Barnshaw  
*Replicants*, 2013  
full view on page 7



# **SELF(IE) PORTRAITS**

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# BEYOND THE SURFACE OF SELF(IE) PORTRAITS

It's always that one time I need to see myself that I can't find a mirror. I strain my neck into the rearview mirror of my car, but that's not the right angle—there's way too much chin. I couldn't possibly do that subtle pursing of the lips and widened-eyed look known as “sparrow face.”<sup>1</sup> I give up and head toward a café on Venice Boulevard in Los Angeles, where I quickly dart into the bathroom. I stand in front of the sink where the mirror should be, and see only wall. I don't have a portable mirror in my bag but I do have a smartphone in my pocket. I consider taking a selfie just so that I can see how I look, yet I'm thwarted because this private moment of intimate mirror reflection could just as easily become public and up for debate on Instagram or Facebook. The definitions of selfie and self-portrait have blurred in the smartphone era, when we can turn the gaze back at ourselves while in front of everyone else.

Selfies are both attention-demanding narcissistic wastes of time and feminist acts in which people take control of their own images. They are used by Mexican drug cartels to show off guns and bling, and by teenagers to express moments of vulnerability to one another. Selfies are personalized digital postcards

featuring a slightly off-kilter gaze and some obscured background. The selfie is a medium, and as such it matters less as an aesthetic object and more as a fast way of sharing what's happening below the surface.

Self-portraiture, on the other hand, is a privileged art historical genre. Most self-portraits are made in private over a period of time, and then shown publicly. It's not so clean-cut with the selfie, which is anything but a natural evolution of the self-portrait. The selfie is produced by the consumer, and quite often shot in a private space and shown publicly without much forethought about the implications of this share. Anyone with a smartphone can create one.

Selfies are usually transmitted mobile-to-mobile, or uploaded directly from mobile devices to social networks. The selfie doesn't carry the loaded art historical roots of the self-portrait, and its production time is a fraction of the self-portrait's. The selfie is far more malleable, and its artistic intentions—if it has any at all—are not always visible. Yet not every visual portrayal of the self can be so easily classified into the category of “selfie” or “self-portrait.” Sometimes, it's a self(ie) portrait.

Consider Degas' "Self-Portrait" (1857-58), an oil on paper painting in which the artist sees himself as a 23-year-old man. This image was never intended for public consumption.<sup>2</sup> This could just as easily be seen as an early self-portrait; what makes it a self(ie) portrait, however, is its presentation error—this was a private moment made public against the artist's original intention. Similarly Marie-Denise Villers' "Young Woman Drawing" (1801) may be a self-portrait painted by the artist herself as she gazed into the mirror, yet at one point it was credited to Jacques-Louis David.<sup>3</sup> This is similarly a self(ie) portrait located in that gray area because it wasn't always clear who the creator was, who deserves credit for the work of art, and if it even is a self-portrait.

Self(ie) portraits dislocate the seemingly simplistic definitions of "selfie" and "self-portrait," complicating the consumer's impulse to make and distribute images for the purpose of visual communication, and the artist's careful consideration of the image as an aesthetic object. It is here in this space between the questions of "how do I look?" and "what does it mean for me to think about how I look?" that the consumer and the artist share territory.

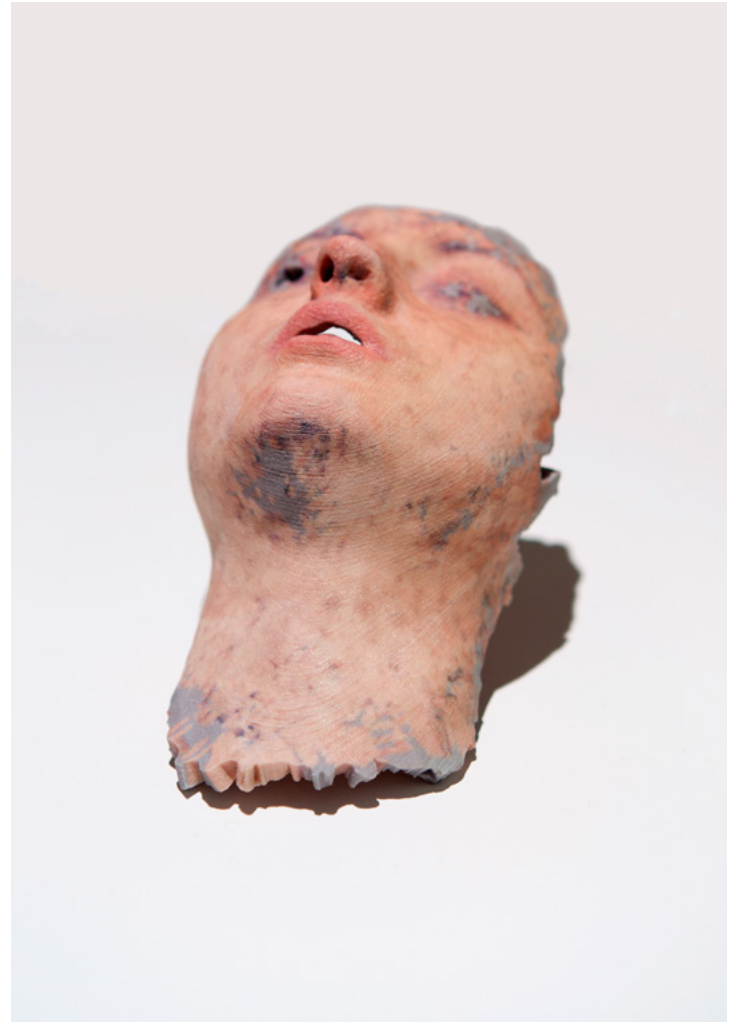
The selfie makes it even easier for us to consume and act as voyeurs of other people in our social networks—friends, family, artists, and admirers alike—but of ourselves as well. If we are our own private paparazzi, we run the risk of becoming active surface-level mirror reflections of ourselves.<sup>4</sup> When there is no separation between self and other, that gray area where creativity prospers can fade away. The artist keeps this magic alive, continuing to explore that gray area uninterrupted by impeding forces. For the consumer, there is no contemplative moment—it is either yes or no, buy or walk away. The artist must see beyond the mirror to that place we can only consider as the flip side, where the self(ie) portrait exists as an image that reveals otherwise unseen truths.

1. Peppers, Margot, "Forget duck lips—now sparrow face is the new preferred pout among selfie-loving stars," Daily Mail UK. 16 October 2013. <http://www.dailymail.co.uk/femail/article-2463542/Sparrow-Face-The-new-preferred-pout-selfie-loving-stars.html>
2. Edgar Degas, "Self Portrait" (1857-1858). Oil on paper, laid down on canvas. Collection of the Getty Center Los Angeles. <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=503>
3. Marie-Denise Villers, "Young Woman Drawing," (1801). Oil on canvas. Collection of the Metropolitan Museum of Art. <http://www.metmuseum.org/collections/search-the-collections/437903>
4. Saltz, Jerry, "Art at Arm's Length: A History of the Selfie," New York Magazine. 26 January 2014. Quote from Alicia Eler.

ALICIA ELER is a writer, critic, and curator based in Los Angeles. She writes the *Hyperallergic* selfie column, which has been featured in *New York Magazine*, the *Washington Post*, and *Gigaom*. Eler's writing projects consider the relationship between American pop and consumer culture, adolescence, and sexualities, and her writing appears on *Art21* and *Artforum.com*. She has written for more than 20 publications, including *Art Papers*, *RAW Vision Magazine UK*, *BusinessInsider*, *ReadWriteWeb*, *CNET*, *Salon.com*, *Flavorpill*, *Chicago Tribune*, and *Time Out Chicago*, among others. Tweet along with her at @aliciaeler

Lorna Barnshaw  
*Replicants*, 2013  
3D printed plastic resin  
edition of 1 plus 1 AP  
7 x 4 x 4 inches (each)





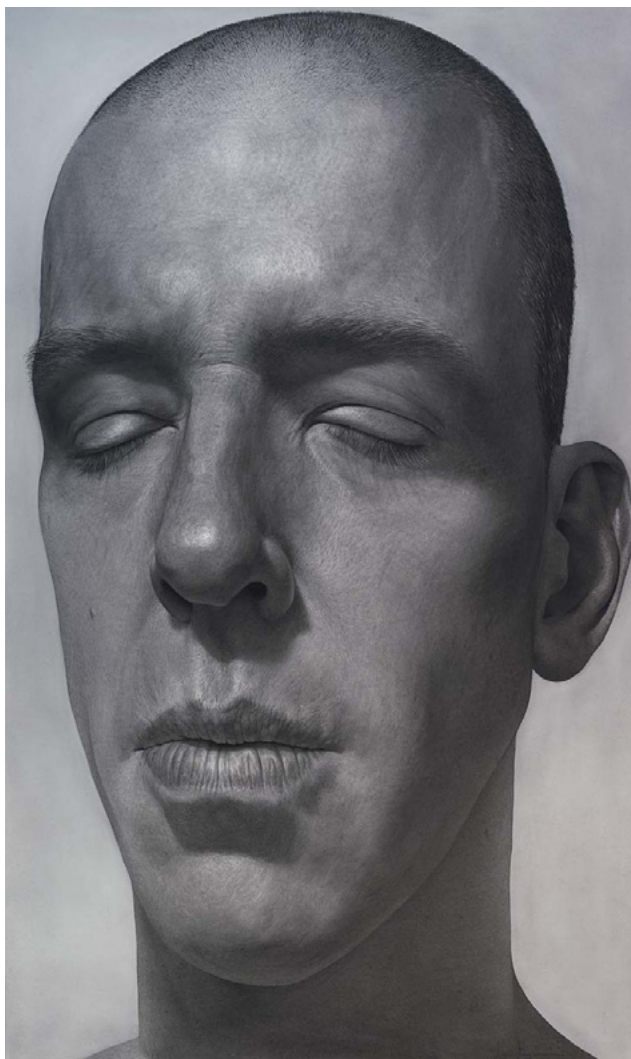
*Replicants* (triptych), 2013  
3D printed plastic resin, edition of 1 plus 1 AP  
approximately 7 x 4 x 4 inches (each)





**LORNA BARNSHAW** (b. 1991 in Northampton, UK) recently earned a BFA from the Winchester School of Art in Hampshire, where she graduated with First Class Honours and served as a curating team member for student-run gallery spaces. Inspired by our technology-driven society, Barnshaw studies and explores the constant demand and supply of digital advances and their integration into daily lives. Lorna Barnshaw lives and works in London.





*Ignoring III, 2012*  
charcoal and pastel on paper  
89 x 58.5 inches  
courtesy of Barry Friedman Ltd.

**IAN INGRAM** (b. 1974 in Atlanta, GA) is a graduate of the University of Georgia, but also attended Washington University in St. Louis and Temple/Tyler Art School in Rome, Italy. Ingram has produced at least one self portrait every year since he was sixteen. Working in charcoal and pastel on an unusually large scale, Ingram's self portraits are autobiographical reflections created during transitional life changes. "I draw myself to better know myself," Ingram explains, "and my hope is that a greater self-awareness will yield a greater sense of connection."

**TJ NORRIS** (b. 1965 in Boston, MA)  
Raised in New England, TJ Norris is a curator, multi-disciplinary artist and writer. He studied at the Massachusetts College of Art and the Nova Scotia College of Art & Design in Halifax, Canada. His work was recently featured in the Tacoma Art Museum's 10th Northwest Biennial, CoCA Seattle, and in the Oregon Center on Photographic Art's viewing drawers at Blue Sky Gallery in Portland, Oregon. Norris currently lives and works in the Dallas/Forth Worth area of Texas.

facing:

*Vortex (I'm in there somewhere)*, 2011  
unique archival inkjet photographic print  
15.5 x 22.5 inches (framed)

following spread:

*Divided*, 2009  
unique archival inkjet photographic print  
15.5 x 22.5 inches (framed)

*May/Day/Gray*, 2008  
unique archival inkjet photographic print  
18 x 23 inches (framed)







**JULIE PERINI** (b. 1977) creates videos, films, installations, and live events. Originally from Poughkeepsie, NY, Perini's work often explores the areas between fact and fiction, staged and improvised, personal and political. She holds a BS from Cornell University and an MFA from the Department of Media Study at the University at Buffalo. Julie is an Assistant Professor in the School of Art + Design at Portland State University in Portland, Oregon.

left to right:

*Flattened video: They have a name for girls like me No. 1*, 2011  
archival inkjet print, edition of 2 , 1 AP  
30 x 24 inches

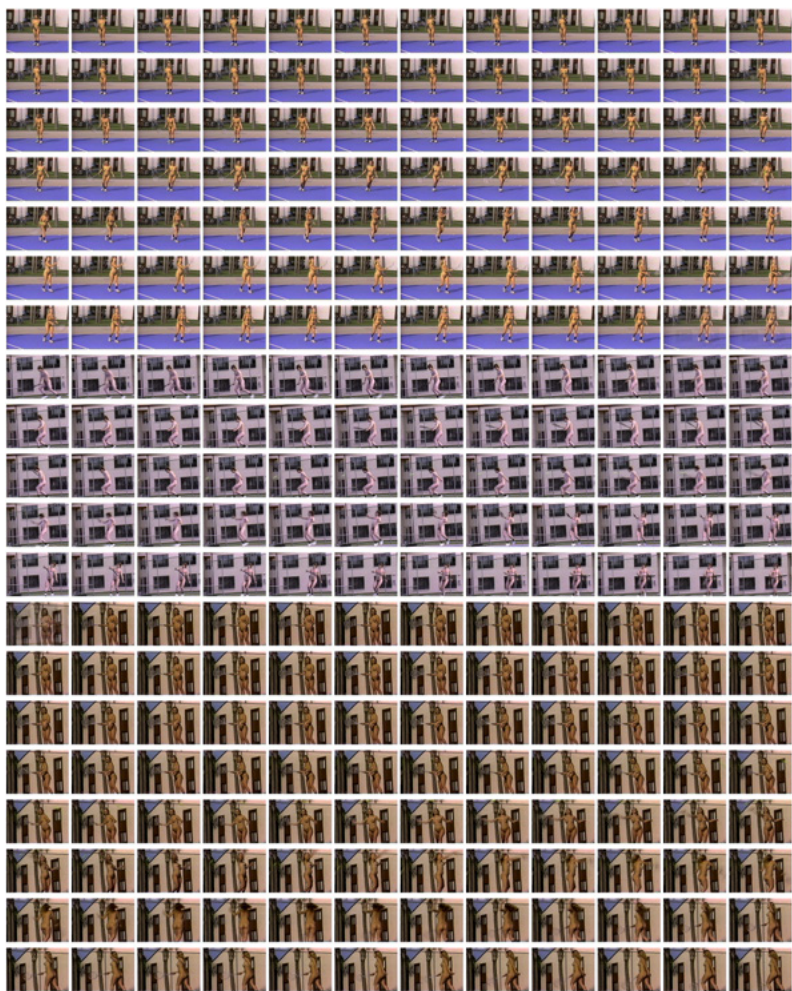
*Flattened video: They have a name for girls like me No. 3*, 2011  
archival inkjet print, edition of 2 , 1 AP  
30 x 24 inches

*Flattened video: They have a name for girls like me No. 2*, 2011  
archival inkjet print, edition of 2 , 1 AP  
30 x 24 inches

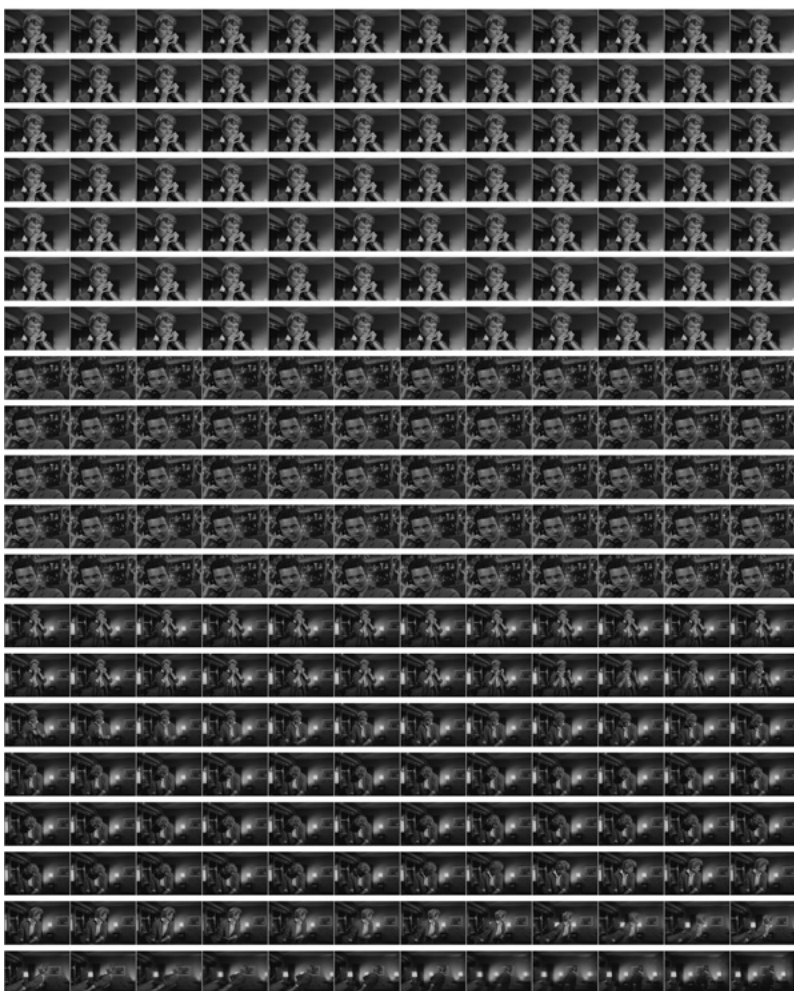
*They have a name for girls like me*,  
2008 - ongoing  
digital video, open edition  
run time 0:09:36







*Flattened video: They have a name for girls like me No. 1, 2011*  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches



*Flattened video: They have a name for girls like me No. 2, 2011*  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches



*Flattened video: They have a name for girls like me No. 3, 2011*  
archival inkjet print, edition of 2 , 1 AP  
30 x 24 inches



*Flattened video: They have a name for girls like me No. 4, 2011*  
archival inkjet print, edition of 2 , 1 AP  
30 x 24 inches

**JORDAN RATHUS** (b. 1983 in Princeton, NJ) recontextualizes storytelling formats from genres like narrative film and reality television to self-consciously and humorously examine our collective contributions to pop culture. Rathus holds a Master of Fine Arts in Visual Arts (New Genres) from Columbia University, New York and earned her BFA in Film and Television Production from New York University in 2005. She was the 2012 MFA Artist in Residence at Ox-Bow, Saugatuck, MI, and is a recipient of the Brooks Fellowship Award from Anderson Ranch, Snowmass Village, CO and the Tony Hawkins Award from New York University. Rathus lives and works in Brooklyn, NY.

*Step and Repeat No. 1-9, 2012*  
archival pigment prints  
edition of 3 plus 2 AP (each)  
from a larger series  
10.75 x 10.75 inches (each)





*REAL WORK/THE GAME SHOW*, 2012  
digital photographic print  
edition of 3 plus 1 AP  
24 x 36 inches



*Introduction*, 2012  
digital HD video  
edition of 5 plus 1 AP  
run time 0:02:37



*Square the Circle*, 2014  
graphite and gouache on paper  
38 x 54 inches  
courtesy of the artist and The Laura Russo Gallery





*Sleep Paralysis*, 2013  
graphite and flashe on paper  
22 x 30 inches  
courtesy of the artist and The Laura Russo Gallery

**SAMANTHA WALL** (b. 1977 in Seoul, South Korea) earned an MFA in Visual Studies from PNCA in Portland. Recent exhibits include the Art Gym at Marylhurst University, the CUE Art Foundation in New York, and LxWxH Gallery in Seattle. She is the recipient of awards from the Regional Arts & Culture Council, Oregon Arts Commission, Joan Mitchell Foundation and PNCA. With her drawings, Wall seeks to capture interior emotional spaces by probing the indistinct boundary between the body and one's sense of self. Wall is currently represented by the Laura Russo Gallery in Portland, Oregon.



Above and right: selected stills  
*Corner to Corner*, 2013  
digital video, edition of 10 plus 2 AP  
run time 0:01:51



**TYLER WALLACE** (b. 1985 in Savannah, GA) is a multimedia artist whose work focuses around themes of coming of age, personal history, and identity construction. Wallace relocated from Georgia to Oregon in 2005 to attend the Pacific Northwest College of Art, where she earned her Bachelor's of Fine Art degree. Screenings and exhibitions include Grand Detour's *Summer Screening Series* and *Heavy Meta Tour*, Gallery HOMELAND, Worksound, and PICA's 2009 Time-Based Art Festival in Portland, Oregon as well as FHSW Schwäbisch Hall in Germany. Wallace lives and works in Portland, Oregon.

**Lorna Barnshaw**

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3D printed plastic resin  
edition of 1 plus 1 AP  
7 x 4 x 4 inches (each)

**Ian Ingram**

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89 x 58.5 inches  
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unique archival inkjet photographic print  
18 x 23 inches (framed)

**Julie Perini**

*Flattened video: They have a name for girls like me No. 1*, 2011  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches

*Flattened video: They have a name for girls like me No. 2*, 2011  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches

*Flattened video: They have a name for girls like me No. 3*, 2011  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches

*Flattened video: They have a name for girls like me No. 4*, 2011  
archival inkjet print, edition of 2, 1 AP  
30 x 24 inches

*They have a name for girls like me*  
2008 - ongoing  
digital video, open edition  
run time 0:09:36

**Jordan Rathus**

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edition of 3 plus 2 AP (each)  
10.75 x 10.75 inches (each)

*REAL WORK/THE GAME SHOW*, 2012  
digital photographic print  
edition of 3 plus 1 AP  
24 x 36 inches

*Introduction*, 2012  
digital HD video  
edition of 5 plus 1 AP  
run time 0:02:37

**Samantha Wall**

Images courtesy the artist and The Laura  
Russo Gallery.

*Square the Circle*, 2014  
graphite and gouache on paper  
38 x 54 inches

*Sleep Paralysis*, 2013  
graphite and flashe on paper  
22 x 30 inches

**Tyler Wallace**

*Corner to Corner*, 2013  
digital video, edition of 10 plus 2 AP  
run time 0:01:51



EXIT

This catalog was created for the group exhibition *Self(ie)* *Portraits*, on view at Upfor in Portland, Oregon from January 31, 2014 through March 1, 2014.

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January 31, 2014 /

/ March 1, 2014