

BLOOD HARMONY

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I

As an artist and a feminist, I have conducted extensive photographic studies with my mother - both inside and around our home. The work explores familial history, gender construction, and sexuality with regard to identity fabrication through masquerade. My photographic process has revealed the fluctuating nature of self-representation in relation to perceived identity- the ways in which I present myself to the public sphere are in flux and determine the way people respond to me. As I find my conceptual voice to articulate the visual work, it is crucial for me as an artist, a son, a man, and a feminist to understand my vivacious compulsion to work photographically and theoretically with my mother. My compulsion is derived from my feminist perspective, which drives me to see my social networks in terms of gender. I am also interested in the often-untold history of my matrilineage. Part of establishing a channel into my aesthetic and scholarly realms of motivation has been centered on a continuing dialogue with Mother. She has reminisced about one of the few exultant episodes she had with her father during her largely tense childhood as a result of his untreated Post Traumatic Stress Disorder, bipolar disorder, and alcoholism. Mother spoke of impromptu musical interludes carried out under the gentle wafts of pipe smoke in the living room where her father and extended family would make bluegrass melodies. She described their seamless voices and instruments producing a calming environment of mental oblivion - they would harmonize to escape themselves as members of a struggling, dysfunctional family in the American South. When “blood harmony” emerged from Mother’s lips, I was struck with an overwhelming sense of those words manifesting themselves profoundly in me and my work (see Appendix 5A).

Over the course of working with my mother for about three years, her place and presence in the images has changed. In our earliest collaborations, she served as a model/subject for me to

mold into various characters. While these characters were based on people who had been influential on us, the images reflected relationships that were detached from our mother-son dyad. In our recent collaborations, we have been focusing more on our relationship to each other. The dramatic process of using my mother as a subject inspired me to make visual the maternal space in which I function as a son, artist, photographer, feminist, and queer director. It took taking a step back to come to this new way of seeing. This step back was my *Southern Series: A Visual Analysis of Southern Women and the Physical Manifestation of their Egos in their Homes*, which was made possible through the Summer Undergraduate Research Fellowship. By working with Mother's friends and associates in their homes with a 4x5 view camera and tripod, I was forced to slow down and to consider my aesthetic and conceptual frameworks. As a result of working with new subjects, I have been able to return to working with my mother, but in a charged, less detached way. The return to digital has also allowed me to work with an increased frequency and dynamic mode that employs my developed aesthetic sensibilities. In this *Blood Harmony* thesis paper, I will investigate the relationships between my work and art historical precursors who belong to the photographic genres of glamour/high bohemian camp, masquerade/constructed identity, and maternal art. I will also narrate the philosophy behind the feminist lens from which this body of work came into focus.

II

Glamour and Camp

The photographers of the glamour generation have been influential on my aesthetic sensibility as an artist and photographer. Coming about at the end of World War I during the cultural explosions of jazz, Art Deco, cinema and the Great Depression, glamour followed the period of photographic eroticism championed by Wilhelm von Gloedon and F. Holland Day.¹

Characterized by veils of “decorative and applied arts, stylized melancholy, and high Bohemian Camp,” glamour photography was categorized by John Berger as a modern phenomenon in a society that was increasingly becoming a spectacle. Berger states that glamour is “the happiness of being envied” that is represented and perceived through the advertising industry, that serves as a mechanism for people to recognize and perhaps superficially offset social and socio-economic powerlessness.² Thomas Waugh describes the glamour photographer's goal as making the viewer/spectator desire the subject and desire to *be* the subject. In the photographic time of the dandy and narcissist, homosexual photographers George Platt Lynes and George Hoyningen-Huene coined the subgenre of portraiture of the gay artist as a “character in a narrative dream tableau.” Hoyningen-Huene’s portraits of gay sitters, typically his lover, Horst P. Horst, would function as a means for expressing their sexual identity through the form of an erotic still narrative (see Appendix 1A).

Arguably one of the most famous photographs of the genre is Man Ray’s glamour photograph of Marcel Duchamp as his alter Rrose Sélavy (loosely translated and noted as “eros is life”) from

¹ Waugh, Thomas. "Posing and Performance: Glamour and Desire in Homoerotic Art Photography, 1920-1945." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 58-65. Print.

² Berger, John. *Ways of Seeing*. London: Penguin, 2008. 129-48. Print.

1921 (see Appendix 1A).³ It is clear that Duchamp understood the theoretical notion that “identity is only produced by the representation of alterity.”⁴ In a conversation with Pierre Cabanne, Duchamp expressed his desire to change his identity and posed the question, “why not change sex?” When looking at the image of Duchamp as his female alter, it is not immediately apparent why he chose to depict himself as a “melancholy old dear... whose wishes had not been fulfilled.”⁵ Since drag queens are usually portrayed as young and beautiful, perhaps Duchamp desired transitioning into the “old dear” as an escape from being “one of the most eligible men in New York.”⁶ It requires a tremendous degree of mental and psychological certitude in order to present oneself as melancholic and Duchamp may have used the image to craft an identity that would accentuate the actual power and dominance he possessed as a man.

In stark contrast to Man Ray’s original image of Duchamp, when Japanese photographer Yasumasa Morimura appropriated the image, he decided “if a woman, then a famous one.”⁷ Working in the Warholian philosophy of giving the public what they want through images of celebrities, Morimura transformed himself not into a diminishing older woman, but into a seductively exaggerated starlet (see Appendix 2A). The doubling of the man/woman gender binary is emphasized by Morimura’s doubling of hats, which are significantly more intricate - and dare I say fabulous - than the hat used in the portrait of Duchamp. The presence of a second pair of hands could represent Duchamp’s symbolic presence in the appropriated image, thus emphasizing his continued influence upon contemporary art. Or perhaps, the four hands

³ Diederichsen, Diedrich. "Pose vs. Excess." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 163. Print.

⁴ Friedrich, Julia. "Everything Doubled." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 96-105. Print.

⁵ Friedrich 97

⁶ Friedrich 97

⁷ Friedrich 99

represent two men as in Felix Gonzalez-Torres' double clocks, *Untitled, Perfect Lovers* (see Appendix 2A).

Yasumasa Morimura's 1988 self-portrait *Doublonnage (Marcel)* is situated historically upon a foundation of camp, which is a conceptual and aesthetic tradition that "exaggerates the trivial, not out of contempt but out of love, even if this is often a love of irony."⁸ However, the extravagant exaggerations of style must be met with passion in order to truly be camp.⁹ Traditionally celebrated by male homosexuals, camp and glamour tend to be used interchangeably, but camp seems to place more emphasis on reinventing, in the post-modern appropriation sense, the cultural production of images. In Susan Sontag's *Notes On "Camp,"* she describes camp as being a sensibility focused on "seeing the world as an aesthetic phenomenon" that has evolved to being a "badge of identity" for some.¹⁰ Those claiming this identity are often "an improvised self-elected class, mainly homosexuals, who constitute themselves as aristocrats of taste".¹¹ They emphasize the intensity and theatricality of their lived and documented exaggerations of character.

This self-proclaimed membership largely encompasses contemporary dandyism- "a man who gives exaggerated attention to personal appearance" through fine attire and outward demeanor.¹² This new generation prides itself on progressing from the *overbred* dandies of the nineteenth century. Unlike those who could find pleasure only in objects and experiences "undefiled by mass appreciation," the contemporary dandy's camp influence dictates an acknowledgement of

⁸ Friedrich 101

⁹ Sontag, Susan. "Notes On "Camp"" Against Interpretation and Other Essays. Ed. Susan Sontag. Farrar, Straus & Giroux, 1966. Georgetown University. Georgetown. Web.

¹⁰ Sontag 1966

¹¹ Sontag 1966

¹² "Dandy." Def. 1. *Merriam-Webster*. Merriam-Webster, n.d. Web.

the potential for the “equivalence of all objects”.¹³ From this perspective, a doorknob can be as impressive as a fine oil painting and mass-produced objects can be as, if not more so, revered as those that are one-off. For the contemporary dandy, living with a camp sentiment supersedes mere snobbish materialism and attention to aestheticism- it is a lived political identity with a propagandistic queer-oriented lens.¹⁴

The [nineteenth century] dandy held a perfumed handkerchief to his nostrils and was liable to swoon; the connoisseur of Camp sniffs the stink and prides himself on his strong nerves.¹⁵

This lived political identity puts androgyny at the forefront of both activism and taste. Male homosexuals have long used their aesthetic sensibilities as a means of acquiring both visibility and power in heteronormative society.¹⁶ A campy photographic portrait or lived identity is inherently hyper-stylized, and thus creates a doubled identity- like an actor and his character. The transformations captured by the camera are never complete - traces of the original identity are omnipresent. Considering Yasumasa Morimura’s *Self-portrait- After Marilyn Monroe*, the viewer is aware that they are seeing an actor’s depiction of the iconic Marilyn Monroe, always performing, always an actress (see Appendix 2A). They are viewing what appears to be a woman; however, the artist/actor Morimura’s true identity is a gay man. His campy masquerade as Marilyn Monroe ultimately yields his inescapable identity as a man.

¹³ Sontag 1966

¹⁴ Sontag 1966

¹⁵ Sontag 1966

¹⁶ Sontag 1966

Masquerade and Constructed Identity

Yasumasa Morimura's work deals with appropriation, a term that came about in the 1970s with regard to queer politics and specifically, Gran Fury's *Silence = Death* posters. They were intended to instigate a dialogue about the AIDs crisis of the 1980s and featured the reappropriation of the pink triangle- the marker of homosexuals in death camps by the Nazis. (see Appendix 3A)¹⁷ Originally designed as a symbol of oppression based on sexual identity and hate-motivated violence, the artist collective Gran Fury took back the symbol and charged its meaning with a queer-centric political narrative (see Appendix 3A). Using appropriation, Morimura commandeers art historical narratives to redefine them through his fully autonomous and replicating queer self-portraits. Morimura would likely agree with Oscar Wilde that "[n]othing should reveal the body but the body;" however, Morimura would reveal his body through dramatically accentuating it with makeup and elaborate costume. Morimura uses his own body as a tool for proclaiming his queer political presence, as a blank page upon which to transcribe a revisionist art history, and as an actor's body to portray multiple and transgressive identities.¹⁸

In Morimura's *Portrait (Twin)*, he photographically recreates Manet's iconic painting of Olympia, casting himself as both the reclined white female prostitute in a platinum blonde wig and the African servant in blackface (see Appendix 3A). Morimura's characters exist at the intersection of gender, class and race, as well as nationalism. His flawless makeup, exquisite wig, perfect jewelry, delicately heeled slippers and dramatic gestures are socially constructed and perceived as feminine, while his toned body (despite its hairlessness) and his protruding

¹⁷ Avikgos, Jan. "Group Material Timeline: Activism as a Work of Art." *But Is It Art?: The Spirit of Art as Activism*. Ed. Nina Felshin. Seattle: Bay, 1995. Print.

¹⁸ Franklin, Paul B. "Orienting the Asian Male Body in the Photography of Yasumasa Morimura." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 233-46. Print.

pectorals are associated with masculinity. At the time that Manet painted *Olympia*, race and female sexuality were in the spotlight of European scientific inquiry. Images of African women with wide hips and enlarged labia were commonly circulated in Western science and were used to create a generalized view of African female physiology that painted them as sexually uncivilized and/or perverse in their hyper-sexuality. White female prostitutes like the one depicted in Manet's *Olympia* were classified as a "hybridized subspecies of the African" woman.¹⁹ Morimura may have felt an affinity with the painting because as an "effete, queer man-boy," he acknowledges that he also exists as a hybrid subspecies that is frequently thrust to the lowest echelon of society.²⁰ His ability to empathize with both characters is reflected in the profound visual and conceptual success of his photographic self-portrait. Furthermore, like the African woman in Manet's painting, *Olympia* is also a slave - a slave to the institution of female sex work that is maintained by men for the pleasure of men. Thus, both women and Morimura are slaves to patriarchy and heterosexism, respectively.

By sociologist Allan Johnson's model, patriarchy exists as the political, cultural, and social relationships among men that serve to elevate their status and worth in society while reducing the status and worth of women through law, tradition, and practices. Heterosexism is the system that reinforces the privilege of heterosexuals while oppressing gays, lesbians, and bisexuals.²¹ In discussing oppression, I reference feminist philosopher Marilyn Frye's definition that states that the life of an oppressed person is shaped by systematically related "forces and barriers" that immobilize them and attach penalty to any motion.²² These terms and their implications are crucial to the understanding of art historical investigations of gender.

¹⁹ Franklin 236

²⁰ Franklin 236

²¹ Johnson, Allan G. *Privilege, Power, and Difference*. Boston, MA: McGraw-Hill, 2006. Print.

²² Frye, Marilyn. *The Politics of Reality: Essays in Feminist Theory*. Trumansburg, NY: Crossing, 1983. Print.

Critical commentary of Manet's *Olympia* revolved around the prostitute's physical appearance and the claim that she was too "masculinized," "boyish," and "androgynous."²³ Completed in 1863, this critique is based on the artificial gender binary that maintains patriarchy and is still heavily enforced in our contemporary Western society. Joan Riviere, a feminist psychoanalyst and court seamstress, pronounced the idea of "womanliness as a masquerade."²⁴ The mere existence as "woman" is meant to be in a constant state of mimicry, masquerade, and act. It is difficult to accept any conceptualizations concerning the need for the socially constructed notions of femininity and masculinity, besides the using of supposed differences to justify men's privileges and power. Regardless of the physical (genitalia/chromosomal) distinctions between the sexes, there are no obvious benefits to polarizing society in terms of the way people are expected to act, dress, receive/*claim* an education, and pursue occupational fulfillment and/or raise children.

So why were the critics hell-bent on discussing the "masculine" qualities of *Olympia*? Further investigation reveals that many were concerned with the placement of her left hand over her genitals. Feasibly, these male critics may have worried about what was to be found under her hand, for the strong forward gaze and confident demeanor of *Olympia* defied the passivity that was expected of her as a woman.²⁵ The black "pussycat" in Morimura's version of *Olympia* draws further attention to the genitals in question as well as to the hidden genitals of the African servant, who is expected to have a large clitoris given the chauvinistic medical research of Nineteenth Century Europe. In an interview with Morimura, he exclaims about the power of "Pussy Envy," which he autobiographically grounds in the context of growing up a small gay

²³ Franklin 237

²⁴ Loreck, Hanne. "The Imaginary and Visibility." *Das Achte Feld: Geschlechter, Leben Und Begehren in Der Kunst Seit 1960 = The Eighth Square: Gender, Life, and Desire in the Arts Since 1960*. Ed. Frank Wagner. Ostfildern: Hatje Cantz Verlag, 2006. 125-29. Print.

²⁵ Franklin 237

boy with seven sisters who was frequently called a “pussy boy” (failed man) by the neighborhood bullies. Morimura describes tucking his “little peepee” between his legs post shower in order to envision himself as the true girl the rest of his effeminate body resembled.²⁶ His childhood desire comes to light as he photographically crafts his personal continuum of gender performance.

While Yasumasa Morimura’s individual images typically allude more strongly to either the feminine or masculine poles of his continuum of gender performance, contemporary photographer Pierre Molinier’s work was motivated by his desire to transcend gender through becoming a chimera, which is defined in genetics as “an organism that is partly male and partly female” (see Appendix 4A). Born in 1900, Molinier lived through a tumultuous time in European history, but the driving force that informed his image making never deviated from his self-internalized practice of exploring his “pliable structures of gender and sexuality.”²⁷ In his work, Molinier would subvert the binaries of male/female, homo/heterosexual and old/young that are deeply rooted in Western societies. Although known primarily as a painter, my interest in Molinier is based on his identity as a transvestite and the performative practices that began the year of his sister’s death when he was eighteen. At this time, he was known to publicly masquerade in the stockings and shoes of his mother and sister. Molinier’s sister, Julienne, was his idea of androgynous perfection with her “masculine features, high cheekbones, and large fleshy lips,” and he yearned after her long legs and face. Molinier’s mother and sister are considered to be the primary influences on his motifs of “androgyny, stockinged legs, high heels and obsessive autoeroticism.”²⁸

²⁶ Franklin 237

²⁷ Durant, Mark A. “Lost (and Found) in a Masquerade: The Photographs of Pierre Molinier.” *The Passionate q Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 103. Print.

²⁸ Durant 106

Upon becoming acquainted with Pierre Molinier's work, I was attracted to both his performative photography and the influence he placed on his matrilineage. Molinier was a member of an unorthodox Masonic group that kindled the fire of his performative and ritualistic needs.²⁹ Similar to Molinier, I was exposed to the elegantly orchestrated rituals associated with compulsory masculine performance through my time in the Boy Scouts of America and to feminine performance through working for my mother who was a wedding planner. These two realms informed my earliest understanding of gender binaries and how we perform gender in ways that typically align with our sex.

But, what if our desire is to live as a hybrid of both genders? Molinier's resolution to bridge the artificial (but socially mandated) gender gap was to become sexually autonomous by being both "the giver and receiver of penetration."³⁰ This "travesty of manhood" was made possible through Molinier's crafting of the fetishistic assemblage of a black high heel with a protruding phallus bound to the back with leather straps that could easily be inserted by bending the knee back (see Appendix 4A).³¹ In her discussion of fetishism, Rosalind Krauss situates the fetish object in a foundation of "refusal to accept sexual difference," and the consequential need to replace "the natural for the unnatural."³² Krauss offers a Freudian interpretation in which the "fetish is the substitute for the woman's (mother's) phallus which the little boy once believed in and does not wish to forego." Further, Krauss discusses Freud's understanding that women's clothing offered the transvestite with a tool through which to "remember and imagine the phallic mother."³³ For Molinier, the phallus serves as a symbol for his childhood maternal relationship,

²⁹ Durant 106

³⁰ Durant 111

³¹ Durant 110-111

³² Krauss, Rosalind E., Jane Livingston, and Dawn Ades. *L'Amour Fou: Photography & Surrealism*. New York: Abbeville, 1985. 9. Print.

³³ Krauss 95

his biological sex, and his autoerotic portal through which to transcend gender and become a chimera.

Maternal Art

A subject emerging fairly recently in the work of contemporary artists is the intricacy of maternal relations either between an artist mother and her children or between an artist and her mother. Although maternal representations are common in art history, the majority of them are classified by Andrea Liss as images of “patriarchal motherhood,” and exist in the male art historical canon. These images reflect the “*institution* of motherhood,” which Liss states is “the myth of the all-loving, all-forgiving and all-sacrificing mother.”³⁴ This vision of patriarchy’s ideal mother casts women as passive and selfless beings whose sole purpose is to tend to children in order to extend the patriarch’s namesake.

In 1976 the texts of two Feminist theorists, *The Mother Knot* and *Of Woman Born* by Jane Lazarre and Adrienne Rich respectively, introduced the concept of “maternal ambivalence” in order to provide a counter to the patriarchal institution of motherhood. These new narratives provided a dialogue that included both the pleasures of becoming a mother as well as the “feelings of despair” associated with the almost complete loss of self under patriarchal motherhood.³⁵ Adrienne Rich posits the discrepancy between the notions of motherhood and mothering- motherhood represents the oppressive nature of childrearing in an androcentric society and mothering represents a “female-defined and potentially empowering experience.”³⁶ In her text, Rich used her own experience with becoming a mother in order to discuss the

³⁴ Buller, Rachel E. "Introduction." *Reconciling Art and Mothering*. Ed. Rachel E. Buller. Farnham: Ashgate, 2002. 1-6. Print.

³⁵ Buller 4

³⁶ Buller 3

prevalence of “maternal rage” upon realizing one’s own powerlessness.³⁷ This helplessness is caused by the notion perpetuated by patriarchal society that women should enter into *motherhood* because they are inherently better with children than men. For bell hooks, a feminist philosopher and theorist, this false (and socially constructed) view lets men off the hook. hooks’ “Revolutionary Parenting” articulates the need for men’s “full participation” in the parenting process.³⁸ Upon familiarizing myself with the theory of bell hooks, I decided to include my father in *Blood Harmony* so as to embody the complete story of my parental influence and to emphasize the language of *parenting* over *mothering*.

Stimulated by bell hooks’ call for men’s “full participation” in parenting, I became intrigued with the idea of my parent’s “full participation” in my art practice. When I first considered working with them, I was more heavily drawn to my father, attracted to the image of a heteronormative man’s vulnerability. Eventually, I became interested in working with Mother, partly out of my insatiable urges to photograph that which I cannot reach. As a stunning and esteemed woman who had done so much, I could not understand her unwillingness to position herself in front my lens. Mother’s acts of rejection only stoked my desire to work with her. Unwilling to accept her refusal, my persistence eventually solidified in an embodiment of trust after I explained that I was using the images to showcase her strength and beauty. My fruitless attempts made my first images of her even more rewarding.

Seeing Amanda Heng’s comparable thirst to work photographically with her mother, I became interested in the work of the contemporary Singaporean artist. Further parallels were revealed upon learning that Heng had been exposed to feminist theory while studying in

³⁷ Buller 4

³⁸ Buller 3

Australia, which is where I developed my feminist consciousness.³⁹ I define feminist consciousness as living one's life in such a way as to put gender at the forefront of the way one looks at social relationships and considers how the intersections of identity produce privilege for some at the expense of others- specifically women, people of color, and those who identify as queer. Since the 1970s, feminist artists have been exploring their political views through mother/daughter collaborations in Europe, America, and Australia.⁴⁰ After completing her studies, Heng returned home and moved in with her mother, providing her with the opportunity to begin establishing an artistic relationship. Cheo discusses how the life of Amanda Heng's mother had been forged by the hierarchal organization of their traditional Chinese extended family. Heng's mother had married when she was young, bore children, and dedicated her life to the family. Also, a nationalist doctrine instigated by the Singaporean government that aimed to discourage the use of Chinese dialects created a language barrier between the young and older generations.⁴¹

I was captivated by these additional parallels between our lives- the act of Heng's mother dedicating her life to her family and the similarities between the language barrier Heng has experienced and the queer/heteronormative barrier between me and the rest of my family, including my mother. Heng's mother eventually asked her to make a headshot, serving as a means for Heng to begin a photo project. The images depict the two women exploring various vicinities to each other and sometimes they are clothed or they are nude and embracing. Cheo explains that the images showcase their "physical intimacy" and "emotional vulnerability,"

³⁹ Cheo, Cecily. "Participatory Practices between Mother and Daughter: The Art of Amanda Heng and Shia Yih Yiing." *Reconciling Art and Mothering*. Ed. Rachel E. Buller. Farnham: Ashgate, 2002. 95-107. Print.

⁴⁰ Cheo 96

⁴¹ Cheo 98

which was bold at the time (see Appendix 4A). Audrey Chen posits that Heng's images use shock as a tool to get Singaporeans to "rethink their ideas of normalcy."⁴²

Shock appears in a number of forms as a tool contemporary artists have used as a means of pushing their personal political agendas on the public sphere. Erin Barnett transcribes how Catherine Opie presents her

multiple identities (lesbian, pervert, mother) in such a lush and alluring manner that they seduce the viewer and undercut the potential shock of revealing what is expected to remain hidden.⁴³

Opie comments on her self-portrait series that features *Self-portrait/Cutting*, *Self-portrait/Pervert*, and *Self-portrait/Nursing*, stating "because of the cutting and the needles, it shocks people. But it's so elegant, it makes them come back. They end up being able to deal with it" (see Appendix 5A).⁴⁴ Opie's photographs depict the intersection of her identities as both a mother and a member of the sadomasochistic community in which she inserts needles and carves into her flesh for the sake of pleasure. Barnett argues and I second that the presence of the carving and the blood in the self-portraits represents the immediate or *blood* family from which countless queer people are rejected. The blood also embodies "the [physical and emotional] pain and trauma of homophobia."⁴⁵

⁴² Cheo 98

⁴³ Barnett, Erin. "Lesbian, Pervert, Mother: Catherine Opie's Photographic Transgressions." *Reconciling Art and Mothering*. Ed. Rachel E. Buller. Farnham: Ashgate, 2002. 86-89. Print.

⁴⁴ Barnett 89

⁴⁵ Barnett 87

III

Mother

My work evolved from a combination of art historical predecessors and theories as well as feminist philosophy and my familial history. In consideration of *Blood Harmony*, I found it appropriate to begin with a familial narrative that precedes my time. In the first images, Mother becomes her emotionally abusive father. He suffered and caused his family to suffer as a result of his bipolar disorder and PTSD because of his time in the service during World War II.

Alcohol was my grandfather's self-medication. The process of making the images served as a form of phototherapy by helping Mother work through the past and the emotional turmoil that she inherited. In *Mother as her Father, the Musician* (see Appendix 1B), Mother assumes the role of her father, but not quite during a family event of blood harmonizing, as she is isolated with only her mind for solace. Mother, adorned in grandfather's World War II uniform, sits in a chair from her childhood kitchen as she plays the harpsichord. Grandfather Ervie's horn rests upon the wooden support.

Mother as her Warring Father (see Appendix 1B) presents mother as her father during his time in the war. Somewhere between a false poise and deer-in-the-headlights, her expression draws upon her experience growing up with a father who had taken human life.

Mother as her Dying Father (see Appendix 1B) presents mother as her father as he assumes a depression induced catatonic state. Like a dog that knows its time has come, Mother has situated herself in the desolate confines of the garage as she waits for death to offer its consolation. In order to situate *Blood Harmony* in the historical context of my family, I found it important to portray mother's relationship with her father before delving into the work dealing with my relationship with my parents. The implied second death of my grandfather allowed us to move forward.

Self

The images presented in appendices 2B-4B represent my return to self-portraiture following my *Southern Series: A Visual Analysis of Southern Women and the Physical Manifestation of their Egos in their Homes*. Before beginning to physically work with Mother and father, it was essential for me to investigate myself and my own spectrum of gender performance. If gender is a means of differentiating and upholding inequality through intersecting social, political, and socioeconomic hierarchies, then gender performance exists as the physical embodiment of dominant power and lack thereof. Working to the outliers of my perceived poles of hypermasculinity and hyperfemininity and some points in-between, I photographically depicted myself adhering to the socially constructed characteristics that I have been conditioned to associate with either of the sexes with accordance to our binary system of sex and gender identity.

In *Self-Portrait in Mother's Bedroom*, *Self-Portrait on Mother's Floor*, and *Self-Portrait on Mother's Bed* (see Appendix 2B), I looked to the glamour photographers of the 1920s in order to find a style that would cater to presenting myself as hypermasculine, but in cinematic gay

narrative. For *Self-Portrait in Mother's Bedroom*, I was influenced by George Hoyningen-Huene's portrait of his lover in *Horst Torso* (see Appendix 1A). By turning the lens onto myself in recreating a lover's portrait, I have engaged in a degree of autoeroticism, thus referencing the work of Pierre Molinier. Positioning myself on the floor of my mother's bedroom, I used her feminine floral bedspread as a backdrop from which to further emphasize my masculine persona. Covering my face with bronzer, I aimed to present a more sculptural appearance such as in *Horst Torso*.

Working with the visual quality of George Hoyningen-Huene's *Horst*, for *Self-Portrait on Mother's Bed*, I moved from the floor to positioning myself on Mother's bed. I juxtaposed my muscled body that is perceived as masculine with my mother's hyperfeminine bedspread that helps to set the photograph in the geographic context of the South. To push my performativity, I dehydrated myself in order to augment the vascular quality of my body that I associate with my most masculine self. After holding my breath for upwards of a minute and pulsing my muscles, the veins in my neck began to resemble an erect phallus. Moving along down the spectrum of my gender presentation, I prepared my face for the application of makeup, which society dictates as a marker of femininity. Shaving down and then back up, I cut myself several times. Prior to crossing over into my feminine realm, I decided to use my hairlessness for *Self-Portrait as Phallus* to become the head of the cropped phallus depicted in *Self-Portrait on Mother's Bed* (see Appendix 3B). As blood is a symbol for the transmission of genetic information, I found it appropriate that my physiological embodiment of mother be observed prior to moving into my feminine identity. Furthermore, my hair removal for the sake of aesthetic improvement led to the same consequence as Opie's back in *Self-portrait/Cutting* (see Appendix 5A). My pursuit of

socially ordained feminine beauty led to the mutilation of my chin and neck and is evocative of cosmetic surgery and the ideals of a society that refuse women of their right to age with respect.

Our society also denies men the right to all that is classically associated with femininity because taking part in such action is seen by the men (and some women) who work to uphold patriarchy as reducing man to the status of woman. These proponents of the system view such a man as gay (regardless of the fact that this might not be the case) and see him as a traitor to the system that benefits men at the expense of women. In *Self-Portrait as Androgen Socialization* (see appendix 3B), I depict the process and the pressure that I felt as a young boy to fight who I knew I was so that I could masquerade as someone who was seen as having been socialized *normally* into a heterosexual. Many of my summers were spent at basketball and scout camp when all I wanted was to explore aesthetics and my internalized self.

In *Self-Portrait as Mediated Chimera in a Better Place*, I portray myself with full makeup in the style of a drag queen, posed in front of my photograph from New Zealand (see Appendix 3B). With makeup that is over the top, I have exaggerated my feminine presence, but the sloppy red lipstick emphasizes my naiveté. Whereas the soft gaze in *Self-Portrait in Mother's Bedroom* (see Appendix 2B) elucidates my high level of comfort, my appearance in *Self-Portrait as Mediated Chimera in a Better Place* asserts the acknowledgment of my disobedience of gender expectations in our society. The shadow from the on-camera flash alludes to the presence of Mother and the lone tear articulates my anxiety at the thought of my parents seeing my act of gender defiance as I become a chimera.

In *Self-Portrait in Bedroom* (see Appendix 4B), I am beginning to fashion an appearance that is more closely aligned with that of my mother. My blonde bob wig alludes to her hair, as does the more tasteful makeup. However, the lips are still messy signifying my process of

transformation. With the addition of the feminine features of the hair and makeup, I found myself wanting to compensate by showcasing my masculine identity through my body hair and silver gym shorts that are reflected in the mirror. The reflection also yields the image of my bedspread, which exists in stark contrast to my mother's floral print bedspread. In *Self-Portrait Between Mother and Self* (see Appendix 4B), I have used an unfocused lens as a means of literally blurring the lines between masculinity/femininity, man/woman, and son/Mother. The lens flare over my eyes brings about an additional doubled quality, suggesting the binary of human/animal. Edged between the frame of my mirror, the viewer is denied their own image and forced instead to confront their assumptions of gender and identity construction.

Mother

Through working with self-portraiture in my own spectrum of gender performance, I was able to study the transformative nature of self-representation so that I could begin to apply the concepts to Mother. In *Mother as Her Son: Number 3* (see Appendix 4B), I have depicted Mother as me through the simple action of putting her in my clothes. This superficial translation from Mother to me encompasses one of my identities that I can also put on and take off. *Mother as Her Son: Number 3* depicts Mother in my masculine and formal clothing. Contrasting with Yasumasa Morimura's use of heavy wig and makeup, no attempt was made to make Mother resemble me in any way other than the clothing. The doubling of identities is clear based on the juxtaposition of the masculine clothing and Mother's feminine face and hair. In presenting Mother as me, I aimed to have her experience my culture as I have lived and breathed hers for twenty-two years. As we assume various identities, we hope to grasp a greater understanding of each other and ourselves.

Mother and Me

As our identities slowly transitioned closer to each other, the time came for our respective physical embodiments to come together in a single image. In *Self-Portrait with Mother as Abraham and Isaac* (see Appendix 5B), I cast Mother as the formulaic image of a Southern woman that I had grown up with- bound by tradition, and a rigorous relationship with god. Reenacting the classical biblical narrative of the sacrifice of Isaac by his father Abraham, I turned the narrative on itself as I emphasize Mother's place as the matriarch of our family. In the photographic narrative, Mother and I transcend ourselves as we depict and personify the contemptible hatred that so many mothers of gay sons feel in the South and the rest of the world. Together, we composed a living reliquary out of familial heirlooms for which to carry out my sacrifice to god. Growing up, I came to see religion as the lens through which the majority of people in the South came to hate me based on the living threat I presented to their narrow understanding of the world- an understanding dictated and mandated by the interconnected systems of patriarchy and heterosexism.

Me: A Transformation

Part of my process of coming to accept myself as a child revolved around the notion that I quoted from Yasumasa Morimura earlier, in that the torment would end if one day I woke up with female sex organs. From speaking with queer friends and associates, I have started to see this fleeting desire as being fairly common among young homosexuals because of the cultural/patriarchal assumptions that gay man equals woman. The triptych depicted in appendices 5B-6B offers my transition from male to female in the context of my fictitious

autobiographical photo narrative. The first image in the triptych presents Mother's hair, which is becoming an increasingly prominent visual and conceptual element of my work. Since early childhood, I have been captivated by its structure and it has become somewhat symbolic of our relationship. Its visual and tactile qualities have manifested in me to the point of becoming an icon of my identity and served as a gateway to my symbolic transition. In *Mother's Hair* (see Appendix 5B), I present the only portrait taken from behind. The detail of her hair as well as the lack of reciprocal gaze provides the viewer with the opportunity to get lost in its texture.

After becoming acquainted with the work of Pieter Hugo and his *Nollywood* series, I realized that his aesthetic and the conceptual components of the Nigerian film industry were ideal as far as the visual depiction of my sex transformation. In *Self-Portrait Summoning the Occult Through Ritual Sacrifice for Genital Transition* (see Appendix 5B), I use the ritual sacrifice of a pig in order to tap into the necessary powers to transform my genitals. In order to alter my physical body, my biological male identity had to perish as evidenced by my masquerade as an older man in his last hours. The blood is representative of the maleness leaving the body as the new sexual identity is revealed in *Transitioned Self-Portrait with Drawing in Mother's Lipstick* (see Appendix 6B). Altered sex organs and a drawing of ovaries and fallopian tubes may suggest an inherent femaleness, but the body hair and physiological composition of the body suggest the label of chimera.

Me: As Mother

In *Self-Portrait as Mother in Her Chair* (see Appendix 6B), I used my newly established genitals to become Mother. The image showcases how our respective identities mesh, as well as explores the parts of her that I will someday inherit. As I went about crafting this image, I knew

that it was important to incorporate her perfectionist mindset and her desire to know more about me and where I am coming from, as evidenced by Steven Petrow's *Complete Book of Gay and Lesbian Manners*.

Aren't I good now? A nearly perfect girl? I lack only a few garments, a little jewelry, some makeup, a disguise, some ways of being or doing to appear perfect. I'm beginning to look like what's expected of me.⁴⁶

Mother and Me

In *Self-Portrait as Olympia with Mother* (see Appendix 6B), I am depicted in the art historical role of the prostitute and Mother as the slave. However, our identities in the image are in a constant state of flux- our actual roles as mother and son wane to the notions of mother and her younger self or mother and daughter. In either case, the power dynamic presents me as the dominant figure with Mother succumbing to my will as she approaches to present me with flowers. She is a slave to the institution of patriarchal motherhood in which she is bound by cultural expectations that dictate that she live a life of dedicated service to her children. Elżbieta Korolczuk explains that in much of Western culture, "A good mother is supposed to teach a female child how to be pretty and attract attention." *Self-Portrait as Olympia with Mother* presents the viewer with an almost literal passing of the generational torch as "daughters 'replace' their mothers."⁴⁷ However, "the myth of the all-loving, all-forgiving and all-sacrificing mother" is a patriarchal ideal that is not possible given that no one is or should be entirely

⁴⁶ Irigaray, Luce. "And the One Doesn't Stir without the Other." Trans. Hélène V. Wenzel. *Signs: Journal of Women in Culture and Society*. 1st ed. Vol. 7. Chicago: University of Chicago, 1981. 60-67. Web. <<http://www.jstor.org/stable/3173507>>.

⁴⁷ Korolczuk, Elżbieta. "I've Got It From My Mother: Exploring the Figure of the Mother in Contemporary Polish Art." *Reconciling Art and Mothering*. Ed. Rachel E. Buller. Farnham: Ashgate, 2002. 110-121. Print.

selfless.⁴⁸ Mother's façade of patriarchal motherhood is soon to come to a jarring end, as signified by the ceramic roosters in the foreground- "the symbol of ultimate betrayal."⁴⁹

This narrative of subservient motherhood changes in *Self-Portrait as Maternal Filicide of Olympia with Mother* (see Appendix 7B) as I, too caught up in my own appearance, fail to take notice that Mother has placed the flowers aside and produced a leather bullwhip. Thinking it impossible that Mother could deviate from her selfless duty, I am caught off guard when she wraps my neck with the whip, ultimately causing my death. The black leather bullwhip orients the image in the art historical context of Robert Mapplethorpe, whose infamous 1978 *Self-Portrait* depicts the artist inserting a bullwhip into his bum.⁵⁰ This act contextualizes the whip in *Self-Portrait as Maternal Filicide of Olympia with Mother* and causes it to fill the phallic void present in the image. Adrienne Rich's notion of "maternal rage" comes to fruition as Mother exploits a surrogate phallus- a leather entity of my sexual identity in order to commit maternal filicide and prevent me from replacing her as the matriarch.⁵¹ Mother's elbow-length black leather gloves represent the heteronormative appropriation of a material that is largely grounded in the cultural history of gay sadomasochism. While my leather death did come about, its method was suggestive of a dominant master/submissive slave relationship and the cultural implications of the black leather live on.

Unlike the death of my phallus in *Self-Portrait Summoning the Occult Through Ritual Sacrifice for Genital Transition*, the bullwhip signified a death *by* phallus. Pierre Molinier's death came about when he inserted a large revolver into his mouth and pulled the trigger in front

⁴⁸ Buller 3

⁴⁹ Korolczuk 112

⁵⁰ Weinberg, Jonathan. *Male Desire: The Homoerotic in American Art*. New York: H.N. Abrams, 2004. Print.

⁵¹ Buller 1

of his studio mirror.⁵² The phallic connotations of the gun give way to what I call, the phallic death. This phenomenon also occurred in *Self-Portrait with Mother as Abraham and Isaac* with the knife. As I surrendered my phallus in the hopes of becoming a chimera, Mother gained the phallus through the whip and knife. Molinier's death brought about my desire to explore phallic death by gun. In *Self-Portrait as Dead Son with Mother* (see Appendix 7B), Mother has exercised "maternal rage" once again as she has shot me dead as I attempted to escape into a storm water tunnel. Mother displays her long revolver as my soul rises in the form of colored smoke- that which is gendered female. It appears that my Freudian desire to reimagine the phallic mother coincides with my longing for Mother to act out against the patriarchal institution of motherhood. My aspiration for Mother ultimately leads to my self-sacrifice through pushing her into repeated acts of maternal filicide.

Mother, Father and Me

Mother's repeated attempts at passing the matriarchal torch have ended in my death each time, but through my continual resurrections, I have begun to see the real possibility of her death. Because of this and the feminist parenting model of bell hooks, I decided that it was time to include my father in the image making process so that I could begin to explore his influence upon my life. In *Self-Portrait Triple with Mother and Father- Xx Morimura* (see Appendix 7B), I present an image that is third in line in the art historical series starting with Man Ray's photograph of Marcel Duchamp from 1921. However, I am more interested in Yasumasa Morimura's appropriation of said image- his *Doublonnage (Marcel)* from 1988. Presenting the doubling of identities, Morimura showcases himself as a beautiful young scarlet,

⁵² Durant 106

but also emphasizes the presence of Duchamp by literally incorporating a second pair of hands and adorns himself with two hats and two scarves.

In *Self-Portrait Triple with Mother and Father- Xx Morimura*, I exhibit a return to a camp aesthetic with the title that gestures a “kiss kiss” to Morimura. In the image, I display myself as Mother, but also show my tripled identity, through incorporating her hands, Father’s and my own. I am adorned with Father’s utilitarian tan wool scarf as well as Mother’s mink stole and my blue fox scarf, prompting a visual and tangible hierarchy of motivation regarding the aesthetics of materialism. The blue fur scarf is also indicative of a certain level of campiness that is stereotypical of queer men, given our desire to stand out against heteronormative society. The tripling of identity is further accentuated through the three hats- Mother’s blue Parisian hat, Father’s dark blue “World’s Best Dad” baseball cap, and my “Nikon” baseball cap. The doubling of identities through rings in Morimura’s image has been tripled in my own. My red ruby ring belonged to my Mother’s Mother, thus establishing a matrilineal history. Mother’s art deco diamond ring and Father’s understated gold ring serve as symbols of the material perks that mask the oppressive nature of patriarchy. Regardless of the physical presence of both Mother and Father, it is clear that I have been more heavily influenced by Mother, as evidenced by my painted face and the dominant position of her magnificent hat. Age becomes a factor as Mother delicately embraces my chin with her fingers, fingering my youthful skin that was born from her womb.

In *Self-Portrait with Father and Dying Mother* (see Appendix 8B), Father and I serve as Mother’s stewards of death. We stand, gazing through Mother at each other. The angles of our feet suggest the paternal embrace I will accept following her death, as it appears my feet would

fit between his. Mother, veiled, dissolves into the background as her soul ascends. Unlike my repeated deaths as a result of maternal filicide, hers is fulfilled and permanent.

Have I ever known you otherwise than gone? And the home of your disappearance was not in me. When you poured yourself into me, you'd already left.⁵³

Remaining composed for the duration of the ritual, my sense of reality slips when I am first alone following her death. I am unable to perceive my own identity and know not where to turn. In *Self-Portrait as Inconsolable*, I become a chimera for the last time, only to baptize myself in Mother's bathtub, not in the name of the father, but *as* the son, in honor of Her holy spirit (see Appendix 8B). Unable to drown myself, I emerge only long enough to take a breath before returning to the womb. *Self-Portrait Back to the Leather Womb* (see Appendix 8B) depicts the end of a series and a life.

⁵³ Irigaray 65

IV

In his essay, *Mark Morrisroe's Photographic Masquerade*, David Joselit posits that

Perhaps the epitome of masquerade among gay men now is not the cliché of the drag queen, but the often intense effort to project or detect health or illness in the bodies of one's self and others.⁵⁴

Blood Harmony developed out of the themes of love, vulnerability, and the spectrum of gender performance, but ultimately it speaks of my fear of Mother's demise. Life's caveat is death and someday she will be gone, but her image and constructed identity will live on through my work. In fact, the wig that I used is labeled the "Peggy Sue" on its packaging. Mother's name is Peggy Sue Eldridge and this was the confirmation I needed to feel assured in my visual study. I love the play that results between the authentic and fabricated truths associated with mother's real hair and my acrylic wig.

After completing the full transformation into Mother for the first time with wig, makeup and her clothes, I was so anxious that I made Father leave the house so that he would not see me. It

⁵⁴ Joselit, David. "Mark Morrisroe's Photographic Masquerade." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London: Routledge, 1998. 195-201. Print.

is remarkable that although I was the same person, I conducted myself in a different way once I had adorned the facade. I assumed the delicate and feminine mannerisms of Mother. The actions came quite naturally and it scared me to see how similar I am to Mother and how I have inherited both her best characteristics and her worst habits. Growing up as a gay kid in the South, I had a difficult time accepting myself for who I am. It is astonishing how little it takes to ruffle feathers and merit dirty looks. I feel as though I am making a political statement every time I leave home wearing particular clothes perceived as being gay or androgynous in our society. I find that I am treated completely different when I dress more masculine. In Judith Lorber's *"Night to His Day": The Social Construction of Gender*, she cites Simone de Beauvoir in that "[o]ne is not born, but rather becomes, a woman."⁵⁵ The way we are perceived in society can change along with our performance of gender. When I dress more masculine, I carry myself with increased awareness of my masculine demeanor and am typically given more respect. I found that when I dressed as Mother, I would assume her mannerisms- it seems that I take on the traits of the gendered characters I become.

When I attempt to transcend the work and myself in order to foresee critic's interpretations, I worry that working with the self in imagery will make me seem self-indulgent. Ironically, I think of the images as presenting my vulnerability and weakness. I have learned that identity is transmutable in terms of the way that I present myself in life and in art. The study of constructed identity has been enlightening as far as the slight nuances that alter my sense of self in the context of my existence as an artist, photographer, son, and queer man. *Blood Harmony's* photographic and conceptual investigation has helped me to see that my existence has the

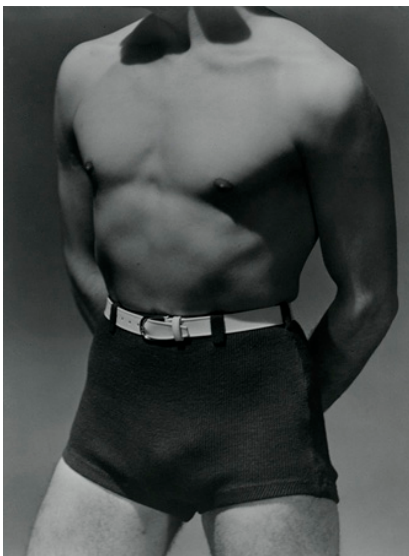
⁵⁵ Lorber, Judith. "Night to His Day": The Social Construction of Gender." *Feminist Frontiers*. Ed. Leila J. Rupp and Verta Taylor. By Nancy Whittier. 8th ed. Boston: McGraw-Hill, 2004. 58-59. Print.

capacity to encompass a lived political identity in which my purpose is to visually articulate my position as a queer activist through image making.

Appendix 1A



Horst Torso
George Hoyningen-Huene
c. 1931
Silver Gelatin Print



Horst
George Hoyningen-Huene
1930
Silver Gelatin Print



Rose Selavy (Marcel Duchamp)
Man Ray
1921
Silver Gelatin Print

Appendix 2A



Doublonnage (Marcel)
Yasumasa Morimura
1988
C-Print



"Untitled" (Perfect Lovers)
Felix Gonzales-Torres
1991
Clocks, paint on wall

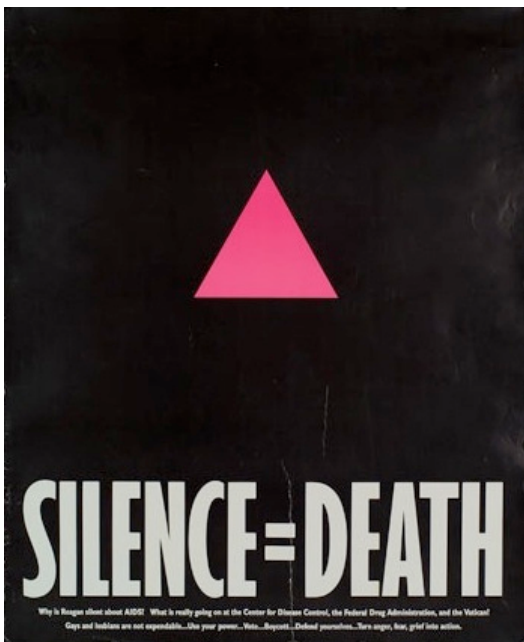


Self-portrait- After Marilyn Monroe
Yasumasa Morimura
1996
Silver Gelatin Print

Appendix 3A



Nazi marking for homosexuals
during the Holocaust



Silence = Death
Gran Fury
1986
Poster



Portrait (Twin)
Yasumasa Morimura
1988
C-Print

Appendix 4A



L'Enchaîné (photographic self-portrait)

Pierre Molinier

1966

Silver Gelatin Print



Mon fétiche des jambes

Pierre Molinier

1966

Silver Gelatin Print



Another Woman

Amanda Heng

1996

Color Photograph

Appendix 5A



Self-portrait/Cutting
Catherine Opie
1993
C-print



Untitled (Eldridge Family Blood Harmonizing)
Unknown
c. 1944
Silver Gelatin print

Appendix 1B



Mother as her Father, the Musician
J. Gray Swartzel
2012
Color Archival Inkjet Print
15x22"



Mother as her Warring Father
J. Gray Swartzel
2012
Color Archival Inkjet Print
24x24"



Mother as her Dying Father
J. Gray Swartzel
2012
Color Archival Inkjet Print
15x22"

Appendix 2B



Self-Portrait in Mother's Bedroom

J. Gray Swartzel

2013

Color Archival Inkjet Print

16x16"



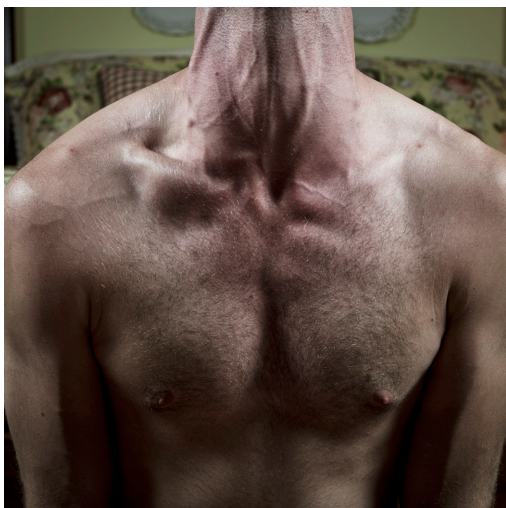
Self-Portrait on Mother's Floor

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

20x25"



Self-Portrait on Mother's Bed

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

27x27"

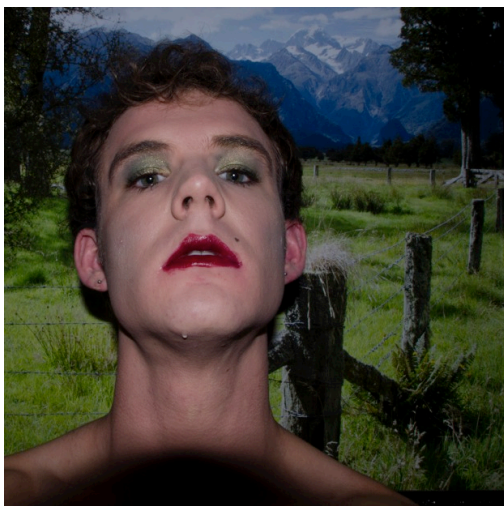
Appendix 3B



Self-Portrait as Phallus
J. Gray Swartzel
2013
Color Archival Metallic Inkjet Print
27x27"



Self-Portrait as Androgen Socialization
J. Gray Swartzel
2013
Color Archival Inkjet Print
8x8"



Self-Portrait as Mediated Chimera in a Better Place
J. Gray Swartzel
2013
Color Archival Metallic Inkjet Print
25x25"

Appendix 4B



Self-Portrait in Bedroom
J. Gray Swartzel
2013
Color Archival Metallic Inkjet Print
25x25"



Self-Portrait Between Mother and Self
J. Gray Swartzel
2013
Color Archival Metallic Inkjet Print
25x25"



Mother as Her Son: Number 3
J. Gray Swartzel
2013
Color Archival Inkjet Print
15x22"

Appendix 5B



Self-Portrait with Mother as Abraham and Isaac

J. Gray Swartzel

2012

Color Archival Inkjet Print

24x24"



Mother's Hair

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

(Triptych A)

24x24"



*Self-Portrait Summoning the Occult Through
Ritual Sacrifice for Genital Transition*

J. Gray Swartzel

2013

Color Archival Inkjet Print

(Triptych A)

24x24"

Appendix 6B



*Transitioned Self-Portrait with Drawing
in Mother's Lipstick*

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

(Triptych A)

24x24"



Self-Portrait as Mother in Her Chair

J. Gray Swartzel

2012

Color Archival Inkjet Print

24x24"



Self-Portrait as Olympia with Mother

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

40x60"

(Diptych B)

Appendix 7B



*Self-Portrait as Maternal Filicide of Olympia
with Mother*

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

33x50"

(Diptych B)



Self-Portrait as Dead Son with Mother

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

32x32"



*Self-Portrait Triple with Mother and Father-
Xx Morimura*

J. Gray Swartzel

2014

Color Archival Metallic Inkjet Print

33x40"

Appendix 8B



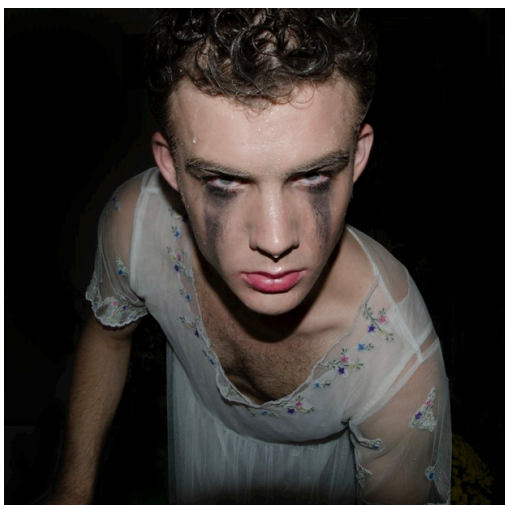
Self-Portrait with Father and Dying Mother

J. Gray Swartzel

2014

Color Archival Metallic Inkjet Print

32x32"



Self-Portrait as Inconsolable

J. Gray Swartzel

2013

Color Archival Metallic Inkjet Print

25x25"



Self-Portrait Back to the Leather Womb

J. Gray Swartzel

2014

Color Archival Metallic Inkjet Print

40x40"