



Andréhn-Schiptjenko

STOCKHOLM PARIS

LINDER

Born in 1954 in Liverpool, UK.
Lives and works in London, UK.

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Linder is an internationally celebrated artist who applies the principles of collage to the visual languages of graphic design, popular culture, fashion and fine art in the production of photomontages, performances and installations. The core of her work is a continuous exploration of desire, cultural expectations and the female body as commodity. Occasionally referring to her works as biopsies Linder's collages manipulate, disrupt and play with porn and glamour, exposing the latter as something we should be wary of. Examining the way that women are depicted across visual culture, these collages draw attention to institutionalised misogyny. Denouncing the artificiality of groomed and tame femininity and revealing the performative aspects of gendered and social differences, the works are sometimes provocative – and also funny.

Linder has worked with the pornographic image for four decades, often montaging the images from pornographic magazines with those that she finds in interior design and fashion publications, the common denominator in all three being the depiction of the female body. Her work is often forensic in its approach, a visual enquiry into who, what, where, why and how the images that we see around us have been constructed.

Linder, born 1954 in Liverpool, initially rose to fame as an artist and musician in the punk/post-punk arts and music scene in Manchester in the mid 1970s. Her large-scale outdoor installation *Bower of Bliss*, commissioned by Art on the Underground in 2018, is currently on view at Southwark Station, London. *Linderism*, a retrospective accompanied by a catalogue has been on view at Kettle's Yard, Cambridge and the Hutton Gallery, University of Newcastle in 2020-2021. Selected notable past solo-exhibitions include Nottingham Contemporary, Nottingham (2018); Glasgow Women's Library (2018); Chatsworth, Derbyshire (2018); Musée d'Art Moderne de la Ville de Paris, Paris, France (2013); Tate St Ives, Cornwall (2013); Chisenhale Gallery, London (2010); and Museum of Modern Art/PS1 (2007). Linder was awarded the Paul Hamlyn Foundation Award in 2017.

Selected Solo Exhibitions

- 2023 *The Groom*, Andréhn-Schiptjenko, Paris, France.
- 2022 *Sex-Pol*, Blum & Poe, Los Angeles, USA.
- 2021 *Someone Like You*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2020 *Linderism*, Kettle's Yard, Cambridge, UK.
- 2019 *Origin of the World*, Andréhn-Schiptjenko, Paris, France.
Ever Standing Apart From Everything, Modern Art, London, UK.
- 2018 *The Bower Bliss*, Glasgow Women's Library, Glasgow, Scotland.
- 2017 Andréhn-Schiptjenko, Stockholm, Sweden.
- 2013 Tate St. Ives, St. Ives, Cornwall, UK.
Femme/Objet, Musée d'Art Moderne de la Ville de Paris, France ;
travelling to Hannover, Germany.

Selected Group Exhibitions

- 2022 *Les Portes du possible. Art et science-fiction*, Centre Pompidou-Metz, France.
- 2021 *The Stomach and The Port*, Liverpool Biennial, Liverpool, UK.
- 2020 *The Botanical Mind: Art, Mysticism and The Cosmic Tree*, Camden Art Centre, London, UK.
American Gardens, Planet Earth LLC, Florida, USA.
- 2019 *Cut and Paste|400 Years of Collage*, Scottish National Gallery of Modern Art, Edinburgh, UK.
Art & Porn, ARoS Aarhus Kunstmuseum, Aarhus, Denmark, Denmark.
- 2018 *Virginia Woolf: An Exhibition Inspired by Her Writings*, Tate St Ives, UK.
- 2016 *Performing for the Camera*, Tate Modern, London, UK.

Public Collections

- Arts Council, London, UK.
- Centre National des Arts Plastiques, Paris, France.
- Deste Foundation, Athens, Greece.
- Devonshire Collection, Chatsworth House, Derbyshire, UK.
- Goss-Michael Foundation, Dallas, TX, USA.
- Hatton Gallery, Newcastle University, Newcastle upon Tyne, UK.
- Irish Museum of Modern Art, Dublin, Ireland.
- Kadist Art Foundation, Paris, France.
- Lambert Collection, Geneva, Switzerland.
- Musée d'art Moderne de la ville de Paris, France.
- Museum of Modern Art, New York, NY, USA.
- The SYZ Collection, Geneva, Switzerland.
- Tate Britain, London, UK.

The Groom

Andréhn-Schiptjenko, Paris, France, 2023

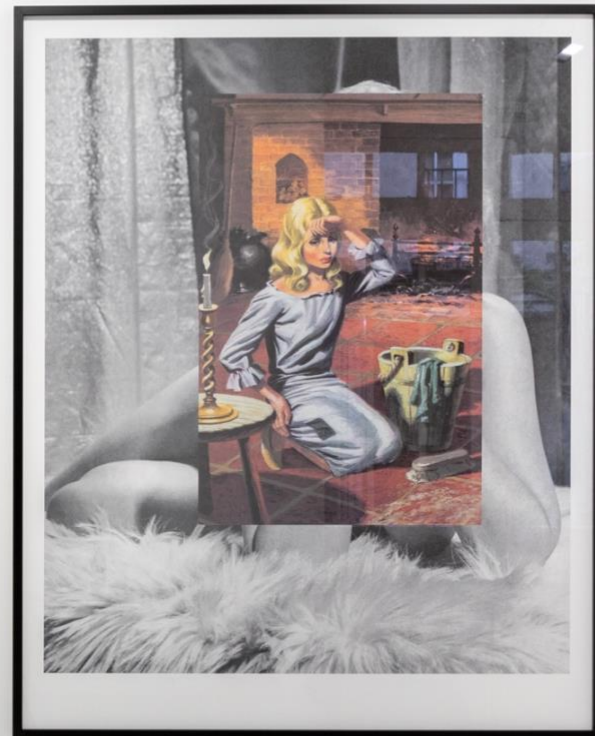
For *The Groom*, Linder explores the elasticity of promise and resilience in the Cinderella fairy tale tradition, tracing its path from the story of Ye Xian in China 850, via tales such as the French classic *Peau d'Ane*, through to contemporary culture's fascination with "living happily ever after" and the fascination for the instant "make over" of both the body and the home. The exhibition comprises original photomontages ranging from sources as varied as film posters, Cinderella book series and glamour photographs taken by Chinese photographer Daisy Wu in the 1970s, as well as larger formats and reproduction techniques.

"Without trying to prove it again, I take as my starting point the fact that fairy tales mirror collective unconscious material - which leads us to a further general question: if it is collective unconscious material, are there ethical problems in fairy tales?"

Shadow and Evil in Fairy Tales, Marie-Louise von Franz, 1974.

By performing a visual biopsy of the Cinderella motif, Linder examines and reimagines the contemporary relevance of the fairy tale via her acquired print media collection which spans the last hundred years. The artist uses her surgeon's scalpel and metzenbaum scissors (the former used for "stab incisions" and the latter for "cutting delicate tissue and blunt dissection") to open up the guts of the Cinderella tale metaphorically and literally. It's a cultural postmortem of sorts which in turn opens up the corpus of the story catalogued in the Aarne-Thompson-Uther index of folk tales as type 510A or "The Persecuted Heroine".

In *The Groom* Linder will be exhibiting her signature photomontages but also be exploring other techniques and format.





Linder

Installation view, *The Groom*, Andréhn-Schiptjenko, Paris, France, 2023.



Linder
Installation view, *The Groom*, Andréhn-Schiptjenko, Paris, France, 2023.



Linder
Nocturnal Flash, 2023
Photomontage
54 x 40 cm



Linder
Veil of Midnight, 2023
Photomontage
54 x 40 cm

A dream between sleeping and waking

Charleston, Lewes, England, 2022

In this exciting installation, contemporary British artist Linder brings together a series of objects alongside new and existing works to create a multi-sensory collage in dialogue with Duncan Grant and Charleston.

A dream between sleeping and waking is how Linder interprets the landscape, history and mythology of Charleston. The surreal, dream-like installation is the artist's homage to the genre of the medieval dream vision – a belief that dreams are a place where truth is revealed and the divine encountered. And in this immersive experience, the works interact with one another and conversations form between them, creating imaginary dialogues.

The title is taken from Duncan Grant's description of the works of Surrealist artist, Rene Magritte.

Linder, who is best known for her radical feminist photomontage and collage works, will be displaying her never-before-seen series of works for the Houston based producer and musician, Rabbit, featuring the contemporary queer music collective House of Kenzo, and a fascinating new photomontage series exploring Liverpool football fans' obsession with sports trophies and 'collecting silverware'.

Also in the mix are the artist Mark Lancaster's 1980s portraits of Vanessa Bell and a selection of bespoke items from fashion designer Christopher Shannon's *Rando Fleece* sportswear – an homage to the tracksuits Duncan Grant was pictured wearing in his later years.



Linder

Installation view, *A dream between sleeping and waking*, Charleston, Lewes, UK, 2022.

The Stomach and the Port

Liverpool Biennial 2021, UK

Linder presented a series of photomontage works at Tate Liverpool and a new street-level billboard commission within Liverpool One. Drawing on feminist critiques around the commodification of the female body in society, Linder's photomontage works challenge contemporary and historical depictions of women in the public eye by combining everyday images from domestic or fashion magazines with pornographic imagery and other archival materials. Linder's new large-scale billboard commission forms part of her *Bower of Bliss* (2021) constellation that has its origins in a copy of *Oz* magazine, which she bought at the Bickershaw Festival in 1972. The centuries old phrase "Bower of Bliss" refers to the birthplace, the point of origin and safety. For the poet Edmund Spenser, the "Bower of Bliss" meant "womb". For Linder, the connotations link back to her experience of being carried in her mother's womb in Liverpool in 1954 and her billboard presents the "Bower of Bliss" as a safe, deeply pleasurable space, needed now more than ever.

Visitors could interact with the mural by taking a photo or selfie to share via social media using #BlowerofBliss

The mural developed over festival dates, with text reading "Bower of Bliss" being added at a later stage. Linder's public work also featured as part of Liverpool Biennial's Live Weekend (19-20 June), with a series of dance performances taking place in front of the billboard. The activations comprised of an improvised routine by local dancers Lauren Fitzpatrick and Kirstin Halliday in response to music by composer and musician Maxwell Sterling - extending the key concepts and themes of Linder's works. Costumes designed by Louise Gray.



Linder
Installation view, *Liverpool Biennial 2021*.



Linder
Bower of Bliss (performance piece),
Liverpool Biennial 2021.



Linder
Installation views, *Liverpool Biennial 2021*.

Someone Like You

Andréhn-Schiptjenko, Stockholm, Sweden, 2021

In recent years, Linder's interest in Greco-Roman mythology has become more integrated into her work. In her exhibition at Andréhn-Schiptjenko, Linder has focussed on the triad myth of Pygmalion, Myrrha and Adonis. The incestuous myth of Myrrha emerges out of the warped sexuality of her great-grandfather, Pygmalion, who, in an act of autoeroticism, fell in love with a statue of an idealised female that he'd carved from ivory.

Linder's new photomontage series examines and reimagines the above incest motif as described in Ovid's *Metamorphoses*: Book X. Ventriloquising through Orpheus, Ovid tells the tale of Myrrha, Pygmalion's great-granddaughter, who falls in love with her father after having been cursed by Aphrodite. Myrrha makes love to her father under the cover of darkness, describing herself as "someone like you" and as a subsequent punishment for her sins she is transformed into a tree, giving birth to Adonis from her trunk nine months later. As Myrrha weeps in remorse, her tears become the aromatic resin, myrrh.

The Myrrha myth is rare in that it explores female incest, in contrast to the wider known myth of Oedipus and male incest. Linder has studied the Myrrha myth in depth over the last five years and consulted with classicists for further opinion, inserting the story into contemporary studies on the queer body, heteronormativity and research on the bias within classics to lightening skin tones when translating ancient texts.

Linder's low-tech photomontages – she uses a surgeon's scalpel, glue and printed media from 1910 onwards to create her work - elegantly fuse disparate photographic elements together. The incest motif in *Someone Like You* at Andréhn-Schiptjenko serves as a parallel to her technique: images rub up against each other in ways they were never intended to.

Overall, maybe the main myth that Linder confronts is the myth of heteronormativity. She has since the beginning taken interest in creating new, alternative images that destabilise the normative ideas of sexuality, interconnection and relationality. She has exposed the construction of popular images of desire and created hybrid bodies which, one could say, circles back all the way to Ovid and his *Metamorphoses*.



Linder
Installation view *Someone Like You* at Andréhn-Schiptjenko, Stockholm, Sweden, 2021.



Linder
Installation view *Someone Like You* at Andréhn-Schiptjenko, Stockholm, Sweden, 2021.





Linder
Installation view *Someone Like You* at Andréhn-Schiptjenko, Stockholm, Sweden, 2021.

Linderism

Kettle's Yard, Cambridge, UK, 2020

The exhibition spans five decades of the artist's career and include new commissions. In a total takeover of Kettle's Yard, *Linderism* will inhabit the galleries, the Kettle's Yard House, the neighbouring St Peter's Church, the Research Space, staircases and café.

The exhibition will explore every area of Linder's diverse practice, from her emergence in the Manchester punk scene of the 1970s to her more recent interventionist public commissions. The title *Linderism* claims the artist's work is its own art historical movement but also gestures to Linder's interest in style, from the artistic to the fashionable.

Linder is well known for her radical feminist photomontage which cuts through the veneer of print culture. An important figure in the punk movement, she designed artwork for bands including Buzzcocks and Magazine, as well as for her own post-punk band Ludus, of which she was founder and lead singer. The exhibition will include examples of photomontage works from throughout her career. While early works comprise juxtapositions of images taken from contemporary interior, fashion and pornography magazines, the later photomontages collide different registers; including pin-up girls, figures from ballet annuals, roses from horticultural books and decadent gateaux from lifestyle magazines. If the earlier works, such as *TV Sex* (1976), expose the domestic consumerism of the 1970s, later works – usually made in series – are more complex meditations on representation, myth and belief. In works such as *The Escort Series* (2012) luscious roses over the heads of nude models convey beauty as a form of camouflage, while other pieces, combining fashion plates and interiors advertisements, stage metamorphoses where models physically merge with pieces of furniture.

The exhibition will be multi-sensory. As well as intervening in the café menu and front-of-house staff uniforms, Linder will recreate the pot pourri which Kettle's Yard founder Howard Stanley 'Jim' Ede made for his home. Placed in the Kettle's Yard House, this work will revivify the space. Linder will also invoke the presence of Ede's wife Helen with a new sound installation in Helen's bedroom, made in collaboration with musician Maxwell Sterling. Helen Ede left very little trace in the fabric of the Kettle's Yard House and is called upon by Linder as a cipher for women's material absence and mythic presence. Linder is creating a new photomontage for the exhibition using archival photographs of Helen and, in a further act of reclamation, has created a line of products under the title *The House of Helen*. The products include fabric squares, printed papers, cosmetic mirrors, pin badges, notebooks and scented candles. Available to buy at Kettle's Yard, they will celebrate Linder's commitment to uncovering women lost to history.

This concern with historical figures and research has been central to Linder's work since the 1990s. This important aspect of her practice will also form part of the exhibition, including *The Working Class Go to Paradise* (2000–6), which focuses on an early proponent of the Quaker Church Mother, Ann Lee, and her more recent investigations into the artists Barbara Hepworth (*The Ultimate Form*, 2013–4) and Ithell Colqhoun (*Children of the Mantic Stain*, 2016). These performance works will be explored through documentation on display in the Research Space.



Linder
Installation view, *Linderism* at Kettle's Yard, Cambridge, UK, 2020.



Linder
Installation view, *Linderism* at Kettle's Yard, Cambridge, UK, 2020.



Linder
Installation view, *Linderism* at Kettle's Yard, Cambridge, UK, 2020.



HEL AND OTHER HEROINES

Using Linder's photographs in 1976 and 1980, she made a book of her work, and the book was exhibited with a range of other photographs in 1980. In these images Linder measures herself up against the pin-up girls of the 1950s and 1960s. The photographs of Linder's body are shown in a way that is both beautiful and disturbing, and they are a testament to her artistic vision.

Over this period Linder also made a number of self-portraits - in collaboration with the photographer her partner - in a way that challenges both feminine and masculine stereotypes. In these images Linder measures herself up against the pin-up girls of the 1950s and 1960s, showing off the muscles of her body. Some of these photographs were produced for artist books accompanying the work of Linder's husband, Ludo. Also on display is a documentation of Linder's performance with Ludo at The Legends Club in Manchester in 1982. For the performance Linder wore rubber bondage gloves, a doll and a dress made of slices of meat in a fierce critique of Manchester's music culture. In recent years Linder has revisited the documentation of the performance, showing it in a new way, and using it as homage to the Norse goddess of the underworld Hel. ♀



Linder
Installation view, *Linderism* at Kettle's Yard, Cambridge, UK, 2020.

American Gardens

Planet Earth LLC, Florida, USA, 2020

"The history of capitalism is the history of revolutionizing nature. Capitalist civilization therefore does not have an ecological regime; it is an ecological regime. Capitalism is a way of shaping, channeling and negotiating the terms of the oikos. This is, of course, not something specific to capitalism. All civilizations do this in one way or another. Capitalism's distinctiveness lies in how it organizes quasi-stable relations between humans and the rest of nature in service of endless accumulation....Through this praxis capitalist and territorialists agencies seek to create new Natures as objects of power and production, and as new and expended sources of unpaid work/energy."

Jason Moore, Capitalism and the Web of Life

Planet Earth LLC is honored to present our inaugural exhibition, *American Gardens*, which includes the work of Linder, Pam K and Vikky Alexander along side a design program presented in collaboration with Magen H Gallery. The three artists included critique imperial/colonialist and capitalist structures as well as gender power dynamics through collage and appropriation. Displayed in King-Lui Wu's 1956 commission the DuPont House, a modernist masterpiece made with collaborative elements from Joseph Albers, the site parallels the tensions present in the work - domesticity, rigorous structure, indulgence and organic life.

Vikky Alexander (b. 1959) is a Canadian artist based in Montreal, Canada. She has exhibited internationally since 1981. Working across mediums she is a leading practitioner in the field of photo-conceptualism and is known as an installation artist who uses photography, drawing, and collage.

She is one of Canada's most acclaimed contemporary artists and has been recognized in Japan, Korea, Europe, New Zealand and the United States. Her work often includes, appropriated photographic images from advertisements and fashion editorials as well as landscape murals and postcards collected on her travels.

Linder (b. 1954, Liverpool, UK) is a British artist who is internationally renowned for her photomontages and performances. Linder's production from the 1970s demonstrates her early interest in gender performativity and the commodification of the body. Linder combines imagery that portrays women's sexuality and domesticity to openly criticize conventional female roles and representation. She culls these materials from contemporary and vintage hardcore pornography publications, large-scale calendars showing idyllic English gardens, as well as automobile, culinary, and fashion magazines.

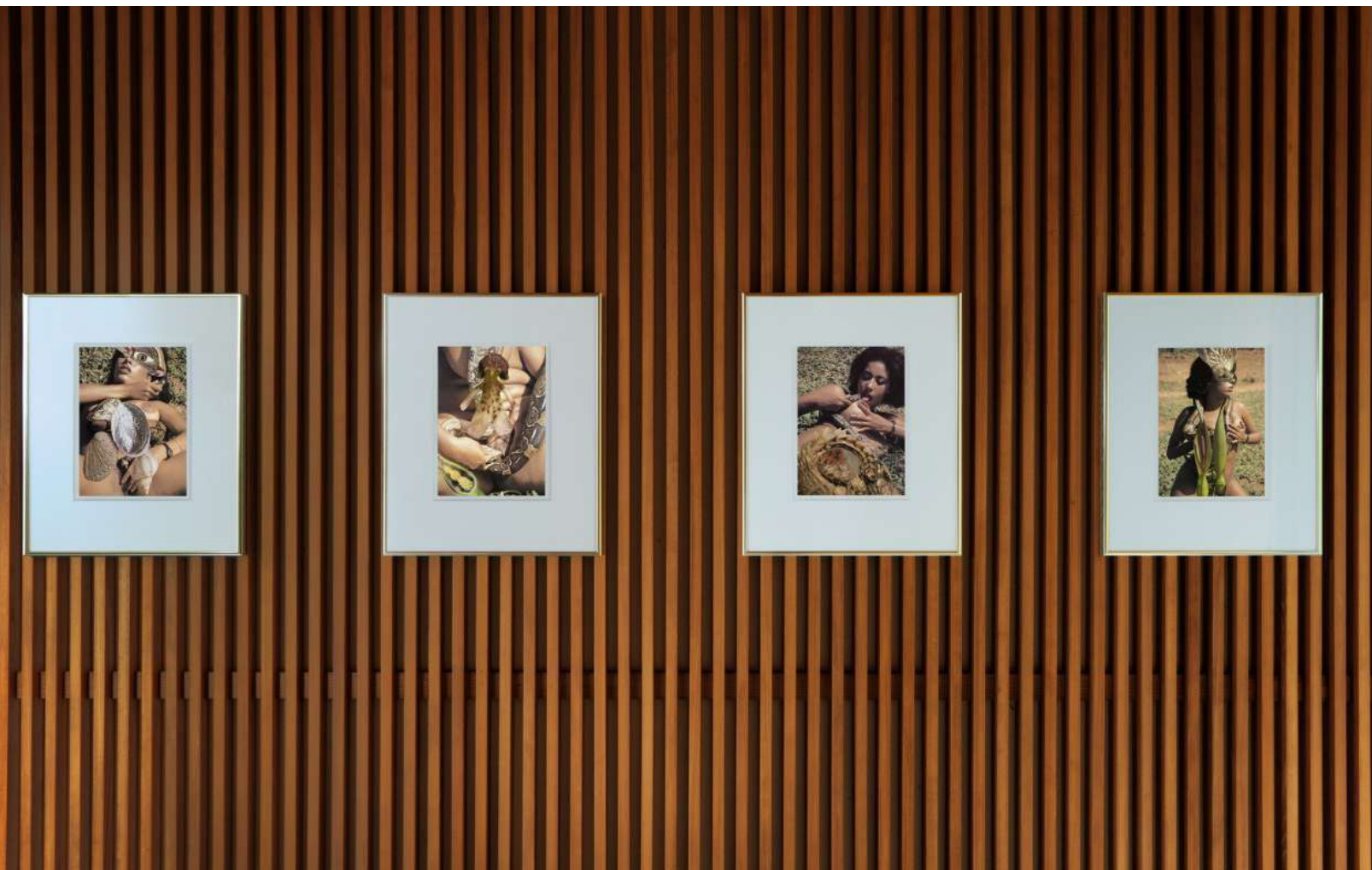
Pam K (b. 1986) is a florist, horticultural therapist, activist, and gamer. A floral designer with a Bachelors in Visual Arts, her arrangements usually center contemporary culture and politics. She has designed arrangements that have been exhibited at museums and cultural venues in New York, Los Angeles, and Baltimore. Pam K currently works for the Hort Society of NY as a horticultural therapist. Pam works with incarcerated students on Rikers Island where their most recent project is the cultivation of a cut flower area.



Linder
Installation view, *American Gardens*, Planet Earth LLC, Florida, USA, 2020.



Linder
Installation view, *American Gardens*, Planet Earth LLC, Florida, USA, 2020.



Linder
Installation view, *American Gardens*, Planet Earth LLC, Florida, USA, 2020.

Origin of the World

Andréhn-Schiptjenko, Paris, France, 2019

Linder is an internationally celebrated artist who applies the principles of collage to the visual languages of graphic design, popular culture, fashion and fine art in the production of photomontages, performances and installations. The core of her work is a continuous exploration of desire, cultural expectations and the female body as commodity. Occasionally referring to her works as biopsies Linder's collages manipulate, disrupt and play with porn and glamour, exposing the latter as something we should be wary of. Examining the way that women are depicted across visual culture, these collages draw attention to institutionalised misogyny. Denouncing the artificiality of groomed and tame femininity and revealing the performative aspects of gendered and social differences, the works are sometimes provocative – and also funny.

Linder has worked with the pornographic image for four decades, often montaging the images from pornographic magazines with those that she finds in interior design and fashion publications, the common denominator in all three being the depiction of the female body. Her work is often forensic in its approach, a visual enquiry into who, what, where, why and how the images that we see around us have been constructed. The exhibition will display works from different recent series, including the one inspired by Ithel Colquhoun's 'Mantic Stain' technique.



Linder
Installation view, *Origin of the World*, Andréhn-Schiptjenko, Paris, France, 2019.



Linder
Installation view, *Origin of the World*, Andréhn-Schiptjenko, Paris, France, 2019.



Linder
Installation view, *Origin of the World*, Andréhn-Schiptjenko, Paris, France, 2019.

Cut and Paste / 400 Years of Collage

Scottish National Gallery of Modern Art, Edinburgh, Scotland, 2019

Cut and Paste: 400 Years of Collage was the first survey exhibition of collage ever to take place anywhere in the world. Collage is often described as a twentieth-century invention, but this show spanned a period of more than 400 years and included more than 250 works.

The word 'Collage' comes from the French verb 'coller', meaning 'to glue', and it is often associated with cut-and-pasted paper, photographs, newspaper cuttings, string etc. However, with *Cut and Paste*, curator Patrick Elliott sets out to challenge traditional definitions, and expand our understanding of collage, both in visual art and as a practice that has influenced all forms of creativity in the 20th Century, from literature to punk.

A huge range of approaches were on show, from sixteenth-century anatomical 'flap prints', to computer-based images; work by amateur, professional and unknown artists; collages by children and revolutionary cubist masterpieces by Pablo Picasso and Juan Gris; from nineteenth century do-it-yourself collage kits to collage films of the 1960s. Highlights included a three-metre-long folding collage screen, purportedly made in part by Charles Dickens; a major group of Dada and Surrealist collages, by artists such as Kurt Schwitters, Joan Miró, Hannah Höch and Max Ernst; and major postwar works by Henri Matisse, Robert Rauschenberg, and Peter Blake, including the only surviving original source photographs for Blake's and Jann Haworth's iconic, collaged cover for the Beatles' album *Sergeant Pepper's Lonely Hearts Club Band*.

The importance of collage as a form of protest in the 1960s and '70s will be shown in the work of feminist artists such as Carolee Schneemann (her *Body Collage* film, 1967, shows her covered in wallpaper paste and leaping about in shredded paper), Penny Slinger, Nancy Grossman, Annegret Soltau and Cindy Sherman; punk artists, such as Jamie Reid, whose original collages for the first Sex Pistols' album and posters will feature; and the famously subversive collages of *Monty Python* founder Terry Gilliam.

The exhibition also features the legendary library book covers which the playwright Joe Orton and his lover Kenneth Halliwell doctored with collages, and put back on Islington Library's shelves – a move which landed them both in prison for six months. Collage's ability to juxtapose seemingly disparate images and ideas accords perfectly with the role of political tool, with artists such as Linder and Hannah Wilke revisiting and reinventing the traditional female pursuits of cutting, pasting, stitching and patchwork (represented in *Cut and Paste* in Victorian-era works by Kate Gough, Sarah Eliza Pye and many others) to create subversive and highly political artworks.



Linder b.1924
Pretty Girl, 1977
 Magazine with collage
 Courtesy: the artist and Modern Art, London

Having moved to Manchester in 1974 to study graphic design, Linder soon became a central figure in the city's Punk scene. She began to create photomontages, combining pornographic images with cuttings taken from fashion magazines and homeware catalogues. Linder remarks: 'The objects of desire, the shiny new kettle and the nude, parade before us, each one vying to foreground the other. Something peculiar happens when they seem to meet. We keep seeing a line of cutlery that take only seconds to look at a picture of a woman with a canteen of cutlery on her head to make your point.'



Penny Slinger b.1947
50% - *The Visible Woman*, 1971
 Photo-collage book
 National Galleries of Scotland, purchased with the assistance of the National Heritage Memorial Fund and the Art Fund, 1970

Penny Slinger has produced a number of photo-collage books over the course of her career; this was the first, published in 1971. As a student she authored it alongside her thesis on Surrealist collage artist Max Ernst. As in much of her work, Slinger uses her own body as the basis of her photo-collages, cutting or repositioning body parts to create an often confrontational image. For critics, in contrast to Ernst's depictions of women, she is the creator rather than the subject, and controls the way in which she is seen.

Linder

Installation view, *Cut and Paste / 400 Years of Collage*, Scottish National Gallery of Modern Art, Edinburgh, Scotland, 2019.



Linder
Installation view,
Cut and Paste / 400 Years of Collage,
Scottish National Gallery of Modern Art,
Edinburgh, Scotland, 2019.

The Enigma of the Hour: 100 years of Psychoanalytic Thought

Freud Museum, London, UK, 2019

This exhibition presents archival material touching on the origins and life of *The International Journal* alongside contemporary artworks, bringing together themes central to both psychoanalysis and art: translation, transformation, temporality, the unconscious, metaphor and dreams. The artworks address these ideas, creating a conversation that reverberates throughout the evocative rooms of the Freud Museum.

The archival presentation explores the prehistory of the journal, the hidden role of women in its early years, its beginnings and connections with the Bloomsbury Group, and the influence of classical art and culture on Freud's ideas and the visual identity of the *International Journal*.

The uncanny merging of a shell with the back of a head bearing a stylised 1930s hairstyle, Linder's *Inflora* portrays a site of excavation: an exploration of the artist's concerns, both formal and personal. It is presented here in dialogue with the heads and death masks from Freud's collection that inhabit his study.

*'This photomontage was made shortly after my father died, and acts as a memoriam. It includes a page from *The Art and Craft of Hairdressing*, which was published in 1931, the same year that Barbara Hepworth pierced the form for the first time. The shell motif is both homage and cipher.'* – Linder

These photomontages by Linder present dreamlike narratives, oneiric dioramas of death populated by dancers, animals and natural objects.

*'The Post-mortem series were the first works that I made subsequent to the death of my mother. I used photographs from two books for the source imagery for the series, *Hutchinson's Animals of All Countries* and *Ballet Russes*, both from the 1920s. Ballet dancers, lions, shells, bears and antelopes were all documented with equal fervour in the early twentieth century. Post-mortem photography—portraits of recently deceased loved ones—continued to flourish in the interwar years. The scalpel that I use cuts through paper and time with equal ease. Each photomontage in this series is a meditation upon mortality. My mother loved to dance.'* – Linder



Linder
Installation view, *The Enigma of the Hour: 100 years of Psychoanalytic Thought*, Freud Museum, London, UK, 2019.

Art & Porn

ARoS Aarhus Kunstmuseum, Aarhus, Denmark, 2019

This exhibition presents archival material touching on the origins and life of *The International Art & Porn* marks the 50th anniversary of the legalisation of visual pornography and shows how the relationship between pornography and art has developed over the past five decades. The exhibition is the result of a close collaboration between AROS and Kunsthall Charlottenborg

The ban on visual pornography in Denmark was lifted on 1 July 1969. The legalisation sparked off a tsunami of images which we, for better or worse, have been inundated with ever since. One of the questions that the *Art & Porn* exhibition raises is this: What are the implications of suddenly stretching the boundaries of what citizens may lawfully experience in public spaces?

- Much has happened since visual pornography was legalised 50 years ago, but many taboos concerning sex and pornography still survive today. Our society is permeated with sex, diffused through such channels as advertising and reality TV, and yet accompanied by a fervent quest for sexual identity. This is a complex reality where art can serve as a catalyst for addressing a difficult subject, says Erlend G. Høyersten, museum director, AROS.

- The exhibition traces the impact of the amendment of pornography laws on art and changing social norms. What does it entail, for instance, when international social media giants such as Facebook, YouTube and Instagram challenge the liberal Danish legislation, censoring both art and pornography, says Michael Thouber, director of Kunsthall Charlottenborg.

Art & Porn is a large group exhibition boasting the participation of 40 Danish and international artists. It highlights the relationship between art and pornography, offering visitors an opportunity to consider and discuss sexuality and open-mindedness.

There are numerous ways of experiencing and interpreting the exhibition with its many parallel narratives. It is based on a number of themes that revolve around the historical development and the cascade of events that have occurred from the lifting of the ban in 1969 to the present day. The complex relationship between sex, pornography, art and society is the leitmotif of the exhibition.

The story of the legalisation of pornography is the story of the whole of Denmark, and it was instrumental in spreading the fame of Danish tolerance and open-mindedness throughout the world. It is also the background for the first collaboration so far between AROS and Kunsthall Charlottenborg, thus allowing the *Art & Porn* exhibition to be staged in various parts of the country.

The exhibition was subsequently shown at Kunsthall Charlottenborg from October 2019 to January 2020.



Linder
Installation view, *Art & Porn*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark, 2019.

The Bower of Bliss

Commissioned by Art on the Underground Southwark Station,
London, UK, 2018

Art on the Underground present a major public commission by British artist Linder at Southwark station, on view until May 2020.

The work, the first large-scale public commission by Linder in London, consists of an 85-metre-long street-level billboard at Southwark station and a covercommission for the 29th edition of the pocket Tube map.

Linder has spent four months as artist-in-residence, carefully researching and mapping a vertical history of Southwark. The artist's starting point begins in the belly of the architecture at Southwark station. Designed by Richard McCormack and opened in 1999, the station was inspired in part by the 18th Century notion of the English landscape garden and sought to create a place of peace and tranquility, a refuge from urban life. Further research draws on local collections including Southwark Council's Cuming Museum Collection, the London Transport Museum Collection, and Transport for London's lost property office as source material for an ambitious photomontage that will wrap the entire station façade at Southwark station.

The Bower of Bliss manifests at Southwark station in the histories, myths and fables of the many women Linder has uncovered during her residency in Southwark. From Londinium sex workers in AD 43; to an 1815 illustration of the Night Queen from Mozart's opera *The Magic Flute* inspiration for the station architects; to the women who run London Underground today, Linder's photomontage reclaims the representation of women from the male gaze to form a picture of empowerment for women everywhere.

This commission forms part of a new body of work initiated by Linder at Chatsworth House and Glasgow Women's Library between 2017 and 2018. The title, *The Bower of Bliss*, references the etymology of 'bower' and its use in the notion of a 'bower of bliss' from its origins as a garden dwelling; as a site for excess and lust, and finally as Victorian slang for the female form. Reclaiming the phrase Linder will turn Southwark station into a sanctuary, creating a billboard that will change each season throughout the exhibition period. Reacting to current socio-political surroundings each layer will create a new collage in keeping with the artist's infamous style.



Linder
The Bower of Bliss, Commissioned by Art on the Underground, Southwark Station, London, United Kingdom, 2018



Linder

The Bower of Bliss, Commissioned by Art on the Underground, Southwark Station, London, United Kingdom, 2018

Home Futures

Design Museum, London, UK, 2018

The 'home of the future' has long intrigued designers and popular culture alike. Immerse yourself in a series of dreamlike passages and rooms designed by New York-based architects SO-IL and explore yesterday's visions of the future - as avant-garde speculations are displayed alongside contemporary objects and new commissions.

Discover more than 200 objects and experiences to trace the key social and technological aspirations that have driven change in the home. Historical notions of the mechanised home and the compact home are displayed alongside contemporary phenomena such as connected devices and the sharing economy.



Fire exit →



Linder
Home Futures, Design Museum, London, United Kingdom, 2018

Linder

Andréhn-Schiptjenko, Stockholm, Sweden, 2017

Andréhn-Schiptjenko proudly announces Linder's first solo-exhibition at the gallery. This will be the first presentation of Linder's work in Scandinavia.

Linder is an internationally celebrated artist who applies the principles of collage to the visual languages of graphic design, popular culture, fashion and fine art in the production of photomontages, performances and installations. The core of her work is a continuous exploration of desire, cultural expectations and the female body as commodity. Occasionally referring to her works as biopsies

Linder's collages manipulate, disrupt and play with porn and glamour, exposing the latter as something we should be wary of. Examining the way that women are depicted across visual culture, these collages draw attention to institutionalised misogyny. Denouncing the artificiality of groomed and tame femininity and revealing the performative aspects of gendered and social differences, the works are sometimes provocative – and also funny.

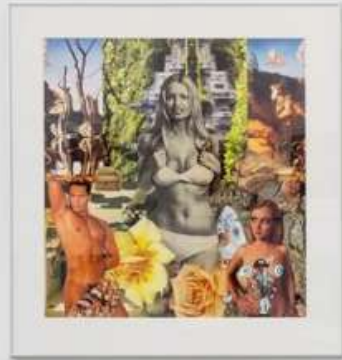
Linder has worked with the pornographic image for four decades, often montaging the images from pornographic magazines with those that she finds in interior design and fashion publications, the common denominator in all three being the depiction of the female body. Her work is often forensic in its approach, a visual enquiry into who, what, where, why and how the images that we see around us have been constructed.

The exhibition will give a comprehensive presentation of Linder's oeuvre, displaying works from different recent series. The display also includes work that is connected to Linder's musical career – for instance photographs initially produced for a fanzine released with a Ludus (the post-punk band formed by Linder in 1978) cassette and badge in 1981 as well as largescale lightbox work featuring the iconic iron-headed woman from the 1977 Buzzcocks' single "Orgasm Addict".



Linder

Installation view at Andr ehn-Schiptjenko, Stockholm, Sweden, 2017.



Linder

Installation view at Andréhn-Schiptjenko, Stockholm, Sweden, 2017.



Linder

Installation view at Andréhn-Schiptjenko, Stockholm, Sweden, 2017.

British Art Show 8

Scottish National Gallery of Modern Art, Edinburgh, Scotland, 2016

The British Art Show is a touring exhibition that provides a vital overview of the most exciting contemporary art produced in the country.

Diagrams of Love: Marriage of Eyes (2015) is a gun-tufted wool rug backed with gold lamé produced in collaboration with Dovecot Studios, Edinburgh. Cut in a spiral form, the rug's references include surrealist artist Ithell Colquhoun's notion of automatism, or the 'mantic stain,' meditative labyrinths and Barbara Hepworth's sculptures. Linder describes the result as a shape-shifting '21st-century version of a magic carpet.'

The rug was commissioned with support from The Dovecot Foundation and Creative Scotland, for inclusion in the Hayward Touring British Art Show 8 which will open in Norwich in June, having previously travelled to Leeds and Edinburgh, before moving to Southampton in October 2016.

Children of the Mantic Stain (2015) is a ballet inspired by and incorporating *Diagrams of Love*. Produced in collaboration with choreographer Kenneth Tindall, fashion designer Christopher Shannon and composer Maxwell Sterling, it was performed by dancers from Northern Ballet at Southampton City Art Gallery at 6.30pm.

"I think the act of collage, creating one's own collage, is becoming more essential, almost as a survival tool."

Linder

For *British Art Show 8* Linder's work was exhibited at Leeds Art Gallery, Leeds; Scottish National Gallery of Modern Art, Edinburgh; Norwich Castle Museum and Art Gallery, Norwich; and Southampton City Art Gallery, Southampton.



Linder

Installation view, *British Art Show 8*, Scottish National Gallery of Modern Art, Edinburgh, 2016.

Linder

The Hepworth Wakefield, Wakefield, UK, 2013

For her exhibition at The Hepworth Wakefield, Linder employed collage as two-dimensional prints and three-dimensional light-box sculptures. Drawing on Linder's research into Barbara Hepworth the new works combined images of ballerinas from the 1970s with natural forms; making reference to Hepworth's love of dance, and her engagement with the landscape.

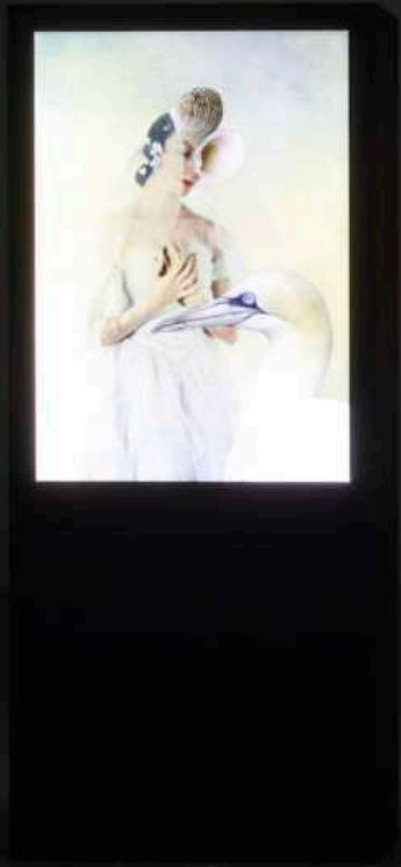
The exhibition culminated in a major new performance piece entitled The Ultimate Form that presented collage as a visual and sensory experience using choreography and music.

"My household god for the last few years has been the Modernist sculptor, Barbara Hepworth. For most of my life Hepworth stayed firmly in the shadows of my creative blind spot, I'm only just able to see and fully appreciate Hepworth's jaw droppingly complex and ambitious body of work."

Linder

Linder re-encountered the work of Barbara Hepworth while participating in *The Dark Monarch* exhibition at Tate St Ives in 2009 and made work for an exhibition at The Hepworth Wakefield, examining both Hepworth's sculpture and the tenacious conceptualisation of Hepworth's artistic identity.

This research resulted in significant areas of interest: the use of strings in sculpture and music, the importance of dance to Hepworth who practiced ballroom dancing and whose final studio was in an old dance hall and the use of sculpture as a form of ventriloquism for Hepworth.



Linder
Installation view at The Hepworth Wakefield, 2013

Tate St. Ives Summer 2013

Tate St. Ives,
St. Ives, Cornwall, UK, 2013

Surprising and thought provoking, contemporary and historic, the work of eight artists in the *Summer 2013* exhibition responds to the histories, geography and location of St Ives, as well as to the distinctive spaces of the building itself.

Following the success of the *Summer 2009* and *Summer 2011* seasons, Tate St Ives continues this biennial strand, with a new series of simultaneous one-room displays. Exhibitions by Barbara Hepworth, Patrick Heron and Marlow Moss are shown alongside contemporary artists Linder, Allen Ruppersberg, R.H. Quaytman, Gareth Jones and Nick Relph, opening up various dialogues across generations of artists and addressing a number of inter-related themes including performance, fashion, design, dance and print.

The artist Linder brings together a group of her own collages with seven sculptures by Barbara Hepworth. Drawing on her research into Hepworth's life and work, Linder reveals aspects of performance and politics in Hepworth's sculpture, through parallels with her own radical, feminist practice. Alongside the exhibition, a video of a new ballet, *The Ultimate Form*, will also be screened. Choreographed by Linder and Kenneth Tindall of Northern Ballet, and performed by Northern Ballet, it is based on Hepworth's monumental sculptural work *The Family of Man* 1970 and features costumes created by cult fashion designer Pam Hogg and a new score by Stuart McCollum.

The exhibition includes a selection of rarely seen textile designs by St Ives painter Patrick Heron, created while he was principle designer for his father's textile company, Cresta Silks; a display of paintings, reliefs and sculptures by the late Marlow Moss, an often overlooked but significant constructivist who was based in nearby Lamorna; a selection of silkscreen paintings by acclaimed contemporary painter R.H. Quaytman; three works on paper by Gareth Jones to create a highly charged and very concentrated space, responding to both the architecture of the building and the occasion of the exhibition; and a recent video work by contemporary artist Nick Relph, opening up relationships between fine art, fashion and the history of textile technologies.

Also included in the exhibition will be Allen Ruppersberg's iconic installation *The Never Ending Book* 2007, which consists of a collection of thousands of digitally copied images from the artist's own research. The pages are stacked and arranged within a theatrical stage set of multi-coloured props. Visitors are invited to choose a selection of pages, assembling their own 'book' to take home.

Bringing together historic artists associated with St Ives alongside British and American contemporary artists, the exhibition will explore the way in which various languages, ideologies, ideas and discourses run across generations. Neither surveys nor retrospectives, the displays bring to mind the unexamined aspects of generational continuity, drawing out ideas and relationships that run through a number of practices including painting, performance, installation, video, sculpture and printmaking.



Linder
Installation view at Tate St. Ives, Cornwall, UK, 2013.



Linder
Installation view at Tate St. Ives,
Cornwall, UK, 2013.

Femme/Objet

Musée d'Art Moderne de la Ville de Paris,
France, 2013

The Musée d'Art moderne de la Ville de Paris presents the first retrospective devoted to the British artist Linder Sterling, known as Linder. The exhibition presents the three main areas of her work: visual arts, music and fashion.

With nearly 200 works, it brings together a wide selection of photographs, photomontages, light boxes and works on paper, as well as costumes, videos, sound and the broadcasting of performances, notably the 1981 concert during which she wore a dress made of raw meat.

Since 1976, Linder has been involved in a variety of art forms, from visual art to music to fashion. She composed photomontages, in the manner of Dada artists John Heartfield and Hannah Höch, while being part of the British post-punk scene in Manchester: she made the famous cover of *Orgasm Addict* by the Buzzcocks in 1977 and founded the band Ludus with Ian Devine in 1978.

She used collage to create transgressive images that were committed to feminist political action. Linder describes her works as "self-montages". She wishes to break the ideal image of women by portraying their alienation. Taking her elements from erotic magazines as well as from automobile, cultural or culinary magazines, from all eras, Linder produced works in which women were nothing more than commercial objects, or even "sex toys", thus denouncing all the violence done to them. And beyond her feminist denunciations, the artist highlights in a particularly effective way the indecency contained in advertising imagery.

Linder also studies her own body: she practices body-building exercises, slathers on make-up, coats herself with edible substances, in short, transforms and deforms herself, attracts, shocks or provokes. Then she humorously refers to the Ballets Russes, glorifies the dancers while veiling their faces under shiny cakes.

A fan of experimental music, Linder is also very close to Morrissey, whom she followed on tour and for whom she made album covers (*Your Arsenal*, 1992).



Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



ANATOMY
IS NOT
DESTINY

Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



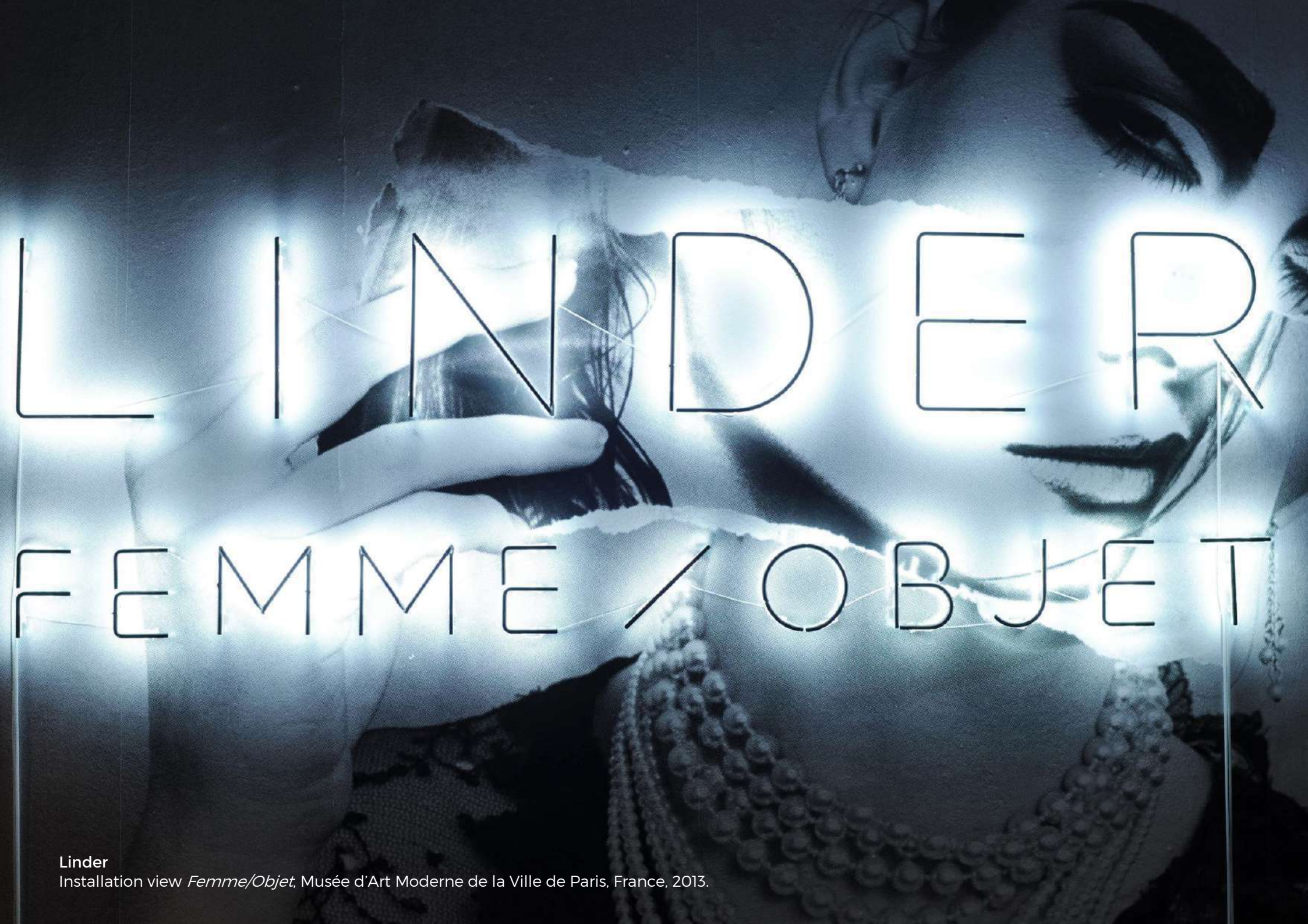
Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.

WOMEN HAVE MORE THAN
ONE PAIR OF LIPS



Linder

Installation views *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



LINDER
FEMME / OBJET

Linder

Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.



Linder
Installation view *Femme/Objet*, Musée d'Art Moderne de la Ville de Paris, France, 2013.

Designing Modern Women *1890-1990*

MoMA, New York, USA, 2013

20th-century design was profoundly shaped and enhanced by the creativity of women—as muses of modernity and shapers of new ways of living, and as designers, patrons, performers, and educators. This installation, drawn entirely from MoMA's collection, celebrates the diversity and vitality of individual artists' approach to the modern world, from Loïe Fuller's pulsating turn-of-the-century performances to April Greiman's 1980s computer-generated graphics, at the vanguard of early digital design. Highlights include the first display of a newly conserved kitchen by Charlotte Perriand with Le Corbusier (1952) from the Unité d'Habitation housing project; furniture and designs by Lilly Reich, Eileen Gray, Eva Zeisel, Ray Eames, Lella Vignelli, and Denise Scott Brown; textiles by Anni Albers and Eszter Haraszty; ceramics by Lucy Rie; a display of 1960s psychedelic concert posters by graphic designer Bonnie Maclean; and a never-before-seen selection of posters and graphic material from the punk era. The gallery's "graphics corner" first explores the changing role and visual imagery of the New Woman through a selection of posters created between 1890 and 1938; in April 2014 the focus of this section will shift to Women and War, an examination of the iconography and varied roles of women in times of conflict, in commemoration of the centennial of the outbreak of World War I.

Organized by Juliet Kinchin, Curator, and Luke Baker, Curatorial Assistant, Department of Architecture and Design.



Linder
Installation view, *Designing Modern Women 1890-1990*, MoMA, New York, USA, 2013.

Andréhn-Schiptjenko

STOCKHOLM PARIS

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Andréhn-Schiptjenko

STOCKHOLM PARIS

Numéro



Rencontre avec Linder, reine du collage et icône des années punk

ART 21 AVRIL 2023



Icône des années punk et ancienne chanteuse du groupe Ludus, Linder s'est fait connaître dans le Manchester des années 70 par sa pratique du collage et ses performances transgressives. Aujourd'hui, après près de cinq décennies de pratique, la Britannique de 69 ans présente jusqu'au 6 mai à la galerie Andréhn-Schiptjenko, à Paris, de nouveaux collages inspirés par les contes de fées. Un corpus inédit où l'artiste poursuit ses interrogations sur les représentations du corps féminin et les tabous de notre époque. Rencontre.

Propos recueillis par [Matthieu Jacquet](#).

Andréhn-Schiptjenko

STOCKHOLM PARIS



Linder dans son exposition "The Groom" à la galerie Andréhn-Schiptjenko (2023).

© Alexandra de Cossette.

Numéro : Vous présentez à la galerie Andréhn-Schiptjenko, à Paris, de nouveaux collages reliés par le sujet des contes de fées. Pourquoi vous être concentrée sur cette thématique ?

Linder : Lundi dernier, j'étais dans l'avion pour Manchester, et un groupe d'enfants n'arrêtait pas de parler d'aller à Disneyland. Pour moi, c'est une preuve immédiate du fait que ces histoires infiltrent nos esprits dès le plus jeune âge et font partie de notre inconscient collectif. Ces enfants-là parlaient de Disney, mais auparavant, les contes – surtout les plus anciens – ne servaient pas qu'à faire rêver. Ils alertaient sur les dangers du monde, les transgressions, les tabous, et faisaient bien plus peur que les films Disney, qui ont enlevé tous ces avertissements pour en faire des histoires édulcorées trop lisses. Pour moi, les zones grises sont justement la partie la plus intéressantes d'un récit, et celles des contes sont encore très d'actualité. Pendant que je travaillais sur *Peau d'âne*, une polémique a éclaté autour de la campagne publicitaire d'une grande maison qui mettait en scène des enfants dans des positions équivoques à côté d'un jugement sur la pornographie infantile. C'était assez fou de voir cette polémique surgir au moment même où je me plongeais dans ce conte dont le sujet est justement l'inceste entre un père et sa fille...

Parmi tous les contes que vous avez étudiés, *Peau d'âne* et *Cendrillon* vous inspirent tout particulièrement. Pourquoi ces deux-là ?

Cela fait longtemps que je m'intéresse à *Peau d'âne*. Je collectionne beaucoup les *lobby cards*, ces affiches promotionnelles que l'on trouve dans les halls des cinémas. J'en possède un certain nombre de *Peau d'âne*, que j'ai intégrées dans mes collages. Il y a sept ans, j'ai fait une performance à l'Institute of Contemporary Art de Londres inspirée par plusieurs récits, où deux performeurs portaient des peaux d'âne. Ça m'a bien plu de voir ces peaux se balader sur les marches de ce bâtiment historique ! Quant à *Cendrillon*, c'est l'un des contes les plus populaires au Royaume-Uni. Un jour, je suis tombée sur une édition illustrée de 1954 qui m'a frappée car on y voyait ses personnages féminins très clairement sexualisés. Alors, j'ai commencé à les assembler avec des images de magazines porno des années 50 pour parler de la vision de la femme à cette époque. Mon procédé est assez simple, en réalité : c'est un peu comme si je faisais une biopsie visuelle de tous ces documents historiques et que j'en tirais des expérimentations. Regardez les images qui sont sorties l'année où vous êtes né, vous verrez qu'elles disent beaucoup de la culture dans laquelle vous vous êtes construit, dès le plus jeune âge.

Andréhn-Schiptjenko

STOCKHOLM PARIS

“De la même manière que nous coupions nos cheveux ou que nous déchirions nos vêtements, changer mon nom en Linder était une forme d’émancipation.”

Vous avez commencé votre carrière d'artiste au milieu des années 70 à Manchester, aux côtés des groupes punk et du label de musique Factory Records. Que vous rappelez-vous du monde de l'art et de la culture à l'époque ?

Tout était plus démocratique qu'aujourd'hui, d'ailleurs, avant la fin des années 70, on ne parlait pas de "monde de l'art". Je viens de la classe ouvrière, j'ai grandi dans les années 50 et 60, où il n'y avait rien à faire durant mes journées, donc je passais mon temps libre à dessiner et à regarder les magazines que nous avions à la maison. Dans ma famille, je suis la seule à avoir continué mon apprentissage au-delà de 14 ans, jusqu'à étudier le graphisme, motivée par mon amour du dessin. Un soir, entre ma deuxième et ma troisième année à l'université de Manchester, je suis allée voir les Sex Pistols en concert et j'ai rencontré le groupe Buzzcocks, qui assurait leur première partie. Quand je leur ai dit ce que je faisais à la fac, ils m'ont répondu qu'ils cherchaient justement quelqu'un pour réaliser la pochette de leur premier single *Orgasm Addict*. De là, tout est allé très vite : j'ai fait des collages pour leurs flyers, leurs affiches... Cette nouvelle manière de créer était une vraie bouffée d'air frais. J'en avais tellement marre de souiller ma chambre avec de l'encre, de la peinture et des pigments !



Vue de l'exposition "The Groom" de Linder à la galerie Andréhn-Schiptjenko (2023).
© Alexandra de Cossette.

Andréhn-Schiptjenko

STOCKHOLM PARIS

En 2014, vous disiez au *Guardian* : "Faire du collage, c'est faire mal les choses pour les rendre bien."

Que vouliez-vous dire ?

Pendant mes études, j'étais très inspirée par le mouvement dada et le travail de l'artiste Jamie Reid [qui a dessiné le logo des Sex Pistols]. J'ai voulu utiliser des magazines, et les premiers qui me sont venus en tête étaient des revues féminines ou pornographiques. Je découpais les pages pour mettre un corps dénudé à côté d'un gâteau, d'un fer à repasser, et tout à coup, il se passait devant moi des choses que je n'aurais pu obtenir en dessinant. Et effectivement, ce que je disais au *Guardian* par rapport au collage se voit particulièrement dans mon travail autour de Cendrillon, quand je pioche ces images glamour, très soft porn, pour les mêler à des illustrations de contes. Cette rencontre improbable finit par aboutir à un moment de résolution, comme quand on résout une équation. Je sais que réunir ces différents éléments racontera une seconde histoire, puis une troisième, une quatrième, etc. Quand l'équation me semble résolue, j'arrête de travailler sur mon collage.

Pourquoi avoir choisi le nom énigmatique de Linder ?

Quand j'ai réalisé mes premiers collages sous ce nom en 1976, tout le monde était choqué d'apprendre que j'étais une femme, et ça me plaisait bien. J'avais envie de leur répondre : "*vous n'avez aucune preuve que je ne suis pas un homme !*" (rires). Linder est la version allemande de mon prénom Linda, que j'ai remplacée, un jour, quand j'étais jeune. M'affranchir de mes origines irlandaises et du patronyme de mon père, que j'adore par ailleurs, était très libérateur. De la même manière que nous coupions nos cheveux ou que nous déchirions nos vêtements, c'était une forme d'émancipation.

"À Manchester, dans les années 70, j'étais la seule femme à entrer dans les sex-shops et dès que je passais la porte, tous les hommes sortaient."

C'est justement dans les années 70 qu'est née la deuxième vague du féminisme, et que la critique de cinéma Laura Mulvey théorisait le *male gaze*, ce "regard masculin" posé sur les femmes dans les œuvres visuelles. Vous qui avez fait vos débuts à cette période, aviez-vous déjà ces conversations à l'époque?

En 1970, j'avais 16 ans. Le *Peau d'âne* de Jacques Demy est sorti au cinéma, et la deuxième vague du féminisme a commencé. Nous avons alors repensé tout ce que nous avons lu et vu : les livres de notre enfance, les images, les magazines féminins de nos mères... c'était le moment de recâbler nos cerveaux en quelque sorte. Découvrir toute cette littérature féministe dès cet âge-là était assez dingue pour moi, un peu comme une drogue. D'autant plus qu'à l'école, et même durant mes études supérieures en art, j'étais la fille marginale, la seule qui lisait ces livres dans ces environnements très conventionnels. La première personne avec qui j'ai pu partager cette curiosité était Morrissey [le chanteur du groupe The Smiths] : comme nous avons les mêmes références, nous pouvions avoir des débats éclairés, nuancés. C'était aussi le premier de mon entourage à s'intéresser autant au "*camp*", à une époque où la société était encore très genrée et où le mot "*queer*" était prononcé avec dégoût, directement associé à la pédophilie...

Andréhn-Schiptjenko

STOCKHOLM PARIS



Vue de l'exposition "The Groom" de Linder à la galerie Andréhn-Schiptjenko (2023).

© Alexandra de Cossette.

Dès vos débuts, votre pratique visuelle était assez transgressive, attaquant de front des tabous de l'époque. En 1978, vous avez également fondé votre propre groupe post-punk, Ludus, qui a d'ailleurs inspiré The Smiths. Comment votre musique et vos collages étaient-ils reçus à l'époque ?

Dans les années 70, de nombreux mouvements radicaux émergeaient dans le monde entier sans qu'on le sache. Le mien, c'était le label Factory Records : je connaissais bien leur dessinateur Peter Saville, qui était dans la même promotion que moi. Nous formions une vraie communauté d'amis qui se retrouvait au milieu de la semaine, au Hacienda [club mythique de Manchester]. Il faisait froid, le club était vide, le système son était pourri, et moi je montrais mes collages pornos là-bas. Beaucoup de personnes qui venaient se demandaient "mais qu'est-ce qui se passe ici ?". Ça faisait partie de notre rébellion. Et puis un jour, en 1981, j'ai fait avec Ludus cette fameuse performance au Hacienda, vêtue d'une robe en viande, avant d'enlever ma jupe pour révéler le gode noir que je portais en-dessous...

"Mes collages, c'est comme si je faisais une biopsie visuelle de tous ces documents historiques et que je vous livrais des expérimentations."

En effet, que cela soit avec les godes ou les images pornographiques, le sexe explicite a très vite été au centre de vos créations. C'était encore très rare pour un artiste, qui plus est une femme...

Quand j'ai commencé à utiliser la pornographie, il n'y avait que deux sex-shops à Manchester et ils n'étaient pas bien grands. J'étais la seule femme à y entrer. Dès que je passais la porte, tous les hommes sortaient. D'ailleurs, un des propriétaires me détestait car je faisais fuir sa clientèle. À l'époque, ces boutiques devaient se montrer attentives à la protection de l'enfance et des familles pour ne pas être fermées par la police, donc quand j'ai commencé à acheter des sex-toys pour mes performances, je devais les demander aux vendeurs. Je venais même accompagnée d'un de mes amis gay pour qu'il les demande à ma place (rires) !

Andréhn-Schiptjenko

STOCKHOLM PARIS

Après près de cinquante ans passés à collectionner tous ces magazines, livres et affiches pour vos collages, où les rangez-vous aujourd'hui ?

Grâce au scalpel de chirurgien que j'utilise, je découpe très proprement le papier et l'abîme très peu, ce qui me permet de garder tous mes matériaux après utilisation. Donc aujourd'hui, on peut dire que je me suis constitué une bonne collection ! Elle est parfois très en désordre, mais ça me plaît aussi d'avoir devant moi toutes ces grandes piles de magazines. Instinctivement, je sais grosso modo où retrouver mes sources, et le fait, parfois, de me tromper provoque des découvertes, ce qui est aussi intéressant – un peu comme jouer avec les algorithmes. Le matériau le plus ancien que j'ai date du début du 20e siècle, ce qui, au total, me fait bien un siècle d'archives, entre publicités, livres, encyclopédies... Tout ce corpus me sert encore aujourd'hui, et notamment, quand le réalisateur David O. Russell m'a invitée en 2020 à travailler sur son film *Amsterdam*, pour créer les œuvres accrochées chez le personnage qu'interprète Margot Robbie durant l'entre-deux guerre. Je me devais d'être rigoureuse historiquement, donc je suis allée fouiller dans ma collection pour trouver des images auxquelles aurait eu accès une femme belge qui travaillait sur les champs de bataille pendant la Première Guerre mondiale.



Vue de l'exposition "The Groom" de Linder à la galerie Andréhn-Schiptjenko (2023).

© Alexandra de Cossette.

Andréhn-Schiptjenko

STOCKHOLM PARIS

Aujourd'hui, à l'ère numérique, trouvez-vous autant d'inspiration sur Internet ? Est-ce que vous scrollez sur les réseaux sociaux pour trouver la source de vos collages, par exemple ?

Non, non, non et non ! Pour moi, c'est comme recevoir une image à travers une paroi de verre : même si elle est sublime, la connexion n'est pas la même. Quand on a le papier dans les mains, on a la sensation tactile, l'odeur... c'est un rapport presque sensuel. D'ailleurs, plus le livre est ancien, plus ça me parle. Parfois je blague en disant que je peux dater un livre en l'ayant dans les mains, mais c'est un peu vrai, selon si la reliure est bon marché ou non, si la trame d'impression se voit beaucoup, si le papier a moisie... Certains peuvent me trouver folle, mais je suis vraiment attachée aux objets. D'ailleurs, quand j'ai vu mon fils grandir dans les années 90, que nous avons eu notre premier ordinateur à la maison et que tout a commencé à devenir plus immatériel, je me suis dit que votre génération allait connaître un vrai manque kinesthésique. Que vous auriez besoin de remplir ce vide par du concret et des objets lourds, comme pour sentir que vous pouviez encore avoir un contrôle sur votre vie.

“La médiatisation du mouvement punk en a fait un cliché qui a conduit les vrais punks à s'en affranchir assez rapidement”

On vous a souvent qualifiée de “punk”, mais il y a quelques années, vous disiez au magazine *i-D* ne pas l'être, et que le mouvement avait fait son temps. Pourquoi ?

Dans un de ses livres, le chanteur de jazz George Melly analyse la façon dont de nouveaux mouvements émergent constamment mais restent purs voire subversifs très peu de temps, avant que d'autres ne se les réapproprient. C'est le cas pour chaque génération : ce sentiment de nouveauté qui vient avec la naissance d'un mouvement, en musique par exemple, est très bref et ne laisse pas beaucoup de temps d'incubation. On pourrait se dire “tout est la faute des réseaux sociaux aujourd'hui”, mais déjà en 1976, les médias se sont jetés très rapidement sur le punk en filmant et photographiant tous ces gens qui portaient un look étrange. Dans les banlieues et les villages, de nombreux jeunes se sont alors mis à se teindre les cheveux en bleu, à porter des épingles à nourrice en boucles d'oreille... Ils prenaient l'apparence des punks sans en adopter le mode de vie ni les valeurs. Même des groupes de pop-rock comme The Stranglers ont sauté sur la tendance sans être réellement punks. Cette médiatisation a fait du mouvement un cliché qui a conduit les vrais punks à s'en affranchir assez rapidement.

Il paraît difficile d'être plus subversif et radical désormais que dans les années 70 et 80. Pensez-vous que de nouveaux mouvements proches de l'esprit punk pourraient émerger aujourd'hui, chez les nouvelles générations ?

Je prie pour cela ! Je peux me tromper, mais si un mouvement radical était en train de se développer, je pense que je n'en saurais rien aujourd'hui car ça n'apparaît pas dans mon *feed* ! D'ailleurs je ne pense pas que cela pourrait émerger sur nos réseaux sociaux, ou même sur nos écrans. Tout ce que j'espère, c'est que d'autres pourront trouver cette radicalité. Récemment, je pensais au fait qu'aujourd'hui, on oublie souvent l'importance de l'ennui, qui est en soi une chose très radicale. Alors arrêtons d'être productifs ! Embrassons le néant ! Nous n'en avons plus l'habitude, mais la solution est peut-être là. Donc je vous retourne la question : pensez-vous que votre génération puisse encore être radicale ?

Linder, “The Groom”, jusqu'au 6 mai 2023 à la [galerie Andréhn-Schiptjenko](#), 56, rue Chapon, Paris 3e.

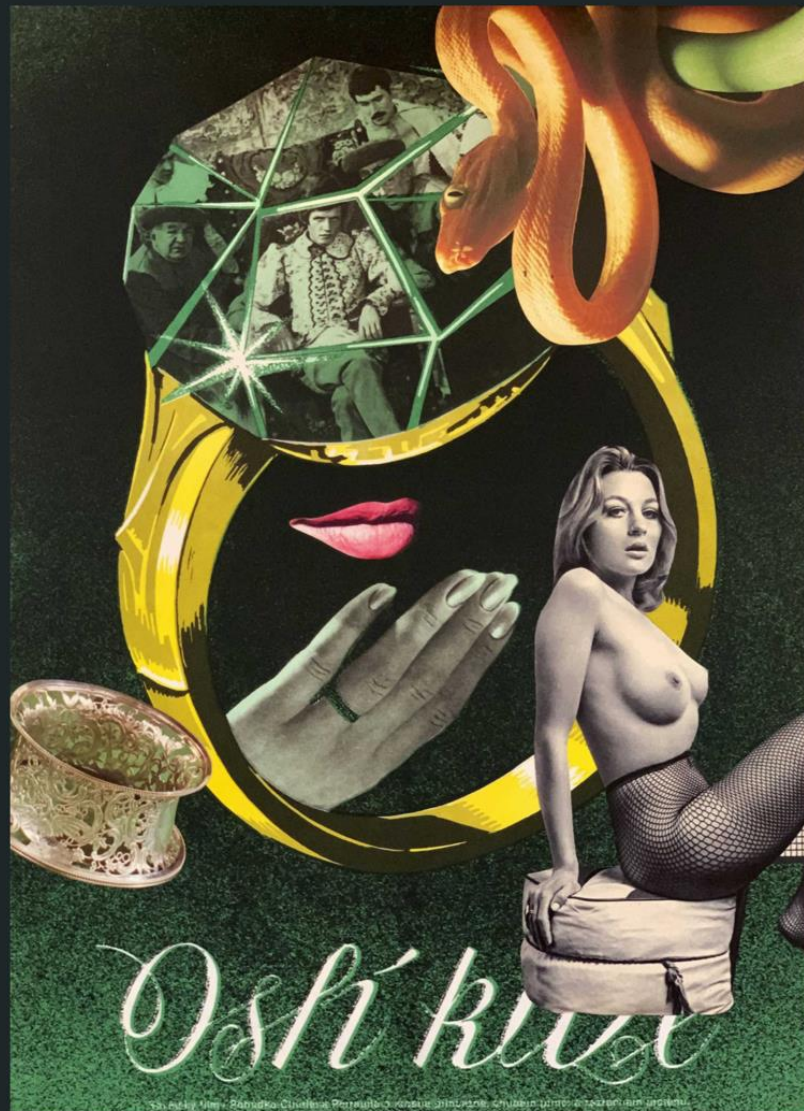
Vacances de Pâques à Paris : 10 expositions gratuites pour faire le plein d'art au printemps

Marché de l'Art
Par Elisabeth Couturier, Guy Boyer, Valérie de Maulmin
le 18.04.2023



Design, graffitis, peintures et sculptures modernes ou contemporaines... Les sorties gratuites bourgeonnent à Paris au Printemps ! Voici 10 expositions à savourer au mois d'avril dans la capitale.

4/10 Attention, collages abrasifs



Linder, The Love Cake, 2023, photomontage © Avec la permission de Linder, Galerie Andréhn-Schiptjenko, Paris

Artiste iconique, Linder a été présentée en 2013 au musée d'Art moderne de la Ville de Paris, et la galerie Andréhn-Schiptjenko l'expose en France pour la deuxième fois. Née à Liverpool en 1954, elle s'est faite connaître au milieu des années 1970 sur la scène musicale punk/post-punk de Manchester en tant que performeuse et graphiste. Elle fut, entre autres, la première à porter une robe en viande (1982). Elle crée des collages pop érotico-féministes décapants pleins de punch. Sa pochette de disque pour le 45 tours Orgames addict du groupe the Buzzcocks (1977) reste un must. Magazines et livres illustrés constituent sa matière première. Ciseaux et cutter ses seuls outils. Sont exposées une trentaine d'œuvres de tailles variées (entre 7000 € et 14 000 €). Outre son plaisir d'épingler la mode du relooking express du corps et de la maison, Linder revisite ici, pour la première fois, le conte de fées Cendrillon, depuis l'histoire de Yè Xiàn en Chine vers 850, en passant par le film Peau d'âne. « The Groom. Linder », galerie Andréhn-Schiptjenko Paris, 56, rue Chapon, 75003 Paris, du 16 mars au 6 mai



LINDER : AN INTERVIEW BY ARMELLE LETURCQ

By Crash redaction

LINDER AT Andréhn-Schiptjenko gallery

Liverpudlian artist Linder was front row at the legendary June 1976 Sex Pistols gig and witnessed first hand what would become the atomic bomb that would explode the city's music scene onto the global stage. As synonymous with the punk movement as her musical counterparts, Linder's radical artwork featuring reappropriations of the female form would go on to be featured on Buzzcocks and Sex Pistole single and album artworks. She witnessed and consequently documented at once the unparalleled anarchy of the punk take off, but also the crippling intergenerational trauma and anxiety that many within her generation suffered from, a real-result of post-war healing in a country torn to pieces by disillusionment and impoverished inner-city societies. With an burgeoning need to create art (she had been drawing since the age of three) she turned from her own anxieties and sufferings, and began collecting and cutting up magazines of all genres, from *Playboy* to women's household magazines, reappropriating and imagining new narratives for her new characters. Her works have become synonymous with her unique unrelenting approach to feminist topics and in this exhibition, *The Groom* at Andréhn-Schiptjenko gallery in Paris Linder explores the elasticity of promise and resilience in the Cinderella fairy tale tradition, tracing its path from the story of Ye Xian in China 850, via tales such as the French classic *Peau d'Ane*, through to contemporary culture's fascination with "living happily ever after" and the fascination for the instant "makeover" of both the body and the home. The exhibition comprises original photomontages ranging from sources as varied as film posters, Cinderella book series and glamor photographs taken by Chinese photographer Daisy Wu in the 1970s, as well as larger formats and reproduction techniques.

You were very involved in the Manchester music scene during the seventies and eighties. Can you tell us about when you first began making art?

Ever since I was very young, I always loved to draw. I was born in 1954 and in those days we only had one television at home with two channels, and they were only shown in the evening in black and white. The television was tiny, although now we have iPads the same size. I was always drawing these imaginary worlds and often I just looked at my mom's fashion magazines for inspiration so they were quite glamorous worlds. They were never boring landscapes with a house and a tree. They're always houses inhabited by beautiful models and I was just really creating those real fantasy worlds. And so even from a young age. It became innate because I was doing it so much. Whilst my parents were watching television, I would be drawing. Then I went to art school in Manchester in 1974. That was just this gorgeous sense of escape, getting away from home, and at that point, disco was so chic. Between disco music and bands like Roxy Music and Bowie there was a lot of dressing up, going out, dancing. One day in June 1976, I was quite bored and I remember seeing a little van going past with a poster which read, "Tonight... Sex Pistols, Buzzcocks and Slaughter And The Dogs!" Slaughter and the Dogs were another band which never became very successful in the end. There are now several books written about this one night in Manchester, it's become a huge cultural reference. But in fact, it was in a very small venue and Johnny Rotten was on the door in a lurex sparkly jacket with his spiky hair. There weren't many of us, even though when you read the books now, it's like everybody in Manchester was there, but actually it was very empty. Buzzcocks played first and then Sex Pistols. I hate to over mythologize this, but I knew I was seeing something unique that I had not seen or heard before. There was also this anti-professionalism when compared with seeing Bowie who was always so stylized. Punk was almost shambolic. You had the sense that any minute the whole thing would just collapse. The guitarists couldn't play guitar, the drummer couldn't drum, it was deliberately amateur. But as I was watching it I couldn't analyze it quickly enough. I knew that something quite shocking was happening. Of course, one rewinds the memory of this evening because now it has become mythic within cultural history, this one special concert. That night I was sitting in the audience and Buzzcocks came and sat next to me and asked me, "What do you do?" Of course, bluffing I said. "I'm a graphic designer." Even though I was a student, they asked me to do their posters." They were bluffing about being musicians at that point too. There was a sense of shared ambition among us to be seen as adults.

How old were you at that point?

I was around 22, it was during my final year of study. That was Buzzcocks' second gig ever, and I started to do some design for them, got to know them and I started going out with the lead singer, Howard Devoto, so I went to all the early punk gigs in London. I just got to know that small scene very early on and it was extraordinary. People often ask me, "Could Punk happen again?" And I always say, "No, it can't, because it has so much to do with the England that was in the background." And at that time we had a refuse strike, so there was rubbish everywhere, which is funny because it is actually what's happening right now in Paris. So now I'm in Paris and I'm thinking maybe punk could happen again here! (Laughs) If you look at photographs of punks, we tend to look at the hair, the torn shirt, but actually it's *that* England. *That* England with rubbish all over the streets, that is impoverished, that is breaking down. Rather like now in Paris maybe?

Was Thatcher already in power at that time?

No, I think it was two years before Thatcher came into power. And we all were just going crazy, almost like now, when we went crazy about Brexit. So maybe there are parallels between France right now and Britain then. The music from that period only became called punk after about six months of the movement. At first it had no name and when something has no name, you can't pin it down. So I think there was a lot of agency in those early months for punk to develop its aesthetic in Britain, which is very different from punk in America. The tabloid press, of course, loved shocking headlines and publishing them alongside terrifying photographs. So the whole thing was really accelerated, and moved very quickly. It was pre-internet, nobody had a phone. It's extraordinary the speed at which the movement developed. It was a cultural shock, rather like Dadaism here. You're using shock in a very conservative culture.

Yes, there is a connection between Dada and Punk visuals.

For me there was, for others not. But again, I'd been studying as an art student and I was always so interested in the Dada movement. I felt that I had a very intimate insight to be able to say, "This is our turn to embody that ambition, to be like John Heartfield or Hannah Höch. I was able to make those connections very early on. I remember finding my boyfriend's big box of pornography, which is quite an intimate thing, isn't it? And at first I questioned him as to why hadn't he told me he owned them, and then I said, "Well, can I draw them?" He said, "Yeah, whatever you want." So I started drawing the women and all the *Playboy* centerfolds, and they were quite angry drawings, in pen and ink. But then one gorgeous day, I put all the pigments away and I just sat with those magazines. I had all these copies of *Playboy* and all these copies of women's household magazines. I just started to cut up the two and jigsaw together the two separate worlds. The gender divide was so large back then. On that table I had a sheet of glass, a scalpel and a pair of scissors. I started to cut and immediately was fascinated by moving the eye from one woman in *Playboy* onto another woman in *Vogue* and things like that. I knew something really interesting was happening.

Were you creating your work for yourself personally at that time or were you already working as an artist?

Well I'd been drawing since I was three and I was twenty-two at that time, so I had spent almost two decades drawing. And even I was getting bored with it. I think within Punk, boredom is very important. There's a Buzzcocks song, *Boredom*, and it explores the idea that everything is boring. So I thought to myself, "I'm just so tired of making a mark and I've become like a surgeon and very clean and very forensic-like, who has created this gender mess?" So cutting up magazines, and then getting the glue out almost felt like a post mortem, like a forensic inquiry into a body of imagery. And I just loved it. And the montages were published very quickly onto the single sleeve of Buzzcocks song *Orgasm Addict*, and in various fanzines. At that time, there were only two photocopiers in the whole of Manchester. Both of them refused to print them for me because they said that they were pornographic. It was really difficult to get my work out because I was female. I think if I'd been male, maybe they would have photocopied them.

So you were already thinking of exhibiting your work?

No, because at that time, art in Britain was so boring. It was mainly men, big sculptures. We didn't want to be artists. It was very uncool to say you were an artist. We didn't have that ambition. We were more interested in music and graphic design. Barbara Kruger and Jenny Holzer were both doing graphic design and I remember thinking that I didn't want to be working with paint and easel. I want to be doing record covers for Roxy Music. That cleanness and gloss and sheen of graphic design was so appealing. But photo montage offers that because there's just the scalpel, and you're cutting out the most glamorous images. In English, the etymology of the word glamor, at its root, is to do with witchcraft. It's like you cast a spell upon somebody. That's what glamor actually means. It's almost like a witch who makes an image or a spell, and glamorous actually means to enchant someone. So I'm really interested in what we refer to as glamour photography. I think Punk, it was really trying to chase that. It was trying to get that glamor. But at the same time, it was deliberately ugly. We had horrible hair, bad makeup and ripped clothes. So it was using that which was ugly to create a new beauty. It was something that happened very quickly so we couldn't analyze it at the time. But now, looking back, we can see that ugliness and clumsiness and being ill at ease, rather than being gorgeous dancers or models. It was all to do with being slightly neurotic-looking, sort of border-line, we were looking towards the French romantics as well.

So you were not thinking about an artistic career, or connected with the arts scene?

No. And didn't want to be! None of us did.

Art was "out" for you? A historical thing?

Yeah! (Laughs) We just saw art as a thing with a load of old men with big beards! We had zero interest in it.

So when did you begin to make exhibitions?

Well at first I began singing because everybody around me was either picking up the guitar, picking the drum, or a microphone. You didn't need any technique. You can only know two notes...

You just have to shout and you're good to go... (laughs)

Yeah! It was that simple. I suppose now you have a stage and you have the audience as two very separate entities.

Now in the music world, everything is so professional.

Yes and for a very small period of time, there was a moment where there was suddenly a democracy between the stage and the audience. And it wasn't a big thing to sing or to play. It was very liberating, but it didn't last long, because then you had the Yuppie culture and bands like *Wham* and it was all about feeling good. It was all about hair extensions and it became very commercial with 80s bands like Duran Duran, which is inevitable. I suppose true punk came and went very quickly, probably six to nine months in its purity. Then it got kind of diluted. Like any movement, it became impure.

But then there was Joy Division...

I know but I think Ian Curtis' death in 1980 is now almost symbolic for something that was happening around that time. It's still difficult to get far enough back to have perspective on it all. I know now there are hundreds of books written by academics on punk, et cetera, there's an expression in England about the death bell. When somebody's dying, you hear the bell. I think around that time, his death brought in that sense somewhere of some purity being lost, the sense of a visionary leaving us. We were all from the North and we all knew each other. We all rehearsed in this one old mill that had been made into rehearsal space and it was so cold, there was one little cafe and we would all drink cups of tea together whilst playing our guitars and our drums. In Manchester, we all knew each other. It was quite friendly.

And Joy Division were already very well known at that point...

It sounds awful but they almost became more well known when Ian died. Suddenly that name was just everywhere. But they were really successful. Ian would have been a huge star. He would have been amazing. I think another thing that's part of punk romance is anxiety. Our parents were children in World War II, and I think as the children of our parents we inherited this mass anxiety, but we didn't know what to do with it because we weren't in a war. Neuroscience has now proven that trauma is passed on generationally. I listened to Kendrick Lamar's new album and he's talking about trying to stop that intergenerational trauma. But I did feel that everybody I knew, friends like Pete Shelley from the Buzzcocks, were all burning themselves all the time with cigarettes and they were cutting themselves. I was lucky that I didn't do that, but I was burning images with cigarettes, I was cutting up images. So I was really lucky I could direct that impulse to self harm onto a magazine page whereas friends around me couldn't do that. And they did really acutely self harm.

There was something very self-destructive about the movement...

Hence Ian being the ultimate symbol of that because of his suicide. But I was really aware of that source of shared anxiety and that generational inheritance of the terror of World War II from living with our parents.

After Joy Division and New Order in Manchester, there came the new generation of musicians such as The Smiths, who had a completely different sound from Duran Duran and all the commercial pop artists of the 80s. There was a new found rejection of synthesizers.

Yes and Manchester was such a rich city in terms of always somehow being plugged into a movement somewhere. Whether it was in Chicago, Detroit, or Cologne or Paris. It was pre-internet, pre-smartphones. Somehow we all wrote letters and we all got to know what was happening. And the music press was very important.

In France in the eighties, we were really looking at England. We didn't care about the States, the influence from England was very strong and really the model for music for us.

It was an extraordinary time. Again, maybe because the skill set was quite low. You didn't need to have been playing the guitar for ten years. It was just very liberating. You just took your place on the stage. And slowly everybody, of course, developed skills and people became proficient in their instruments. But it was an extraordinary blossoming of a city, even though the blossoms might have been black and darkened, it was still this extraordinary post-industrial blossoming of a city. I met Morrissey when he was sixteen, I saw him play in Paris this week and I said, "Do you realize it's been forty-seven years since we've known each other?" We're just laughing! We were like two old people, forty-seven years of having the same conversations about death and dying. But The Smiths and Morrissey's use of language was outstanding.

They completely changed the musical landscape.

And it was again this anti-heroic image, wearing like a hearing aid, which provokes similar questions: Who is heroic and who is not? Hearing Morrissey sing two nights ago, to me he's like Sinatra. He changes the emphasis on certain lines, so you just hear the lines that were written thirty-five years ago, so you hear them in a new way and you think, those songs do have a life. They go on and on and on.

Are you still based in Manchester?

I was living in London for a few years and then when the lockdown happened, I had the offer of a house on the coast of England near the Lake District. It's a very romantic place. I have been talking about a residency here in Paris, maybe for six months but because I have a large scale show at one of the London institutions in early 2025, six months here would be too long otherwise I would go for it. So I don't know where I'll move to, but right now I wake up and see the sea every day.

Collage is a medium that you have worked with continuously throughout your career. Have you ever considered changing?

I realize when I've been doing a lot of photo montages that I start to wonder about what happened to this model/person in their life outside the image. And that's often when I begin to think about the performance, I get tired of cutting out and I start really thinking about these characters. I could imagine a ballet happening with the characters in here. I could imagine a narrative beginning and thinking what soundtrack would these characters in this space have? How would they each move through this space? So I can feel now that urge coming to do a performance piece of a fairy tale.

Would you play in it yourself?

Yeah I've been on the inside many times, but sometimes I would more like to be like Busby Berkeley the American choreographer from the 1920's who had like one hundred tap dancers. So inside me there's a Busby Berkeley figure who wants a performance with sixty trumpet players all at the same time, usually I end up with six because of the budget. (Laughs) But I do a lot of performance work, both on stage and directing.

And you have made some films as well?

Yes, we were going to show one film here, but then we ran out of space. I love working in film because it's like digital cutting up. I love moving images and working with soundtracks. My son composes film soundtracks. That's really useful and we talk a lot about how sound really creates those moods with moving images. Recently I have started to return to drawing, and it's gorgeous because drawing and using a scalpel uses the same motor skills and I realized I haven't lost my ability to draw. Now that I have a pause, for the first time in a long time, I'm just going to do lots and lots of drawings with no intention, but just really to explore how to draw again. I just want another few months of the liberating way of working that comes when you haven't got an exhibition. I'm just going to really inquire what the possibilities are and play freely.

And you also worked as a photographer for a while? You took a lot of pictures of Morrissey early on in his career?

Yes, because I went on his world tours, which was crazy. When I was doing graphic design as a young woman in Manchester, I had a camera and my intention was to be a photographer. I wanted to be Diane Arbus and go into weird places and photograph them. But then one night, on my way home from a *The Damned* concert I was horribly attacked by a man with a knife. And he took my cameras away, I didn't care – I was bargaining with him! And he was arrested months later. He'd

raped about seven different women. So I was really lucky that he did then run off with my cameras rather than raping me with a knife held to my throat. So then I felt very superstitious about taking photographs. I didn't take photographs again for twenty years. I didn't want to look at a camera, I didn't want to think about a camera. But then my son was born in 1990 and I remember thinking, "I'm going to get a camera again because I want to photograph my son." It was like taking that power back. Morrissey started his world tours at the same time. My son was barely a year old so I would be rushing to Japan for three days, then Los Angeles for four days. Suddenly in photographing the birth of my son, I also began photographing the rebirth of a post-Smiths Morrissey. I was just taking thousands of photographs and suddenly I really loved the camera. I really loved taking photographs again.

Have you kept all the photographs?

Oh my God yes! That's actually one of the tasks I have to do is to archive all the Morrissey negatives. Every now and again he asks me to take a look at them if he wants to make posters etc. Hopefully one day another book will happen, or an exhibition. It was so intimate because I'm a friend, so I was allowed everywhere all the time because obviously I wouldn't do anything inappropriate. And it was just a crazy time, it would just be me and Morrissey in a decoy car trying to get past all the screaming fans. It was a very crazy time, but such a glorious time. But my son was so tiny, and so I was balancing motherhood with documenting my friend's concert.

How old is your son?

He's thirty-three and he's having his first child now so there's another generation coming through which is exciting. My son and I collaborate a lot, he always makes the soundtracks for my performance pieces. That cross-generational collaboration is really nice and I bring my history to him. Although sometimes when I'll say to him, "Oh, I remember seeing Roxy Music for the first time, or I remember seeing Chic for the first time", and he'll say "Yes mum, I know. And our generation, what do we have?" It's always like that golden age, as they say.

Do you think it was the golden age?

I think it kind of was. It's difficult for the young generation these days, really difficult. Look at Spotify, you have to have something like one-million plays to get twenty euros.

And there's so much music, so many films everywhere that you don't know where to look anymore. We went crazy waiting for new records back in the day. I was living in the South of France and we would all rush to the store to get the vinyl albums imported from England, the moment they were available.

To actually go to the store. And there was that reverence for the object. But now my son says people don't even listen to albums on Spotify, kids just listen to one track. And it's difficult for this generation of musicians with little money given in return for their creativity. But we still collaborate, I just like those conversations that we have. I know there's quite a lot of his young friends coming tonight and I enjoy talking with them and not being stuck in that generational bubble. I know I sound like a grandmother – well I am a grandmother actually! (laughs) – but I always try to stay really intrigued by those dialogues and to know what their anxieties are, how they stay mentally stable, what's exciting them, what disappoints them. It's really important, I think, that you always have that.

It's essential to stay in touch with the new generation.

It's really important because they have different problems than we have. And for me, they seem even bigger actually. Imagine if you had your parents following you on social media!

Social media is a nightmare actually.

In fact, I think it is, isn't it? The people who engineer our attention are so clever.

People go to a party and they think only about that. Capturing it on social media and they are not there just to enjoy it. But I think the new generation understands the danger and the problem. They are very protective of their privacy.

You know more than I do because you're dealing with them more than I am but I hope so. I think to be honest it's actually the older generations who struggle. I know people of my generation and it's just like they're under hypnosis. It's like, come on, put it down! Hopefully the new generation will just see how toxic it is. Almost like we look at plastic now. And they'll find a way somehow, hopefully, to outwit this very clever engineering of our attention. But they've wired up our brains now, they know that when we get 100 likes, the reward center of our brain is triggered. It's basic neuroscience. You get the likes and you want more likes. It's like a high.

It's an addiction.

It is an addiction, yes. I had to have my eyes tested a few weeks ago and the optician said she's

seeing 30 year olds with cataracts. She's horrified. It's a representation of that fact that our physical bodies were just not wired up to be doing that.

Yeah, it's bad for everything. For the back, for the shoulders, for the neck. I remember I went to Korea fifteen years ago and everybody was watching their phones on the metro and I didn't understand what they were doing. And then it was the same five years later in France.

It's quite eerie on the tube. And I stand and watch everybody, it's almost like they've won. It's like a tiny incubator that has sucked us in, isn't it? We try to keep some distance and there's a new awareness around it. Hence why still doing print media is so important. I will bear witness to print media and how important it was, how important it is now.

The new generation loves print and magazines, analogic, film, vinyl, old cameras. They are nostalgic.

That generation was starved of weight. That kinesthetic feeling of something in your hands. They want to feel things. Vinyl and the weight of a camera. Vinyl sales, according to the BBC yesterday, are for the first time ever above CD sales. Not that I know anybody who buys CDs anymore so I don't know how much that means! (Laughs)

Vinyl is coming back. I want all my old vinyls back from the 80s. I left them all at my ex-boyfriends place! (Laughs)

I think that was quite a gender thing, often I left my collections with boys. It was like it wasn't okay for us to be the keepers of things. As women we were the ones to walk off with nothing.

Linder *The Groom*, until 6th May 2023 at Andréhn-Schiptjenko, 56, rue Chapon, 75003, Paris, France.

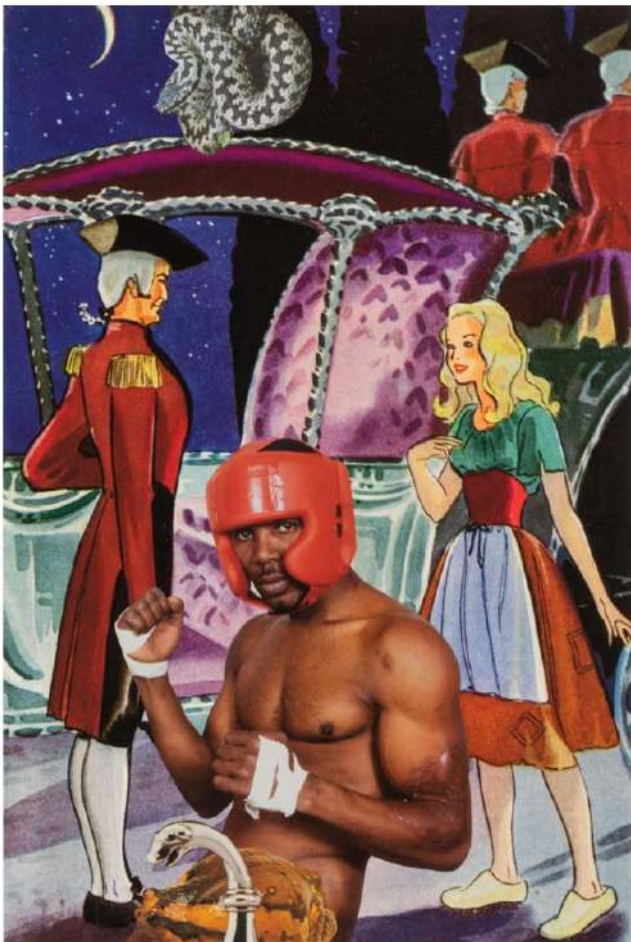
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Linder, Moon market and touched by sun, 2023, Photomontage.



Linder, Veil of midnight, 2023, Photomontage.



Linder, The ursuline order, 2023, Photomontage.

ATTENTION, COLLAGES ABRASIFS!

Artiste iconique, Linder a été présentée en 2013 au musée d'Art moderne de la Ville de Paris, et la galerie Andréhn-Schiptjenko l'expose en France pour la deuxième fois. Née à Liverpool en 1954, elle s'est fait connaître au milieu des années 1970 sur la scène musicale punk/post-punk de Manchester en tant que performeuse et graphiste. Elle fut, entre autres, la première à porter une robe en viande (1982). Elle crée des collages pop érotico-féministes décapants pleins de punch. Sa pochette de disque pour le 45 tours *Orgames Addict* du groupe The Buzzcocks (1977) reste un *must*. Magazines et livres illustrés constituent sa matière première. Ciseaux et cutter ses seuls outils. Sont exposées une trentaine d'œuvres de tailles variées (entre 7000 € et 14 000 €). Outre son plaisir d'épingler la mode du *relooking* express du corps et de la maison, Linder revisite ici, pour la première fois, le conte de fées *Cendrillon*, depuis l'histoire de Yè Xiàn en Chine vers 850, en passant par le film *Peau d'âne*. **E. C.**

À droite Linder,
The Love Cake, 2023,
photomontage
COURTESY LINDER.
© GALERIE ANDRÉHN
SCHIPTJENKO, PARIS.

« **THE GROOM. LINDER** », galerie Andréhn-Schiptjenko Paris, 56, rue Chapon,
75003 Paris, 01 81 69 45 67, www.andrehn-schiptjenko.com du 16 mars au 6 mai.



TRANSFUCE

Choisissez le camp de la culture

THE GROOM

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jusqu'au 6 mai, andrehn-schiptjenko.com

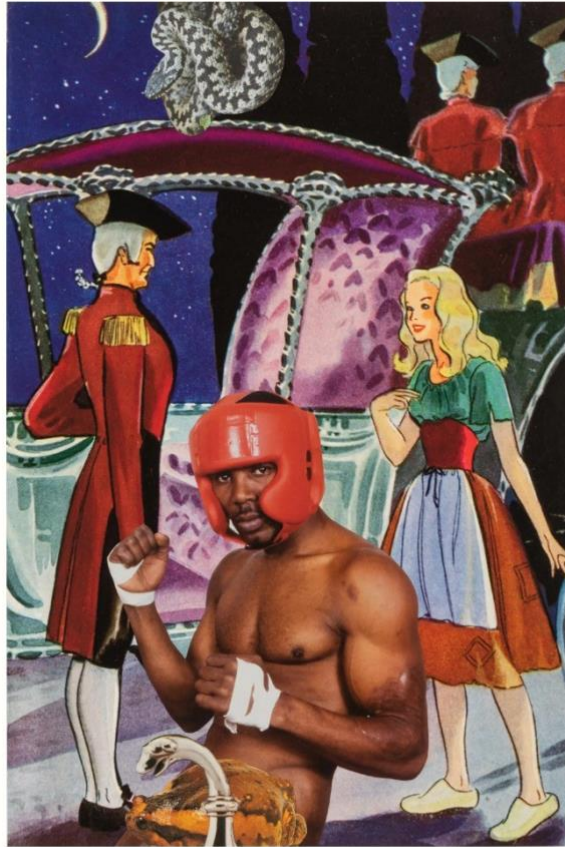
En 1900, Freud fut le premier à découvrir la nature symbolique des contes de fées, lesquels en s'adressant aux enfants, pénètrent les régions reculées de la psyché. De nos jours, l'artiste britannique Linder (née en 1954) y sonde tous les stéréotypes qui font autorité, au moyen de splendides photocol-lages à la force concise, parfaitement exécutés. Dans sa dernière exposition présentée à la galerie Andréhn-Schiptjenko, l'histoire de Cendrillon l'intéresse tout particulièrement, Linder y soulignant alors l'effroi tout comme les enchantements. Puisant ses sources dans différents médias imprimés – affiches de film, revues érotiques hétérosexuelles, voire porno gay, des années 50 et 60, périodiques richement illustrés – l'artiste explore et dissèque les attentes culturelles portées au corps féminin, lesquelles servent de support à un désir principalement masculin. Dans le sillage d'une Hannah Höch, ses confrontations d'images *a priori* diamétralement opposées rendent compte d'une signification inédite et d'un message cinglant, propices à éclairer d'un jour nouveau les méandres de notre inconscient.

MAUD DE LA FORTERIE



ARTNEWSPAPER.FR – 24 mars 2023 – Patrick Javault

Vol d'oiseaux, trombes d'eau et Cendrillon



Linder, *Veil of Midnight*, 2023, photomontage, 50 x 40 cm.
Courtesy Linder et Andréhn-Schiptjenko, Paris

Linder : The Groom

Les œuvres de Linder sont des collages lissés ou bien des photomontages qui ont des airs de collage. Cette nouvelle série est articulée autour du thème de Cendrillon. Elle met en scène des images trouvées dans des livres de contes de fées illustrés et des photographies de magazine de mode ou décoration ou bien de magazines pornos. Cela va de la simple superposition d'images à des compositions surpeuplées et exubérantes, avec un goût prononcé pour le doré.

En superposant l'illustration d'une Cendrillon trop charmante, trop blonde, dans son rôle de malheureuse souillon, à la photo d'un corps féminin que l'on devine nu sur un tapis de fourrure (*Happily ever after*), Linder envoie un message clair sur le sens des contes et sur leurs visées prédatrices. C'est énorme et chargé, mais on ne saurait en nier l'efficacité. Dans les choix de magazines vieux de plusieurs décennies, on devine la marque d'une collectionneuse passionnée. Et dans ce style de collage à l'ancienne revu par les techniques modernes, on reconnaît un hommage à une presse marginale, aux fanzines plutôt qu'aux revues d'avant-garde. Tours, détours, détourages, dans un esprit punk par celle qui fut d'abord une figure de la scène musicale.

Du 16 mars au 6 mai 2023, [Andréhn-Schiptjenko](#), 56 rue Chapon, 75003 Paris

MUSCLES
MUSCLES

LAMPOON

muscle fibers exist even if they are not bulked up by exercises, weights and drugs, even if they are not exhibited by dictators and fanatics or screaming women. We don't want plastic muscles, but gentle muscles
artwork Linder Sterling

[the ultimate recycler of pornographic imagery can date magazines across the Twentieth century by smell]

armed with a surgeon's scalpel, Linder cuts away at imagery from *Playboy* and other magazines to create visual narratives exploring the body and mind of feminism

Linder Sterling

[pornography, photography and photomontages]



L 01

«I didn't have access to explicit pornography until 1976. Instead, I bought a lot of women's and men's magazines, from fashion and gardening to cars and DIY trying to find a reflection or an image with which I could find some parity»

A female form with an iron for a head and lips for nipples – is the record sleeve of *Orgasm Addict* by British punk-rock band, Buzzcocks. British artist Linder Sterling's aesthetic signature inspires a conversation on what it means to be a woman. She explores sexuality, gender construction, and desire through the female lens. Her cut-and-paste photomontages with images predominantly scored from porn magazines have been making their mark in niche society for years. Just shy of seven decades, Linder has mastered the pen, brush, and scalpel as her tools and explored the stage – through confrontational performance art and her post-punk band, Ludus. Through the years, Linder's narrative of the body has evolved – from sexualization and gender roles to women's rights and health. Her photomontages are formed by cutting images from magazines with surgical precision and engineering them to create a visual narrative. She also speaks about not editing one's life.

Aarushi Saxena

Let's talk about your narrative: it is typically worded as radical feminism through punk-art. How would you put it?

Linder

'Radical feminism and punk' has almost become the journalistic mantra for talking about my work. Punk and feminism are bedfellows. Discovering second-wave feminism as a sixteen-year-old in England rewired my brain and made me think differently. Feminism changes, evolves, and responds; therefore, it should be in the definition, whereas Punk only occupied a few years of my life. Sometimes things need to be pared down. In my work I use a scalpel to cut images to the bare minimum; similarly, my current title is simplistic.

AS

Human anatomy is your prime subject – from earlier depictions of sexualized women to now exploring gender dynamics. How do you perceive the body and its commoditization?

L

In my late sixties, I have lived through almost seven decades and seen the commodification of the human body go off the scale. We are in a period of flux. We are examining gender in a volatile way. I look to Simone de Beauvoir, who said, *one is not born a woman but becomes one* – she had those cultural expectations nailed early on. Gender is similar to performance art. I observe the debate and conversation around gender closely. I have friends of all ages who had a callous time growing up, feeling that they couldn't perform the role of a boy, girl, man, or woman with any confidence, and then suffered all sorts of mental and emotional challenges. This generation is challenging all notions of gender, and I am observing the debate and conversation around gender closely.

AS

Pornography in your work: why and how did this influence manifest?

L

As a young child, pre-literate, someone in my family circle would show me pornographic images. Now there is a word for this process; we call it 'grooming'. Thankfully there was an intervention made by my parents when they discovered this, but for quite a long time, I was being groomed for what I presume was an horrific level of future intimacy. Between those images of bunny rabbits and fairy tales like Cinderella, there was an abutment of pornography. This aspect of my childhood is often addressed through my work. In an upcoming exhibition for Blum & Poe, there is an introduction to the incest motif via Myrrha – a mythological character in Greek mythology. In my early years, I tried to find out what kind of a woman I was supposed to be through the lens of both pornography and fashion; they were the two worlds in which women were frequently represented. I didn't have access to explicit pornography until 1976. Instead, I bought a lot of women's and men's magazines, from fashion and gardening to cars and DIY, trying to find a reflection or an image with which I could find some parity. I didn't find it within pornography because it is photographed through a predominantly male lens. But a fascination stuck with me because this imagery can be derailed, and it's the perfect material to subvert with photomontage.

AS

Why montages? Is there a reason behind the deconstructive approach?

L

Growing up in the 1950s, there were two channels on television and nothing to do at home. I drew every night and was skilled by the time I was eighteen. I went to art school and continued to draw, but suddenly I got bored and frustrated with mark-making. One day in 1976, I cleared away everything that would leave a trace and was just left with a scalpel that I had been using to cut up mount boards. I started cutting up magazines, which was liberating and joyful. Because I used a number eleven blade on my surgeon's scalpel, manufactured to create stab incisions in the operating theater, I began to make stab incisions into magazines, treating the magazine itself as a body. It felt as though I was dissecting the magazine and the body of imagery in it with the cool precision of a surgeon. I would make a competent heart surgeon or plastic surgeon, my control of the scalpel is impeccable. The works I made often looked like jigsaw puzzles, and that was when my love for montage began. I remember thinking to myself – I could have drawn for a whole week and never produced an image as shocking as a photomontage that took me ten minutes to create. My earliest photomontages from 1976 are not complex or overworked compared to those in later years. A celebrated work from the early years is the photomontage used by Buzzcocks for their Or-



L 02



L 03



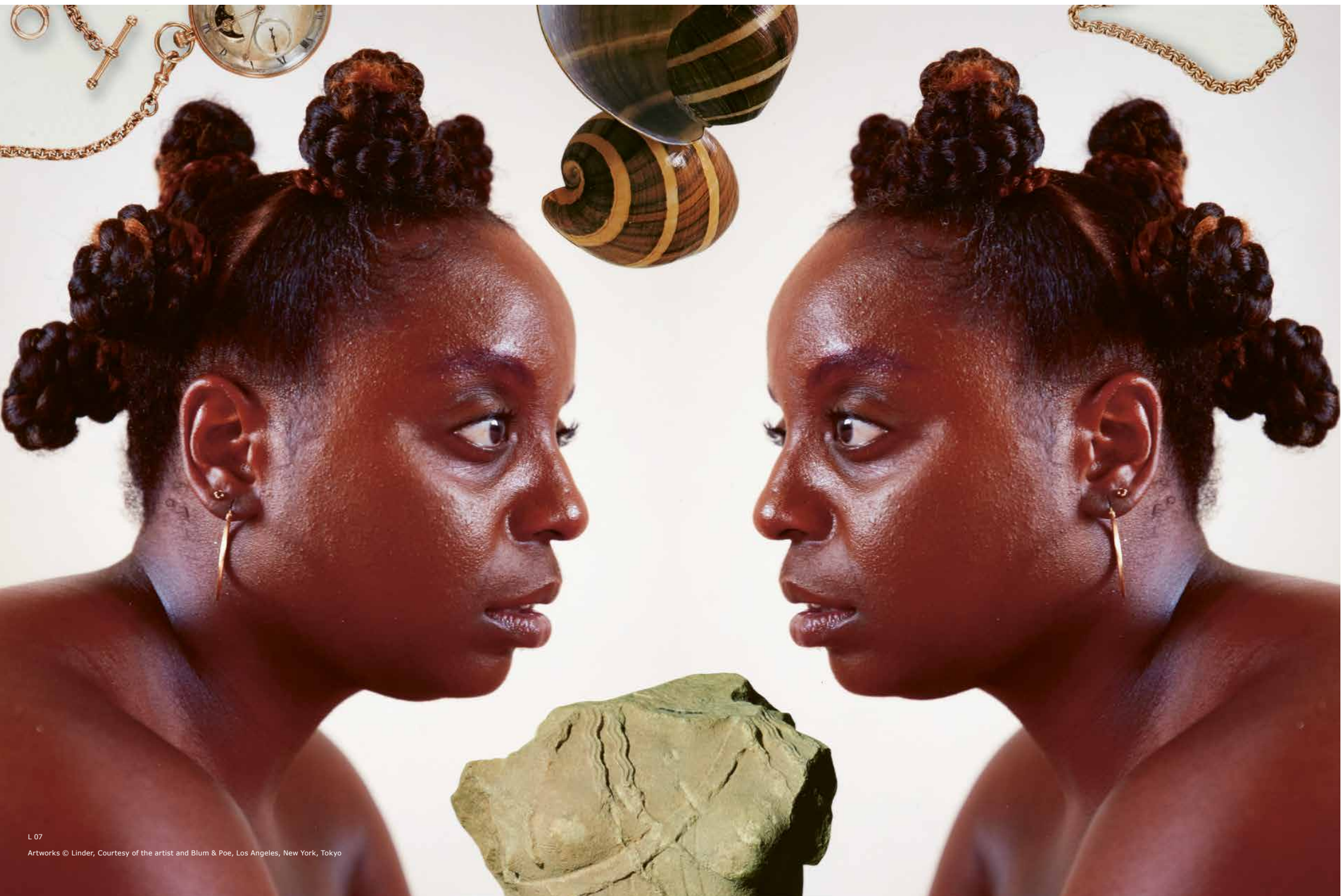
L 04

- L 01 *A woman told me that a woman told her* – ph. Junior Fernandez, creative and styling Josue Hart and Lane Stewart, talent Josue Hart
- L 02 *Where the tongue slips it speaks truth* – ph. Tony Krash, art direction Lane Stewart, hair Alecia Farrar, model Rabbit
- L 03 *Love leaves a memory no one can steal* – ph. Rosei Matcek, creative direction Rabbit, model BREXXITT
- L 04 *A friend's eye is a good mirror* – ph. Rosei Matcek, creative direction Rabbit, model BREXXITT
- L 05 *The absent ones are always wrong* – ph. Junior Fernandez, creative and styling Josue Hart and Lane Stewart, talent Josue Hart
- L 06 *She who travels has stories to tell* – ph. Rosei Matcek, creative direction Rabbit, model BREXXITT
- L 07 *The past is very unpredictable* – ph. Rosei Matcek, creative direction Rabbit, model BREXXITT

	<p>gasm Addict single. It features a woman with an iron over her face, plus two mouths over her breasts. Even now, if I can get one motif that will make the host photograph tell in a new way, I don't overwork it. I'm a concise engineer of the found image.</p>	AS	<p>Does the concept of action-reaction have a meaning to you, and do you try to translate this into your work?</p>
AS	<p>You founded the post-punk band Ludus – what was the relationship between your music and your photomontages?</p>	L	<p>Every photomontage that I make transmits action-reaction within the visual plane. I use cut-outs of imagery from diverse sources, and each cut-out battles for the viewer's attention. For Lampoon, you can see photographs of BREXITT, which push back against pictures of overly large blossoms, snakes, and eagles. The optic nerve has to work extra hard to make sense of the actions-reactions on the visual plane. As for the various symbols within my works, their ability to create action-reaction psychologically depends upon the individual's cultural background and personal history. A photograph of a snake contemplated in Texas could have one reading, whereas, in Bombay or Belgium, it may take on different readings again. Gertrude Stein said, «<i>Rose is a rose is a rose is a rose</i>», but I'm not too sure.</p>
L	<p>In late 1976, a swiftly accelerating pop culture became known as punk – but punk was an American name, and we all hated it because it had nothing to do with the British movement. Short-lived though punk was, it created an instant democracy on the stage. Anybody could pick up a guitar or drumstick or sing; for a while, it seemed unnatural not to be on the stage. By then, I had also been drawing for over twenty years and was interested in using the larynx in the same way that I'd been using the pencil or the scalpel: using the word to make my mark.</p>	AS	
AS	<p>Using found images versus original photography. What is your preference?</p>	L	<p>Your recent montages for Lampoon – what is the story, who are the artists?</p>
L	<p>I think it's worthwhile when sharing autobiographies not to edit one's life so that unforeseen acts of violence are omitted because violence, as much as love, can shape one's future in radical ways. One of the reasons I started using found images dates back to 1976 when I was on my way home after a photo shoot of The Damned at The Electric Circus in Manchester. A rapist attacked me then, unsuccessfully. Ruptures such as incest as a child or suddenly having a knife held to your throat as a young woman sculpt your life story. Because my camera was stolen by the would-be rapist in 1976, I stopped taking photographs. It felt as though cameras were cursed because I associated them with this traumatic incident in my life. I am also reluctant to work with digital photography instead of analog; working with cut-outs from print media of the last century is sensual. I like to use my nose a lot while working – I can sense the decade of a magazine by its smell. I can also look at the paper and identify if it's from the 1940s or late 1950s, and just a fragment of a magazine page is enough for my sensory detective work. When it comes to digital photography, everything is too clean, almost antiseptic, it hasn't got that deep sensuality of making stab incisions or the smell of the old newsprint, nor the challenge of handling sticky glue – you cannot grasp the materiality of digital pictures.</p>	AS	<p>The main photomontages feature BREXITT from the Texas House of Kenzo creative collective. I was introduced to BREXITT by the musician and producer Rabit, Eric Burton. I've been in close dialogue with Eric for almost a year, creating photomontages in response to his new album What Dreams May Come. He recently said, «<i>It feels healthy to consider this collaboration an ongoing conversation. It doesn't feel extractive. It feels like a discovery process even, a sort of a diagnostic where we can uncover the worlds that are shared</i>». Lane Stewart art directed from afar. While working on Lampoon's photomontages, I thought about interior worlds, transformation, twinning, and the reflective self – Texan snakes and the esoteric tradition of kundalini energy rising up the spine in a serpentine fashion. There are also references to the deep undercurrent of the influence of classical Roman mythology within the USA and thoughts about cycles of nature versus nurture. The photomontages were all made by hand, using scissors and glue rather than digitally. It's a tradition that can be traced back to the very beginnings of photography itself. When I asked BREXITT about stereotypes in the media and if she could catch her reflection there, she replied, «<i>I am everywhere all the time, everyone wants to be me. My culture, my hair, my body, my me</i>».</p>
AS	<p>What magazines do you frequent to create the montages?</p>	L	<p>Your upcoming exhibition for Blum & Poe in November – can you tell me about the theme and process for that?</p>
L	<p>Recently, people have started donating pornography to me that depicts relatives, friends, and husband from decades ago. I feel like a social repository since people know I'm the ultimate recycler of this imagery and no magazine ever goes to waste. I have print media from the early twentieth century up to the present moment.</p>		<p>One of the central bodies of work at Blum & Poe emerges from Book 10 of Ovid's Metamorphoses, with its stories of Pygmalion, Adonis, Venus, and a lesser known mythological character, Myrrha. The internet facilitates a sense of continuous self-reinvention and metamorphosis; we live in a 'before and after' culture, longing for an instant transformation. Ovid underwent this fascination in 8AD. Also, it's been forty years since I created a protest performance with my band Ludus at the Hacienda club in Manchester by wearing a meat bodice and dildo. The works in the exhibition at Blum & Poe will reflect all of the above and more.</p>
AS	<p>There's a tilt of satire and humor in your work. Can we speak about the intention behind that?</p>	L	
L	<p>A joke can be referred to as a gag, but we know that 'gag' has another meaning i.e., something that can mute you, making you feel as though you have no voice within culture and you're being censored. I'm very aware of this double meaning of gag. In a dire situation, humor can be used to puncture the enemy's rhetoric. The photomontage technique emerged after WW1, so its roots are tethered in opposition and shock. We often see photomontage weaponized during periods of civil unrest, in war zones, and within intense cultural and political debates. Humor is invaluable and present in the history of Dada and surrealism. Artists such as John Heartfield created monstrous oppositional photomontages of Hitler in WW2, and now I'm seeing similar extreme imagery emerging from the war in Ukraine. I was born in Liverpool, and there's a unique wit to that city; nobody ever takes themselves seriously there. I grew up with a Scouse humor that permeates my work.</p>		
AS	<p>Let's talk about censorship and rebellion when producing your art.</p>	L	
L	<p>Censorship can be pernicious, depending upon who's in control – it can take root like a virus in some people's minds. At the same time, censorship is necessary to safeguard the vulnerable. Shockingly, an eight-year-old can now see more explicit sexual imagery via a phone than I ever could in a magazine when I was eighteen. Regarding rebellion, my generation never considered showing work in art galleries because the art world was dull back then. Nobody wanted to put our work in art galleries, so we had to self-publish via fanzines, record covers, and t-shirts. We didn't have the luxury of magazines approaching us. In 1976, when I made my first photomontages, I would use Linder to identify my works. Everybody presumed I was male. They were shocked by the common perception that only a man would dare to buy pornography and only a man would dare to cut it up. Getting my work reproduced was challenging at that time in Manchester. There was only one photocopying machine in the city, and the woman there refused to print my work because she said it was pornographic.</p>		







On View

With Indoor Gatherings Still Restricted in England, the Liverpool Biennial Has Opened Its Outdoor-Only Program First

The indoor portion of the biennial should open later this spring.

Naomi Rea, March 19, 2021



Jorgge Menna Barreto, *Mauvais Alphabet* (2021). Installation view at Bluecoat, Blundell Lane. Photo by Mark McNulty.

The Liverpool Biennial, which officially opens to the public on March 20, is the first major exhibition to take place in England in 2021.

Initially slated to run last summer, the postponed opening was hampered by ongoing lockdown restrictions. But organizers have decided to push ahead and open an outdoor-only section of the show ahead of anticipated relaxations on restrictions later this season.

More than 50 artists, including Black Obsidian Sound System, Larry Achiampong, and Linder, are taking part in the full exhibition, titled "The Stomach and the Port," which references Liverpool's maritime history.

It includes 47 new commissions of sculptures and installations, a selection of which have been peppered across the city's public spaces. Now on view are new works by Rashid Johnson, Jorgge Menna Barreto, and Teresa Solar.

"The first 'outside' chapter presents works that connect bodies and experiences to key places, past and present, speaking of the movement of humans across the sea and proposing new understandings of the relationships between the body and nature," curator Manuela Moscoso said in a statement.

Already installed new commissions include Larry Achiampong's *Pan African Flag For the Relic Travellers' Alliance*, which is being flown in 10 locations, and five kayaks sculptured by Teresa Solar in the shape of human bones.

Rashid Johnson has created a large-scale totemic sculpture titled *Stacked Heads*, which draws on his ongoing "Anxious Men" series. The new work is made of two bronze heads planted with yucca and cacti plants.

Elsewhere, feminist artist Linder has created a street-level billboard commission called *Bower of Bliss*. The artist's photomontages, which she will also present at Tate Liverpool for the biennial, juxtapose everyday images of women from fashion magazines with graphic pornographic images and other archival materials.

Moscoso says the show, in sum, is about "change and healing following the universal shifts we have all experienced in this past year."

The biennial also has [an online portal](#) through which you can find information about participating artists, as well as sonic and digital commissions including a series of podcasts by Ines Doujak & John Barker and an artificial intelligence project from art duo Ubermorgen.

See more of the new commissions below.



Linder, *Bower of Bliss* (2021). Installation view at Liverpool ONE. Photo by Mark McNulty.

"Liverpool Biennial: The Stomach and the Port" runs through June 27, 2021.

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Naomi Rea
European Market Editor



Linder invokes the spirit of Helen Ede in multi-sensory takeover of Kettle's Yard

The British photomontage artist with hex appeal raises ghosts in the Cambridge gallery and modernist house for her first UK retrospective

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Linder Sterling takes a bite out of the House of Roman apartment (shown and designed for Sarah's Home). (Image credit: Jessica Klingelfuss)

BY JESSICA KLINGELFUSS
PUBLISHED FEBRUARY 27, 2020

'Size matters!' exclaims a chipper Linder Sterling. The British artist, known simply as **Linder**, is putting the finishing touches on her new show at Kettle's Yard when I walk into the Cambridge gallery. The exhibition title vinyl needs enlarging before the opening on 15 February; curator Amy Tobin conducts the tape measure with maestra-like finesse and fires off an email with the new measurements to Brussels-based designer Julie Peeters. Linder's attention turns to a bespoke set of stamps with a claw-hand motif. They arrived moments ago and there's a flurry of discussion before the first one is christened. Too ginger, perhaps? More gusto, 'like a post office worker having to do 100 stamps a day', she declares. Sharp and decisive, the second attempt elicits a satisfied peep of delight.

There is an instantly calming quality to Linder, as though her very presence is a balm to the swirling disarray around her. And it's all too fitting that the first UK retrospective of her work has been named 'Linderism'. The artist has quietly and stealthily commandeered Kettle's Yard in a multi-sensory takeover, from the galleries to the House, Research Space, front-of-house staff uniforms, stairwell, café menu, and the neighbouring St Peter's Church. The survey traces five decades of Linder's practice, from her emergence in the Manchester punk scene of the 1970s to her provocative feminist photomontages and performances, photography and self-portraits, drawings and recent public art commissions.



(Image credit: Jessica Klingelfuss)



Above the hot water tap in Helen Ede's bathroom. Below: *Curubif*, 2020, by Linder with Jochen Holz, lampworked glass.

(Image credit: Jessica Klingelfuss)

'It's a beautiful space,' whispers the artist as we enter the Edes' house, 'but as ever, I'm curious as to what is absent.' The patron saint of invisible women, Linder has shown Helen – the wife of Kettle's Yard founder HS Jim Ede – a reverence that history did not afford her. To wit, the artist's interventions in the home centre largely on Helen's bedroom, a sanctuary that remained outside of Jim's curatorial remit and off limits to his visitors (tellingly, it is also the only space in the modernist house that was not preserved as it was when the couple lived there). Linder has tapped into its quietly feminine energy and the faint traces of the enigmatic Helen that still linger: 'This room of Helen's feels very safe, it feels very pleasurable.'

I was the lucky one, I didn't overdose on drugs, I didn't cut myself, I didn't do my flesh. I had somewhere to take all my free-floating anxiety, the not-knowingness. I could make my mark with it

Here, the walls are adorned with photomontages made from 1970s Vogue pattern-books and interior design catalogues, featuring furniture appendages welded to romping models. They are an homage to the stacked sculptures and pierced forms of British artist Barbara Hepworth, but it is the timing that is especially pivotal. 'Barbara Hepworth broke her thighbone in 1970 and so her mobility was constricted,' recalls Linder. 'Whereas fashion photographers were showing women out and about, unencumbered and striding along, [magazine] adverts were telling a different narrative, always tethering women to the home or more traditional roles of food preparation.'

A curious hatch in the skirting board – used by Helen to communicate with her husband without having to leave the refuge of her bedroom – emits a spellbinding string composition by musician (and Linder’s son) Maxwell Sterling. The sound installation, *The One Who Benefits in Every Way* (2020), is punctuated by the voices of women reciting both anatomical and slang terms for female sexual organs in their native languages (among them Urdu, Mandarin, French, Italian, and Spanish). The words are spoken in ‘quite a tender way, as though they were talking to a 13-year-old girl or boy’.

In a display above, Linder has erected an altar of sorts, coupling a Naum Gabo sculpture made for his daughter with her own objects, including female fashion accessories sprouting synthetic hair from the series *Lives of Women Dreaming* (2004), and a prototype lipstick she created in collaboration with Poppy King for Wallpaper* Handmade in 2015. The works in the bedroom ultimately ‘summon all of these women who aren’t real, who aren’t true historical figures – they’re senses of something, or mythological, or saintly,’ notes Tobin. ‘If Linder can summon all of these figures, then she can invoke Helen as well.’

In Helen’s room and throughout the rest of the home, Linder has coloured the air with a potpourri recreated from a recipe by Jim himself. As he explained in 1979: ‘Any strong stranger blunt (not sweet) perfume I could find (travellers from the East bringing sandalwood, etc) – also a few handfuls of incense from various monasteries here or in the East – lots of lavender plucked and dried – and when all this assembled quite a decent helping of Cognac.’ Also on display are glassware sculptures made with artist Jochen Holz, and a new photomontage incorporating a poster for Ken Russell’s 1972 film *Savage Messiah*, which was adapted from Jim’s book of the same title about artist Henri Gaudier-Brzeska.

It’s not just the ghostly presences of the Edes that Linder gravitates to. In the church adjacent to Kettle’s Yard, she calls up another spirit – this one deeply personal to her – with *Salt Shrine*. Originally commissioned by curator Michael Stanley for an exhibition in an abandoned school in Widnes in 1997, this new iteration of the installation follows on from the 2019 staging of the work at Birmingham’s Ikon Gallery, for Stanley’s memorial exhibition. The gallery director was 37 years old when he died by suicide in 2012, and the meditative work cites the purifying and healing properties of salt, lifting the veil on Linder’s mourning.



Above, *Untitled*, 1977, photomontage. © Linder Sterling. Courtesy of the artist; Modern Art, London; Dépendance, Brussels; Andr in-Schypenko, Stockholm, Paris; and Blum & Poe, Los Angeles, New York, Tokyo. Below, *Untitled*, 1977 photomontage. © Tate
(Image credit: TBC)

RELATED STORY



(Image credit: TBC)

[Under the Tuscan sun, Linder conjures an erotic Eden](#)

Back in the main building, Linder’s oeuvre is framed in a more academic context across the [Jamie Forbert-designed galleries](#). The first section spans her early work, made while at art school in Manchester, and immediately after when she continued to live and work in the city. Highlights in the showcase include a series of S&M-style masks made as part of her graphic design course, and rarely-seen 1970s photographs of drag artists at Manchester’s Dickens gay bar (she confesses she may have become a photographer were it not for the violent and vicious theft of her camera soon after). Linder’s decades-old photomontages uncannily echo self-esteem issues of young women today. Back then, however, Linder was confronted by the pervasiveness of self-harm among her friends. ‘I was the lucky one, I didn’t overdose on drugs, I didn’t cut myself, I didn’t do my flesh,’ says the artist. ‘I had somewhere to take all my free-floating anxiety, the not-knowingness. I could make my mark with it.’

The second gallery is devoted to Linder’s photomontages from 2006 onwards, some 20 years after she took a break from the medium. It’s the variety of her source material that dazzles, from vintage pornography to Hollywood publicity shots, rose directories to ballet annuals, glamour photography to natural history collections, transvestite horse lovers to splashing (the act of rubbing copious amounts of wet or messy substances for sexual pleasure, I learn from Linder). No fetish, perversion, or predilection is off-limits. And Linder treats each proclivity with the delicate sensitivity and discretion of a priestess in a confessional. Elsewhere in Kettle’s Yard, her public [Art on the Underground commission](#) – first installed at Southwark Tube station in 2018 – becomes an entirely claustrophobic experience of flowers and female pleasure in the tight confines of the stairwell. We’ve now well and truly chased Linder down the rabbit hole.

But it all circles back to Helen Ede. For the duration of ‘Linderism’, Jim’s name and masculine pronoun have been swapped out for Helen’s across the Kettle’s Yard website (befuddled art historians, stand down). And in a final act of reclamation, Linder has created a new line of House of Helen products. Available to purchase from the Kettle’s Yard gift shop, the collection includes scented candles, notebooks, pin badges, cosmetic mirrors, fabric squares, printed papers, bath salts, and sticker packs to make DIY Linder-style collages. This is Linder: feminist, punk provocateur, forensic historian, spirit guide, storyteller, myth maker, musician, merchandiser, mother, botanist, eulogist, oracle, artist.



(Image credit: TBC)

Jessica Klinghoff

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Caroline Roux

Sat 18 Jan 2020 14.00 GMT

How the artist Linder went from Orgasm Addict to Chatsworth House



You have to sit out various periods in culture if you're like me. Linder at Kettle's Yard in 2019. Photograph: David Leary/The Guardian

The art maverick first made her name in the punk era with collages fusing fashion and pornography, and a major retrospective proves her work still provokes

It's not easy to celebrate female sexuality and vaginas on public transport, but Linder, the British artist known for her uncompromising photomontages, managed it at Southwark Underground, a station that sees 16.7 million people pass through its barriers each year. The 85m-long billboard she installed there last November – a luscious and cinematic sequence of roses, lips, female faces, food and Roman votaries that emerged from research into local figures and places and the archive of London Transport – is called *The Bower of Bliss*. And that, as it happens, is a quaint old phrase for vagina. “It suddenly came back to me when I was filming at Chatsworth last year,” she says of the term she had first discovered years before in an issue of *Oz* magazine edited by Germaine Greer. The work is a reminder that women don't just need safe spaces but joyful ones, too.

Sex and pornography can loom large in the work of Linder. Among her best known are those where super-tanned 70s Playboy nudes are embellished with explosions of flowers; and naked women in coquettish poses have an electric heater, or a clock, or a Victoria sponge for a head. Linder, who changed the spelling of her first name as punk exploded in mid-70s Manchester (“It felt more European”), has been busy. She spent much of 2018 as artist-in-residence at Chatsworth House, digging through the history of that stately Derbyshire pile to create a film, an exhibition and even a fragrance. “It's such a treasure house. There are parcels in the attic that have never been opened,” she says, though a more 20th-century discovery was Debo, Duchess of Devonshire's adoration of Elvis. She also had an exhibition of her finely scalped montages at Nottingham Contemporary and created a film and a flag for Glasgow Women's Library.



Original artwork for the Buzzcocks single *Orgasm Addict*, 1977. Photograph: PR

When we meet, it is at Kettle's Yard in Cambridge, where a major retrospective of her work will open in February. After that, she is off to Liverpool to create something for the Biennial, which kicks off in July. It seems that in her 65th year, the world is finally ready for her unflinching, upfront feminism.

Linder likes to describe herself as a pop baby – “I was born in Liverpool in 1954” – but she is better known for her association with punk. Arriving in Manchester in 1976, she chose to study graphic design at the polytechnic “because it felt connected to the real world”, though she took the opportunity to make masks out of lingerie, too. She was soon sharing a flat with Buzzcocks singer Howard Devoto, and in 1977 she put herself on the map when her artwork was used for the sleeve of the band's first single, *Orgasm Addict*. The image, of a muscular naked woman with an iron for a head, was both an homage to the pop-art sensibility of Richard Hamilton's 1960s collages and a strident feminist scream against the domestic trap. “I grew up in a working-class family in a tiny mining village,” she says. “There were no guidelines for how I should behave, and I found them in *The Female Eunuch* and other texts of second-wave feminism. By the time I got to Manchester, I was ready to go, ready to make my mark.”

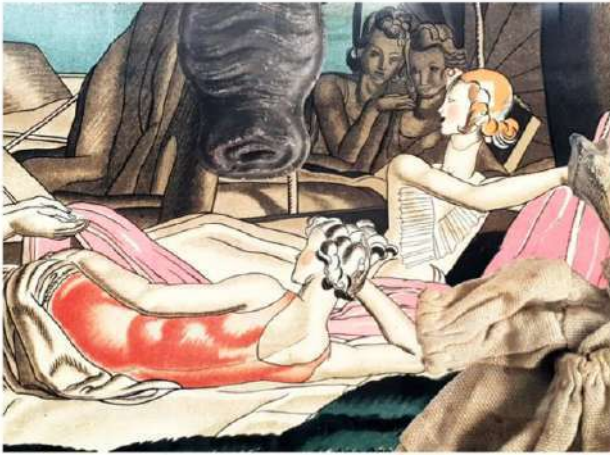


What I Do To Please You I Do, 1981–2008. Photograph: Courtesy of Stuart Shave/Modern Art, Dependence, Andrehn Schiptjenko, Blum & Poe

She did, as an artist and a performer. While her imagery, which continually raised questions around gender identity and the power of the male gaze, mirrored the low-tech frankness of punk itself, her own image was defined by sharp cheekbones, quiffed hair and bondage trousers. “I'll never forget the hostile stares I got the first time I wore them,” she says. “Manchester was quite a violent place then. We loved Quentin Crisp and his advice to just look straight ahead.” Fronting her own band, Ludus, at the Hacienda in 1982, she came on stage in a dress made of chicken flesh, and – to further subvert expectations – pulled it up to reveal a huge black dildo. In a city, and on a local music scene, where women were relatively invisible, Linder says now that she felt “like a female astronaut, being sent out into cultural space”.

She also became known as Morrissey's muse and went on to photograph him extensively in the early 90s as he toured the US. “We shared the same taste, liked the same books,” she says. “We shared a house for a brief period in Whalley Range – it was a red-light district then.” With his counterintuitive views on the far-right For Britain party, Morrissey is a touchy subject these days, but Linder is loyal. “We've always disagreed,” she says. “It's a healthy disagreement, the sort that comes with unconditional love.”

In the mid-80s, Linder stopped performing. “The underground was over,” she says. “Wham! and Bananarama came along and that was strange if you were in the north of England. We had the miners' strike.” London had never called to her. But Brussels did, in the form of Les Disques du Crépuscule, an avant-garde music label that invited her to the Belgian capital. She lived above a nightclub called Interference, and people such as Billy Mackenzie and the Lounge Lizards came and went. “From Whalley Range to the rue de la Tête d'Or and all that civic gilding in the Grand Place,” she says. “It was incredible.” In 1990, Linder had a child and went to live on the north-west coast. “I carried on making work, hidden away in a cocoon-like place in the north,” she says. “You have to sit out various periods in culture if you're like me. The YBAs, for example, they were so much for irony, and that wasn't a game I wanted to take part in. But I've always had the sense that someday acknowledgment would happen.”



📷 The Bower of Bliss, 2018.
Photograph: Courtesy of the artist.

The second time I speak to Linder, she is in her archive space, which occupies the top floor of a former textile mill in Lancaster. “It’s a 10-minute walk from where the Pendle Witches were hung in the early 17th century,” she says cheerfully. “They were punished for their unacceptable glamour.” (In that period, glamour meant casting of spells, rather than diamonds.) She is keen on witches and mediums, women who defy the social stereotypes and demonstrate the more mystical depths of female psyche. A recent obsession is Ithell Colquhoun, a British female surrealist artist and occultist – you can see the influence of her work in the Southwark billboard. “She had a mantic vision of the universe …” says Linder. “Mantic being to do with divination and prophecy and a little madness. It’s not Enid Blyton.”

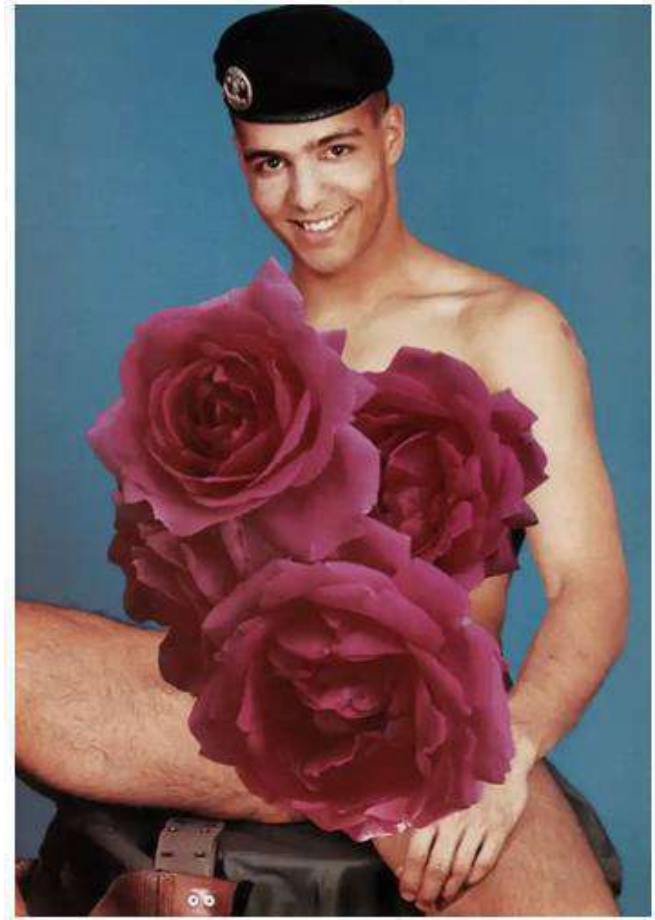
In the archive, established thanks to a generous grant from the Paul Hamlyn Foundation, she is surrounded by an astonishing 40 years’ worth of material and is busy categorising every item. “I mean, a fan letter from the 1980s – what is that as an object?” She says it is something she has to do “in case I slip under a bus”. She thinks about her funeral a lot, planning the music. “It’s due for an update,” she says. Meanwhile, she is working on the Kettle’s Yard show with a young curator called Amy Tobin, whose own interests are 70s and 80s feminist art practice as well as the complexities of archivism. “I think she knows more about my work than I do,” says Linder.

As well as frequently being the subject of her own work, she has organised a series of huge productions that are as montage-like as the flat artwork she makes in her kitchen. One, *The Darktown Cakewalk*, staged in Glasgow and London in 2010, lasted 13 hours. It included Lindy hop and beauty queens, witch trials, scenes of prejudice and gold lamé suits. Richard Nicoll, the fashion designer who died in 2016, provided the costumes. She has since worked with menswear designer Christopher Shannon on a production that took place on the steps of the ICA in 2016 and combined *Tiller Girls* with Northern Soul. More recently, Louise Gray designed the outfits worn in the film she made for the Glasgow Women’s Library, another part of the *Bower of Bliss* project, which shows Mary Queen of Scots exercising in the bower at Chatsworth. “She creates layers and layers of meaning by drawing together all of her historical, political, female and sometimes very funny notions for her works,” says Gray. “I worked on the ICA piece, too. She was ‘live collaging’ artists, dancers and singers on the stairs outside the ICA. I dressed a 30-strong LGBTQI choir from Hackney, who performed in the rain.”

Kettle’s Yard was once the home of Jim and Helen Ede, who moved there in the mid-50s and filled it with their collection of Lucie Rie bowls, Alfred Wallis seascapes and sculptures by Brancusi and Gaudier-Brzeska. “It feels like the last gasp of modernism,” says Linder of the house that has been left as they lived in it. “And it really feels like the Jim Ede show. We have had many conversations about why Helen is so not present here.” Indeed, her room, where she would pass the afternoons as Jim entertained Cambridge students, is the only one with no conservation status. Alongside the retrospective of her own work, Linder is creating work for Helen. She is making products for the “House of Helen” brand that will be available in the Kettle’s Yard shop. “Perhaps it suited her to hide away,” says Linder. “I’m really interested in the idea of the invisible woman – that also has a kind of power.”

For Linder, on the other hand, invisibility is definitely no longer an option. “I think she’s the most relevant artist of our times,” says Gray – though she might not like that accolade. She might just want to be an artist.”

Linderism is at Kettle’s Yard from 15 February to 26 April (kettlesyard.co.uk)



📷 He the Protector With Virtue Does Be, 2017. Photograph: Robert Glowacki Photography/Linder Sterling

Under the Tuscan sun, Linder conjures an erotic Eden

The feminist artist brings a new edge to 1960s pin-ups by glamour photographer Harrison Marks for an exhibition at Monteverdi Gallery

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The Goddess Who Makes the Wheel of Time Work, 2019, by Linder Sterling. Courtesy of Modern Art
(Image credit: Linder Sterling, Courtesy of Modern Art)

BY JESSICA KLINGELFUSS
PUBLISHED JUNE 30, 2019

'I have become an expert on bush,' quips Linder Sterling as we step into her current exhibition at Monteverdi Gallery in Tuscany's Val D'Orcia region. The British artist (known as Linder) has been studying the pornographic image for 45 years, hand-cutting and pasting found imagery from 1970s and 1980s magazines as she embarks on an anthropological survey of gender roles and sexuality. 'The women's bodies I cut out from *Playboy* were vastly different to the women's bodies I cut out from *Vogue*,' she reflects on her earlier photomontages.



Artist Linder Sterling at Monteverdi Tuscany.
(Image credit: Jessica Klingelfuss)

Yet, there is nary a maidenhair in sight among Linder's new series of nude collages at the Tuscan gallery, where the models' genitalia have been airbrushed to an uncanny degree of modesty (quite curiously, the folds, blemishes and follicles that would typically be erased by modern beauty standards are left intact). When the prospect of the Monteverdi exhibition curated by Goldsmiths CCA director Sarah McCrory first materialised, Linder had 'by a wonderful act of synchronicity' recently acquired a 1964 book of outdoor pin-ups, *She Walks In Beauty*, by British glamour photographer turned pornographer Harrison Marks.

The photomontage artist has layered Marks' heavily retouched photographs with a sumptuous array of plant and animal life, welding painted lady butterflies and roses, shells and snakes, to his bare-skinned subjects. Linder's titillating troupe of goddesses bristle with fertility – much like the surrounding natural splendour – with elements of their bodies concealed or left revealed. Her interventions are minimal but compelling, skewing and shifting the narrative of Marks' glamour photographs.

'Glamour, as a word, has quite a sinister origin,' says Linder. Though it has since lost its mystical connotations, the English word 'grammar' was appropriated by the Scottish in the early 1700s to create 'glammer' (or 'glamour'), meaning 'a magic spell' (scholars of *grammatica* were regarded with suspicion in the Middle Ages because the teaching's link to the dark arts). 'Now, everybody wants to be glamorous, but if you were in the 15th or 16th century you would be burned for being glamorous,' she adds. It's only fitting that in the hilltop hamlet of Castiglioncello del Trinoro, Linder has put us under her spell.

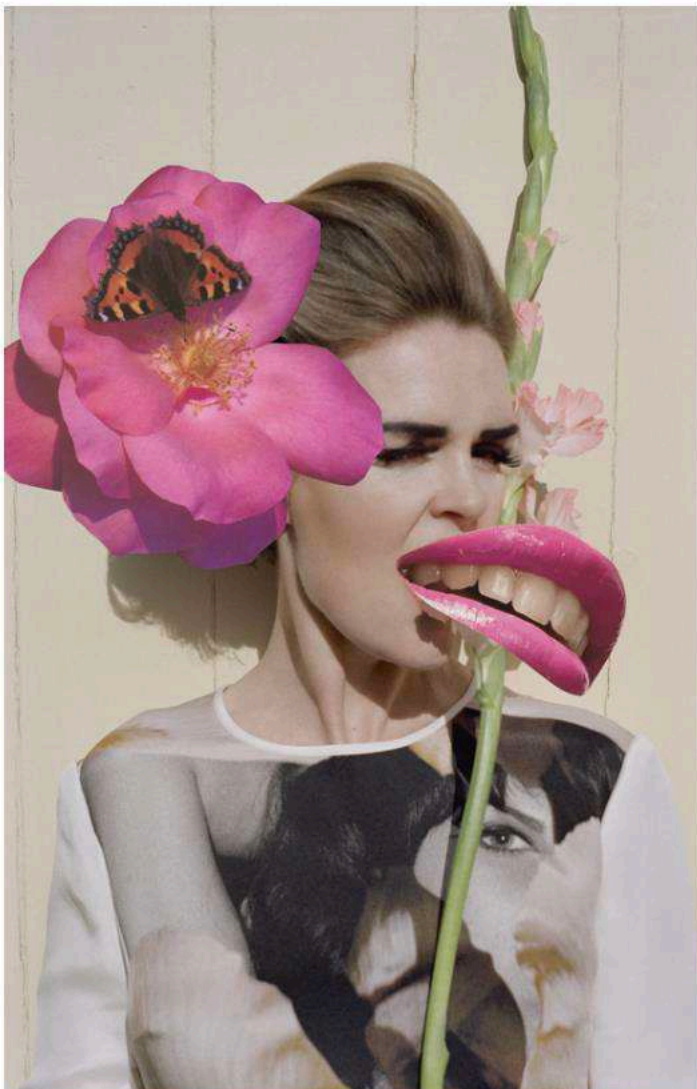
Jessica Klingelfuss

All Posts



In Conversation: Linder Sterling

We speak to British visual artist Linder Sterling whose iconic and feminist body of work encompassing decades is on view in Sweden in her first solo exhibition with Andréhn-Schiptjenko. Linder addresses the notion of time running as a fixture in her characteristic photomontages and offers her take on the sexualisation of the male body in media and feminism in the era of social media.



C-P: Your work is noted for addressing traditional gender roles and expectations ascribed to women concerning the domestic sphere, as well as the commodification of the female body in media. How did you arrive at working with your characteristic photomontages?

LS: It was the summer of 1976, I was about to go into my third year of art school and just put away all these materials that would make a mark; crayons, pencils and paintbrushes, mainly out of boredom and frustration. In the arts education we were so urged to draw and paint and it was very intense. By that point I had had enough and slowly begun adding elements to the drawings making collages and at a certain point I was working entirely with photographic imagery to experiment. When I did the first series of photomontages it felt so liberating, so clean, as though I had removed myself from the image, whereas usually as an artist you see yourself with every mark on the page.

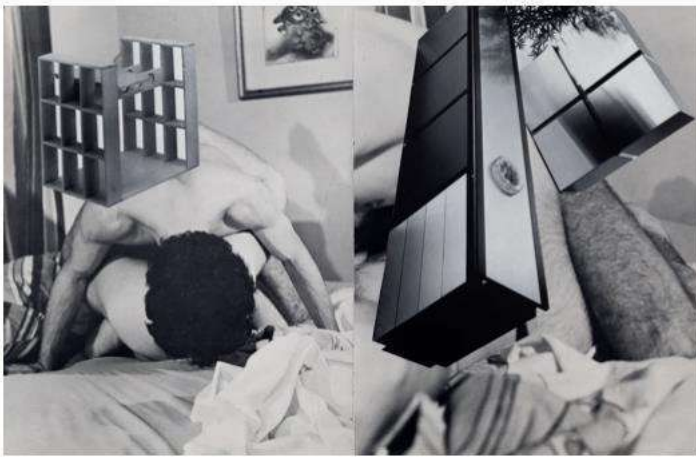
Being a young woman figuring out how I was expected to be and finding my place in the world, I had been looking at imagery of women in fashion magazines, in magazines aimed at young mothers and also pornographic magazines that depicted the female body. It was simple experimenting. I would cut out images from men's and women's magazines and join them together and it was quite playful, with a lightness of touch even though the message behind the work was incredibly serious. Humour, I think that was important too.

C-P: Around this time would you have been informed by or have had an interest in what was going on in the avant-garde feminist art movement in the '70s, notably in Vienna with the likes of VALIE EXPORT and Birgit Jürgensen, or in the US with artists like Judy Chicago and Carolee Schneemann?

LS: What you have to remember is that this was pre-Internet age and I was living in Manchester and the public libraries were reasonable but certainly the opportunities to stay informed about contemporary art was limited. I used to get an arts and culture magazine every month called Spare Rib, a feminist magazine which a low-budget black and white magazine of tiny images. That was my only way of finding about any contemporary artist really. So I had some information, mainly textual but even now I'm enjoy learning more about certain artists whose work I might possibly have stumbled across decades ago.

C-P: You showed with Andréhn-Schiptjenko at Zona Maco in Mexico but this in fact your first solo presentation with the gallery and first time showing in Stockholm. Given the extent of your body of work, what is the selection for the show like?

LS: I think the exhibition here you could say is a huge photomontage or collage itself. You try to pinpoint series of works that have fairly obvious connections and when put together become a sort of whole where the sum is greater than the individual parts and where each part helps informing the next. I have the luxury of having too many pieces and have had interesting conversations with Ciléne Andréhn and Ian Massey about how much one can subtract and how little is needed to convey an artist's work. The show consists predominantly of photomontage and there are experiments with prints like in the Mantic Stains Series and there are two lightboxes that felt necessary because with photomontage you are always restricted by the size of the found images. In the last 5-10 years the lightboxes have started to emulate the kind of displays you see at airports and the departure lounges or cosmetic departments in luxury stores. They try to tap into that retail vocabulary. The lightboxes are robust and extreme in scale but it's important to remember that they're founded on fragile found images.



C-P: I thought to ask you about the notion of collecting, given this element in your work of using found and very specific imagery.

L-S: You can refer to it as an archive, a palette. I might buy magazines today that will be incredibly current today and as ten years or even five pass, they might look very dated. What I do feels more and more like working with time itself through representation of various media. The more complex ones, recent ones that are in the show have that sense of time with images joined together from the 50's, 60's 70's, 80's and 90's etc. People will often ask me when I made certain works because there's no way to really know because a work made last year might use imagery from the 40's. Yes, so there is vast collection that I have; it's not catalogued in any way other than stored in boxes with labels.

C-P: You said before that in time in gets rarer to feel you are seeing things that appear fresh or novel in the arts and that you intuitively know when you are, which is a sentiment easy relating to given our times of constantly being exposed to vast streams of imagery daily. What excites you today?

L-S: Often I find fashion and the mediation of fashion to be extremely exciting and I will have collaborated with fashion, with the late Richard Nicoll and Christopher Shannon and tend to think there is a younger generation of designers in London that is exciting. People love the idea that fashion, music and art are as one but they're really not. These worlds work in different ways to survive. If you are open and permeable as an artist you can have these fantastic discussions, cross-generation and cross-disciplinary. I like an openness to exchange, mainly because I am very curious and want to know about other artist's practices.

C-P: You're also a musician and used to do music in the post-punk band Ludus. What's your rapport with music like today?

L-S: Well, I did a five hour performance quite recently at the ICA in London for which I closely collaborated with my son, Maxwell Sterling who is a film composer and who lives in LA. We have a shared record collection him and I. Through my son there's a good way of keeping in touch with a certain aspect of contemporary music. For nine years now I'm studying classical Indian music, playing an instrument called taus with twelve strings which proves quite demanding for the Western ear or mine.

C-P: Are you very nostalgic as a person?

L-S: Not really but there is fascination about time as a concept which probably leads to studying Indian music. In my work, I don't think of it as nostalgia. I feel more like a historian going back under the skin of a period in time by looking at and working with the imagery.

C-P: What is your take on where feminism "is" in 2017, in light of mainstream figures like Beyoncé and most recently Emma Watson emerging as poster people of a supposed "contemporary" feminism?

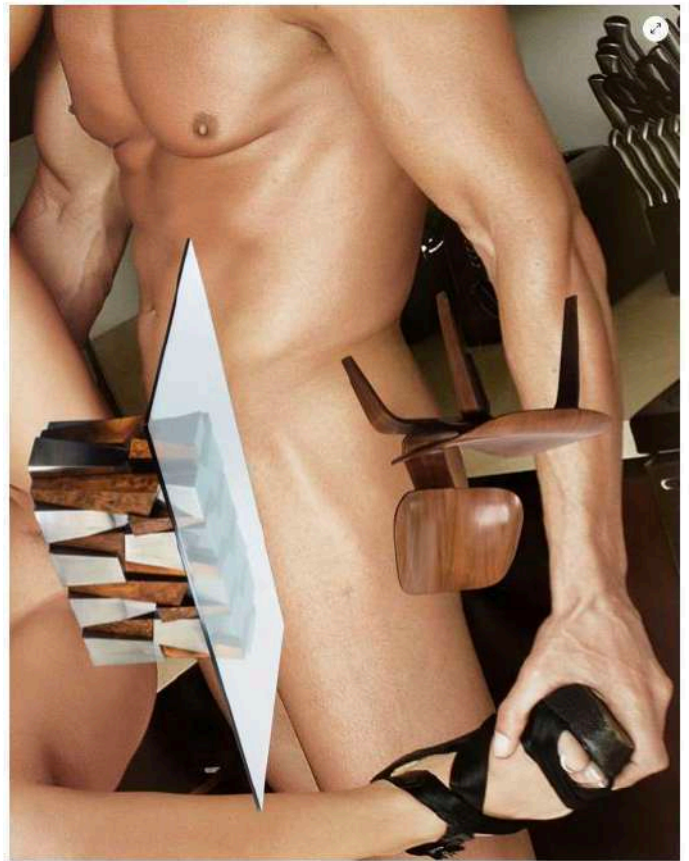
L-S: Feminism is as multifaceted and as full of promise as ever, maybe even more so than in the second wave of feminism in the 1970s. When I was sixteen years of age in 1970, the tabloid press in the UK was full of sensationalist features of "women's libbers burning their bras" and "men haters", there wasn't any way thought that the majority of women could be seen and heard to oppose those sentiments. One of the blessings of social media today is that a sixteen year old in Sigtuna can have his or her say on feminism now. I have just looked at [#feminism](#) on Instagram and there are 2,256,165 posts, by the time you read this there will be many more.

Feminism has always encouraged a multiplicity of voices, so whether it's Beyoncé, Emma Watson or, on the front line, women such as Malala Yousafzai, we all have to keep stating the obvious over and over again. Trump et al will never gag us!

C-P: On a different note, it's interesting that the commodification of the male body remains rare in media still today and found most often in gay porn. Your work also puts sexualisation of men to the forefront. What are your thoughts on the matter?

L-S: The male body has always been sexualised within the history art but often in covert ways and within popular culture the sexualisation can become more even overt. The first Calvin Klein adverts in 1982 that featured the pole vaulter Tom Hintaus posing in CK briefs, literally stopped the traffic in Times Square, it was an historic moment of sorts

Over the last decade, I've worked with images of men found in gay pornography, initially working with the images in exactly the same way that I had with images of women found in "straight" pomography. Recently though, for the show at Andréhn-Schiptjenko, I've included images of men and women within the same large-scale photomontages. I'm still working out what's happening on the pictorial frame, it's rather like two very powerful north-to-north magnets sitting side by side, unable to connect in any way. I think that I'll look back at these images in ten years' time and see them as pivotal in my practice in some way.



C-P: Lady Gaga gained notoriety wearing a meat dress to an award show a few years ago; something you did decades before and your work was recently plagiarized on the cover of an international arts and culture magazine. You were quoted saying "History after all is one big dressing-up box" which struck me as a great quote. What is your idea of the importance of acknowledging and crediting your influences?

L-S: The majority of pop stars of today seem very anxious about acknowledging any sort of influence, as if somehow it would reveal a weakness in their creative DNA. Generationally, we were all much more generous about the development of our shared ideas and reference points, we flaunted them even.

It's so easy for any stylist nowadays to treat history as a series of "looks" without any thought as to why people wore the clothes that they did. Style then becomes as aerosolic as the pixels that illustrate it online. If artists generously share their source material with fans, then both are enriched by the experience, it becomes more of a conversation that anyone can join in, rather than a monologue from on high.

C-P: To conclude and get a word in on your collaborative and performative work overlapping disciplines and bringing people together in creativity, what might you be working on in that direction this year?

L-S: I'm curating an evening of performance for the Irish Museum of Modern Art (IMMA) in Dublin in July. I will have new works on paper showing in the exhibition that runs at the same time: *As Above, So Below: Portals, Visions, Spirits & Mystics*. The evening in July will feature a new performance that I'm developing with my son, Maxwell Sterling, we recently worked on a new ballet together with Northern Ballet for the British Art Show 8. For IMMA, we hope to include 50 traditional Irish dancers, along with 10 Northern Soul dancers, 2 choirs and a brass band. At this early stage, everything could change but the desired template is in place. Artists from The Death of Rave label have also been invited to create sonic pieces in response to the themes of *As Above, So Below*, they'll play in the deconsecrated chapel at the Royal Hospital in the grounds of IMMA.

Linder Sterling's first exhibition with Andréhn-Schiptjenko in Stockholm is on view through April 22

www.andrehn-schiptjenko.com

Images courtesy of Andréhn-Schiptjenko and Linder Sterling

EN PARTENARIAT AVEC CHANEL

THE FIFTH SENSE



TFS | HANNA HANRA | 10 JANVIER 2017

rencontre avec l'artiste linder sterling, reine du punk et du photomontage

Mondialement reconnue pour s'être réappropriée le corps de la femme à travers des collages absurdes et subversifs, des performances chorégraphiées et le port de robes en viande, l'artiste Linder Sterling nous invite à questionner notre vision du monde et des femmes. Nous l'avons rencontrée pour parler de punk moderne, de l'odeur de la moquette neuve et de l'importance d'être curieux en 2016.

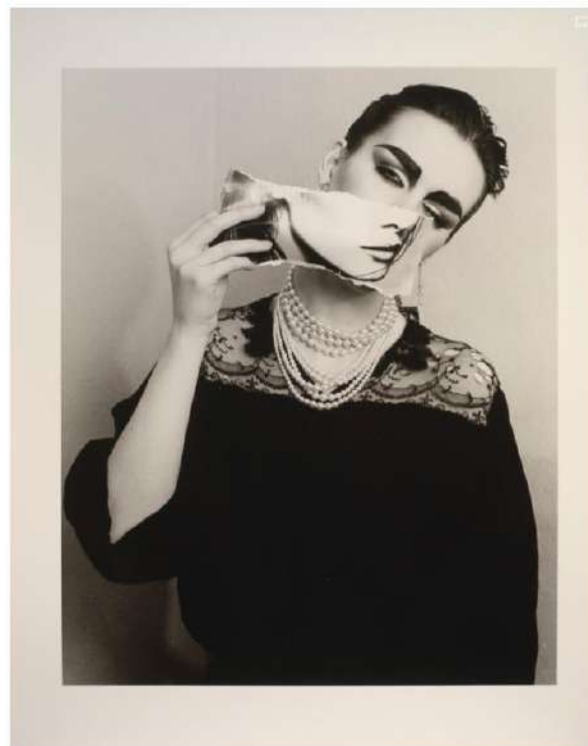
Vous connaissez tous les artistes qui se sont ouvertement inspirés de [Linder Sterling](#) - sans le savoir. Un exemple, un seul : la robe viande de Lady Gaga (Linder en portait une du même goût, en 1982 à Manchester, lors de son concert avec son groupe de post-punk à l'Hacienda). Pionnière de la scène punk et post-punk britannique, Linder est à l'origine des images les plus saisissantes de l'époque : la pochette du groupe Buzzcocks, pour leur album *Orgasm Addict*, mettant en scène une femme nue, un fer à repasser à la place de la tête ou celle d'une femme nue, toujours, chevauchant un rouge à lèvres avec une tête en forme de cassette audio, c'est elle. L'artiste piochait allégrement ses images dans les vieux *Playboy* pour mieux les distordre et les contorsionner. Après s'être fascinée pour le photomontage, Linder s'est mise à la performance, en y incorporant d'autres médiums : le film, la photo, la danse, pour invoquer le mysticisme, le divin, tout ce qui a trait à l'extase et ne touche pas terre. Sa dernière œuvre, une pièce chorégraphiée qui s'intitule, *Children of the Mantle Stain*, où sept danseurs portent du [Christopher Shannan](#), explore les définitions multiples et contemporaines de la féminité. C'est inspiré, comme il se doit, de l'écriture d'un certain artiste surréaliste...

Bonjour Linder ! Vous m'avez dit tout à l'heure que vous souhaitez imprégner de parfum le sol de la scène où votre pièce se joue. Comment vous est venue cette idée ? Quel rôle aurait joué l'odeur au sein de la pièce ?

Au sein de mon ballet, *Children of the Mantle Stain*, le sol molletonné n'est pas juste là pour faire joli. C'est un sol qui bouge et suit les mouvements des danseurs sur scène. En fait le mot « manic » signifie « oracle et prophète » - je voulais créer un parfum prophétique pour ce ballet, une odeur qui aurait été l'équivalent olfactif d'une boule de cristal dans laquelle on lit l'avenir et le passé, par réfractions. C'est une histoire intime, que les spectateurs et les danseurs auraient partagée. Ce tapis posé au sol, prophétique, n'est qu'à quelques centimètres de la première rangée de spectateurs. Si je l'avais imprégné de parfum, les danseurs comme les spectateurs auraient été capables de sentir et d'inhaler cette fragrance hallucinoïre, semblable aux parfums du 21^{ème} siècle qu'on trouve partout aujourd'hui et qui tiennent au corps.

La moquette, surtout lorsqu'elle est neuve, a une odeur très particulière, non ?

Oui, tout à fait. Une odeur très reconnaissable ! Je voulais justement jouer sur ça : l'odeur du bois en note de tête, des notes de fleur en cœur qui se seraient accaparées l'espace, jusqu'à nous envouter tous. Et j'y aurais ajouté quelques notes de molécules synthétiques en fond, celles qu'on retrouve dans les déodorants des supermarchés dont les ados raffolent. Comme si quelque chose était arrivé au tapis du salon, sur les coups de 2 heures du matin. Quelque chose d'un peu inavouable...





L'odorat est, à mon sens, assez peu utilisé par les artistes en général. Pourquoi, d'après vous ?

En réfléchissant aux cinq sens avec lesquels nous sommes nés, à savoir le goût, la vue, l'odorat, le toucher et l'ouïe, il est évident que notre société contemporaine occulte certains : la vue est celui qu'elle place, bien au-dessus des autres. Nous sommes bombardés d'images, tous les jours. De mon côté, j'essaie de renverser cette hiérarchie des sens, de temps en temps. En me levant le matin, je choisis sciemment d'écouter le monde, de le sentir plutôt que de le regarder. De récentes études ont prouvé que les humains ont une mémoire olfactive qui peut détecter plus d'un billion de stimulus. C'est très impressionnant quand on y pense. Les scientifiques, au même titre que les artistes, utilisent l'odeur comme pilier de leurs expériences et performances. Le CMD Concept, un groupe de recherche en design aux Pays-Bas, a créé quatre parfums inédits pour leur série Deaths. Pour vivre l'expérience qu'ils proposent, il faut s'enfermer dans une boîte métallique où ont été recréés les odeurs et les sons des derniers moments sur terre de Lady Diana, JF Kennedy, Mouammar Kadhafi ou Whitney Houston. C'est du génie.



J'ai toujours été très admirative de vos photomontages – comment vous-êtes-vous tournée vers la performance, la chorégraphie, les arts vivants ?

La création de photomontages se fait en solitaire. Dans ma grande période photomontage, il m'arrivait de passer des heures et des heures, seule, à feuilleter le moindre magazine du siècle dernier à la recherche de l'image parfaite. Les jours défilaient, parfois sans que je trouve une seule image qui me convienne. Je revenais toujours au numéro Playboy de 1968 : il avait un potentiel subversif inépuisable. Un jour, je concevais un parfum basé sur ce processus créatif de collages et de déconstruction. Il aura l'odeur du musc et de l'anachronisme. Je n'ai jamais travaillé qu'avec des photos d'hommes et de femmes, récupérées dans les magazines. Et depuis tout ce temps, je ne peux pas m'empêcher d'imaginer ce qu'ils auraient fait dans leur vie, l'heure suivant leur prise de vue. C'est cette vie en dehors de l'image et ma curiosité naturelle qui m'ont conduit à la performance. Mes personnages déambulent, sur le papier et dans mon imagination, j' imagine ce qu'ils pourraient se dire et comment ils aimeraient danser ensemble. Souvent, j'en tire une intrigue et je m'entoure d'autres personnes pour l'étaler un peu. L'idée de ma pièce, *Children of the Martini Stain*, m'est venue l'année où j'ai fouillé dans mes archives, très poussiéreuses, au risque d'attraper une infection pulmonaire à force de trainer dans le vieux. J'ai failli y passer mais mes poumons ont survécu.

Vous pensez qu'il existe encore un espace pour se rebeller, revendiquer sur la toile ou Instagram ? Ou que le désir unanime et planétaire de faire entendre sa voix amoindrit la force de la revendication ?

En 1978, je publiais *The Secret Public*, un fanzine écrit et réalisé en collaboration avec l'écrivain Jon Savage. On y trouvait des photomontages qui, dans leur grande majorité, célébraient l'érotisme et la discrétion. Aujourd'hui, nous voulons tout savoir du monde et que le monde sache tout de nous. Ce qu'on a mangé au petit-déj, les graines de chia qu'on a ingurgitées, mais d'un autre côté, nous devons travailler notre image à fond et chercher à tout prix à correspondre à tel ou tel filtre. Les scientifiques ont prouvé que le système de récompense dans notre cerveau s'active à chaque "like" reçu. Mais je crois savoir que les adolescents qui ont 10 000 followers sur Instagram ont une vie sociale réelle proche du néant tant la leur se passe dans un univers parallèle. Et qu'ils souffrent de dépression, la plupart du temps. De l'autre côté du globe, au Pakistan, Qandeel Baloch est morte des mains de son frère, pour s'être exposée sur les réseaux sociaux. Je ne sais pas quel impact cet événement aura sur l'utilisation des réseaux sociaux par les jeunes femmes pakistanaises dans le futur. Nous verrons bien. La rébellion est protéiforme. Le refus des réseaux sociaux en est sans doute une – peut-être engagera-t-elle une prise de conscience plus globale et politique, à l'avenir.

On vous doit d'avoir porté la toute première robe en viande – ça ne vous a pas frappé que Lady Gaga passe à côté de votre héritage ?

Quand je crée, j'ai toujours en tête un adolescent teigneux de Hull et une vieille dame vivante dans la banlieue de Pacoima. En secret, j'espère que les deux verront mon travail et qu'il leur donnera envie de faire quelque chose, d'avoir des idées, quelles qu'elles soient. Je laisse une trace écrite (littéralement) de mon passage sur terre pour qu'un ado ou une vieille dame aigrie puisse retracer mon parcours et, avec un peu de chance, trouver les indices qui lui permettront d'avancer plus vite ou plus loin que la veille. J'ai horreur du mythe, perpétré par les artistes masculins, que l'inspiration qu'on tient ne vient que d'une seule personne ou qu'elle appartient uniquement à l'artiste. Lady Gaga a toujours puisé son inspiration dans le travail de milliers d'artistes. Comme nous, sans le savoir. Non, moi ce qui m'importe c'est que la femme au fin fond de sa banlieue qui regarde Lady Gaga porter une robe en viande s'interroge et questionne son geste, au-delà de l'absurde qu'il peut véhiculer au premier abord. En puisant dans plusieurs univers, on peut encore et toujours revendiquer. En l'occurrence, sur le bien-être animal, l'industrie de l'agro-alimentaire et la sexualisation du corps de la femme. Et ça le fait.



Êtes-vous toujours aussi curieuse qu'avant ?

Oui ! Ma mère avait pris l'habitude, quand j'étais enfant, de me dire que la curiosité était un vilain défaut donc j'ai vécu très longtemps avec la peur d'être un jour punie par les dieux. Mais rien ne m'est encore arrivé, jusque-là. Dès l'âge de 16 ans, quand je me suis mise à être responsable et que j'ai été propulsée dans le monde des adultes, j'ai eu envie d'en savoir plus, sur tout. J'ai lu des tonnes de bouquins et je suis heureusement tombée sur les écrits des féministes de la seconde vague qui m'ont divulgué les secrets pour bien réussir sa vie. Un genre de guide à l'intention des jeunes filles modernes, en somme. Ces écrivains m'ont également encouragé à faire de la musique, ce que j'ai fait, en 1981 avec mon groupe, Ludus. Je chantais à l'époque : « I'm the one that's asking questions, I'm the one who will not play your game » (c'est à moi de poser les questions, c'est à moi de ne pas entrer dans ton jeu). Aujourd'hui encore, je crois être curieuse. Et j'attends toujours qu'on me donne les bonnes réponses.

Vous avez encore l'impression d'être une punk ?

En fait, même à l'époque du punk, je n'avais pas vraiment l'impression d'en être une. Et personne de mon entourage ne se considérait comme tel. Ce mot, c'est un américanisme, non ? À mon avis il n'y a que Jon Savage qui soit capable d'en retracer l'étymologie et de comprendre pourquoi on a donné ce nom à des gamins qui portaient trop d'eyeliner, des pins à gogo et des robes en sacs-poubelles. On devrait peut-être considérer 'punk' comme un verbe et non plus comme un nom, à l'heure actuelle. Qu'est-ce que vous en pensez ?

Vous croyez qu'on peut encore être punk en 2016 ?

Non, c'est tout à fait impossible. Le punk a fait son temps, il est né dans une culture bien différente de la nôtre aujourd'hui. Si on se penche sur les photos du punk en 1976, on voit bien que c'est la société anglaise de l'époque qui a fait naître cette révolte. Le punk était indissociable d'une nouvelle ère en révolte contre ses pairs, contre l'ancien monde, contre les vieux et les traditions. Mais attention à ce que vous me demandez – aujourd'hui, nous vivons dans une culture de l'instant et seule la nouveauté prime. La culture existe désormais à l'état gazeux, comme un parfum dont on s'asperge le matin. En guise de conclusion, je citerais les mots de CMD Concept, « L'odeur est une machine à remonter le temps qui fait des allers-retours entre passé et futur. » Et je me ferais une joie de prendre place dans cette navette spatiale.

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RECOMMANDÉ



Photography by Linder Sterling

Feminist Icon Linder Sterling's Surrealist Portraiture

ARTS+CULTURE - LIGHTBOX

From surrealist portraiture to menstrual jewellery, we look back on the work of the radical feminist icon

7th May 2015

Text Alice Mosey

Linder Sterling

12 IMAGES



Confronting gender construction and its ties to capitalism and culture, Liverpool-born Linder Sterling is an art radical. In 1977, she produced one of her most iconic pieces, *The Buzzcocks* "Orgasm Addict" sleeve, honing a style that would see her cement her signature aesthetic – soft and serene beauties collaged with cut-and-paste flowers and luscious lips. Like Hannah Hoch in the Weimar era, Sterling found inspiration in sexualisation, desire, morbidity and non-conformity in order to free women from their social constraints. But producing art that challenged the notions of 'what it means to be a woman' didn't come without its controversy. "When I made my first collages in 1976, Rank Xerox refused to photocopy them. There were only two places in Manchester that you could get photocopies made and I'd already been turned down by the other one," Sterling told us in 2012. "I had to send the collages to Jon Savage, in London, where he managed to have copies made. I wouldn't fancy my chances walking into Prontoprint tomorrow with the new collages and that's fine – lines have to be drawn somewhere."

ARTS+CULTURE

LIGHTBOX

FEMINISM

SURREALISM

LINDER STERLING



1

LINDER

Musée d'Art Moderne de la Ville de Paris

On the eastbound platform of the Parisian Métro station Alma-Marceau this April, an advertising poster displayed a photo of a naked woman coyly crossing her legs, with only a €500 handbag to preserve her modesty. On the right side of the poster, in black marker, someone had written 'Marre des femmes objets' (roughly: 'Fed up with women depicted as objects'). I mention this because, just around the corner from Alma-Marceau, a lavish retrospective of the work of British artist Linder Sterling had opened at the Musée d'Art Moderne de la Ville de Paris with the title 'Femme/Objet'. This photograph was exactly the sort of image – commercial, but at the same time thoroughly implicated in the codes and gestures of pornography – that Linder would use in one of her collages. Except she probably would have covered the handbag with a massive, garishly lit picture of a cream-filled bun.

If you don't already know Linder's name, you have probably seen her work. Living with Howard Devoto in late 1970s Manchester, she designed the sleeve of the first Buzzcocks single, 'Orgasm Addict' (1977), and later the cover of the first Magazine album. The original of the former, a high-gloss pornographic image of a woman whose head has been replaced with a steam iron, along with a number of similar (and likewise untitled) domestic cyborgs (their arms and heads replaced with vacuum cleaners, kettles, etc.), were displayed in the exhibition hall entitled 'Premiers photomontages' (The First Photomontages). Two years later, Linder would form her own group, Ludus, whose excoriating mix of free-form post-punk and jazz, pop and funk produced two full-length albums as well as a string of singles and EPs, each one adorned with her trademark collages and sketches.

For many contemporary artists who either do or did play in a band (from Mike Kelley to Martin Creed), the temptation on the part

of curators tends towards marking a clean separation between the artists' musical activities and those art works presumed less frivolous. With Linder, no such separation is possible. It is not just that many of her early collages were produced specifically to promote or accompany her music, or that many of the same themes of grotesquery and exploitation pervade both – nor even that the violent collision of seeming opposites that characterizes her collages might serve as an equally apt description of Ludus's music. What may prove to be one of Linder's more enduring and influential artistic statements, recognized in this exhibition as a work of performance art whose filmed documentation was exhibited as such, was the stage act for a particular Ludus gig.

On 5 November 1982, the band appeared on stage at The Hacienda in Manchester, with Sterling wearing a bodice made of raw meat. A similar image of a woman clothed in meat appeared on The Undertones' singles collection of the following year, *All Wrapped Up*. Canadian sculptor Jana Sterbak's sewn beef dress, *Vanitas: Flesh Dress for an Albino Anorectic*, was exhibited at Montreal's Galerie Rene Boulin in 1987. More recently, Lady Gaga sported a dress made of flank steak designed by Franc Fernandez at the 2010 MTV Video Music Awards. But there is a significant difference between the later outfits and the

original: whereas Lady Gaga used only the choicest cuts of prime beef, sourced from some artisanal butcher and chosen for their longevity, Linder merely rummaged in the bins of a local Chinese restaurant and stitched together chicken brains and other even less savoury selections.

For three and a half decades now, Linder has been cutting and sticking images of flesh and other comestibles, pushing the speculative identity of pornographic and commercial images to their gruesome limits. While her methods may have become more refined over the years (working increasingly with negatives bought from vintage shoots), the basic ingredients of her work have remained remarkably consistent: the cakes, flowers and out-sized lips which variously adorn and deform her nudes can be found from her earliest pieces to her most recent. What perhaps has changed is pornography itself, becoming ever more the abject parody of itself presented in Linder's collages. What, for instance, in a work like *Sehnsucht* (Longing, 2011) – for which the artist returned to her old modus operandi of working directly on contemporary store-bought jazz magazines – is the more surreal, the more horrifying: the lipstick and the car imposed by the artist or the bizarre suction device applied to the model's breasts in the original image? Do we somehow need the former in order to see the sickness of the latter?

Punk has often been accused of appropriating Situationist tropes and techniques for narrow commercial gains, depoliticizing its *détournements* and paving the way for the post-MTV explosion of collage in advertising. In focusing the Situationist critique upon the spectacular appropriation of women's bodies, Linder's photomontages, on the contrary, expose what was arguably one of the political blind spots of the original Situationist International and, in so doing, further radicalize and extend that critique. If today Linder might sit comfortably between the Pop of Eduardo Paolozzi (the red rose over Paul McCartney's mouth on his cover for the 1973 album, *Red Rose Speedway*, for instance, is an astonishing and unexpected anticipation) and contemporary collagists like Barbara Breitenfellner, it was apt that the event of her first retrospective at so august an institution as the Musée d'Art Moderne recalled her in filth and in fury. 'Femme/Objet' was a feast of bile and vitriol.

ROBERT BARRY



2

LE GOÛT DU MONDE



Linder Sterling, lady punk

Cette artiste britannique a marqué les années 1970 avec ses images transgressives au service du féminisme. Le Musée d'art moderne de Paris lui rend hommage.

Par Lisa Agostini

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Moins médiatisée que Vivienne Westwood, Linder Sterling est l'autre dame des années punk en Grande-Bretagne. Le Musée d'art moderne de la Ville de Paris lui offre aujourd'hui sa première rétrospective avec quelque 200 œuvres articulées autour des arts visuels, de la musique et de la mode. *"C'est une artiste totale. Musicienne, photographe, elle touche à tout"*, assure Emmanuelle de l'Ecotais, commissaire de l'exposition.

Aujourd'hui âgée de 59 ans, Linder s'est beaucoup illustrée dans le photomontage. Elle se sert de l'imagerie des publicités, des magazines féminins et pornographiques pour les détourner de façon transgressive et livrer un message clairement féministe. A l'image de ces œuvres où des corps de femme sont déstructurés puis associés à des fleurs et des appareils électroménagers. Ou bien de cette robe constituée de viande crue qu'elle porta lors d'un concert en 1981 et qui a récemment inspiré Lady Gaga. Peu connue du grand public, Linder est une figure active dans le milieu de la mode. *"Vogue lui a offert un numéro spécial. Elle a collaboré avec le créateur Richard Nicoll et le photographe Tim Walker"*, poursuit la commissaire. Compte tenu de la démarche de l'artiste, ne serait-ce pas paradoxal ? Pas du tout, assure-t-elle : *"La mode est un bon moyen d'avoir accès au plus grand nombre, c'est un moyen judicieux de faire passer un message."*



Spécialité de l'artiste britannique, le photomontage. Sans titre, 1976. - LINDER

"Linder. Femme/Objet", jusqu'au 21 avril au Musée d'art moderne de la Ville de Paris. www.mam.paris.fr

Lisa Agostini

Voir les contributions



Interview

Linder

By **Morrissey**
Photographed by **Solve Sundsbø**

February 22, 2010



VIEW FULL IMAGES

One of Linder's most recognizable works of art first appeared on the sleeve of the 1977 Buzzcocks single "Orgasm Addict." On the cover, Linder utilized what would become her signature mass-media collage strategy to adorn or violate—or, really, both—a classical nude female torso with mouths at the nipples and a household iron in place of the head. By the time the single was released, Linder Sterling, born in 1954 in Liverpool, had already become a fixture in the Manchester punk and post-punk scene out of which bands like The Fall, Joy Division, the Buzzcocks, Magazine, and The Smiths emerged. In many ways, her collage works from the period have much in common with the subversive practices of punk: Ripping things apart and reassembling them was a way of showing the counterfeit quality and construction of any social image. But Linder's art went even beyond the rebellion of her underground musical counterparts. Much like Hannah Höch in the Weimar era, Linder rused capitalism, sexuality, violence, feminism, desire, morbidity, and hope in her collages. Those fantastic and yet quotidian works have gained perhaps even more biting currency in today's culture. Lipsticks, television sets, mouths, household appliances, nude bodies—nothing and everything are sacred in her realm.

Linder has transformed herself many times as an artist since those first collages. She performed as the lead singer in the art-punk band Ludus. She's applied those assemblage tactics to photography and her own portraiture (most recently in a series with flowers). She's even combined her radical aesthetic with her love of spectacle in a number of performance pieces, including one last October that involved black veils, antlers, a gold metallic dress, and a white horse on the beach for the Tate St. Ives's *Dark Monarch* exhibition.

Next month, Linder is set to show new works at the Sorcha Dallas gallery in Glasgow and stage a special performance at the Glasgow International Festival of Visual Art. One constant in her life has been her relationship with the musician Morrissey. The two met in Manchester in the mid-1970s and quickly became friends. While Linder and Morrissey have continued to work around and alongside each other—in 1992, Linder published an intimate collection of photographs, *Morrissey Shot*, from her travels with him on a world tour—this interview marks the first time they have spoken publicly since 1979, when Morrissey interviewed Linder for a U.K. fanzine. Their questions and answers, written back and forth between each other over a span of weeks, are as much inventories of two poetic masterminds as lyrics all their own. When Morrissey wrote his first questions for this interview, he closed his letter with the following message to Linder:

"I shall love you till that final stretch of sand that the sea never quite reaches is finally swathed by crashing waves. Or, perhaps longer... if there's time."

Most artists, by rights, should be unemployable and living in Hackney. Many are. But the artist is in many ways the village idiot, recast as a superhero. Linder

MORRISSEY: You and I first met at a Sex Pistols sound check in Manchester in 1976. You've been steadfast and constant in my life ever since. My main admiration of you, quite apart from your physical beauty, is the fact that you move at all times within your own laws. If I'm aware of this, then you must be. How do you define it to yourself as you gaze into your shaving mirror at 9 A.M.?

LINDER: We move in a world of too many myths. I have no desire to be Nico, who was as much a creature of mythology as the Minotaur is. My interest in mirrors belongs more to the world of Cocteau and Fellini—as gateways to an afterlife or as reminders that all reflection is a form of religion. If I move within my own laws, then I do so through the looking glass, where, as Alice discovered, all is the same yet reversed and that which is pretty becomes ugly. Hello, Nico.

MORRISSEY: Even though as an artist you regularly abandon your work to the appraisers, do you value what is said by those who are not artists?

LINDER: Artists make the worst critics. I lead a remarkably insular life. I've made a series of conscious decisions about how I want to live at 55 years of age, which probably doesn't differ that radically from the decisions I made at 20. I like the disappearing act, and I like not knowing what people think about me.

MORRISSEY: At every stage, your work—recordings, photography, montages, etc.—reads as screams. For what reason would the screaming ever stop?

LINDER: Sometimes I glimpse Linder at 80 years old, still screaming. It's the way that I was born and the way, no doubt, that I will die. I now meditate each day at dawn in order to find silence. Sometimes I'm successful. The screaming would only stop if the universe would see fit to remove the layers of overstuffed eiderdowns that I feel have been crushing me since childhood.

MORRISSEY: There have always been vibrations of menace in everything you produce. Yet your general demeanor is very correct and polite, and you are extremely witty. Is art a part of the naughtiness game, in that it excuses us from all adult obligations and we can run riot with the slapdash emulsion? Is it your own private graffiti? Or is your art your droppings?

LINDER: [Musician] Patti Palladin once said that I sounded like Julie Andrews, which, of course, I took as the greatest compliment. Call me Maria. If there are "vibrations of menace" in the work I make, then they resonate of their own accord. When artists set out to disturb—unless they happen to be Goya or Gina Pane—they tend to fail. The Australian critic Robert Hughes once wrote that American art schools began to fail in the '60s because they taught "self-expression." "At this," he wrote, with bone-dry sarcasm, "no one could fail." For me, art is the conversion of a personal experience into a universal truth—or making a trip to the chip shop sound cosmic. At this, you have never failed. "Loading oafs in all-night chemists..." [lyrics from Morrissey's song "New My Heart Is Full"]

MORRISSEY: I think art is a miracle, and I'm so relieved at those rare moments when someone gets it right. But how do you avoid being a copyist? After all, we all work with the same set of words and the same set of materials.

LINDER: I have always worked with found material—a photograph, a magazine, a film still, myself. I commence the creative act and I'm quite happily guilty of theft. The trick that follows is to find the gesture that returns newness to the familiar; my familiars are the inanimate objects I work with. I restore the implicit to the explicit. All of which brings me to the business of wordplay, which is vital to the way I work. I pore over my etymological dictionary with the same rapt excitement and saucer-sized eyes that a schoolboy from Eccles would have while poring over *Razze* magazine.

MORRISSEY: Art is also the gluttony of the self-engrossed, isn't it? Well, it needs to be. But are there not moments, mid-stroke, when you think to yourself, well, perhaps I'm a bit of a nutter? I hope not, of course.

LINDER: Being a bit of a nutter is included in the job description of any artist worth the price of admission. Most of the artists whose work I really love were completely bonkers—or, rather, had to appear to be completely bonkers and enter the realms of the truly mad in order to make an iota of impact on a generally obese and indifferent world. Think of Sun Ra. Even the ambulance crew who picked him up believed he was from Saturn. Gilbert & George paint their faces orange and stand outside the local mosque for a few hours, not even blinking. People come up to them and ask them hugely intimate questions about how they should run their lives. And Joseph Beuys lined a gallery with thick gray felt, which seemed to suck the air out of the world... Most artists, by rights, should be unemployable and living in Hackney. Many are. But the artist is in many ways the village idiot, recast as a superhero. If you're looking for me, you'll find me by the pump. I'm trading stray wisps of straw with the idiot from the next village...

MORRISSEY: I dislike the "use" of animals in art, such as in the work of Damien Hirst. But in your latest performance piece, "Your Actions Are My Dreams," you have a woman serenely sitting atop a calmly satisfied horse, which is, of course, alive and healthy. Do you agree that Hirst's head should be kept in a bag for the way he's utilized—and sold—dead animals?

LINDER: Dead butterflies, cows, horses, humans, sheep, and sharks—it reads like the inventory of a funerary Noah. How many halved calves suspended in formaldehyde does the world need? To my way of thinking, none.

MORRISSEY: Do you place yourself inside your own art because, well, because you are art? Leigh Bowery famously sat for hours behind glass—as “the object”—and the public queued up and scribbled lavish notes. Are you a step away from this, or does it all become too much of a diet of oneself?

LINDER: I have always treated myself as a found object.

MORRISSEY: So, you walk out of the Tate St. Ives [the Tate museum recently acquired several pieces of Linder’s work for its collection] having displayed your wares to the art hounds, and suddenly you see fat Christine Cowshed on the seafront tucking heartily into oodles of chips. How do you relate it to your work at the Tate? How can both worlds possibly meet?

Nowadays, boys with enormous . . . record collections describe me as the “muse” to this circle in Manchester. Perhaps, perhaps, perhaps. . . But you were my muses too. Linder

LINDER: I grew up on a council estate surrounded by fat Christine Cowsheds. Every town in the world has at least one Christine, with her head in a bag of chips. In some ways she’s my ultimate nemesis. The everyday and the commonplace put the fear of God in me. My whole childhood was spent waiting for a bus. Yes, it was raining. In Greek mythology, Nemesis gave birth to Helen of Troy. But this Christine will probably give birth to a boy named Kai, meaning keeper of the keys, which is the chosen name of [soccer player] Wayne Rooney’s first child and forecasted to be the number one boy’s name in Britain by the end of the year. Imagine, Kai Cowshed may one day be your bank manager. The latchkey kids of Lancashire shall return renamed, but never to Tate St. Ives. You have to have good skin and at least one novel under your belt before they’ll let you in.

MORRISSEY: All of your more physical art captures the body at unguarded moments. Did you spend your childhood peering through keyholes by any chance?

LINDER: No, it was the other way round. Someone peered through my keyhole at an indecently young age and I’ve been on guard ever since. But I’ve always been fascinated by those who can reveal all at the drop of a hat. Enigma is my burlesque.

MORRISSEY: In your self-portraits, you always cover your own mouth, either with floral displays or the cut-out mouths of others, or even kitchen utensils. Since the mouth is a powerful center, why do you hide yours? Is your mouth in the wrong part of your body, do you think?

LINDER: The mouth can betray in two ways—by what goes in and what comes out. I am not one of nature’s chatterboxes—but neither do I mumble. As time goes by, I have less and less desire to speak. And the number of people to whom I might address my select and diminishing group of words is likewise dwindling. My internal monologue keeps me busy enough. You once said that you felt as though you had read everything; I sometimes feel as though I have said and heard enough. I cherish the blank page. And central to my own work has always been the fact that women have more than one pair of lips.

MORRISSEY: If you inhabited a male body, how would your work differ?

LINDER: Call me Ishmael.

MORRISSEY: Be honest. If you could inhabit a male body for 24 hours, how would you spend the day?

LINDER: Screaming for someone to kill me—like Sigourney Weaver in *Alien Resurrection* [1997].

MORRISSEY: People’s feelings are always stronger than their expressions. Longings always outdistance satisfaction. Why can’t we all just let it out?

LINDER: For the very reason that we must, at all costs, keep it all in. No good art has ever resulted from simply running naked through the hall and letting everything swing. The artist must always try to reconcile the experience of a shot at happiness, long fallen wide. As you know so well—being the High Priest of the Contrary—there is a form of ecstatic dissatisfaction that comes close to inspiration. Control of one’s material is all. Once people believe too comfortably in their own artistic leanings, they may as well stick shells on teapots. Which is not without its charm, but to my mind comes closer to day care than art.

MORRISSEY: Sexually, the human mind is very limited. Anything sexual in modern art is usually seen as inventive filth. Within pop music, sexuality is always, always, always artificially aroused. Why do you think sexuality is such a heavy burden for humans? Horses, for example, never need to refer to *The Joy of Sex* or the *Kama Sutra*. Isn’t it a fact that, sexually, human beings are just a mesmerizing mess?

LINDER: I come from a colder age, when any man with lead in his pencil would have to fight his way through five layers of coporation underwear to even glimpse the stubborn flesh that he would, of course, be tartly denied. The dichotomous sexual world of the 1960s—before tans, gyms, and irony—shaped those who, like myself, grew to adolescence through its muck. The ultimate mystery would end up being as mundane as a Kenwood Chafette [a food mixer once popular in the U.K.] but less useful. But as you once sang, so truthfully, “Amid concrete and clay and general decay, nature must still find a way. . .” [lyrics from The Smiths’ song, “Stretch Out and Wait.”]

MORRISSEY: If you feed a daffodil whiskey, it will get up and dance. Since all art is static, why can’t artists create something with motion?

LINDER: But some of the best of them do. There’s many a rumba in a Bridget Riley.

MORRISSEY: A chef does not give away his or her recipes, so how can you, Linder, ever explain the construction of your art, whether by lecture or otherwise, in a way that avoids the stripping of mystery?

LINDER: I have always been fascinated by the ways in which great artists create and maintain their own mythology. One foolproof way is to always give contradictory answers to your interviewers. To claim one day that you adore the color blue, and the next to say that you vomit at the sight of it. Is such game playing the privilege of the truly immortal? Or can anyone have a go? In my own case, I try to tell people very slowly and precisely exactly what I think and feel about my work, and they look at me as though I’ve got flies crawling over my eyelids.

Once people believe too comfortably in their own artistic leanings, they may as well stick shells on teapots. Which is not without its charm, but to my mind comes closer to day care than art. Linder

MORRISSEY: Your life has been a full commitment to your work and your drive, and since I believe that we have no choice where art is concerned—we don’t decide to be a singer but rather, we find that we are one—do you ever think it would all have been so much easier if you’d been fat old Christine Cowshed sitting outside Boots with her oodles of chips?

LINDER: Well, Keats and Yeats are on my side. It was the latter, I believe, who remarked that one was forced to “choose perfection of the life or of the work.” As for the heavily pregnant Christine Cowshed, I have a suspicion that little stars in her bovine world, save for the infant Kai, gurgling in his amniotic sac. I have never yearned for a lawn sprinkler. And Christine has never wanted to pick up a brush in her life. We are probably equally unhappy. Christine, *c’est moi*.

MORRISSEY: Rest is the most important part of the day. Do you ever get the urge to spring out of bed and start working on a new piece? What’s the most absurd urge that’s ever grabbed you?

LINDER: I woke up this morning, flung open the bedroom windows, and climbed in.

MORRISSEY: You were born in working-class Liverpool. Would having been born in Henley with a frightfully Celia Johnson-type mother have sent you on a different course?

LINDER: I would have become the celebrated Violette Nozière of the Royal Regatta.

MORRISSEY: In a recent issue of *i-D* magazine, you are photographed as a voluptuous 1950s housewife—or homemaker, since housewife implies that the woman is married to the house . . . which, perhaps, she is—and “she”—that is, you—is busy vacuuming the garden. It’s the endless task of scrubbing away, which, again, has been a constant theme in your work since 1975. Would it be too personal to ask you if there’s something within yourself that you’re anxious to “scrub away”?

LINDER: The word “dirt” can also mean “matter out of place.” And so dirt and being dirty have, in many ways, shaped my life. My mother was a cleaner in a hospital for nearly all of her working life. She used to have nightmares that she couldn’t get her windows clean, and so she couldn’t see through them. I grew up in that psychic force field. I can relate to the chill in Alan Bennett’s comment about a certain kind of Lancashire widow, who “tidied her husband into the grave.” But how might cleanliness look? Genteel? Pretty? Like art? As a child I begged for piano lessons, but pianos were dismissed as “dust harborers.” I wanted ballet lessons, too, but there weren’t any teachers in our part of Liverpool. Culture called—and Billy Fury answered via the radio. I grew up with pop, and pop will die as you and I die—if not before. When I was young, everything was neat and tidy, except for me. I have never felt clean inside, and I never felt beautiful.

MORRISSEY: Is it an added thrill if Mr. and Mrs. Sidcup buy a piece of your art? Or does crossover mean wrong turn? The media obsession with Hirst’s millions, I think, reduces him to mere factory output.

LINDER: Someone’s got to keep him in Pond’s Cold Cream and Homer Simpson slippers.

MORRISSEY: You live quietly in the niggly north, yet your art pieces are explosive loft-land Berlin. You are forever “open and entering,” and digging in. Is this a northerner’s way of doing things in full view with the curtains open?

LINDER: As you remember, to be a child in the northwest of England, in the 1960s, was to inherit a burden of intense but nameless fear. It came in part from the memory of war, and in part from the hardships of the region. So I grew up in a house that was ruled by superstition—that laughing would end in crying; that mirrors must be turned to the wall during thunderstorms; that if you dropped a knife, a stranger would call. And there is a poetry in these lines, which holds my attention still. In this spirit, my mother always said it was better to be noticed than to be passed by. She didn’t mean it, of course, but coupled with her nightmares of windows that would not clean, it seemed that, for my sanity and hers, I had to throw back the curtains and scrub away. I think that punk was important in this too—particularly in Manchester, away from the catwalk of the King’s Road, where being a punk was somewhat easier. The currency of ideas in the houses I shared—as you well know, given you were there—was, in retrospect, the most memorable education in intellectual imagination. Not that anyone would use those terms, but you and Edward Devoto and Pete Shelley and others were so very, very smart. All finding different ways of saying, “Yes, but. . .” It had less to do with talent than with genius—musicians and singers, but with the minds and eyes of novelists. Nowadays, boys with enormous . . . record collections describe me as the “muse” to this circle in Manchester. Perhaps, perhaps, perhaps. . . But you were my muses too.

MORRISSEY: You’ve gone through periods of willing flat-chestedness, but lately you are thankfully releasing your very ample headlamps in all of your self-portraits. Are tits a pain in the neck?

LINDER: I’ll probably be 70 before my full cleavage is revealed to the world. Do you remember I always used to wear V-necks back to front? As a young woman in the ‘70s, I longed for a flat chest—to be braless, liberated, and secure in just a vest. Inevitably, I used to attend feminist meetings in south Manchester wearing a 36C cup and too much lipstick. A woman’s right to choose.

MORRISSEY: It could be said—by an ungenerous mind—that a hanging piece of art is just something sticky plopped onto coarse canvas. Do you ever feel trapped by the immovable piece?

LINDER: Like the daffodil, I dance—with the curtains wide open and the lights full on.

MORRISSEY: A song has more reality for people than an art piece or even a film because we can all instantly have a go at singing the song for ourselves but we can’t ever become that art piece. People accidentally reveal themselves in song, whereas artists intentionally reveal themselves in art. Do you think this is because artists repress the fact that a great many people will be unable to grab the essence? And is it snobby to reveal in that distance?

LINDER: The aim of the artist—as our Oscar [Wilde] once remarked—is “to reveal art and conceal the artist.” This is true in the gallery and, occasionally, true for singers—Johnny Ray, for example, was a poor but perpetual wearer of masks. The women singers I venerate have more confidence—Ursula Dudziak, Yma Sumac, Norma Winstone, Annette Peacock. The real difference is that most artists, unlike most singers, never get to hear the applause.

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MORRISSEY: Isn’t it a fact that eccentricity is something we consider to be a great strength in people we admire, yet a revolting weakness in those we don’t like?

LINDER: I have never been much of one for “colorful characters.” I think that all too often “eccentric” is just another word for “veteran bore.” Kingsley Amis once called Stevie Smith “doty” on television. It was hard not to agree, but it was doty, in a brilliant kind of way. Perhaps the answer to this lies in the fact that a great deal of talent is required to turn eccentricity into charm. But how quietly that charm can curdle and turn back into a kind of sour milk of the personality. . . It’s the razor-blade high wire that genius walks.

MORRISSEY: Is sexuality self-awareness? Could anything else be considered self-awareness? Science, or cookery, for example?

LINDER: “It took a tattooed boy from Birkenhead to really really open her eyes. . .” [lyrics from The Smiths’ “What She Said.”] *Non?*

MORRISSEY: If live music is the strongest art because it combines so much—sound, words, physicality, movement, amplification, style, sex, dance, instant audience response—do you accept the limitations of the art exhibition in cold Cologne corridors?

LINDER: Can Scourat ever catch up with Sinatra, or Monet with Morrissey? It’s hard to be sure, but I believe that they all soar supreme in their different ways. We look to all art to show ourselves and the world re-explained in a way that makes it and our sense of ourselves somehow richer and more alive. Art is always, as you know, about life. When it starts to simply be about itself—like a pub quiz for ravers—then it withers and dies at record speed.

MORRISSEY: Finally, if you measure your life by what you, Linder, have acquired from within against what you’ve acquired from without, which is the main source?

LINDER: On the day that I was born, the angels got together and lowered me in a bucket, deep, deep into the interior of the planet. On the way down I saw rubies and diamonds and beautiful monsters. I have never forgotten the experience, and today some of those monsters I count amongst my best friends. The rubies and diamonds? We sold them, split the money, and lived happily ever after.

Morrissey is a Manchester-born singer and songwriter. His most recent Album, Seconds a collection of B sides, was released in October.

Andréhn-Schiptjenko

STOCKHOLM PARIS

LINDER

Born 1954 in Liverpool, United Kingdom.

Lives and works in London, United Kingdom.

Solo Exhibitions

- 2023** *The Groom*, Andréhn-Schiptjenko, Paris, France.
- 2022** *Sex-Pol*, Blum & Poe, Los Angeles, USA.
A Dream Between Sleeping and Waking, Charleston, Firle, United Kingdom.
- 2021** *Someone Like You*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2020** *Linderism*, Kettle's Yard, Cambridge, United Kingdom.
- 2019** *Origin of the World*, Andréhn-Schiptjenko, Paris, France.
I Tripped the Shutter, Monteverdi Gallery, Castiglioncello del Trinoro, Italy.
Ever Standing Apart From Everything, Modern Art, London, United Kingdom.
- 2018** *The Bower of Bliss*, Glasgow Women's Library, Glasgow, Scotland.
The House of Fame, Nottingham Contemporary, Nottingham, United Kingdom.
Her Grace Land, Chatsworth House, Derbyshire, United Kingdom.
- 2017** Andréhn-Schiptjenko, Stockholm, Sweden.
- 2015** *An Absence, A Presence, A Mood, A Mantle*, dépendance, Brussels, Belgium.
- 2013** Blum & Poe, Los Angeles, USA.
The Hepworth Wakefield, Wakefield, United Kingdom.
Tate St. Ives, St. Ives, Cornwall, United Kingdom.
Femme/Objet, Musée d'Art Moderne de la Ville de Paris, Paris, France.
Femme/Objet, Kestnagesellschaft, Hannover, Germany.
- 2012** *Daughters of the Promised Land*, The Goss Michael Foundation, Dallas, USA.
- 2011** *Stuart Shave/Modern Art*, London, United Kingdom.
dépendance, Brussels, Belgium.
- 2010** *King's Ransom (Hybrid Tea)*, Sorcha Dallas, Glasgow, United Kingdom.
The Darktown Cakewalk, Celebrated House of Fame, The Arches, Glasgow, United Kingdom.
The Darktown Cakewalk, Celebrated House of Fame. Chisenhale Gallery, London, United Kingdom.
- 2008** Linn Luhn, Cologne, Germany.
- 2007** *Pretty Girl. No.1*, Baltic, Gateshead, United Kingdom.
PS1/Museum of Modern Art, New York, NY, USA.
Stuart Shave/Modern Art, London, United Kingdom.
- 2006** *We Who Are Her Hero*, Galerie LH, Paris, France.
Let Me Go Where My Pictures Go, dépendance, Brussels, Belgium.
- 2004** *The Lives of Women Dreaming*, Futura Gallery, British Council, Prague, Czech Republic.

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STOCKHOLM PARIS

- 2000** *The Return of Linderland*, Cornerhouse, Manchester, United Kingdom.
- 1997** *What Did You Do in the Punk War, Mummy?*, Cleveland Gallery, London, United Kingdom.
England is Mine, Windows Gallery, British Council, Prague, Czech Republic.

Group Exhibitions

- 2021** *The Great Invocation*, Garage Rotterdam, Rotterdam, The Netherlands.
Eileen Agar - Another Look, The Redfern Gallery, London, United Kingdom.
The Stomach and The Port, Liverpool Biennial, Liverpool, United Kingdom.
- 2020** *The Botanical Mind: Art, Mysticism and The Cosmic Tree*, Camden Art Centre, London, United Kingdom.
American Gardens, Planet Earth LLC, Florida, USA.
- 2019** *Cut and Paste|400 Years of Collage*, Scottish National Gallery of Modern Art, Edinburgh, United Kingdom.
The Aerodrome, Ikon Gallery, Birmingham, United Kingdom.
The Enigma of the Hour: 100 years of Psychoanalytic Thought, curated by Simon Moretti, Goshka Macuga and Dana Birksted-Breen, Freud Museum, London, United Kingdom.
Art & Porn, AROS Aarhus Kunstmuseum, Aarhus, Denmark.
A Flower in My Mouth, Salzburger Kunstverein, Salzburg, Austria.
The Lie of Land, MK Gallery, Milton Keynes, United Kingdom.
- 2018** *Home Futures*, Design Museum, London, United Kingdom.
Exploding Collage, Hatton Gallery, Newcastle University, Newcastle upon Tyne, United Kingdom.
Impulse Control, Freedman Fitzpatrick, Paris, France.
Actions. The image of the world can be different (part 1), Kettle's Yard, Cambridge, United Kingdom.
Virginia Woolf: An Exhibition Inspired by Her Writings, Tate St Ives, United Kingdom.
- 2017** *Queer Art(ists) Now*, Archive Gallery, London, United Kingdom.
The Critic as Artist, Reading International, Reading Museum, Reading, United Kingdom.
Dreamers Awake, White Cube, London, United Kingdom.
Coming Out: Sexuality, Gender, and Identity, Walker Art Gallery, Liverpool, United Kingdom.
Nude: art from Tate Collection, SOMA, Seoul, Korea.
Daughters of Penelope, Dovecot Studios, Edinburgh, Scotland.
As Above, So Below: Portals, Visions, Spirits & Mystics, Irish Museum of Modern Art, Dublin, Ireland.
La Modiva, part of ¡Viva! Spanish & Latin American Festival 2017, Home, Manchester, United Kingdom.
Surreal House, The Pill, Istanbul, Turkey.

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- 2016** *Of Other Spaces: Where Does Gesture Become an Event?*, Cooper Gallery, Dundee, Scotland.
Return of Darkness, Musée Rath in Geneva, Switzerland.
Artistic Differences, Institute of Contemporary Arts, London, United Kingdom.
Nude: art from the Tate collection, The Art Gallery of New South Wales, Sydney, Australia.
Theories of Modern Art, Stuart Shave/Modern Art, London, United Kingdom.
British Art Show 8, Scottish National Gallery of Modern Art, Edinburgh, United Kingdom.
Performing for the Camera, Tate Modern, London, United Kingdom.
Pure Romance, The Redfern Gallery, London, United Kingdom.
- 2015** *British Art Show 8*, Leeds Art Gallery, Leeds, United Kingdom.
LINO|CUT, Paul Stolper, London, United Kingdom.
Soft Core, Invisible Exports, New York, NY, USA.
- 2014** *Primal Architecture*, Irish Museum of Modern Art, Dublin, Ireland.
Post Pop: East Meets West, Saatchi Gallery, London, United Kingdom.
Play What's Not There, Raven Row, London, United Kingdom.
The Hawker, Gallery Carlos Ishikawa, London, United Kingdom.
- 2013** *The Age of Collage*, Gestalten Space, Berlin, Germany.
Designing Modern Women 1890-1990, MoMA, New York, NY, USA.
Flowers & Mushrooms, Museum der Moderne Mönchsberg, Salzburg, Germany.
The System of Objects, Deste Foundation, Athens, Greece.
Tom Burr & Linder, Stuart Shave/Modern Art, London, United Kingdom.
Coconut Water, White Flag Projects, Saint Louis, MO, USA.
IN THE CUT: COLLAGE AS IDEA, Australian Centre for Contemporary Art, Southbank, Australia.
- 2012** *Only parts of us will ever touch parts of others*, Galerie Thaddaeus Ropac, Paris, France.
Mash-up: Collage from the 1930's to the present, L&M Arts, Los Angeles, USA.
- 2011** *Transmitter/Receiver. The persistence of collage from the Arts Council Collection*, MIMA, Middlesbrough, United Kingdom.
LIVE! Art&Rock that Changed the History, Centro Per L'arte Contemporanea Luigi Pecci, Prato, Italy.
Les Paris Sont Ouverts, Freud Museum, London, United Kingdom.
Madame Realism, Marres Centre for Contemporary Culture, Maastricht, Netherlands.
- 2010** *Art For Whom?*, Tate Britain, London, United Kingdom.
Another Music, Kunsthall Oslo, Oslo, Norway.
Room Divider, Wilkinson Gallery, London, United Kingdom.

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- Rencontres d'Arles Photographie, Arles, France.
The Dark Monarch, Towner Contemporary Art Museum, Eastbourne, United Kingdom.
Mixtapes: Popular Music in Contemporary Art, Lewis Glucksman Gallery, Cork, Ireland.
Linder Sterling and Jon Savage: The Secret Public / Punk Montages, Photography and Collages 1976 - 1981, Boo - Hooray, New York, NY, USA.
Misty Boundaries Fades and Dissolves, FormContent, London, United Kingdom (Curated by Daniella Saul with Linder, George Barber, Stewart Home, Linder, Clunie Reid, James Richards, Eva Weinmayr).
SUPERNATURE: an exercise in loads, AMP, Athens, Greece.
- 2009** *The Dark Monarch*, Tate St Ives, St. Ives, United Kingdom.
After Twilight, Kölnischer Kunstverein, Cologne, Germany.
- 2008** *Crossroads. DA2*, Salamanca Institute of Culture, Salamanca, Spain.
Cohabitation, Galleria Francesca Kaufmann, Milan, Italy.
Punk. No One is Innocent, Kunsthalle Vienna, Vienna, Austria.
doArt, Beijing, China.
- 2007** *Re-Make/Re-Model*, Sorcha Dallas, Glasgow, Scotland, United Kingdom.
Isabella Bortolozzi, Berlin, Germany.
Love Me Tender: Works from the Tate collection, Tate Britain, London, United Kingdom.
Linn Luhn, Cologne, Germany.
Harry Smith Anthology Remixed, Alt.Gallery, Newcastle, United Kingdom.
Sympathy for the Devil: Art and Rock and Roll since 1967, Museum of Contemporary Art Chicago, IL, USA.
What We Do Is Secret, Blancpain Art Contemporain, Geneva, Switzerland.
The Secret Public: The last days of the British Underground 1978 - 1988, ICA, London, United Kingdom.
Panic Attack! Art in the Punk Years, Barbican, London, touring to the Maison des Arts in Créteil, France.
- 2006** *Deconstruction*, Barbara Gladstone, New York, NY, USA.
Audio, Cabinet des Estampes, Geneva, Switzerland.
Le Sphere Punk, Le Magasin, Grenoble, France.
The Secret Public: The last days of the British Underground 1978 - 1988, Kunstverein Munich, Germany.
- 2004** *Collage*, Bloomberg space, London, United Kingdom.
- 2003** *Glamour*, Windows Gallery, British Council, Prague, Czech Republic.
Plunder, Dundee Contemporary Arts, Scotland, United Kingdom.
- 2001** *DEAD*, The Roundhouse, London, United Kingdom.
- 1998** *Destroy: Punk Graphic Design in Britain*, Royal Festival Hall, London, United Kingdom.

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Selected Performances

- 2016** *Children of the Mantic Stain*, Southbank Center, London, United Kingdom.
- 2015** *Children of the Mantic Stain*, Leeds Art Gallery, Leeds, United Kingdom.
- 2012** *The Ultimate Form*, Hepworth Wakefield, Wakefield, United Kingdom.
- 2007** *Le Magasin*, Grenoble, France.
- 2006** *The Working Class Goes To Paradise*, Tate Triennial, Tate Britain, London, United Kingdom.
- 2004** *Meltdown*, Royal Festival Hall, London, United Kingdom.
- 2000** *The Working Class Goes To Paradise*, Manchester, England

Grants and Awards

- 2013** Residency at Tate, St Ives, United Kingdom.
- 2010** Residency at The Work Room, Tramway, Glasgow, United Kingdom.

Commissions

The Bower of Bliss, Art on the Underground, Southwark Station, London, United Kingdom.

Public Collections (selected)

Arts Council, London, United Kingdom.

Deste Foundation, Athens, Greece.

Devonshire Collection, Chatsworth House, Derbyshire, United Kingdom.

Goss-Michael Foundation, Dallas, TX, USA.

Hatton Gallery, Newcastle University, Newcastle upon Tyne, United Kingdom.

Irish Museum of Modern Art, Dublin, Ireland.

Kadist Art Foundation, Paris, France.

Lambert Collection, Geneva, Switzerland.

Musée d'art Moderne de la ville de Paris, France.

Museum of Modern Art, New York, NY, USA.

The SYZ Collection, Geneva, Switzerland.

Tate Britain, London, United Kingdom.

CNAP, Paris, France.

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