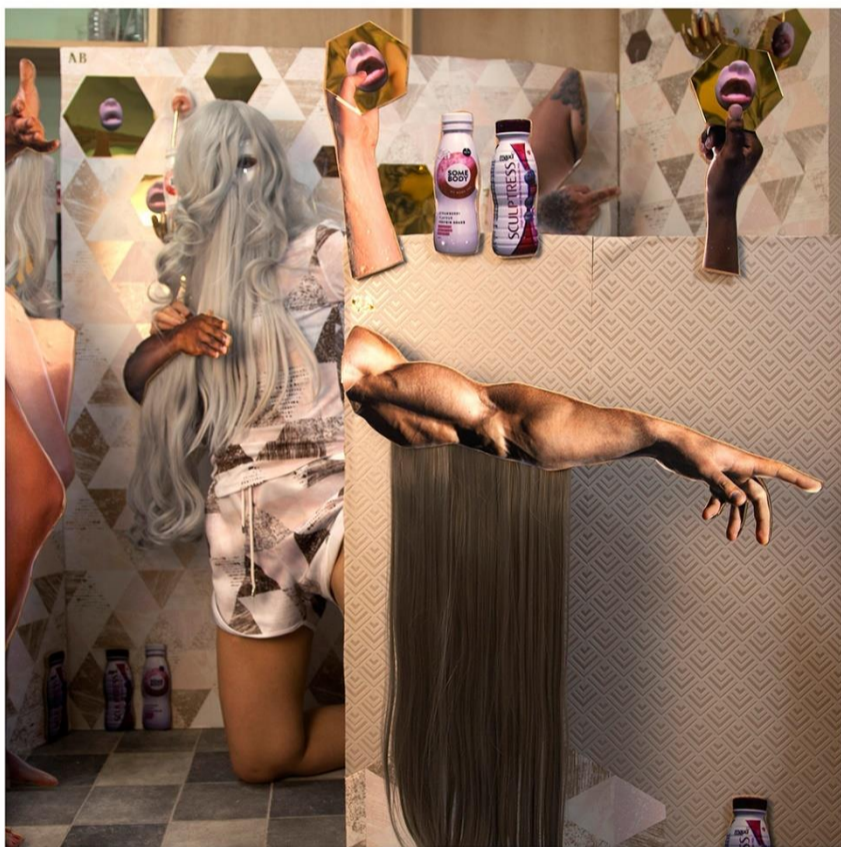


# FORMAT 2024

FORMAT International Photography Festival happens every other year in Derby. As a part of FORMAT's off year programme the festival has partnered with LCB Depot to celebrate its 20<sup>th</sup> anniversary, bringing amazing international photography to Leicester!

Venues across the city are hosting exhibitions from **25<sup>th</sup> March - 26<sup>th</sup> April 2024**. Find out more about the exhibition venues and artists involved at <https://lcbdepot.co.uk/event/format24/> or @lcbdepot



## ***#Rebel Selves***

Dawn Woolley

Installation

#Rebel Selves installation aims to reimagine self-portraiture and selfies for a queer feminist future by creating an installation space that enables creative self-expression and a negotiation of levels of visibility. The installation is something between a stage set for an absurdist play, a hall of mirrors, and an exploded 3-dimensional photograph. Masks, garments, and props scatter the space, inviting visitors to play different characters with differing levels of visibility and invisibility. It is a queer speculative space that presents

participants as glitchy, composite fragments of body and environment, self and other, human and non-human.

Selfies are double-edged swords: they are an important form of self-expression because they enable marginalised people to be visible who are not often present in mainstream media. Sharing and commenting on selfies creates communities that can provide support and validation. However, they are also constrained by binary gender and other beauty ideals. Research shows that people who are marginalised in terms of race, gender, sexuality, size and disability experience hostility online. This may prevent them from receiving the benefits of being visible and building communities online. Therefore, it is important to find ways to participate online and in selfie cultures while minimising exposure to negative comments and experiences. #Rebel Selves explores creative methods, including glitch, entanglement, camouflage, and parade, that could be used when taking selfies to avoid some of these problems.

For the festival I would like to install wall-hanging backdrops, masks and costumes. The installation is flexible in scale as it is made from fabric panels each measuring 2m high by 1.4m width. Ideally I would like to install at least 3 panels (4.2m wide flat or around a corner) in order to create a good size backdrop for selfie taking. In total, I have 16 panels so the installation can be presented in a labyrinthine configuration of fabric corridors. I have not had the space to create a complex maze-like installation so that would be an exciting development for me.

During the festival I would like to run a collage and gesture workshop, if it is feasible to do so.

Not for sale

### **Artist Bio**

My artistic practice encompasses performance, photography, video, and installation. I examine neoliberal patriarchal culture using a queer, anti-capitalist lens. It is a form of activism and a feminist critique of representations of gender in commercial and popular culture. I am interested contemporary consumerism and the commodified construction of gendered

bodies, paying particular attention to the new mechanisms of interaction afforded by social networking sites.

Recent solo exhibitions include; “Joy and Revolution: Rebel Selves”, Diskurs Gallery, Berlin, 2023; “Consumed: Stilled Lives” bildkultur Gallery, Stuttgart, (2022), Perth Centre for Photography, Australia, (2021), and Blenheim Walk Gallery, Leeds (2019); and “Visual Pleasure”, Hippolyte Photography Gallery, Helsinki, Finland (2013), Vilniaus Fotografijos Galerija, Lithuania (2012) and Ffotogallery, Cardiff (2011).

Recent group exhibitions include; “Mirror of Self” Hangar Photo Art Center, Brussels, (2023), “New Talents” Kommunale Galerie, Berlin, (2022), “Imagining Histories”, Oriol y Bont, University of South Wales, (2021), “Does GENDER really matter?”, Galleria Visionil Altre, Venice, Italy, ( 2021), “Ways of Protest” Elysium Gallery, Swansea, (Hardstop, 2020), “Still Life: Things Devouring Time” The Stanley and Audrey Burton Gallery, University of Leeds (co-curated by Dr Dawn Woolley and Dr Katie Herrington) (2018), “Self/Selfie” Ballarat International Foto Biennale, Australia (2017), “Le Féminin” Circulation(s), Arles (2017), “From Selfie to Self-Expression” Saatchi Gallery, London (2017) and “Basically. Forever” Tokyo Metropolitan Museum of Photography (2014).

Instagram: [@dawnwoolleystudio](https://www.instagram.com/dawnwoolleystudio)