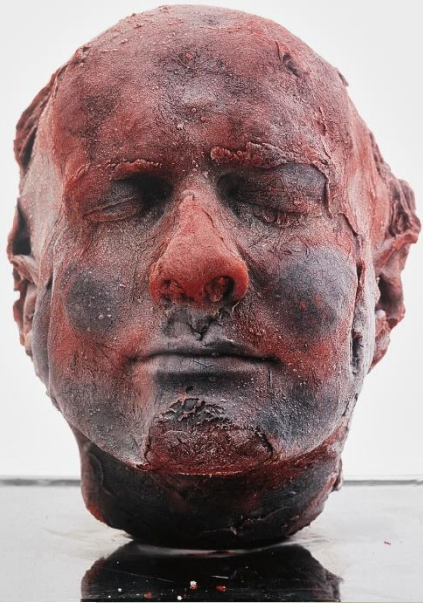


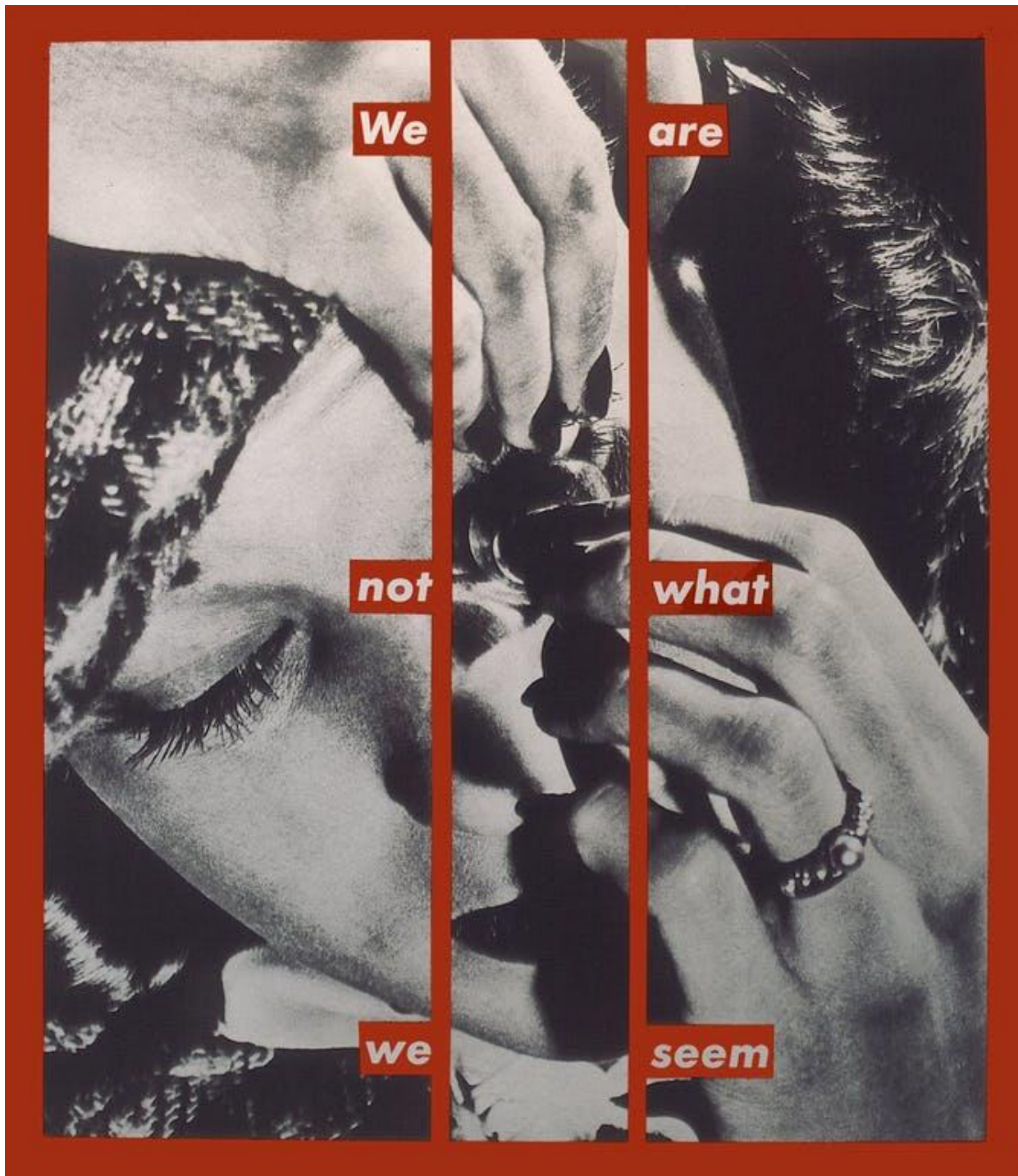
Self (1991)
Marc Quinn
Blood, stainless steel, perspex and refrigeration equipment
81 x 23 ½ x 23 ½ in



A Case for an Angel II (1990)
Antony Gormley
Plaster, fibreglass, lead, steel and air
77 x 344 ½ x 18 in

The Feathered Prison Fan (1944)
Rebecca Horn
White peacock feathers, wood, metal and motor
30 ½ in





Untitled (Face Farce) (1971)
Arnulf Rainer
Oil pastel and photograph on paper
24 x 20 in

Untitled (We are not what we seem) (1945)
Barbara Kruger
Photographic silkscreen on vinyl
109 ½ x 96 in

Art & Identity: We are not what we seem

Lady Krista Rigor

This is an exploration of identity in examining one's relationship to the body and representation of their own façade. The first gallery focuses on the body. To create *Self*, Marc Quinn collected eight pints of his own blood to create a cast of his head. Similarly, Antony Gormley used encased his own body to build a cast for *A Case for an Angel II*. Rebecca Horn explores the human limits in performing animalistic behaviors by building a heavy, mechanical structure to embody a peacock spreading its feathers to attract attention.

The titular photo from Barbara Kruger and Arnulf Rainer's *Face Farce* challenge us to look beyond how one chooses to present himself or herself. Both show a juxtaposition of peace (enclosed eyes) and violence (usage of harsh red colors).

In all the works in this exhibition, they are simply not just what they seem to be.

[Marc Quinn](#) | [Antony Gormley](#) | [Rebecca Horn](#) | [Arnulf Rainer](#) | [Barbara Kruger](#)