

**WITHIN +**  
**WITHOUT**  
**BODY IMAGE AND THE SELF**

**LARGE PRINT LABELS**

## INTRODUCTION

Depictions of other bodies in public spaces shape how we construct our personal body image. This exhibition aims to uncover representations of bodies that have historically been missing, responding to the idea that identity is affected by the absence of representation.

Are you affected if you don't see a body like yours represented?

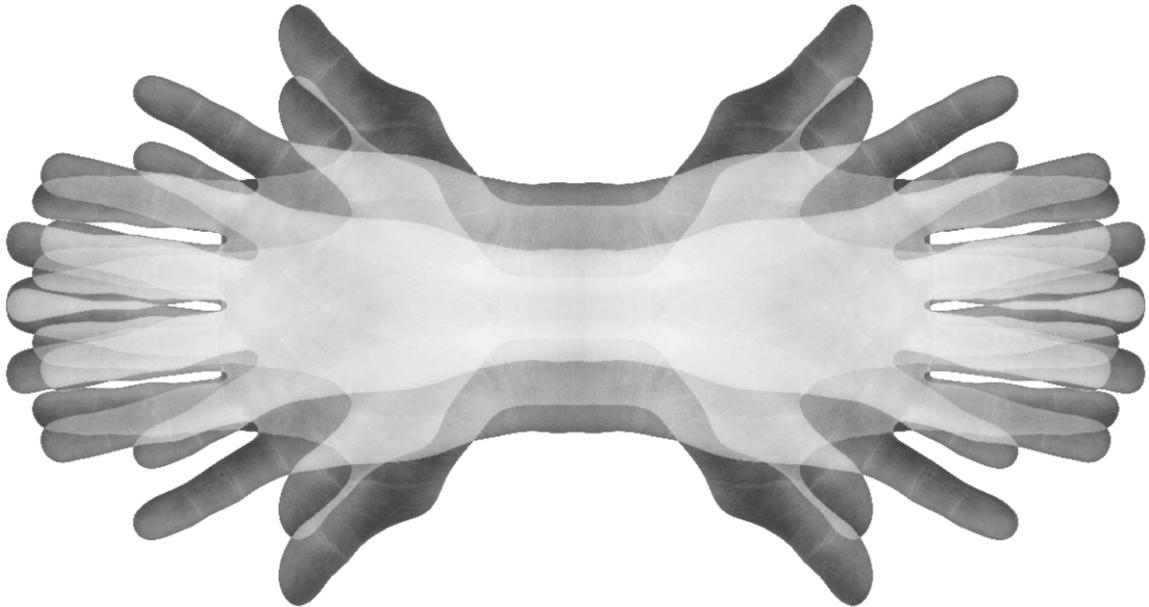
Or if you only see a body like yours represented?

We will explore questions, anxieties and stereotypes faced when trying to attain the ideal body we see reflected in public spaces.

By focusing on both historical and contemporary images of the human body we consider body ideals as something fluid.

This gallery is hopeful. It places personal experiences at the heart of it, positively redefines standards of beauty and offers contemporary responses to the diverse range of bodies represented in today's society.

We challenge you to think critically, to question your assumptions and look for a new perspective while in this gallery. Taking the concept of a home, we have created a gallery that invites you to consider how public images affect us in our private lives.



## COLLABORATION

This exhibition has been collaboratively curated alongside various groups who expressed an interest in body image and identity. The Story Lab is a testing space in which we will explore how to tell this story in the permanent galleries. Body issues affect everyone, regardless of gender, sex, ethnicity, size, ability and orientation.

We recognise that body image cannot be accurately represented through a one-dimensional approach. We choose here to use multiple bodies and multiple voices to explore some of the underrepresented stories. The discussions that informed the exhibition explored various historical, cultural, religious and social contexts.

## THE COLLABORATORS

Aksana Khan, Christopher Olive, Ian Sergeant, Anna Jankowiak, Ellie Mousley, Rikard Olsson, Niamh O'Dowd and Taylor Howson.

This core team involved in curating this gallery worked with the museum over 11 evening sessions between February and May 2018. They chose the overall concept and design approach and selected the first five objects referred to in the Empathy Body Trail, which includes new personal interpretations of the objects.

Their desire was to make the exhibition challenging, yet playful and hopeful. The ColLAB team was inspired by the Portuguese concept of Saudade (soh-dah- duh), a complex expression described as the presence of absence. Saudade is a feeling of nostalgia, knowing something is missing or no longer there, evoking both happiness and sadness. This notion tied all of our ideas together; we discussed how body changes through our lives may evoke these feelings, from childhood memories to reflections on the body from old age. It also encapsulated the idea of 'missing people' from mainstream representation, who we aim to make present in this gallery.

In April and May, we took the concept to three additional groups. Members from Birmingham LGBTQ+ Refugee group selected two further objects, one of which is interpreted in three languages. Lordswood Girls School

students selected an object and wrote a collective response to it. Our over 50's group selected three objects and wrote responses in poetry and personal reflections.

Finally the object list was added to by museum staff Rachael Minott and Hannah Graham, who led the collaborative process.

## **DEFINITIONS**

**Language is important. It affects how we discuss complicated ideas. It has the power to uplift or offend. And it often leaves space for miss understanding. Below is a list of terms we use in this gallery and how have chosen to define them for this display**

### **BODY IMAGE**

Body image is how you see yourself when you look in the mirror or when you picture yourself in your mind. It includes:

- What you believe about your own appearance (including your memories, assumptions, and generalizations).
- How you feel about your body, including your height, shape, skin, hair and weight
- How you sense and control your body as you move. How you physically experience or feel in your body.

### **REPRESENTATION**

The description or portrayal of someone or something in a particular way

## **BODY POSITIVITY**

Recognising the messages that have influenced your relationships with your body, food, and exercise.

Developing a weight-neutral, health-centered approach to self-care. Becoming the authority of your own body by sorting out facts from distorted societal myths about health, weight, and identity

## **GENDER EXPRESSION**

How one expresses oneself, in terms of dress and/or behaviors. Society and people that make up society characterize these expressions as “masculine”, “feminine,” or “androgynous.”

Individuals may embody their gender in a multitude of ways and have terms beyond these to name their gender expression(s).

## **GENDER FLUID**

Noting or relating to a person whose gender identity or gender expression is not fixed and shifts over time or depending on the situation.

## **GENDER IDENTITY**

A sense of one's self as trans\*, genderqueer, woman, man, or some other identity, which may or may not correspond with the sex and gender one is assigned at birth.

## **LGBT(QIA+)**

LGBT is the abbreviation for Lesbian, Gay, Bisexual, and Transgender. An umbrella term that is often used to refer to the community as a whole. LGBTQIA+ is used to intentionally include and raise awareness of Queer, Intersex and Asexual as well as myriad other communities.

## HOW TO USE THIS SPACE

This gallery allows you to experience the content in a variety of ways:

 **Orange** - Read the books and follow from number one to experience a story involving five objects

 **Yellow** - Read personal responses to objects in our collection written by volunteers.

 **White** - Read typical museum labels following our house style and standard practice.

 **Burgundy** - Read our academic labels, engaging with some of the more complicated conversations, which occur when discussing body image and identity.

# 1

## **Object: HELEN CHADWICK, Vanity Chapter One**

When two strangers meet, at a critical time in their lives under the awning of a cram packed bar on New Year's Eve, it could be hugely forgettable or highly memorable. That night, it was as if fate was playing God. Or God was playing God. Or perhaps it was just timing. All I know is that when I met J-C, I had nothing left to loose. I was single, dancing slightly away from my friends in a bar. I had dirty trainers and a screwed up fiver in my jacket pocket. J-C sheltered from the rain, fixing her lipstick in the reflection of the window. Her hair was black, cropped. She was both earth shatteringly beautiful and grotesque, somehow. She smiled at me through the reflection...

Move to the wheelchair for chapter 2.

# **STORY TRAIL WITHIN + WITHOUT**

# 2

## **Object: Wheelchair Chapter Two**

It was a platonic meeting of two people. It wasn't romantic. I never asked J-C about her partners, but I never met any. We used to go for Tapas in the city and talk for hours. Her ideas on love and life were one in the same; we have it until we don't anymore. She seemed not to care about permanence. I loved this about her. She never saw her wheelchair as a limitation on her life either. Instead she decorated it with plastic flowers. Orchids. They matched the tattoo on her left foot. I remember our trips to the coast. I would lift her into the car, pack the chair and drive. "Just go anywhere" she'd say. J-C would document our trips in sketches and pick all the music as I drove. She introduced me to music and a way of getting lost in it, led by it...

Move to the Matt Smith sketched tiles for chapter 3.

# STORY TRAIL WITHIN + WITHOUT

**Object: MATT SMITH, Jakes Progress  
Chapter Three**

# 3

Before J-C, my whole life I'd felt trapped. Like there were two versions of me. One coiled up inside the other, desperate for release, desperate to emancipate; to burst out of my own lines, blend, evolve, bleed. There were times before J-C when I shrunk myself so much I almost disappeared. J-C saw the evidence of those days marked on my arms and before I could feel shame of being discovered like this, she offered me her own teenage scars. They led her to becoming an artist. She found a way to sketch out love instead of pain. Love between men and women, women and women, men and men. She documented in her sketches the places she found love. In coffee shops, bus tops, bars. She'd point it out to me in the unconventional things too. "Love is everywhere" she'd say...

Move to Barbie for chapter 4.

**STORY TRAIL**  
**WITHIN + WITHOUT**

# 4

## **Object: Barbie** **Chapter Four**

I never knew J-C was dying. It was like an invisible time bomb inside her. Her accident years ago had left her unable to move from the waist down and the fluid build-up behind her brain was slowly drowning it. It was a complex procedure to fix, risky too. J-C had decided when her time was up, it'd be up. I think this drove her to live the way she did. One evening in August 2006, sat on a bench in Brighton, I found the courage to reveal to J-C that I'd always wanted to drastically change parts of my body. A week later, J-C handed me a cheque. She told me she wanted to pay for my surgery. The surgery that would take me one step closer to feeling truly myself, who I felt I was inside. I had never experienced such acceptance and kindness like this. She sketched me as I sat silenced by her generosity and we shared a bag of chips. She licked the vinegar from her fingers in between each scribble...

Move to Francis Bacon (big painting on the back of the Empathy Trail wall) for chapter 5.

# STORY TRAIL

# WITHIN + WITHOUT

# 5

## **Object: Francis Bacon Chapter Five**

She died the following March, right before our drip to Belfast. J-C had no family so she left me as executor. When I went to clear out the flat I found a bunch of paintings behind her wardrobe. They appeared to be self-portraits, sometimes hand painted with finger marks and muddy colours, features blurred and blending. Sometimes with the wheelchair, sometimes without. She never expressed this darkness in herself. I often vocalised my feelings to her, but I never knew this side of J-C, she kept it separate. Hidden behind this wardrobe or in unseen sketchbooks. Her paintings reminded me of Francis Bacon. As I stand here looking at his work, I am reminded of my dear friend. Of those times. The two figures in paint, entwined together by pain. Pain both obvious and subtle. Yet there is beauty in it. Love even, if you look. As J-C used to say, "Love is everywhere"...

# STORY TRAIL

# WITHIN + WITHOUT

# ACADEMIC LABEL

BARBARA CYNTHIA TEMPLETON  
Birth Certificate, 1929

MARGARET JOAN TEMPLETON  
Passport, 1938

Travel Identity Card, 1948

These objects were chosen by our over 50's group as a means to explore how your place of birth and your official identity affect your body image.

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The process of birth, where and when it occurs, changes influences (and perhaps even creates) someone's identity. The cultural context in which we live our lives forms our understanding of body ideals. It influences the way in which we see bodies represented in popular media. There are further complexities felt by those who are born in one context or country, and live in another. The process of giving birth changes identities, bodies and lives of the parents as well. Difficulties and expectations to have children can also have huge influences on identity and relationships to our bodies.

# PERSONAL RESPONSE

## SIR EDWARD BURNE-JONES

Unpainted Masterpieces, Self-Portrait,  
1891-1895

*Pen and ink drawing*

Our over 50s group felt this self-portrait of the artist in his later stages of life perfectly encapsulated the feeling of 'invisibility' that persists in old age. By making this version of Burne Jones visible we consider why aging is viewed and experienced negatively.

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Edward Coley Burne-Jones made this drawing of himself a few years before his death. I am already older than he was when he died, and what I see in this portrait is this: "Death is something that happens when you are busy making other plans."

A shabbily-dressed, straggle-haired, vulnerable old man, defensive, cowering almost – with no sign of the past glories and success which we are all familiar – hunched on a simple stool in a space empty except for an oppressive number of unpainted canvases. In fact, it is as though we, the viewer (portent of coming Death?) have opened the door and caught him totally off-guard, with his trousers down, in fact. His eyes are round with astonishment - and fear. (How did I get so old? Where

has the time gone? Is it 'that' time already?) So we, the viewer, are an unwelcome shock!

He is dwarfed by the sheer number and size of the empty canvases, which represent the awful truth regarding his dreams and ambitions – at his advanced age, they will never be painted. This picture speaks to any thinking person of senior citizen age of those plans and ambitions, which they now know, all too painfully, will never be fulfilled. Which is deeply sad and, sadly, deeply true.

It is heartening to consider, then, that while his much-loved works remain, maybe something of HIM remains? So do take time to visit his beautiful paintings, of which BMAG has the greatest existing collection, and his stained-glass windows in both of Birmingham's cathedrals.

**Jen Coley (no relation, sadly)**

# PERSONAL RESPONSE

**Anglesey Type Artificial Left Leg manufactured by  
Rolph & Hancock,  
1925-1950**

*Willow, Leather, Rubber, Cloth construction*

Chosen by the CoLLABorators to look at isolated body parts. The media often present the perfect version of a body part (i.e. eyebrows, waist lines, abs) but disability is often absent from that narrative. Is this the perfect leg?

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This artificial leg from the early 20th century (1964) was made from willow, rubber, leather etc. But this top of the range leg was so exclusive and luxurious at the time; only the richest could afford something even close to that level. Its luxury would include a padded seat for the remaining part of the leg. The antique leg may speak to all or many people who need a prosthetic limb to get around or even people in wheelchairs. Now in the modern world, more than ever, the attitude towards disabled people is more that the world needs to adapt to disabled people and less and less the disabled people failing to match the norm of the ever advancing world.

**Reuben McKay, aged 9 (reading age 25) From Lapal  
Primary School**

# MUSEUM LABEL

**Chair adapted into a wheelchair, used at Bleak House Clinic in Oldbury, 1925-1950**

*Wooden chair, with fabric detail*

Our over 50's group felt we should not only emphasise 'able' bodies; people with altered mobility should be represented more visibly and positively. This object reflects that choice along with the technological advancements that have happened since this chair was made.

# PERSONAL RESPONSE

**Carved figure belonging to the Kwakwaka'wakw (meaning Kwak'wala- speaking people) of the Pacific Northwest coast of what is today Canada**

The mental self and the physical self are often spoken about separately; ten young women from Lordswood Girls School felt this object explores the two in conversation – a perfect outer self, hiding a troubled inner self.

We recognise our generation in this object. They do not recognise themselves Their image is perfected on the outside Symmetrical 'On fleek' They might be praised with compliments or broken with criticisms What they want to see isn't who they see They can put on a mask but if they pretend too long, reality will be blurred They can't hold the mask up forever And why should they? Don't change for anyone. Be who you are and let your inner happiness and personality shine through!

Lordswood Girls School, Year 10 Students

# ACADEMIC LABEL

**Carved figure belonging to the Kwakwaka'wakw (meaning Kwak'wala- speaking people) of the Pacific Northwest coast of what is today Canada**

This figure depicts a kneeling anthropometric figure holding a mask to its face. This could emphasise shifting characteristics or transformation generally but could also refer to a specific story or ancestor. The mask follows the formline style of the northwest coast region of British Columbia, Canada, which is characterised by deep carved lines, near perfect symmetrical designs and block colouring, which attracted the Lordswood Girls students to discuss symmetry and beauty.

An object belonging to the Kwakwaka'wakw should not be placed in an exhibition about absence, without mention of the cultural erasure faced by the Kwakwaka'wakw through the violence of European colonisation. The erasure is seen in this museum's inability to present the original context or interpretation of this piece. Objects such as this were confiscated; and the cultural practices with which they were associated, made illegal. Kwakwaka'wakw communities have retained and do reclaim their cultural practices and knowledge, and we are left asking: who has the right to this knowledge?

# MUSEUM LABEL

**Wooden Dolls, made in Kunming, China,  
1988-1990**

*Painted wood and appliqued cotton*

A series of handmade dolls donated by Methodist Missionary Society including West Indian Dolls, Pakistani doll

*Sewn cloth, platted fiber, metal embellishment*

These dolls were chosen by our CoLABborators to explore body image and identity as formed through objects directed at children. The collection highlights the lack of diversity in commercialised and popular dolls. Much of our identity is formed in childhood; did the dolls you played with represent you?

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**Barbie<sup>(TM)</sup> manufactured by Mantel co., 1997**

*Moulded Plastic and fabric*

**Barbie<sup>(TM)</sup> manufactured by Mantel co., 2018**

*Moulded Plastic and fabric*

When Barbie was first launched in 1959 she was only available as a blonde or brunette and, notably, with only a white skin tone. Since then the brand has faced criticism over its lack of diversity and the doll's impossible to achieve body proportions, addressed in recent years by expanding the range to include three different body shapes and seven different skin tones

# MUSEUM LABEL

**BARBARA WALKER**

Seventeen, 2012

*Oil Painting*

Chosen by Curators, to examine how artists choose to respond to absence of representation in an empowering way.

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‘Seventeen’ is part of Barbara Walker’s Ladybird book series. This series responds to vintage Ladybird books from the 1960 and 70s. These books influenced a generation’s understanding of the world, its histories, its people and values. The series challenges the gender and racial stereotypes depicted in the vintage books by reimagining them. Keeping the essence of wholesome pride, which resonates from Ladybird books, Walker’s illustrations create a more inclusive version of this nostalgia.

# PERSONAL RESPONSE

## FORD MADOX BROWN

Infant's Repast - Study of a Mother and Child, 1848  
*Chalk Drawing*

Chosen and interpreted by our over 50s group. This work depicts a positive representation of breastfeeding and the absence of breasts displayed in this way.

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This mother has just given her baby all the goodness she can. This milk, specially designed for her baby to give the very best start in life. A moment ago he was sucking furiously. Now there is time to pause. She looks down at this little miracle of perfection and marvels. She is content and holds a moment of bonding - still, silent. The artist has recorded those secret moments when those baby limbs reach out - innocent and magical as a new born is.

Written by Clare Sandercock, over 50s group.

# PERSONAL RESPONSE

**FORD MADDOX BROWN**

Infant's Repast - Study of a Mother and Child, 1848

*Chalk Drawing*

Given by Christopher Olive, CollLABorators group

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Do not ask me to remember the days of just gone by I  
find I can't recall them, no matter how I try

Do not ask me to remember your name or who you are  
Your faces are of strangers that are seen from way afar

Do not ask me to remember who I am or used to be  
A wife, a mother, grandma, friend, all these roles once  
were me.

My memories have faded like old photos in a book I find  
I cannot see them, no matter how I look

But I ask you to remember wherever you may be  
Remember that I loved you

and please, remember me.

A poem by Carol Howard, my grandmother, in memory  
of my great grandmother Mary Worrell (1926 – 2018)

# MUSEUM LABEL

**HELEN CHADWICK**

Vanity, 1986

Cibachrome Photograph

The absence of women owning their gaze and challenging what is “desirable” for themselves and others informed the CoLABorators choice to include this work.

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**Bengal Palace Balti Restaurant (Birmingham)**

**Calendar, 2001**

*Paper*

This object was chosen by Curators to explore representations of South Asian women in a modern Birmingham context as a part of the interrogation of the Male Gaze.

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The images of the calendar seem to be individually sourced and the calendar itself made for a small local market, this page features an image of the actress Aishwarya Rai in bridal wear.

Whose gaze is this calendar made for?’

# MUSEUM LABEL

## CHILA KUMARI BURMA

Autoportrait 28 Position in 34 years

*Laser print*

This piece was selected by Curators.

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The artist painted over 28 black and white images of herself to create a mixed media self-portrait which has here been reproduced as laser print. The manipulation of photographic images was a critique of the medium as a way of documenting reality. In this piece Burman explores the construction of her racial and sexual identity.

By wearing various costumes she illustrates that these identities are fluid. They are created by the way we are represented as well as how we choose to represent ourselves.

# MUSEUM LABEL

**Handsworth Self-Portrait - Woman in a Saree** from a project organised by Derek Bishton, Brian Homer & John Reardon, 2001

*Photographic print*

Selected by the CoLLABorators to discuss images of women in relation to the Male Gaze. As a self- portrait they were interested in the sitter having control over her image and how she would like to be seen.

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Purchased from Ten 8 Ltd.

# MUSEUM LABEL

## **SIR EDWARD BURNE-JONES**

Four studies of a Court Lady for St Theophilus and the Angel, 1863-1867

*Pencil and Chalk Drawing*

This object was a Curator's choice with direction from the ColLABorators, exploring the power in choosing to conceal or reveal one's own body.

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Burne-Jones was focusing on the cloth and how it related to the body it covered. While not the focus of the original work, this piece can be used to explore the agency of choosing how and if you cover your body, a choice which often responds to the idea of being looked at, and controlling the gaze you are subjected to.

Today Muslim women who choose to cover their bodies can face discrimination or harassment. The decision to show or expose our bodies is surely our own?

# MUSEUM LABEL

**ALAN BRIDGWATER**

Spring, 1901-1930

*Stone Sculpture*

This object was a Curator's choice to emphasise ideas expressed by the Birmingham LGBTQ+ Refugee Group around race and representations of beauty.

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This object can be seen as a link between depictions of race and femininity. The figure is racially ambiguous; its title explores the concept of fertility and through its gesture references a pose historically associated with what is considered 'feminine'.

# ACADEMIC LABEL

**DONALD RODNEY**

**Pygmalion, 1997**

*Interactive sculpture*

This object was chosen by the CoLABorators in relation to colourism and the idea of celebrity.

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Created in 1997 for the exhibition **9 Night in Eldorado** this is the first time this piece has been displayed since the artist's death in 1998. Rodney explores the complexities of racial identities, masculinity, perfection and fame through an irreverent depiction of Michael Jackson.

The title refers to the Greek myth of the sculptor Pygmalion who made an ivory statue representing his ideal woman. The statue was eventually brought to life, and the artist falls in love with this woman. Rodney expressly discusses race in this work drawing connections between the sculptors name and the idea of 'pigment'. This connection asks the audience to consider race in the context of fame and its associated scrutiny. Looking at this work one will consider the effects of white supremacy on beauty ideals when considering Michael Jacksons

**controversial skin lightening, and the responses it gained from the public.**

**This work was collected through the Collecting Birmingham Project 2016 - 2018 during which Birmingham residents were consulted on potential acquisitions and was chosen as a starting point to discuss skin lightening and colourism as important and relevant concepts around body image. This piece has been carefully reconstructed by the original fabricator Dr. David Gates.**

# MUSEUM LABEL

## FRANCIS BACON

Figures In A Landscape, 1956

*Oil Painting*

Chosen by the Curators to allow space to discuss the implications of body image and identity on mental health.

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The figures in this painting appear to be involved in a struggle, whether of love or hate is unclear. The figures are recognisably human but are naked and distorted. We have deliberately placed this piece at the heart of the gallery to recognise that, for many people body image is a struggle and a source of anxiety that underpins much of their life.

# MUSEUM LABEL

## **GILLIAN WEARING**

Lily Cole, 2009

*Photographic Print*

Selected by the Curators to complement the idea of masking raised by the students of Lordswood Girls School and the idea of concealing one's own identity.

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Gillian Wearing constructed this image by photographing the British model Lily Cole wearing a slightly damaged mask, made from a cast of her own face. Wearing's artistic practice explores the differences between public and private life; voyeurism and exhibitionism; fiction and fact. She has described her method as "editing life". This piece can be interpreted as highlighting the masks we make of ourselves, which show our preferred self-representation.

# PERSONAL RESPONSE

## HENRY WALLIS

Study of a Nude Man with Club, 1850-1860

*Chalk Drawing*

This object was chosen by our CoLLABorators group

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How can his body be the first to represent mine in this museum? Where the phallus cannot represent 'beauty', his is censored in favour of modesty, formless genitals, and a smooth Ken- doll body – a body which imitates mine.

The representation is undeniably unintentional, and only found through warping its original context. But my excitement at seeing a body, which could be trans, which in some alternate universe reflects my own beauty, speaks volumes about the visibility which is missing.

CoLLABorator volunteer, Christopher Olive.

# ACADEMIC LABEL

**MATT SMITH**

**Jake's Progress, 2011**

**Mounted Tile Series**

This object was a curator's choice to explore the process of 'Queering' as an intervention in historical curation and interpretation of objects and artworks. Matt Smith created this tile series for Birmingham Museum and Art Gallery as a part of the temporary exhibition Queering the Museum in 2010-2011. The intervention which led to the artwork was addressing a lack of representation of LGBTQI+ narratives in this and most museums.

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## QUEERING

The verb form of the word queer and comes from the shortened version of the phrase 'queer reading'. Queering questions and shifts this idea of 'normal' to explore what is normal to those in the LGBTQI+ community.

Queer theory is approached from the premise that a Heterosexual, gender binary (male or female only) view of the world has been imagined as neutral or normal and all other perspectives are departures from this sense of normality.

Approaching body image through the lens of queer theory may challenge stereotypical ideas of what is or isn't a 'normal' body.

# MUSEUM LABEL

## DAN GOVAN

Photograph of artist Katy Jalilli, 2017

This image was chosen by the Curators to bring a strong and positive female queer narrative into the space, throwing out stereotypes of what may be classed as typically 'feminine' such as ideas on body hair, 'masculine' poses and body shape.

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Katayoun Jalilipour is an Iranian born multidisciplinary artist, performer and writer. She believes that her identity as a queer Iranian woman forces her to be bold and claim spaces. As a performer she uses clowning to explore ideas of masculinity, privilege and whiteness.

# PERSONAL RESPONSE

## **RAHUL FLORA**

Self Portraits, 2017 - 2018

*Photographic print*

Be yourself and completely express your body and mind in a way that feels right to you. I believe that gender is not fixed and sexuality can be fluid. I am 22 with a clear idea of what my body and mind feels comfortable with. It is not forced. Both genders are expressed in a single body and I am embracing that. To follow others felt challenging, but in accepting and listening to myself I feel original, authentic and happy.

Rahul Flora, Birmingham LGBTQ+ Refugee Group

# MUSEUM LABEL

## HARRIET HORTON

Swim, 2017

*Printed photograph of sculpture*

This piece was chosen by the Curators, as a very contemporary example of gay female artwork.

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The single bird suspended in pink light spoke to us about being free and able to be both queer and feminine in the same space, which breaks some stereotypical notions of the gay female image.

Fed up with the unethical and often masculine practices of animal hunting, Horton subverts this practice in her art by creating beautiful and feminine sculptures with ordinary birds illuminated by neon light. As a queer, self-taught taxidermist, she believes “when you don’t follow a pre-existing heteronormative path, there are so many obstacles which force you to think differently and creatively.”

## OUTROSLIDE PHOTOGRAPHY

Commissioned by the curators to bring into the gallery a visual presence of people from Birmingham in 2018. These shots were taken in the square outside the museum and within the galleries.

# WITHIN + WITHOUT

## BODY IMAGE AND THE SELF

**Exhibition Design** by Ian Richards,  
**Project lead** by Lynsey Rutter  
**Collaborative curation model design and led** by  
Hannah Graham and Rachael Minott



Birmingham  
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