

AnOther



The Story Behind Jackie Nickerson's Arresting 'Salvage' Portraits

The photographer delves into her latest project – a book titled *Salvage* – which explores our relationship with consumption

OCTOBER 14, 2021

TEXT Ted Stansfield

LEAD IMAGE Woman with floweres and dinosaurs III, 2020 Photography by Jackie Nickerson

Jackie Nickerson is a world-class photographer, known for her fashion work (she and Katie Shillingford captured the season's best looks for the latest issue of *AnOther Magazine*), as well as her art work, which often has an intellectual quality to it, exploring the interesting and often entangled relationship between humans, the environment and manufactured materiality. Her last book, *Field Test*, published in 2020, did just that,

exploring the trauma of modern living; how the things that are unseen change us, such "globalisation, technology and medicine, commercialisation, mass production, environmental pollution, migration, digitisation, fake news and pandemics".

Her latest publication, ***Salvage*** ([Kerber](#)), is a continuation of this exploration, looking as the name suggests, at our relationship with consumption; the things we place value on and the things we don't; the sentimentality we ascribe to some objects and the disposability with which we treat others; and how, despite that, the materiality of these objects isn't that different. So, we have a series of portraits – captured in Nickerson's characteristically quiet and meditative way – featuring people with various things fixed to their faces; food containers, soft toys and flowers tied, like visors, to their heads, or else held there by what looks like tights.

When asked for her references, Nickerson doesn't give the names of other photographers, but of artists – many of whom are affiliated with the Northern Renaissance. “Hans Memling, Hans Holbein, Roger Van de Weyden, Jan Van Eyck, Hans Memling, Lucas Cranach, Georges Braque, Picasso, Man Ray, Albrecht Dürer,” she says, before adding. “Durer’s work has a kind of photographic quality to it – the perspective is strange – almost as if he’s painting with a wide-angle lens.” And you can see the commonalities between their work, especially the Old Masters who similarly constructed their portraits with a fierce meticulousness, but who also – and I’m thinking about their *Vanitas* works specifically here – explored ideas of waste and decay in their depictions of rotting food and wilting flowers. Like Nickerson’s *Salvage* photographs, their paintings possess a rigidity but at the same time a complexity, be that a psychological complexity – as Dr Brendan Rooney writes in the foreword, quoting David Hockney – or an intellectual one.

As with much of Nickerson’s work, *Salvage* balances her exploration of heady ideas with images that are striking and beautiful. Here, she delves into the themes of this book and the process of creating it.



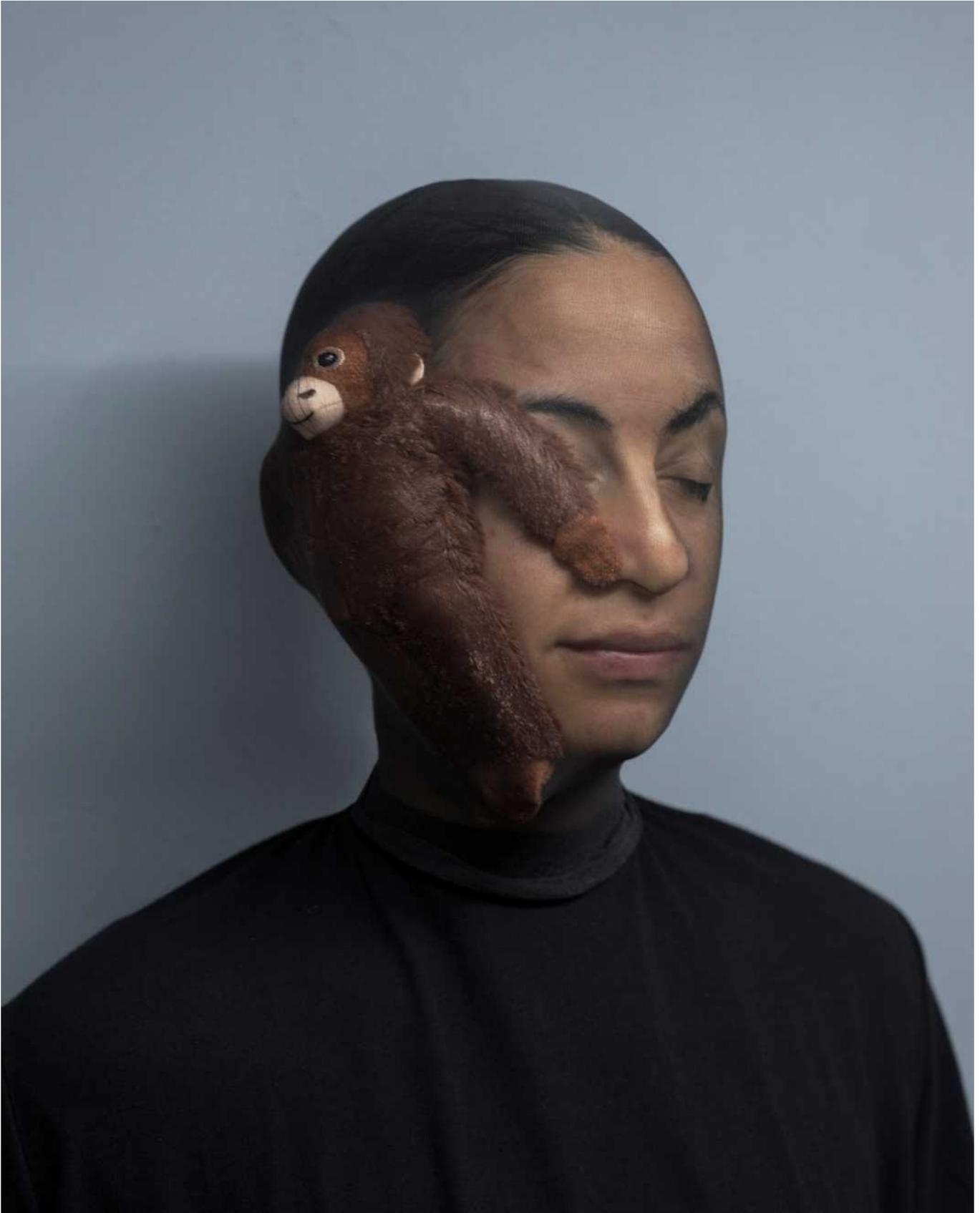
GALLERY / 10 IMAGES

Salvage by Jackie Nickerson

"I used the title Salvage to reference the reused and recycled content. It is a series of photographs that look at the homogeneity of portraiture - balance, proportions, size - using a formula that is characteristic of that genre.

"In 2016, I had a show in the National Gallery of Ireland called Uniform that comprised of photographs selected from my series Terrain (2012-2013), and paintings from several schools and periods from the National Gallery's permanent collection. It was curated to show modern photographs of farm workers beside traditional paintings with an idea to initiate a conversation about status and portraiture, and about the place that status has in our culture, society and art.

"Historically, portraiture in art has often been defined by displays of wealth - houses, expensive clothes and materials, horses - that often blind us, and prejudice us against who we see before us. I began to think about how content drives a narrative in portraiture, how adornments, emblems and assets are used to create an identity or communicate status. So I wanted to expand on that as a single series of photographs and explore the idea of making portraits using recycled and repurposed content - using materials that may, or may not value today.



Shrouded woman with orangutan, 2020 Photography by Jackie Nickerson



Woman surfacing, 2020 Photography by Jackie Nickerson

"[I am exploring] the idea of what we value and how things are disposable and how we value convenience. Throwing stuff away is easy. It's like soft toys, we love them but people routinely separate them from the materials from which they are made.

"I had been researching and collecting materials for a few years – not specifically with this idea in mind but when I began to put the pieces together I drew on all the stuff I had collected. I got access to a couple of local waste management and recycling companies and took some photos but my main interest was the process. I saw mountains of domestic waste. I began to save a lot of the packaging from food I had bought. Every trip to the supermarket was an opportunity to find new content. I spent some weeks putting some ideas together – I started shooting stills of the objects. Then did the portraits."

"I'm interested in representation and identity. I suppose all my work deals with the idea of identity and how our environment affects us, both physically and mentally. All the images deal with the idea of physical and psychological memory mechanisms. The difference with this series is that I am using a single sitter and working with the idea that only content drives the perception of identity – not the intrinsic nature of a person. Field Test addresses the unseen, a reality that is covert. It addresses a kind of collective trauma and anxiety. Salvage is solely about portraiture, and the narrative about how content informs us."

Salvage by Jackie Nickerson is published by Kerber, and is out now.

Aesthetica

April/May 2021

Exhibition Reviews



3 Field Test JACKIE NICKERSON

More than two decades ago, Jackie Nickerson began her art practice photographing Zimbabwean farm workers, and sharing their remarkable stories. In her latest body of work, *Field Test*, anonymity is the focus of portrait-esque photos, containing masked and shielded faces, figures and scenes.

Inspired by Nickerson's time in Libya during the Ebola epidemic of 2014, the series began in a time that mirrors our current experience of Covid. Nickerson sought to humanise the collective, invisible trauma. Without age, gender or race as markers, these figures become anyone and everyone.

Works such as *Wrapped* and *Chimera I* offer only the outlines of bodies, whilst other images rely on the subtleties of body language for any kind of emotional expression, such as the head tilt in *Red Net* or hands raised to cover a veiled face in *Point*. The degrees of transparency suggest

complex layers of freedom and authenticity at play – we, as viewers, are looking for markers of feeling and information.

As an artist interested in politics, Nickerson feels that these pieces provide an opportunity for societal reflection – looking for a better path and mode of living together. She comments: "I have been very concerned with human rights and the human condition. We have to figure out a new way of thinking. We have to take responsibility for our own actions and accept our civil duty to step forward."

A meaningful take on Nickerson's plastic and mesh-encased "made worlds" is through consumerism and technology. The images might speak to a feeling of loss for the more organic aspects of life as we have previously known it, or the physical detriment of synthetic manufacture. Nickerson decidedly leaves the themes to be chosen by the viewer.

Words
Jenn Sauer

—
Jack Shainman, New York
25 February - 3 April

jackshainman.com



Jackie Nickerson's latest photobook, *Field Test*, makes for uncomfortable viewing. Weeds are fastened against a wall with duct tape, subjects' heads are bound tight with cellophane, bodies are cocooned in tarpaulin. For the viewer, many of the images elicit a feeling of claustrophobia. For the American-born British photographer, the work is a meditation on how plastics inhabit the modern world – or rather, how they suffocate it.

"Plastic is a generic and ubiquitous material that may end up choking the planet, and in turn strangle us," says Nickerson. "I decided to make images of individuals with everyday materials that act as a metaphor for this asphyxia." She points to examples such as the huge floating rubbish dumps piling up in the Pacific Ocean: "It is deeply upsetting looking at how [plastic] is killing marine life. It is obscene. It has got to change."

All images © Jackie Nickerson.



However, this is more than just a tirade against plastic pollution. *Field Test* (published by Kerber Verlag) also highlights how indispensable the material has become to humanity – an issue brought into even sharper focus by Covid-19. Subjects' faces might be shrouded by industrial mesh, but they are also shielded by surgical masks beneath. Some wear protective gloves and hospital scrubs. There are even Polaroids of healthcare workers in full PPE.

The timeliness is not lost on Nickerson, but *Field Test* was conceived and shot long before the pandemic. In fact, she came up with the idea in 2014, when she travelled to Liberia to cover the Ebola outbreak for *Time* magazine. "I became very conscious of the processes and protocols around healthcare," she says. "PPE played a really important part in that."

Nonetheless, she is keen to stress that she is not ambivalent when it comes to plastics. "I just like to address both sides," she says. "It runs through all of my work." *Terrain*, a 2013 series focusing on farming in sub-Saharan Africa, is made up of arresting and at times celebratory portraits of anonymous labourers, while simultaneously bringing up issues around food security and subsistence agriculture. *Faith*, completed in 2006, paints an austere yet intimate picture of Christian communities at a time when child sexual abuse charges against the Catholic Church were prevalent.

But where these projects focus on people, offering glimpses into their subjects' lives, *Field Test* does the opposite. In one image, a figure stands alone in a field, their face and top half concealed by a billowing sheet of black. "These are plastic materials that protect, but also obscure identity," she explains. "That lack of personal identity creates a kind of psychological stress."

It is an anxiety which, for Nickerson, appears to compound the existing worries about plastics and the environment. With this removal of individual qualities, the artist looks to broaden the scope of the work further still. "Are we looking at a person or an inanimate object?" she asks. "Do retailers, politicians and social media companies think of us as individuals or as commodities?" Arguably, the book implies, the answer is both – it just depends who's profiting. **BJP**

jackienickerson.com

Jackie Nickerson



VOGUE

This Is Not a Fashion Photograph. Jackie Nickerson

DI VINCE ALETTI

14 DICEMBRE 2020

Like disquieting hybrids, the human beings in the new book by Jackie Nickerson seem to meld with plastic. Black humor or environmental exposé?

When Jackie Nickerson first came to our attention, in 2002, she had put aside a career in editorial fashion work and published an extraordinary book of photographs she'd made in Africa called *Farm* (Jonathan Cape). *Farm*'s subjects were field workers in Zimbabwe, Malawi, Mozambique, and South Africa—men and women whose protective layering of fabric and industrial materials was so strikingly inventive that it recalled Rei Kawakubo's wildest creations for Comme des Garçons.



Jackie Nickerson, "Shark",
2019, from "Field Test" (Kerber
Verlag).

© PHOTO © JACKIE NICKERSON. COURTESY OF THE ARTIST AND OF THE JACK SHAINMAN
GALLERY, NEW YORK.

No surprise, then, that the book became a cult favorite for fashion designers and stylists or that Nickerson, an American now based in Ireland, returned to magazine work in fashion, portraiture, still life, and landscape. Nearly all those subjects come together in her new book, *Field Test* (Kerber Verlag), which takes the idea of the protective garment in a more abstract and conceptual direction. Although all the photographs here were made before the COVID-19 pandemic, they can't help but suggest an extreme version of the personal protective equipment (PPE) hospital workers have wrapped themselves in these past many months.

In a conversation that opens the book, Nickerson remarks that she began thinking about this series in 2014, when *Time* magazine sent her to Liberia to photograph Ebola care workers. For someone concerned about the impact of plastics on the environment, that experience made Nickerson think about “functionality in a crisis”: “I saw how valuable plastics were, how the barrier PPE created was lifesaving.”

But if plastic products are essential to combating the spread of deadly viruses, they still pose long-term dangers to the natural world. Although the *Field Test* photographs take both these things into account, their view is decidedly dystopian and their black humor can't cancel out their dead-serious concern. “This whole series is about a kind of collective trauma,” Nickerson says. “The idea that everything is connected, that what we eat and how we produce food is an essential part of life. When we change nature, we change our reality.” To a great degree, the series builds upon another earlier book, *Terrain* (TF, 2013), in which African farm workers were overwhelmed by the goods they carried. There, Nickerson point out, people “appear camouflaged by their produce, creating a hybrid figure.”

In *Field Test*, with nature all but absent, these hybrids are unsettlingly alien. Figures are sheathed in polyester mesh, masked in plastic trays, and suited up in head-to-toe laminated polypropylene tarps. One erupts in a white cloud of polystyrene packaging, like frozen breath. The woman in the picture above finds herself bound to inflatable plastic fish with pink nylon cord, more immobilized than

protected. As a living sculpture, she resembles one of Rachel Harrison or Erwin Wurm's comic collisions of the human and the inanimate. But the sense of threat that looms over *Field Test* undermines the humor here and suggests a nightmarish echo of the erotic encounter in *The Creature From the Black Lagoon*.



'Field Test' by Jackie Nickerson, 2020.

A Magazine Curated By presents an exclusive first look at *Field Test*, a new photographic study by the American-born British artist Jackie Nickerson. Published by Kerber Verlag, the 100-page tome contains an essay by Aidan Dunne. The below is an excerpt from the book's introduction, a Q&A with A Magazine Curated By Editor in Chief Dan Thawley.

Dan Thawley: The concept of a 'Field Test' has roots in medical science and particularly the testing for loss of vision. It could also relate to products being used for the first time in the environments they are destined for. With this in mind, what does the title *Field Test* mean to you?

Jackie Nickerson: For me, it's a medical reference — the eye test that involves looking into a large white dome where there are random flashing lights of various intensity and size. It's a test to check how much peripheral vision a person may have or have lost. The loss of vision is usually imperceptible on a day-to-day basis, so a field test is a scientific way of measuring how much we actually see as opposed to how much we think we see.

DT: This work sees a more active intervention in the spaces and the bodies of your subjects than in most of your work. With that comes a general feeling of disconnect and isolation. What is your personal relationship with isolation? Do these images reflect this, or are they a statement on the experience of others?

JN: Yes, it's personal — but it's also a universal theme: a creeping sense of isolation. It addresses new kinds of stress and commodification, the environment, speciesism, the waste, the pressure, the mandatory compliance, the lack of privacy. I guess you could say it has a universal identity, like a collective smothering. It's a kind of psychological snapshot or chronicle of a whole generation of our consciousness.

DT: Does the identity of your subjects hold any consequence in these images, seeing as their defining features are predominantly concealed? Were they chosen as blank canvases, or with diversity in mind?

JN: They are very specific blank canvases. The sitters were chosen because of their proportions, scale, and height. It was a rather brutal casting process: How long can someone stand still? Can they shut down and not project or perform? Are they claustrophobic? Can they relate to what I am creating? Do they have patience? Tolerance? I asked people who I knew.

DT: Whilst your work has often incorporated a curiosity in synthetic and natural materiality, Field Test sees a more implicit conversation with the human form and materials as barriers, masks, insulation and protection. How did you arrive at this conceit?

JN: I wanted to control the content, so I researched and chose all the components before putting them together. That meant stepping out of the actual world and into a 'made' world. I think part of that decision was about the photographic process — awareness of control, both of the sitter and the artist. But it also becomes a question of how much control we relinquish on a day-to-day basis, about how technology and commerce trains us to think in a certain way. Like a cause and effect of what we choose to have around us. Materiality plays a part here — it speaks of how what we use on a daily basis will have an effect on our psyche and even on our physical lives. So in a way, it's a natural progression from my book Terrain. I like to question how we choose to live, and what long-term effects those choices may have on us. It seems like nature works in an incremental way, so if you're not paying attention, things will have changed irrevocably and there will be nothing you can do about it. The choice of materials is very important.

DT: The materials implicated in your images span a wide variety of agricultural, medical, and industrial usages — they evoke the codes of safety equipment and uniforms, transport and waste disposal, food packaging and even the studio tools of photography itself. What was the process involved with selecting these intermediary materials — functional mediums that serve mostly as protective and insulating barriers — and applying them to the human body as decoration and artifice?

JN: I am obsessed by certain materials. Plastic is one of them. I like to take mundane, everyday domestic items and put them in a different context. It's not for decoration — I'm asking questions. I've always been obsessed by supermarkets. The cheaper the better. I remember when I was about 14 years old and taking the labels off all the food tins in the house and putting them on my bedroom wall. I've no idea why. I just thought they were interesting. I began thinking about this series in 2014 when Time magazine sent me to Liberia to cover the Ebola care workers. The trip made me think about a lot of things. For this, specifically, it made me think about distancing, the duality of plastics and about human interaction. Functionality in a crisis. I saw how valuable plastics were, how the barrier PPE created was lifesaving and enabled doctors, nurses and carers to work. I will always remember one of the doctors disrobing after leaving the Ebola ward. It was a careful ritual. A meticulous choreography of purpose and safety. First this comes off, then we roll this piece over this piece, then we pull from the top down etc. Each person did their own clean up. It reduced the risk. And I looked at the PPE, that fragile yet essential thin layer of plastic that enabled health care workers to do their job. I witnessed how communal effort can unite but disease can isolate. The lack of facial recognition, the inability of family members to visit, the isolation wards, the loneliness in death. Learning to live in another man-made, made for purpose world. Since the Covid-19 pandemic, this has become more universal than ever.

DT: Less portraiture and more sculpture, the human body becomes a canvas for these other objects and layers that cover and distort the people. For you, what is the importance of revealing human features as opposed to suggesting them, exposing them or distorting them?

JN: I suppose there's a difference between identity and character. Do we need to see the features of a person in order to identify them? Or is a suggestion enough? I think on a very basic level our brains are programmed to try to work out if we are looking at a person or an inanimate object. Do retailers, online shops, insurance companies, politicians, corporations and social media companies think of us as individuals — as their fellow citizens? Or do they think of us as consumers? As commodities? That's a question. Capitalism works because the bottom line is about profit and loss and individuals are irrelevant. Data research attempts to use all of us to target how we all spend our money. So, how are we dealing with the new reality of being invisible? Now we are beginning to understand how things work and how we are being commodified through systems of big data and the invisible consumer.

AnOther



Jackie Nickerson's New Book Examines the Trauma of Modern Living

Field Test is artist Jackie Nickerson's latest publication, which explores the hidden forces that are changing us

OCTOBER 29, 2020

TEXT Ted Stansfield

LEAD IMAGE Jackie Nickerson, Hybrid, 2019 All photos © Jackie Nickerson. Courtesy the artist and Jack Shainman Gallery, New York

Jackie Nickerson is one of the most profound image- and film-makers working today. Deeply meditative, the American-born British artist's work examines what it is like – physically and psychologically – to work within specific environments. *Farm* (2005) and *Terrain* (2013) explore farm labour, the relationship between the land (in Southern and East Africa) and the people who work upon it, while *Faith* (2007) and *Ten Miles Round* (2009) look at similar relationships but in Ireland – the religious and rural communities that can be found there, respectively.

While these series examine heady subjects such as identity – who we are, how we change the world around us and how, in turn, it changes us – they also embody extraordinarily beautiful portraits and landscapes, too. Nickerson's latest book, *Field Test* (published by Kerber), is no exception. Featuring powerful and at times perplexing photographs, which actually feel more like sculptures than portraits, the publication explores the collective trauma of modern living; how the things that are unseen change us. Things, says Nickerson, like "globalisation, technology and medicine, commercialisation, mass production, environmental pollution, migration, digitisation, fake news and pandemics". Things that feel all too familiar, all too ... traumatic.

Here, Nickerson tells us more about this book and its themes, and what she feels is the power of photo books.

Ted Stansfield: Please could you introduce *Field Test* to us?

Jackie Nickerson: Yes. It's a series of constructed images about the collective trauma of modern living. In a way, it's about the mundane things and hidden forces in your life, which you don't have any knowledge or control over.

TS: Could you describe the process of creating it?

JN: It started in 2014 when *Time* magazine sent me to Liberia to cover the Ebola epidemic. I became very aware of the processes and paraphernalia around healthcare. The materials that protect, but also obscure identity and the psychological effects of not being recognisable. This got me thinking about the unseen things that we use everyday. Like the internet.

TS: What are some of the themes you explore?

JN: Mostly it's about the psychological effects of things that are not overt – and how we are being changed by them – globalisation, technology and medicine, commercialisation, mass production, environmental pollution, migration, digitisation, fake news and pandemics.

I sometimes feel like the technological practices in our everyday lives – the digital processes that we all use – are changing the way our brains work. And there's very little room to opt out of this.



Jackie Nickerson, Pink Head, 2019 All photos © Jackie Nickerson. Courtesy the artist and Jack Shainman Gallery, New York

TS: Some of these themes feel especially pertinent to this time we're living in – the age of coronavirus – but you created the book before the pandemic. How do you feel about this?

JN: Yes, well, I suppose the World Health Organisation has been talking about the danger of a worldwide pandemic for a while now, so it's not really surprising. When I saw the Ebola outbreak it became real for me. I suppose the timing is just a fluke but there have been other recent outbreaks – like Sars.

TS: How does *Field Test* relate to your previous publications, *Farm, Terrain, Faith and Ten Miles Round*?

JN: I have an interest in cause and effect. How things to a certain degree work within the law of nature. We are not isolated – there is an inevitable cohesion as we all live together on this planet. So this idea of how we are human, and how we interact with our environment is what I'm interested in.

TS: I'm interested in what motivates you, in terms of your artistic practice.

JN: I think most artists will tell you that – the ideas, the drive – it's just there. I see things and I see how diverse things can perhaps work together. It's my job to investigate that and ask those questions. I love what I do.



Jackie Nickerson, Chimera II, 2019 All photos © Jackie Nickerson. Courtesy the artist and Jack Shainman Gallery, New York

TS: In a recent interview for AnOther, Tyler Mitchell said photo books are “even more important than a show, which seems to be the marker of success” (for photographers). Do you agree? What do you feel is the power of photo books?

JN: Yes. I think both are important but a book lasts forever and it's an artifact you can keep. Francis Bacon said that he thought his paintings worked better in a series. Sometimes the narrative is a really important part of the work and a series illustrates an idea better than a single image. So books are a great way of achieving this. But that said,

it's always great to see work produced as an actual photograph and see it hanging on a wall.

TS: Do you buy them yourself? Do you have a favourite?

JN: I buy lots of books about photography, design, architecture and sculpture. I recently bought a brilliant Dieter Rams design book. You can clearly see how his work from the 1950s has influenced industrial design today.

TS: Another thing I'm interested to know: how does it feel to create something that then becomes a rare and valuable commodity and a special and treasured possession (to someone like me!)?

JN: [Laughs.] Thank you! I hope I can produce work that some people might want to look at.

Field Test by Jackie Nickerson is published by [Kerber](#).



ART

Jackie Nickerson: In and Out of Africa

The globetrotting photographer and artist seeks to capture humanity at all angles.

BY SARAH KHAN
PORTRAIT BY BRAD TORCHIA

November 30, 2016



Can a portrait provoke conversation about identity, politics, and the human condition?

That's what photographer Jackie Nickerson achieves in her work, such as her acclaimed 2013 exhibition "Terrain," which was a collection of understated yet searing images depicting workers on farms across eastern and southern Africa. There, laborers and their labor are inextricably intertwined, with faces concealed by plastic crates, figures swathed in tarp, and a man seemingly becoming one with the mound of tobacco leaves piled high atop his head. "I see this guy Oscar walking along the road in front of me," Nickerson recalls. "He's carrying a huge bunch of tobacco leaves. It obscures his head and shoulders, and he becomes a hybrid of himself and the work he does every day." She's trying to show that labor comes with a price, and that the price is human.

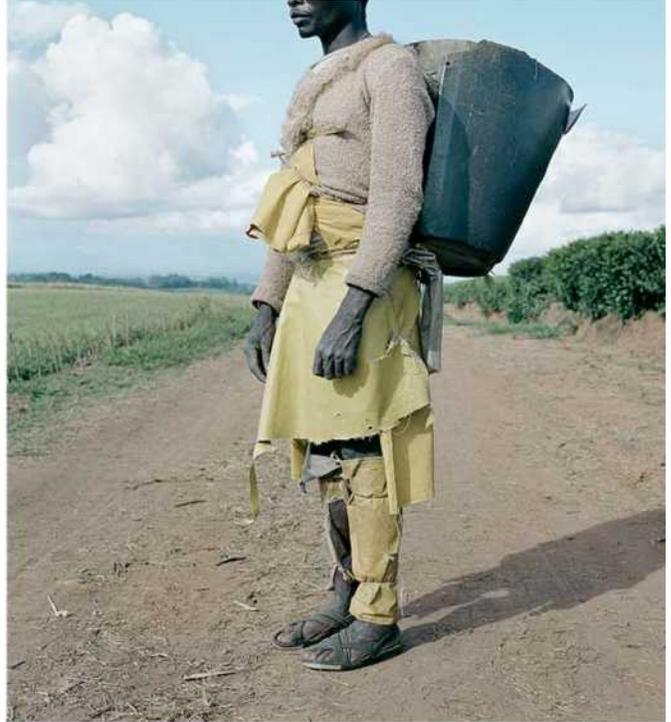
Nickerson's eclectic body of work is a study in nuanced approaches. From her first foray into documentary-style photography, with a powerful book of photographs called *Farm*, taken over three years across southern Africa in the late '90s, to her high-concept fashion spreads for Marni, Louis Vuitton, and Hermès, she brings a singular sensibility to her art. Magazine editors have taken note. In 2014, Nickerson became the first woman to shoot the cover of *Time's* Person of the Year issue in its 87-year history, with her moving portraits of Ebola workers in Liberia.

"What initially struck me about Jackie's work is her distinctive use of color and light; there's something almost painterly about her photographs," says New York City gallerist Jack Shainman, who represents her work worldwide. "The staying power is that the content is always socially invested, and the tremendous care and respect she shares with her subjects comes through in the images."

That unmistakable visual voice is evident in Nickerson's fashion photography, too, and makes her a sought-after talent with brands seeking a fine-arts aesthetic for their campaigns. "I think when people come to me, they're not just interested in fashion," she says. "I've done some really interesting collaborations with people because they get my work. I don't look at fashion photography—I look at art. That's where my inspiration lies."

In terms of collaborations, none was more unexpected than the time Kanye West came knocking. While she's reticent to speak much about the two zines that she shot for his Yeezy line with Adidas, she thinks highly of her fellow artist. "I love working with him," she says. "He's also asking so many questions, about all kinds of things in life and society and art and politics and what's going on." According to Nickerson, they're asking the same questions.

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It's hard to pin the peripatetic photographer down. She was born in Boston, spent much of her life in London, and has a house in Ireland—though she spends most of her time in Los Angeles, New York, or somewhere in Africa, where she first arrived on a whim in 1989 and has kept returning, often for years at a time. Indeed, when I reach her by phone she pulls over to the side of a road in Zambia, where she'd come to visit friends but stayed to work on a new project.

Africa is, after all, where Nickerson rediscovered herself as a photographer, and her connection to the continent remains strong. At first, she settled in Zimbabwe and had given up photography, having decided to change course and do something completely different. "But as an artist, you can't escape it," she says. "It always pulls you back."

When she did get pulled back, she was determined to showcase different faces of the diverse continent in images that go far beyond what's typically disseminated in the West. "From the 1970s there was a vision of Africa as a sort of failed continent, it was really made by the NGOs who were trying to raise money. A lot of the photography they produced was incredibly negative," she says. "When I was in Zimbabwe I didn't see any of that. So I tried to take the Western perspective, the pan-African thing, and create something else, images that for me were like a new reality."



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The result of this photographic journey has been a commitment to artwork that inspires a conversation. "If you put a photograph in a gallery, all the power stays with the

audience, and they think what they want to,” she says. “Once you put your work out there, you can’t control what people think about it, what questions they bring to it. And when you’re dealing with the real world and real people, you have to find a way to address some of those questions.”

If projects like *Terrain*, *Farm*, and *Faith*—the latter of which delves into the traditionally private realm of the Catholic church in Ireland—are any testament, Nickerson is constantly seeking out new ways to do just that. And now that her work is regularly exhibited everywhere from France to Qatar to Poland to New York, that conversation is decidedly global.

(Photos: Courtesy the artist and Jack Shainman Gallery, New York)

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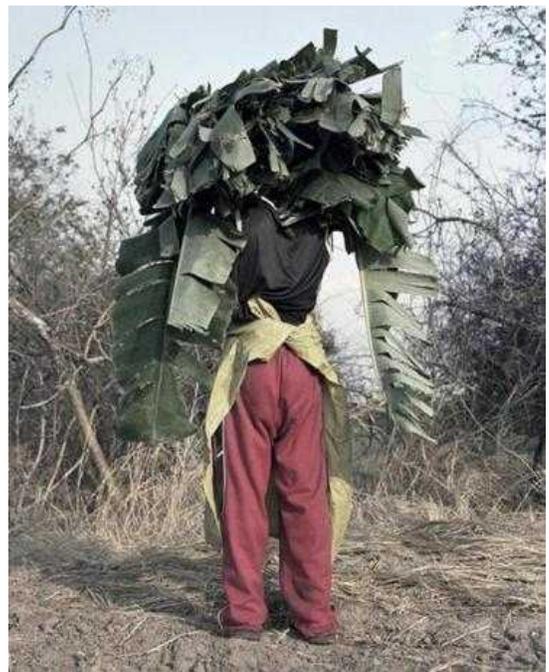
Foiling expectations: Roundabout portraits, magical auras, and meditation objects

By Cate McQuaid | GLOBE CORRESPONDENT MARCH 15, 2016

Last fall, Jackie Nickerson mounted an exhibition at the National Gallery of Ireland in which she paired her photographs of farm workers in Zimbabwe, Kenya, Zambia, and South Africa with portraits from the museum's collection.

Imagine the contrast! Bygone aristocrats decked out in their finest, paired with African laborers; the juxtaposition immediately raises the specter of colonialism — European white privilege and African toil.

Nickerson challenges portraiture's grand tradition of puffing up the mighty, and not simply because of her subjects. She approaches portraiture in a distinctly roundabout way, foiling some of its expected goals. Her photographs, taken for her book "Terrain," which examines African agriculture with keen detail, are up now at Samson.



JACKIE NICKERSON

Jackie Nickerson's photograph "Clemence" is on display at Samson.

She photographs laborers in situ, with their faces often obscured by bushels, crates, and hay. We see “Clemence” from behind, wearing red and black athletic clothes, his head lost beneath the tremendous umbrella of leaves he holds up. “Ruth” stands near, or in, upturned earth, facing away from us, with a sack of yams on her head.

By avoiding her subjects’ faces, Nickerson sidesteps old tropes associated with American and European photography of Africans — ethnographic portraits and images that play to Western fantasies of exotic Africa — and instead focuses on the sweat and yield of 70 percent of Africa’s work force.

The viewer takes in these images first as portraits, but with no eyes to meet, the interaction changes. The tools and crops, the clothing and the context, even the oddly abstract compositions, carry as much weight as the people.

Nickerson plays with traditional notions of landscape, as well. “Propagation Shed,” a close-up of a plastic wall, lacks the serene spaciousness of most landscapes. Plants grow on either side of it — crisp, dark silhouettes in front, and hazy shadows behind. But of course, this *is* the African landscape, cultivating 25 percent of the continent’s gross domestic product.

A few short videos screening downstairs have the same precision as the photos, but here Nickerson spotlights the choreography of farm work: the repeated gesture of a man with a scythe-like rake, or hands moving masses of bright green beans. Worker and farm are part and parcel in Nickerson’s art; portrait and landscape are one.

Airy heights to watery depths

Cheryl Ann Thomas’s big, crumpling, airy, light-on-their-feet ceramics on view at Gallery NAGA spring from a long, arduous process. First, she builds a large vessel, 3 or 4 feet high, by laying one spaghetti-thin strand of porcelain

clay over the next. She makes it top-heavy, so that when she fires it, the vessel slumps. She'll fashion two or three of these, then fit one on top of the next like puzzle pieces, and put the whole thing in the kiln to fix it.

From a distance, her works look like piles of laundry or stacks of old linen baskets, but up close, they're almost animate, as they scrunch, stretch, and twist, inviting you to peer in and through. In "Curl," one pale green-gray form snakes between two coal-gray ones, a thread of blue activating their rippling surfaces. It looks as if it's about to take flight.

Weather is a magical aura in Julia Von Metzsch Ramos's paintings, also at NAGA. This young painter continues to experiment, using seascapes as a foundation, and occasionally, in her push toward the fantastical, she falls flat. "Steaming Ocean" looks unconvincingly surrounded by white flame.

But in "Shark's Mouth in Winter," she makes clever use of an absorbent ground. The blues and turquoises of the luscious, silken water seep into the canvas, while the spiky, dotty froth of a wave hitting rock sits on top. We expect to experience space in a landscape in the tried-and-true way, across the horizon line, but Von Metzsch Ramos pings us from depth to surface here, there, and everywhere, and appears to be having great fun doing it.

Spatial ambiguity

Katharina Chapuis's paintings at Alpha Gallery's new space in the SoWa district have no imagery. They're more meditation object than picture. They certainly are objects: Chapuis builds up the edges of her paintings so that they have a stony texture and plenty of heft.

Then, within them, she drops into sheer atmosphere: color at the edges, lightening (in her larger paintings) to near white in the center. Earth and air.

There's an uncanny sense of space here. On one hand, we might be gazing into a tunnel of light, toward something imperceptible. On the other, we seem to stand at the brink of a thick fog, through which light disperses, a mist we could almost reach out and touch.

Tone is the essential variable from one painting to the next: mossy green, midnight blue, peach. I was drawn to the last, the warm, inviting "Untitled (SQ-OR16)," orange and rosy pink around the edges, with breaths of yellow as we move inward.

Chapuis uses the same techniques and format in her smaller paintings, but they intensify in tone toward the center. "Untitled (#189)" looks like an ember, glowing red at its core. The whiter paintings, with their spatial ambiguity, have more mystery.

JACKIE NICKERSON

At: Samson, 450 Harrison Ave., through March 26. 617-357-7177,
www.samsonprojects.com

CHERYL ANN THOMAS: Out of My Hands

JULIA VON METZSCH RAMOS: Evaporating Landscapes

At: Gallery NAGA, 67 Newbury St., through March 26. 617-267-9060,
www.gallerynaga.com

At: Alpha Gallery, 460 Harrison Ave., through March 30. 617-536-4465,
www.alphagallery.com

Cate McQuaid can be reached at catemcquaid@gmail.com. Follow her on Twitter [@cmcq](https://twitter.com/cmcq).



Photos That Bridge the Gap Between Humans and Nature

August 25, 2016



Jackie Nickerson's "Terrain" series challenges the distinction between portraiture and landscape photography, staging creative interactions between people, objects and nature. By blocking her subjects' faces, and some of their bodies, with foreign matter — some natural, some manmade — Nickerson creates statuesque, half-human creatures in picturesque landscapes. These hybrids raise the question: How are we affecting our environment and how is it affecting us? Here, "Lovemore," 2013. — NADIA VELLAM



GUP

041.

Guide to Unique Photography
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PROFESSIONS



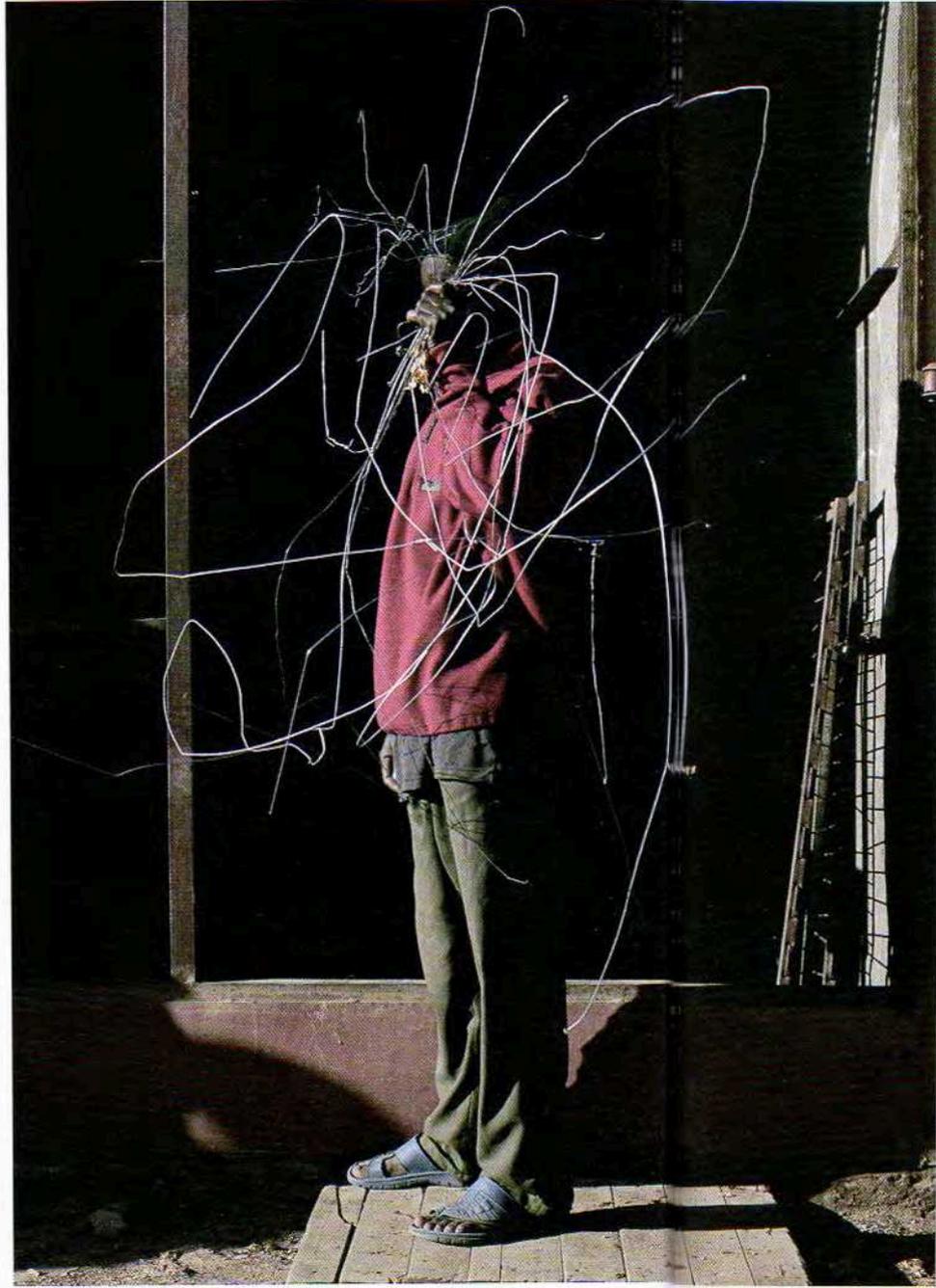
Terrain

Jackie Nickerson (1960, USA), building on an earlier series that she made on African farms, created powerful staged portraits of farm workers in South Africa, Zambia, Zimbabwe and Kenya. She pushed the scale of her works to larger-than-life, so the subjects assume monumental proportions, transcending portraiture.

Despite the fact that these photographs undeniably address the issues of food production and labour, Terrain is not exactly what you'd expect from a photo essay on agri-business. Obscured by the crops, sacks, and rubber tubes that they carry, the figures become armatures, sculptural and almost symbolic. They may disappear behind their burdens, but the labourers that Nickerson shows are not anonymous.

Jackie Nickerson intentionally masks the individuals' faces in order to arrive at a higher awareness of their plight. With the problems of our world becoming more complex and progressively difficult to visualize, 'curve ball' social documentary portraits are slowly marking a genre in their own right. Terrain is a striking example of these photographic attempts to balance between the thought-provoking and the aesthetically pleasing.

jackienickerson.com









All images © Jackie Nickerson. Courtesy the artist and Jack Shainman Gallery, NY

The New York Times

ART IN REVIEW

Jackie Nickerson: 'Terrain'

By MARTHA SCHWENDENER

Published: January 24, 2014

Jack Shainman

513 West 20th Street, Chelsea

Through Feb. 15

[Jackie Nickerson](#) works in a traditional social documentary format, not too dissimilar from Walker Evans or Dorothea Lange, only updated for the current millennium with large scale color prints. However, in "Terrain," she upsets one of documentary's central tenants, what the scholar [Liz Riella Zoulay](#) calls the "social contract" of photography: the bond created when we gaze into the face of someone in a photograph and feel obligated to fight for social change.

Ms. Nickerson does this by photographing farm workers in southern and eastern Africa holding the materials and tools of their trades in front of them. Tobacco or banana leaves or plastic crates obscure their faces and bodies. Vestiges of identity linger in titles like "Catherine," "David," or "James" and local details like printed fabrics or plastic sandals.

Social documentary is customarily criticized for evoking pity or voyeuristic fascination. In the catalog accompanying the show, a worker whom Ms. Nickerson asked to photograph asks her, in return, "For whose pleasure?" By obscuring faces and identities, Ms. Nickerson avoids some of these complications, although the subjects end up looking like sculptures or low tech robots — a bit like Eduardo Paolozzi's humanoid "Robot" sculptures from the 1960s.

The photographs still ripple with politics, particularly around the issues of food production, agribusiness and labor. It's just that they are marked with a next generation awareness of the pitfalls of photographing people. Where the liberal humanism of earlier social documentary used people as its "universal" currency, "Terrain" puts plants and work implements in the foreground. In this sense, you might call Ms. Nickerson's work post human social documentary.

A version of this review appears in print on January 24, 2014, on page C29 of the New York edition with the headline: Jackie Nickerson: 'Terrain'.



Feb. 3, 2014

Galleries—Chelsea



Jackie Nickerson "Oscar" (2012)/Courtesy Jack Shainman

JACKIE NICKERSON

Shainman

Powerful color photographs of farm workers in South Africa, Zambia, Zimbabwe, and Kenya build on an earlier series that Nickerson made on African farms. This time, she's pushed her scale to larger-than-life size so the subjects assume the proportions of monuments and the works transcend portraiture. Obscured by the crops, sacks, and rubber tubes that they carry, the figures become armatures, sculptural and almost symbolic. They may disappear behind their burdens, but the laborers in Nickerson's show are not anonymous: she pointedly titles her pictures—"David," "Catherine," "Cephias"—after their subjects. Through Feb. 15.

The Visual Artists' News Sheet

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Jackie Nickerson

'Terrain'

16 January 2014 – 15 February 2014

Jack Shainman Gallery, New York



Jackie Nickerson *Propagation Shed*, 2013 digital c-print 68 x 85 inches (Edition of 2 + AP) 38 1/2 x 48 inches (Edition of 3 + AP)
 Courtesy of the artist and Jack Shainman Gallery, New York

JACKIE Nickerson reveals a compassionate tenderness and gravitas for her subjects while taking photographs of the land and the people in sub-Saharan Africa. In Nickerson's photographs, seemingly conventional art-historical tropes like portrait and landscape photography are merged to illustrate the cause and effect of working the land on both people and the environment. For her recent Jack Shainman Gallery exhibition, entitled 'Terrain', Nickerson travelled to Zimbabwe, Kenya, Zambia and South Africa to document agricultural workers, who constitute 70% of the workforce in Africa.¹ Nickerson's photographs blend figure and ground, transforming her subjects into sculptures in the landscape through a process of obstruction.

By blocking the facial features in her portraits, Nickerson highlights the physical presence of figures on the land, depicting how the bodies of the labourers become 'sculpted' through the repetitive actions of their work. Nickerson's formal approach offers an account of the land and those who work and survive off it, rather than neutralising the content of her images.

Beneath magnificent skies, Nickerson scrutinises shapes, distils details and produces vivid, large-scale photographs that reveal the great dignity of her subjects. The labourers (photographed individually) hide their face by holding up objects, utilitarian tools like plastic crates and metal cabling, or the 'fruits' of their labour such as banana and tobacco leaves that are stacked, coiled, balanced or held. By honing her eye on both the produce and the producers, Nickerson highlights the relationship between the two: people and place inextricably tied together.

Nickerson arrived at this approach of concealing the subject by chance. One afternoon, Nickerson saw a worker called Oscar harvesting tobacco leaves – clipping the large leaves from the bush and then transferring them to an elongated metal rod and slotting them into a series of slats. This process dries the leaves without moisture building up between them, but also 'obscures' the worker as he accumulates his harvest. It was this chance occurrence that alerted Nickerson to the potential of composing other images this way.

Oscar arrested Nickerson's attention. She simply asked him to stop and photographed him beneath the leaves that hung down and obstructed his face. Titled *Oscar* (2012), the work acknowledges the figure hidden in the photograph. Subsequent works similarly take the first name of the figure as a title, while some image titles borrow from locations

used by the subjects, such as the photograph titled, *Propagation Shed* (2013).

Nickerson's works are grounded in a profound inquiry into the act of looking and being looked at. To this end, she notes that the problem with objectivity in photography is that the photographer always gets in the way. Significantly, Nickerson has indicated that she would like to make herself invisible while she is working.² She goes to great lengths to achieve this: travelling on her own and carrying her medium-format camera in a woven basket to minimise its presence. Acknowledging that her photographs come from and are directed at a "Western global North perspective", Nickerson is motivated to investigate her viewpoint and question how she interprets visual appearances. Nickerson tries to eliminate herself in the work; when her subject picks up a plastic crate to obscure his face, he no longer sees the photographer or the camera. There is of course a performative aspect to this work: the photographer is both participant and observer. Nickerson is standing in the same landscape as the subject while she does her work – her labour is also inextricably connected to the terrain.

Nickerson wants to do more than simply photograph the labourers; she wants to merge with them as an invisible presence, knit into the scene like the woven basket where she conceals her camera, to capture what is in plain sight. Through a collaborative working relationship, Nickerson participates in a form of immersive journalism, reportage similar to Walker Evans's tactics in his great, *Let Us Now Praise Famous Men*. In contemporary photography it is important how, not just what is photographed. This shifts the reception of the work. Nickerson speaks about the humanity in her subjects. Through her own working methodology she emphasises the humanity she finds.

Nickerson now carries a copy of the Oscar image with her on other projects, showing his image to others for emulation – a form of collaboration that recognises the potential of the labourer within the landscape. The individual photographs within 'Terrain' are not so much static records but evidence of Nickerson's process of seeing.

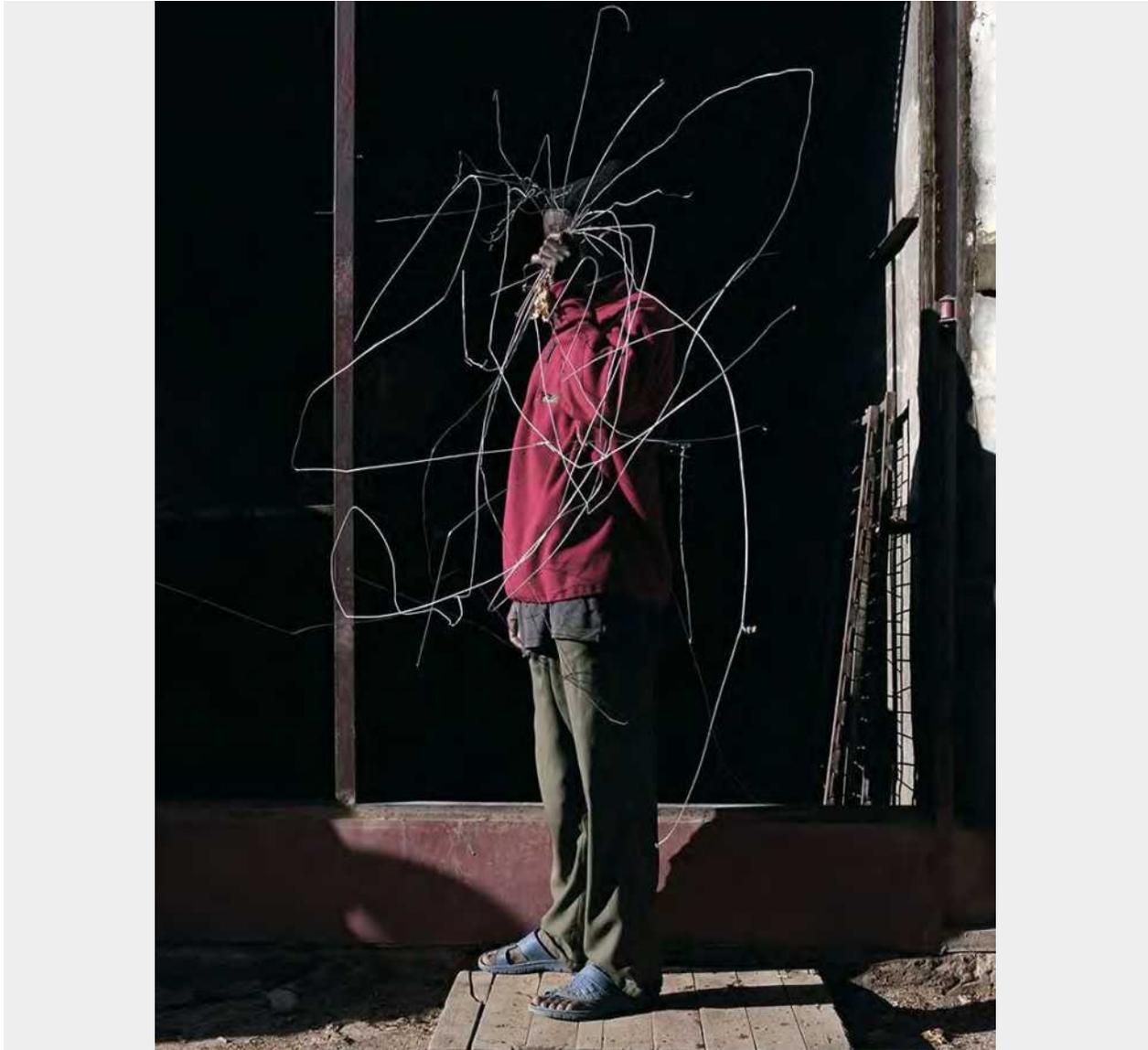
Kathleen Madden is an art historian living in New York City, who teaches at Sotheby's Institute and Barnard College, Columbia University and is currently editing the 'Performa 13' book, due for publication in 2014.

Note

1. Statistic cited in gallery press materials for the exhibition

2. Author interview with the artist

January 2014 | By Miles Little



PHOTOGRAPH BY JACKIE NICKERSON—JACK SHAINMAN GALLERY, NEW YORK

Why doesn't Nickerson follow the traditional path of "concerned" documentary photography, identifying individuals affected by an issue, and showing the particular details of their lives? Indeed, she rarely shows us any human faces in this project at all, and she totally erases important distinctions of nationality and culture within her diverse assortment of subjects. In effect, she hopes to reveal by concealing; she informs by holding back. —Myles Little

Jackie Nickerson's [Terrain is on view January 16 - February 15, 2014 at Jack Shainman Gallery](#) in New York. Read more about her portraits of Africa's laborers on [LightBox](#).

On View | A Photographer's Artful Images of African Agriculture

CULTURE | By ERICA BELLMAN | JANUARY 17, 2014, 5:45 PM



Jackie Nickerson's "Oscar." Courtesy of Jack Shainman Gallery



"Imasiku" Courtesy of Jack Shainman Gallery



"James" Courtesy of Jack Shainman Gallery

In 2008, Jackie Nickerson set out for a farm in Zimbabwe to visit a friend, intending to stay for just a few weeks. But the landscapes, people and agricultural practices of sub-Saharan Africa captivated her, so she ended up staying for four years. At the beginning of her time in Africa, the former fashion photographer documented the rural scenes around the southern part of the continent. The more she traveled, the more her portfolio of alluring portraits and landscapes grew, photographs which she eventually compiled into "Farm," her first body of work outside of fashion, which was released as a book in 2011.

Nickerson's sequel to that series, "Terrain," was created in the past two years, over the course of more than 10 visits to Kenya, Zambia, Zimbabwe and South Africa. Now on view at [Jack Shainman Gallery](#) in New York, the larger than life size photographs illustrate the process by which crops are cultivated and transformed into consumer products.

The inspiration for the project came during one of Nickerson's habitual walks through the fields in Africa (she currently splits her time between that continent and Ireland). "I would go around in the early morning, around 6 a.m., and I would talk to people in the fields," she explained. "One day, I saw a man carrying a big barrel of tobacco, and it was more of a cinematic moment, and he became this sculptural figure." This moment was the starting point for "Terrain," a set of

Bellman, Erica. "On View : A Photographer's Artful Images of African Agriculture." *The New York Times Style Magazine*, 17 January 2014. Online. <http://tmagazine.blogs.nytimes.com/2014/01/17/on-view-a-photographers-artful-images-of-african-agriculture/?_php=true&_type=blogs&_php=true&_type=blogs&module=BlogPost-Title&version=Blog%20Main&contentCollection=On%20View &action=Click&pgtype=Blogs®ion=Body&_r=1>

sparse, visually arresting images in which the organic and synthetic materials associated with agricultural labor — heaps of just harvested bananas, packing crates, sheaths of burlap and tattered banana leaves — conceal each subject's face. The resulting geometric figures are poignant depictions of commercial food production at its very source.

Nickerson emphasizes that "Terrain" is the result of an ongoing collaboration with the people whose livelihood she depicts in her work. "I would visit certain locations and show the people what I was working on," she remembers. "I would ask them, 'Is there something in your daily life that might look something like this?' I suppose I became more of a director, and these people became my collaborators."

Nickerson's photographs will dispel any city dweller's romantic notions of farming. "There's an ideal, pastoral image of the countryside many people associate with food production," Nickerson says. "The reality is that farming has become so intensive and yield is very important, and the use of artificial materials has become critical. What I'm presenting is a hybrid environment, one that's not 'Nature' but is still natural."



"Makanyara" Courtesy of Jack Shainman Gallery



"Siliilo" Courtesy of Jack Shainman Gallery

Terrain is on view through Feb. 15 at Jack Shainman Gallery, 513 W. 20th Street, N.Y.; jackshainman.com.

SPECTRUM

December 19, 2014

DOUBLE ISSUE

DEC. 22 / DEC. 29, 2014

PERSON OF THE YEAR

TIME



THE
FROIA



Five Questions with Jackie Nickerson

🕒 December 19, 2014 (<http://spectrumphoto.co.uk/five-questions-with-jackie-nickerson>) 👤 Kayung Lai

This week our Five Questions are with the talented Jackie Nickerson. Her images featuring the Ebola frontline fighters are featured on the cover of this year's TIME's magazine Person of the Year. Her first body of work, Farm, was made over a three-year period in rural locations all over southern Africa and explores how individual identity is made through improvisation. Her most recent series, Terrain, Nickerson explores the roles in which workers play in the production and commodification of agricultural goods. Her work has been exhibited extensively and she is represented by Jack Shainman Gallery in New York.

Describe your photographic practice?

I work mainly in fine art photography. I think it's reasonable to say that portraiture is central to my practice although I like to put people in context with their environment. I see the camera as a way for me to connect with the world. My work is a result of my own personal experiences.

What drew you to making work in Africa?

I lived in Zimbabwe for a number of years in the 1990s so it was a part of my life. I loved the country but felt constrained by the nature of the post-colonial social life there, which meant that I wasn't meeting any indigenous Zimbabweans. I started to walk around the farm where I lived, using photography as a way to approach and talk to people. I'm from an urban background, where I've lived in confined spaces and environments made up of concrete. For me, space has always been a precious commodity. So living in rural Africa gave me a feeling of space and freedom and a different perspective on life.

We recently saw your images on the front cover of the TIME magazine for your portraits of the Ebola fighters, can you explain how you became involved in this project?

I've never worked for TIME magazine before so it was a surprise when they contacted me. When they called, it was Thursday night and I was in Paris working on another assignment. By Monday I was in Liberia. It all happened so fast. I didn't have a moment's hesitation about doing the job – I knew it was a really important story and I felt honoured to have been given the opportunity to make photographs of these very courageous people.

How did you find the change from working in analogue to working digitally?

I've always preferred working with film but digital has a lot going for it. I don't know why but for me, some images work better with film and some work better with digital. I didn't find the transition too difficult. I'm happy to use both. I find digital very helpful in the field – you can show people the kind of photograph you're making and put them at ease and it's also good to know that you've actually got the image you're looking for. I think digital has been great for the scope it gives the photographer in post-production.

What's next for Jackie Nickerson?

I'm working on two new books and I have a number of exhibitions coming up next year.



(<http://spectrumphoto.co.uk/wp-content/uploads/2014/12/Elina-1-2013.jpg>)

Elina #1, Terrain, Jackie Nickerson, 2013



(<http://spectrumphoto.co.uk/wp-content/uploads/2014/12/Brother-Michael-2005.jpg>)

Brother Michael, Faith, Jackie Nickerson, 2005

PERSON OF THE YEAR

TIME

THE EBOLA FIGHTERS

Salome Karwah

An Ebola survivor, 26,
she lost both her parents
to the disease and now
counsels patients
in Liberia



PERSON OF THE YEAR

TIME

THE EBOLA FIGHTERS

Foday Gallah

Nicknamed the "Miracle Man" by his neighbors, the Ebola survivor, 37, supervises an ambulance team in Monrovia



PERSON OF THE YEAR

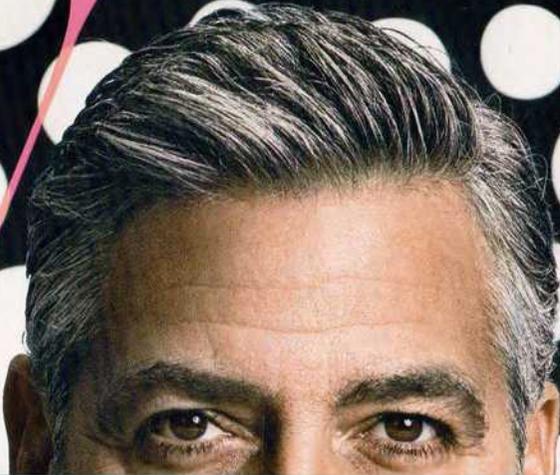
TIME



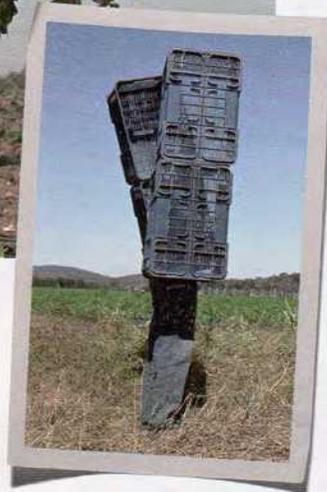
THE EBOLA FIGHTERS

Ella Watson-Stryker

The 34-year-old American health educator for Doctors Without Borders has been helping fight Ebola in West Africa since March



WHEN CULTURAL CALENDAR



jan 16th

STATUESQUE

In 2002, when Jackie Nickerson published *Farm*, a book of portraits and landscapes from Africa, she'd put a career as a fashion photographer behind her. But fashion wasn't done with her: As soon as stylists and designers saw the inventiveness of the layered outfits worn by the field workers in her pictures (think grassroots Comme des Garçons), the book became a cult favorite. "Terrain," her latest body of work, on view at Jack Shainman Gallery in New York from January 16 through February 15, 2014, finds her back on similar turf, but this time her human subjects appear utterly overwhelmed by the burden of their labor. All but invisible beneath bundles of wire, plastic sheeting, or banana leaves, the figures become sculptural supports (*above, from left, 2013's Elina #1 and Innocent*). For Nickerson, the series is about issues—the environment, the value of labor—that aren't confined to Africa. VINCE ALETTI

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AnOther



Jackie Nickerson, Clemence, 2012 © Jackie Nickerson

Photographer Jackie Nickerson talks Africa, agriculture and political motivation as her new book and accompanying exhibition are launched

Photographer **Jackie Nickerson** strikes a perfect balance between the thought provoking and the aesthetically pleasing, her works skillfully composed, harmoniously hued explorations of identity and environment. In her first book, the much acclaimed *Farm*, Nickerson examined agricultural life in Africa through a series of landscape shots and engaging, “straight up” portraits of farm labourers. Since then, the photographer has turned her lens to religious communities (in her beautifully austere series *Faith*) as well as to the dapper Brazzaville “Sapeurs” of The Congo for her series *Sapeur*. Now, however, Nickerson has come full circle, returning to both Africa and agriculture – but more broadly and with a more theoretical slant – for her latest book and accompanying exhibition, both entitled *Terrain*.

As in *Farm*, Nickerson presents landscapes alongside portraiture but unlike those of her first project, *Terrain*'s labourers remain anonymous, each worker's face disguised by the tools or materials of their trade – from plastic crates and sheeting to jagged banana leaves. "This more sculptural structure, where the identity of the person becomes intertwined with what they are growing, is a kind of metaphor for the process of labour, and how we can't escape the physical and psychological effects of what we engage with," Nickerson explains. The images are hugely powerful, shying away from usual methods of photojournalism and instead employing a reduced but mesmerising artistic language to raise key questions surrounding the issues of crop specialisation, subsistence farming and food security. Here, the day before the exhibition opens at London's Brancolini Grimaldi gallery, we chat to Nickerson to discover more about the project as well as her inspirations and motivations.

"I think it's my job to ask questions, sometimes difficult questions and ask people to think about how they might address these"

When did you first visit Africa? What is it about the continent that draws you back to it – physically and in terms of subject matter?

My first visit to Africa was in 1997. I went for 2 weeks and ended up staying for four years. I'm from an urban background, where I've lived in confined spaces and environments made up of concrete. Space is a precious commodity. So my first visit to Africa was liberating – it gave me a feeling of space and freedom. There were places that were completely natural, un-manicured, feral, volatile. I found it intensely interesting. And of course, the subject matter – us in the landscape, followed on from this.

What were the key inspirations behind *Terrain*?

I'm inspired by all kinds of things – not only images, but writers, sculptors and painters. It can be a political or intellectual issue that interests me. Then I have to work out how to make images that put these points of interest across. I think that's why this series of photographs is more conceptual than my previous work.

What interests you in particular about the relationship between people and their working environments?

I've always been interested in cause and effect and this theory informs all my work. I'm specifically interested in how we are all affected by our environment – whether it has a big impact or just a miniscule impact, short term or long term. And I want to observe those markers, those signals. I've usually concentrated on sub groups of people working within a specific environment.



Jackie Nickerson, James, 2013 & James #2, 2013 © Jackie Nickerson

What do you hope viewers will take away from Terrain?

I think it's my job to ask questions, sometimes difficult questions and ask people to think about how they might address these questions. I hope I've done this with these pictures.

Despite the fact that the images in Terrain depict a very industrious and laborious way of life, they are beautifully shot and very aesthetically pleasing. Is beauty something that you consciously try to achieve in your work?

When I began to take the pictures I realised that I needed to create a visual language that put across the farmers and farm workers as individuals and as modern people. I wanted the viewer to be challenged to look at Africa in a different way and also for the images to have an aesthetic, a beauty. Actually, the images are very much a recreation of moments in everyday life – it's naturally beautiful.

Would you describe your work as politically motivated?

Yes, very much so. Human rights are a big motivation for me. There are all kinds of issues that motivate me in my work – global warming, water resources, sustainable development, labor issues and other

important problems. It might seem strange to address these issues with these images but for me, it's really not.

Do you have a favourite memory from your time spent in Africa shooting Terrain?

I wish I could single one experience out, but there are always so many. I guess the thing I enjoyed most was the collaborative process of working with the guys on the farms I visited. We had a lot of laughs and I learned a lot.

*Terrain opens at Brancolini Grimaldi tomorrow and runs until December 21. The book is available now.
Text by Daisy Woodward*

Daisy Woodward is the AnOthermag.com social media and editorial assistant.

ANOTHER AFRICA

Jackie Nickerson | Our Daily Bread

Written by Kyle Tregurtha on Nov

in Art & Culture Photography

While getting ready to speak with Jackie Nickerson about *'Terrain'* my main interests were the aesthetic and sculptural qualities of the compilation with some inquiries orbiting the place labourers hold in national psyche

In the flurry of our exchange protracted over three countries and two continents I found our confab returning to the process and production of food and how it is that one of the problems facing African agriculture is the adoption of Western methods of production



© Jackie Nickerson Terrain O ar Courtesy of the artist

Compositionally *'Terrain'* is very striking. As the press release for the upcoming book launch reads “Terrain is about us in the landscape, how we change the world we inhabit at every moment of our being human, and how, for the better and for worse, the world that we make, in turn, changes who we are.”

There's a manipulation in *'Terrain'* of Nickerson's figures, sculpting her subjects on the terrain into amalgamations of the whole process of food production. At first glance we notice their beauty, then, perhaps secondarily, their relationship to the place they're in, hopefully landing on the idea of man-in-nature.

In this series, the cultivated land of Africa rolls ripely behind the subjects (which seem to become objects) of Nickerson's images. “I think Africa is bracketed by two exaggerated images: urban squalor and rural wildness. I am trying to disrupt this commonplace assumption, and make images that might make us think about the value of labour and give an insight into the people who are growing our food.”



© Jackie Nickerson *Terrain Ma an ara* Courtesy of the artist

When first introduced to 'Terrain' I couldn't escape the obscured visual of these whopping heaps bundles and sheafs moving from earth to market with the worker positioned underneath these piles as a fulcrum Mechanized men moving masses for the benefit of the majority USSR style state-sanctioned propaganda which created iconography out of the land labourer to support long term production goals flitted before my mind's eye as I tried to interpret the question Nickerson was posing

In the psyche of the developed world man's disconnect from nature is a phenomena that Nickerson is hovering over In a very broad examination into the materials and process of food production which obscure the individual Nickerson creates photographs particularly pertinent to the developed north and the USA right now and poses the same question to countries like Zimbabwe Malawi and Zambia in which these photographs were taken as they further mechanize their food production We are at a point in our existence when what we put into the microwave or have delivered shares no connection to a thought about from where it came or who laboured to grow and harvest it That's a statement on globalisation the post-industrial experience is inching toward ubiquity

Is this absence of humanity in our daily food not disconcerting It was in Nickerson's case indeed it seeded the project She tells me 'in fact they [labourers] are somewhat hidden and forgotten... are an unseen part of rural life – agriculture is highly mechanized so even if you're traveling around the countryside it's unusual to see people working on the land This is partly why I made this work in parts of Africa I began to see something of this when I was living in Zimbabwe'

It is this direct intersection with the landscape that informed our conversations and through our tête-à-tête that her sensitivity toward food the environment and the future of both were revealed Nickerson's firsthand experience in the SADC as flaneur and thoughtful documenter is at heart an experience of the strung-out reverberations of decolonization and sanctioned neocolonialism Land rights and the auctioning of these usage and the power that comes with owning land and the role the end user plays in this cycle have imprinted on Jackie The precipitous entry of the continent and its players at the juncture of commerce and agriculture is something she is impassioned about on a local and global scale

Trying to make sense of these issues is not a particularly easy thing However these questions should be asked even if we don't have conclusive answers If these photographs can get under the skin they have the ability to shake a person's self-world relationship



TERRAIN will be exhibited in London at [Brancolini Grimaldi](#) (Nov 9 – Dec 4) and at [Jack Shainman Gallery](#) New York (Jan 6 – Feb 4) The book published by [TF Editores](#) will be released in November

About : Jackie Nickerson (b Boston USA 1966) makes photographs that examine identity and the physical and psychological effects of working within specific environments Her work is held in many important private and public collections and has been exhibited in venues which include the Santa Barbara Museum of Art Museum of Modern Art Salzburg Palais des Beaux-Arts Brussels National Portrait Gallery London and the Irish Museum of Modern Art Dublin Her new book 'Terrain' will be published in November through TF Editores She is represented by Jack Shainman Gallery in New York and Brancolini Grimaldi in London

Tregurtha, Kyle. "Jackie Nickerson – Our Daily Bread." *Another Africa*, 1 November 2013. Online. <http://www.anotherafrica.net/art-culture/jackie-nickerson-our-daily-bread?utm_source=rss&utm_medium=rss&utm_campaign=jackie-nickerson-our-daily-bread>

ANOTHER AFRICA

Jackie Nickerson Terrain, an atypical view on farming

Written by Missla Libsekal on November 22, 2013, in Art Culture, Featured, Photography

Soft muted colours, abstraction, sculptural configurations, farm equipment as quasi readymades. Not exactly what you'd expect from a photo essay on agribusiness and that is exactly the point. *Terrain* is meant to be atypical.



Jackie Nickerson. Left *Oscar*, 2012. Right Makanyara, 2012. Courtesy of the artist and Jack Hainman Gallery.

In a meeting of two worlds, of art and photo documentation, this latest series by Jackie Nickerson intentionally masks the individual but will that stratagem unmask the issues? While social documentary historically brings faces to the fore, Nickerson's faceless sculptures intend to disrupt. In an age where shock value still commands, this delicate gambit undertakes to make a case that not all serious issues need to shock us to attention. Take a deeper look at *Terrain*, with insights from the photographer in our recent article Jackie Nickerson Our daily read.

“Terrain is very visually specific and concentrates on a particular kind of representation. The lack of personal identity in the photographs is a very deliberate question mark. I want to challenge the viewer to ask, ‘what is this about?’ We’re becoming deaf to political messages like global warming, sustainable development and labor issues because of crisis fatigue. I believe that we have an indelible link to the earth but we’ve begun to undervalue it—even forget about it.” —*Jackie Nickerson*



Cephias, 2013



Innocent, 2013

Libsekal, Missla. "Jackie Nickerson – Terrain, An Atypical View on Farming." *Another Africa*, 22 November 2013. Online. <<http://www.anotherafrica.net/art-culture/jackie-nickerson-terrain-an-atypical-view-on-farming>>



Patricia, 2012



Wander, 2013



Arthur #, 2012



Orbert, 2012



Lovemore, 2013.

Monday, October 28, 2013 by Myles Little

Hiding Africa: Jackie Nickerson's Portraits of Laborers



Wander, 2003, courtesy of the artist and Jack Shainman Gallery

Boston born, London based Jackie Nickerson is perhaps best known to photography aficionados for *Faith* Steidl. In 2008, she quietly published her beautiful study of Catholic religious orders in Ireland. Her latest book, *Terrain*, comes from an entirely different direction, both geographically and thematically. Shot in a half dozen countries across Sub-Saharan Africa, the work in *Terrain* reveals — or rather, disguises — farm workers in surprising new ways.

Nickerson came to this work via a circuitous route. After spending the first 10 years of her career shooting fashion for high profile clients like *Interview* and *Vogue*, she was simply burned out.

“You’re wasting your life,” she recalls thinking to herself. “If you want to do photography, you’ve got to rethink this whole thing.”

In 2003, a friend invited her on a trip to Zimbabwe for a few weeks. She stayed for four years.

“I bought a small flatbed truck and started to travel all around the country and then went to South Africa, Malawi and Mozambique. I took pictures of everything.” She was hooked, and has been back to Africa many times since.

While Terrain may recall images of laborers by photographers such as [August Sander](#) and [Irving Penn](#), Nickerson is after something different. By showing farm workers with the tools and products of their labor, she wants to draw our attention to “our connection to the land, the importance of labor, how we grow things, and our environment. We’ve got to think of ways to make food that’s sustainable,” she argues. “There are green alternatives where people can feed their families and make a good living.”

Furthermore, Nickerson thinks it’s empowering to show her subjects engaged in labor. All too often, she argues, the media define people in the developing world by their poverty, rather than by their contributions—the actions they take every day to put food on the table and keep a roof over their heads.

These are admirable goals. So why doesn’t Nickerson follow the traditional path of “concerned” documentary photography, identifying individuals affected by an issue, and showing the particular details of their lives? Indeed, she rarely shows us any human faces in this project at all, and she totally erases important distinctions of nationality and culture within her diverse assortment of subjects. In effect, she hopes to reveal by concealing—she informs by holding back.

She knows she may be in for criticism from some people for this strategy of concealment, but asserts that we have “become deaf to political messages like global warming, water resources, sustainable development, labor issues and other important problems, because of crisis fatigue. The lack of personal identity in the photographs is a deliberate question mark. Something that wasn’t literal but a little ambiguous, because I believe it’s a more effective way to challenge the viewer to ask, What is this about?”

Her decision to hide her subjects’ faces also serves to underscore the power dynamic inherent in virtually all forms of portraiture.

“As a photographer, you’re in a powerful position,” Nickerson says. “You’re the ‘taker’ and you have a sitter who is ‘giving’ the image to you. You’ve got to somehow give the power back, you’ve got to even things up, so that everyone can walk away from the situation and feel good about it.”

Having her subjects playfully obscure their identities, Nickerson willingly cedes some of her own power — with the paradoxical result that both the photographer and her subjects emerge richer, aesthetically, by the trade off.

Jackie Nickerson is a photographer based in London. Her book *Terrain* ([TF Editores](#)) comes out in November 2013, and [Jack Shainman Gallery](#) will exhibit the work in January 2014.

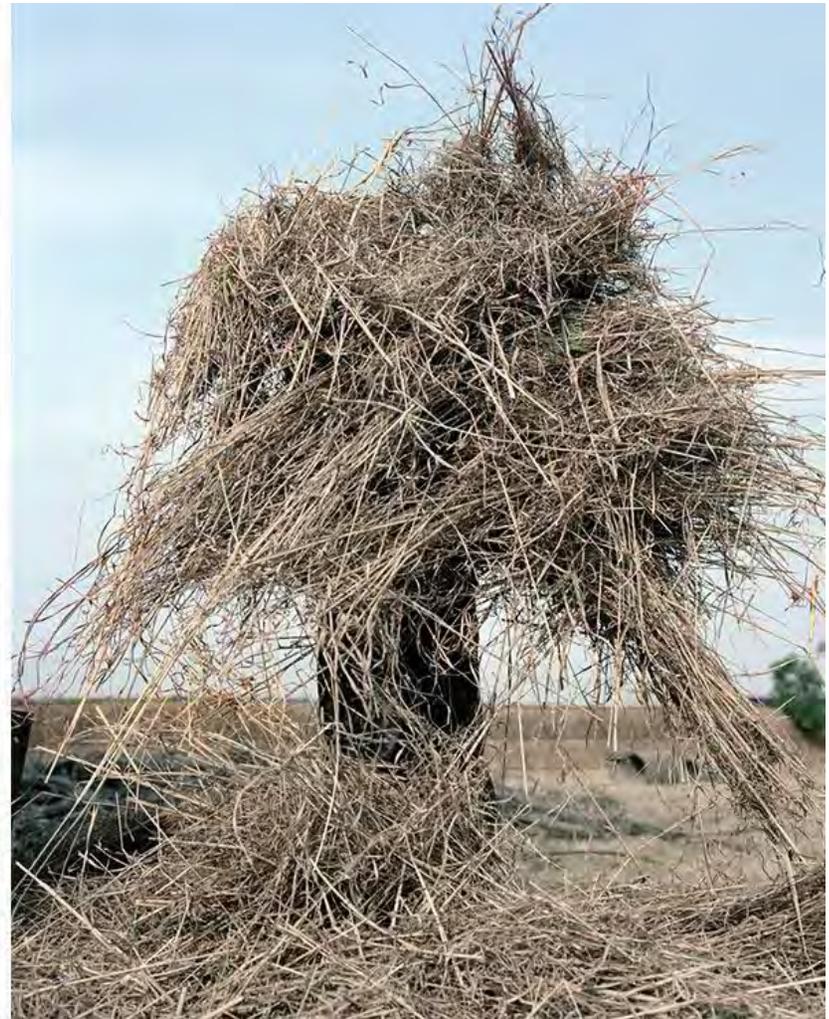
Myles Little is an associate photo editor at *TIME*.

modern farmer

‘We Become Part of What We Grow’: Photographing Ag in Africa

By [Jake Swearingen](#) on November 11, 2013

Photography by [Jackie Nickerson](#)



Jackie Nickerson, a London-based photographer with three decades of experience shooting, has done work for *W*, the New York Times, *Vogue* and more. Her latest project: a sweeping but surprising look at farming in southern and eastern Africa called "Terrain." The book, a semi-follow up to her 2002 book "Farm," shows farmers at work in carefully composed shots (often obscuring their faces) that investigate, as Nickerson puts it, "the fundamental relationship we have with growing things."

We talked to Nickerson about her work, her message, and how she explained her project her subjects.



Modern Farmer: What made you want to start shooting this series?

Jackie Nickerson: In 1997 I was out visiting a friend whose brother owned a farm in Zimbabwe. I'm from a very urban background — I've always lived in cities, pretty much — and so when I went out and had this prolonged period of time on a farm, it opened my eyes to a whole other world. That was the beginning of my interest in farming and how we produce food.

MF: What was your process for shooting this series of photos? How did that work in the fields?

JN: Well, you know, it's difficult. I'm white and I'm going to Africa, where most of the indigenous people there are black. So there are some issues there because of the end of colonialism, and especially with Europeans — or “global northern people” let's say — going into Africa and trying to define Africa instead of letting Africans define their own countries and their own continent. So, that is always a problem.

But from where I'm coming from, it's not about ethnicity at all. It's more about the problem of how we choose to grow food, and the political problems that we're all facing — not only Africa — about how we make a sustainable environment and make good food.

And it's also about labor and human rights issues. Coming from Europe, most of the food here is very, very commercial and mechanized and there's not a lot connection to labor on the land. So if you really want to investigate the primeval relationship we have with growing things, you have to go somewhere where it's labor intensive, and that place is Africa.



MF: So where were these photographs primarily shot?

JN: Kenya, Tanzania, Zimbabwe, Zambia and South Africa were the main places.

MF: What was your interaction like when you approached these farmers and explained what your photo project was?

JN: Getting access was difficult for various reasons. There were security issues in some places. There were also issues with going in because of unions and various political issues, especially where you're going in with people in a working environment. Recently there's been a lot of documentaries where people go in and highlight risks and lack of worker protection — people who don't wear masks when they're spraying, not having suitable protective clothing, stuff like that.

But that's not where I'm coming from at all. There's a place for that, but what I'm really interested in is the fundamental relationship we have with growing things and how important it is to understand and respect that. Eventually I did get access to places, and I have to say, once you go in there and you talk to people and explain what you're doing — I mean, they look at you, like “Who is this crazy lady?” But then people also get really into it.

Of course I do pictures for the guys that I'm working with of them and their kids, but I've gotten a really positive response from Africans, because they're like, “This is a completely different way of looking at this,” and it's something they can relate to.



MF: In the photographs you often don't see the farmers faces at all. What was behind that decision?

JN: Well, in whole series, there's 70 images, but there was only a very specific type of image that was released to the press. In the book there's seven or eight full-figure, more classic portraits, where they look straight on at you and you can see stuff like how important their hands are to them. But, yeah, not showing their faces was about this idea when you're doing physical labor, even gardening, when you're doing heavy, repetitive labor, it's gets into your body, into your psyche. It becomes part of your physicality and physiognomy. You become one with whatever you're doing. So this is trying to be a kind of metaphor for that. That we become part of what we create, we become a part of what we grow, on all kinds of non-practical levels. That's the basis behind all growing.



MF: Did the farmers themselves have issues with being photographed when you wouldn't see their faces?

JN: No, they didn't really. One of the issues, as someone coming in from the outside, is that there's always a negotiation with portraiture. You go in, you're there with your camera, and people want to have their picture taken.

But it's also much more complicated than that. There's a perception that as a white person you're going in there and you're empowered and the people whose picture you're taking, they'll just agree to anything you want to do. But it's not like that when you're in the field and in those environments. People are asking all kinds of questions. What are you doing this for? How are we gonna look? Are you political? Are you a journalist? Are you working for the government? There's all kinds of negotiations going on.

I do explain my project to everybody, and I do take nice pictures of people, nice classic portraits, and I send the farmers those pictures. I try to explain to people that I want put this message across, and do something more creative.



MF: How do you explain that message to farmers?

JN: You show them pictures. You have to understand, you're standing in a field in the middle of Zambia, and you're talking to guys who speak two or three languages. I only speak one. [laughs] Everyone has access to the Internet, everyone has mobile phones, everyone is much more image aware than you would ever think these days. So believe me it's not difficult.

I was in Kenya, in some big tea estates, and some of the guys who were picking tea were university graduates. One guy had his M.A. in engineering, but couldn't get a job and had to come back to the family home and was picking tea. There's a lack of opportunity in many parts of Africa where kids are very well-educated and they end up in a rural environment. Seventy percent of Africa is employed by the agricultural sector. It's a huge, huge, huge swath of the population, so you get all kinds of people.

feature shoot



Photos of Living Sculptures Juxtapose African Farm Workers and Native Plants and Vegetables

by CAROLYN RAUCH on OCTOBER 24, 2013



Long familiar with the cultures and relationships of southern Africa, photographer Jackie Nickerson examines the juxtaposition of man and earth in her newest series *Terrain*. Inspired by environmental questions about our connection with land that surrounds us, Nickerson uses the human form to create sculptures from her subjects. Although she officially started shooting in 2012, Nickerson began the process a year earlier, allowing the images themselves to move the project forward without having a predetermined idea in mind. We recently spoke with her about the series.

Where did you find your subjects?

“In 1997 I was living in Harare, Zimbabwe and began work on my first series, *FARM*, which focused on individual identity through improvisation. That series featured farmers and farm workers all over southern

Africa. As a starting point, I went back to a few places I had been before. I asked if they wanted to work with me, and I was invited to go to Kenya and other countries to continue my work there.

“Contact with the person I’m photographing is always on a one-on-one basis. Everyone is different—some people like having their picture taken, other people don’t. It’s a personal choice. I always work without any management present, as I don’t want my subject to feel any coercion.”

What are the subjects doing?

“They are photographed where they work. The crops include a vast variety of different foods. The subjects can be reaping, weeding, planting—anything that needs doing. This is the starting point. I stop, have a chat, and explain what I am doing. I ask them to suggest real scenarios in their place of work. Most of the images are spontaneous and come about by hanging out and waiting and watching for the right moment.

“*Terrain* is very visually specific and concentrates on a particular kind of representation. The lack of personal identity in the photographs is a very deliberate question mark. I want to challenge the viewer to ask, ‘what is this about?’ We’re becoming deaf to political messages like global warming, sustainable development and labor issues because of crisis fatigue. I believe that we have an indelible link to the earth but we’ve begun to undervalue it—even forget about it.”





Terrain is soon to be published as a book by TF Editores in November 2013. Her solo exhibition will run from November 19th to December 31st at Brancolini Grimaldi, London.

Rauch, Carolyn. "Photos of Living Sculptures Juxtapose African Farm Workers and Native Plants and Vegetables." *Feature Shoot*, 24 October 2013. Online. <<http://www.featureshoot.com/2013/10/photos-of-living-sculptures-juxtapose-african-farm-workers-and-native-plants-and-vegetables/>>

3.11.2013

Project Release: Jackie Nickerson, "TERRAIN"



fototazo publishes new photography projects, providing an early look at images from selected artists. Today's Project Release is from [Jackie Nickerson](#).

Nickerson makes photographs that examine the essential nature of people and their relationship to the natural world through personal identity, and the physical and psychological condition of living and working within a specific environment.

Her first body of work, *FARM*, was made over a three-year period in rural locations all over southern Africa. It concentrates on how individual identity is made through improvisation. This was published by Jonathan Cape in September 2002 and was followed by a German edition entitled 'Leben Mit Der Erde' published by Frederking and Thaler (2002) and a French edition, 'Une Autre Afrique' published by Flammarion (2002).

Her most recent work revisits eastern and southern Africa and focuses on labor and how the exertions of labor leave psychic and material traces in people and the environment. The work comprises of a number of series including *TERRAIN*, *Jaggery*, *Lime* and *Field 22*.

Jackie Nickerson was born in Boston, Massachusetts in 1960. Her work has been exhibited internationally including at the Museum of Modern Art, Salzburg; Palais des Beaux-Arts, Brussels; National Portrait Gallery, London; Irish Museum of Modern Art, Dublin; and the Hereford Museum, UK.

Her work is held in many collections including the Museum of Modern Art, NY; Irish Museum of Modern Art, Dublin; Vatican Museums, Rome; and the National Gallery of Ireland.

In 2008 she was the winner of the AIB prize and has been short listed for the Deutscher Fotobuchpreis award (2008) and the John Kobal Prize (2003). In 2007 she was selected to be part of Le Mois de la Photo in Paris showing at the Centre Culturel Irlandais. She is the recipient of a Culture Ireland award and three Visual Art Bursaries from the Irish Arts Council.

She is represented by [Jack Shainman Gallery](#) in New York and [Brancolini Grimaldi](#) in London.

A text on the work follows the images.







People and landscapes in TERRAIN intertwine and co-exist at that moment which is central to the moil of the human race – the cultivation of crops and the turning of raw materials into something made.

Gazing steadily at the point at which one element meets another, TERRAIN asks us to think about these imprints left by the material processes of work as the evidence of our presence on the earth, and to think about how contemporary human beings, living in a western urban environment, can relate to the metaphysics of the labor which enables our lives.

In a time when environmental politics thinks too simplistically about the effect that humans have on nature, TERRAIN nudges us towards a deeper understanding of the lived spaces of human activity. Here hands and plants, limbs and fabric, bodies and soil hold close to one another. Visually, the easy sense that there is nature and that there is humanity, and that the two are separate, ceases to exist. In TERRAIN people are, in the fullest sense of that archaic adjective, 'terrene', of the earth.

Text provided by Jackie Nickerson.



THE NEW YORKER



Jackie Nickerson's 1997 portrait of a Zimbabwean farm worker, at Shainman.

which a virtuous woman's resolve is weakened by elaborate gardens and impeccable home décor—is paired with images panning the modern interior of a nineteen-twenties Rudolph Schindler house in Los Angeles. Like a “Liaisons Dangereuses” for the *Wallpaper* set, Burgin's video begs the question for contemporary-design mavens: what might a Koolhaas or Gehry do for you? Through May 28. (Burgin, 243 W. 18th St. 212-462-2668.)

JIM CAMPBELL

These light boxes, built from L.E.D. panels, Plexiglas (sometimes mounted with photos), and artist-designed electronics, look a bit like out-of-focus flat-screen television sets, though the comparison doesn't do the craft behind them justice. Campbell trained in math and electrical engineering at M.I.T. and applies that technical know-how to studies of waves and ghostly city scenes. He usually sticks with black-and-white, which makes them seem melancholic, and adds further notes of glumness or poetry by toying with the speed. The images are a little underwhelming, but still intriguing, and are very impressive as constructions. Through May 14. (Wolkowitz, 601 W. 26th St. 212-243-8830.)

JASPER JOHNS

Thirty-eight paintings, drawings, and prints made since 1996, all part of the artist's “Catenary” series. Through June 25. (Marks, 522 W. 22nd St. 212-243-0200.)

GERALD LAING

American consumerism and militarism were most memorably linked in James Rosenquist's epic “F-111” (1964-65). Here, the British painter-sculptor Laing

tries his hand at a new version for the post-9/11 era. The notorious Abu Ghraib photographs serve as fodder, seen through the filter of iconic Pop style, as evinced by Lichtenstein, Warhol, and Rosenquist himself. The exclamation “Look Mickey, I've hooked a big one!” floats over a private holding a prisoner on a leash. “Catechism” places the famous hooded figure on Brillo boxes in a composition that echoes El Greco. As political paintings go, these aren't the subtlest; the glibness of the sixties Pop idiom mixed with torture photos just doesn't reach the sublime and scary grandeur of “F-111.” Through May 28. (Spike, 547 W. 20th St. 212-627-4100.)

NICOLA LÓPEZ

Like illustrations from a dystopian graphic novel, López's twisting cut-paper sculptures and layered drawings show dream cities chockablock with unhealthy mechanisms like oil derricks, nuclear plants, and power towers. Highways wind through seething construction, while fighter jets—individually cut out and affixed to the wall—stream off like flocks of birds. The paper is overlapped and slightly translucent, the palette tending toward metallic blue, beige, and black. It's a complex, overloaded, and strangely elegant world. Through May 14. (Golden, 539 W. 23rd St. 212-727-8304.)

JACKIE NICKERSON

Nickerson's recent portraits of nuns, priests, and other Irish clergy have a clammy, almost creepy specificity that's entirely absent from her earlier pictures of black plantation workers in South Africa, Zimbabwe, and Mozambique. In those sun-bleached

photos, her solitary subjects pose in the green fields where they work, some stoic, others evincing the serene hauteur of fashion models. And no wonder: their wrapped, layered, and extravagantly tattered outfits are as inventive as any avant-garde Japanese deconstructionist's. Clearly, Nickerson is interested in more than idiosyncratic flair here, but sometimes style trumps content. Through May 21. (Shainman, 513 W. 20th St. 212-645-1701.)

RICHARD PRINCE

New and old works spanning the last twenty-five years, including joke and cartoon paintings, photographs, and sculpture. Through June 18. (Gladstone, 515 W. 24th St. 212-206-9300.)

FRANCES STARK

Stark's new show of sculpturally collaged works on paper, mostly white but splashed with plumage-like color, explore a vanishing pink-collar world. In the artist's own prose, her motifs include “the verging-on-reprehensibly-banal comic strip personality Cathy, some rather elegant chrysanthemums (if I don't say so myself), something akin to in-boxes, a couple of peacocks, and some soft secretaries.” Exactly. Encompassing the aesthetics of both damask-covered escritorios and beige cubicles, Stark's creations ponder ideas of efficiency and organization, paper-pushing and reverie. Through May 14. (CRG, 535 W. 22nd St. 212-229-2766.)

“L.A.”

Certain threads run through these works by forty-eight L.A.-based artists, from the hybrid Pop-minimalist sculptures of Jason Meadows and Shirley Tse to the Futurist-kitsch painting of Adam Ross, Tam Van Tran, and Sharon Ellis. Newcomers like the Photo-Realist Christoph Schmidberger and the abject Expressionist Brian Calvin are showcased alongside L.A. veterans like Liz Larner and Tim Hawkinson. The work's generally sunny demeanor stands in stark contrast to the gloomy, craft-spun, fairy-tale escapism endemic among young East Coast artists, and where figurative art is well represented in P.S. 1's “Greater New York,” abstraction abounds here. Through May 27. (Schoormans, 508 W. 26th St. 212-243-3159.)

Short List

DANIEL BOZHKOY: Kreps, 516A W. 20th St. 212-741-8849. Through May 14. **JERRY DANTZIC:** Foley, 547 W. 27th St. 212-244-9081. Through May 21. **DAMIEN HIRST:** Gagolian, 555 W. 24th St. 212-741-1111. Through May 21. **GUY RICHARDS SMIT:** Roebing Hall, 606 W. 26th St. 212-929-8180. Through May 14. **AMY WILSON:** Bellwether, 134 Tenth Ave. 212-929-5959. Through May 21.

DANCE

NEW YORK CITY BALLET

The spring season continues. ♦ May 11 at 8: “Allegro Brillante,” “Taratella,” “Tālā Gaisma,” and “Musagète.” ♦ May 12 at 8 (an all-Balanchine program): “Harlequinade” and “Tchaikovsky Suite No. 3.” ♦ May 13 at 8: “Allegro Brillante,” “Double Aria,” “Broken Promise,” “Barber Violin Concerto,” and “Glass Pieces.” ♦ May 14 at 2 (an all-Balanchine program): “Allegro Brillante” and “Harlequinade.” ♦ May 14 at 8: “An American in Paris,” “Broken Promise,” “Distant Cries,” “Taratella,” and “Musagète.” ♦ May 15 at 3: “Tchaikovsky Suite No. 3” and “Musagète.” ♦ May 17 at 7:30: “The Four Temperaments,” “Polyphonia,” and “Tchaikovsky Suite No. 3.” (New York State Theatre, Lincoln Center. 212-870-5570. Through June 26.)

MOMIX

For twenty-five years, Moses Pendleton's fertile imagination has turned out Cirque du Soleil-style spectacles for sexy dancers who can stretch like rubber bands. In the first of three weeks at the Joyce in this anniversary season, the troupe reprises its 2001 hit “Opus Cactus,” an ode to the desert and its creatures. Whether conjuring up a Gila monster, a patch of tumbleweed, or a sunflower, Pendleton uses light, costumes, props, and, above all, bodies, to jaw-dropping effect. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. May 10-13 at 8, May 14 at 2 and 8, and May 15 at 2 and 7:30. Through May 29.)

photo

Numéro



90

Renaissance

par Jonathan Wingfield

Lors d'un voyage en Afrique, la photographe Jackie Nickerson a découvert un peuple fier et digne dont elle a capturé la beauté dans une série de portraits contemporains.



92

“Je ne photographie pas une pauvreté. Ces gens sont dignes. J’ai vu les femmes acheter des tissus au marché et, croyez-moi, elles sont aussi exigeantes que nous.”

“Tout au long de ma carrière, j’ai dû respecter les consignes des autres. En photographiant ces sublimes Africains, j’ai enfin pu travailler comme je l’entendais.” Après quatorze ans de campagnes publicitaires et malgré une jolie renommée et un gros compte en banque, Jackie Nickerson, photographe anglo-américaine, se sentait frustrée artistiquement. Quand l’un de ses amis tombe malade, elle décide de le raccompagner dans sa famille au Zimbabwe. Séduite par le pays, elle s’installe dans une ferme isolée pour se ressourcer. Ce n’est qu’un an plus tard qu’elle ressort son appareil : “Je ne cherchais pas à faire un reportage sur mon séjour, explique-t-elle. Je me trouvais simplement en compagnie de personnes magnifiques qui avaient vraiment envie de se faire photographier. Je n’ai pas eu besoin de les diriger car ils avaient tous une véritable présence et une grande confiance en eux.”

Contrairement à l’Afrique immortalisée par Seydou Keïta ou Malick Sidibé, celle de Nickerson est résolument contemporaine. Comme dans le travail de Diane Arbus, on devine la vision, différente, de “l’étranger”. En partageant le quotidien de ses modèles, Nickerson comprend rapidement qu’elle vit aux côtés d’une communauté fière de son patrimoine et de son statut. “Il serait facile de tirer de fausses conclusions de mon travail. Je ne photographie pas une pauvreté. Ces gens sont dignes. S’ils portent des vêtements rapiécés, c’est tout simplement parce

qu’ils travaillent la terre. J’ai vu ces femmes acheter des tissus au marché et, croyez-moi, elles sont tout aussi exigeantes et coquettes que nous.”

Nickerson passe deux ans et demi au Zimbabwe et dans les pays avoisinants avant de revenir en Europe, où elle montre la totalité de son œuvre africaine à la galeriste Marion de Beaupré. “Ce qui transparait dans les photographies africaines de Jackie, c’est l’honnêteté avec laquelle elle traite ses modèles, explique celle-ci. Elle ne cherche pas à capturer la pauvreté ou le tiers-monde. Il s’agit plutôt d’une collection de photographies fraîches et contemporaines d’un très beau peuple... Le genre de visages que les directeurs artistiques rêvent de trouver pour leurs campagnes de pub.”

Pas étonnant donc que ces images à la fois authentiques et rafraîchissantes (publiées dans un livre intitulé *Une Autre Afrique*) aient séduit Marithé et François Girbaud ou Shiseido, qui ont convaincu Nickerson de revenir à la photographie commerciale. “J’avais juré de ne plus jamais faire de publicité, mais, grâce à *Une Autre Afrique*, les clients me laissent aujourd’hui carte blanche. On me traite désormais comme une photographe, et non plus comme une machine.”

Jackie Nickerson, Galerie 213, 213, boulevard Raspail, Paris XIV^e.
Tél. 01 43 22 83 23. Du 13 septembre au 18 octobre.

Une Autre Afrique. Ed. Flammarion, 144 pages. 65 euros.



JACKIE NICKERSON

EIN AFRIKA GANZ STILL

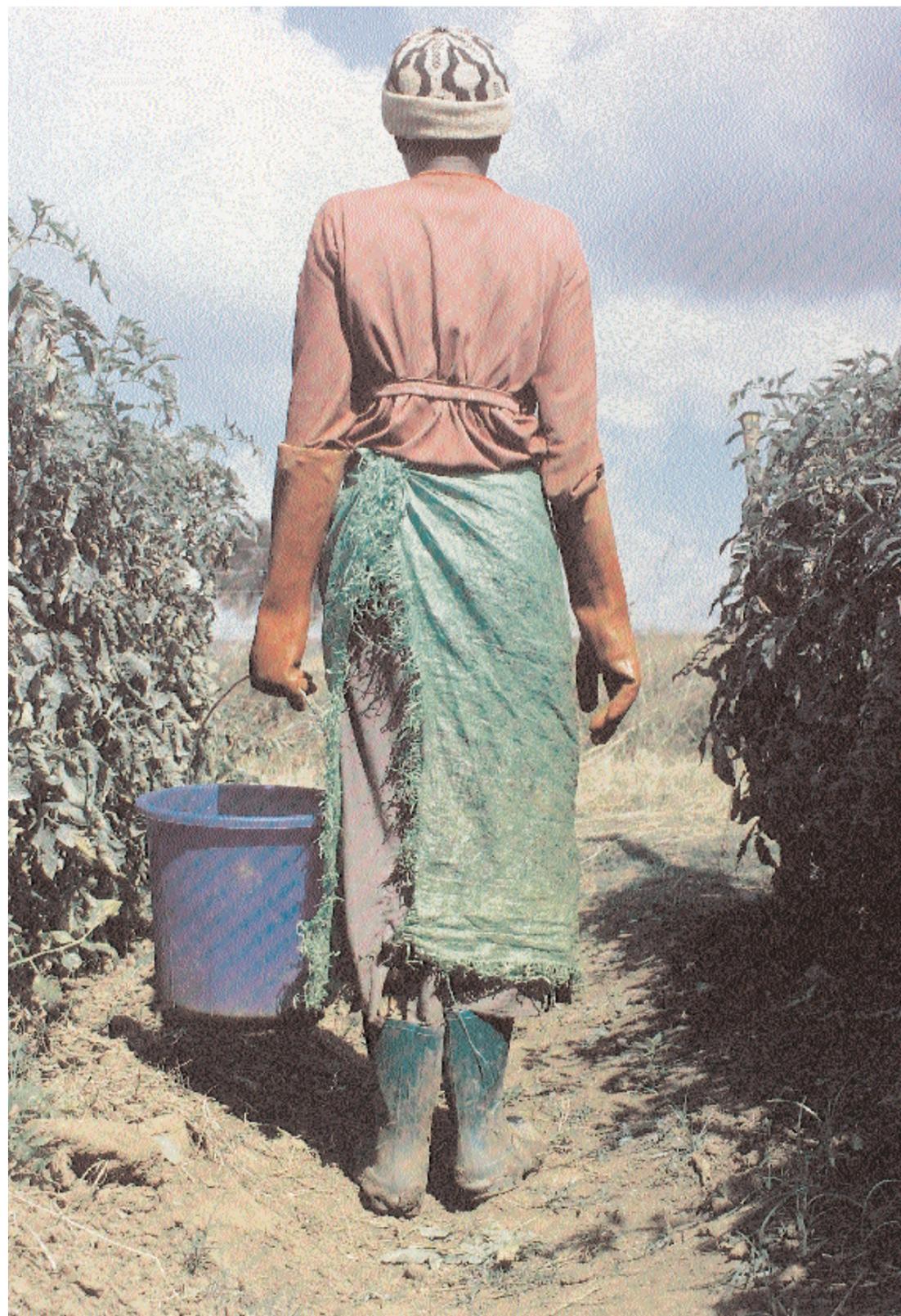
Die Fotografin Jackie Nickerson hat zwei Jahre in Simbabwe gelebt und afrikanische Landarbeiter portraitiert, deren Gesichter sich wie Romane öffnen, die noch zu schreiben sind.

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TEXT **SIMONE BERGMANN**

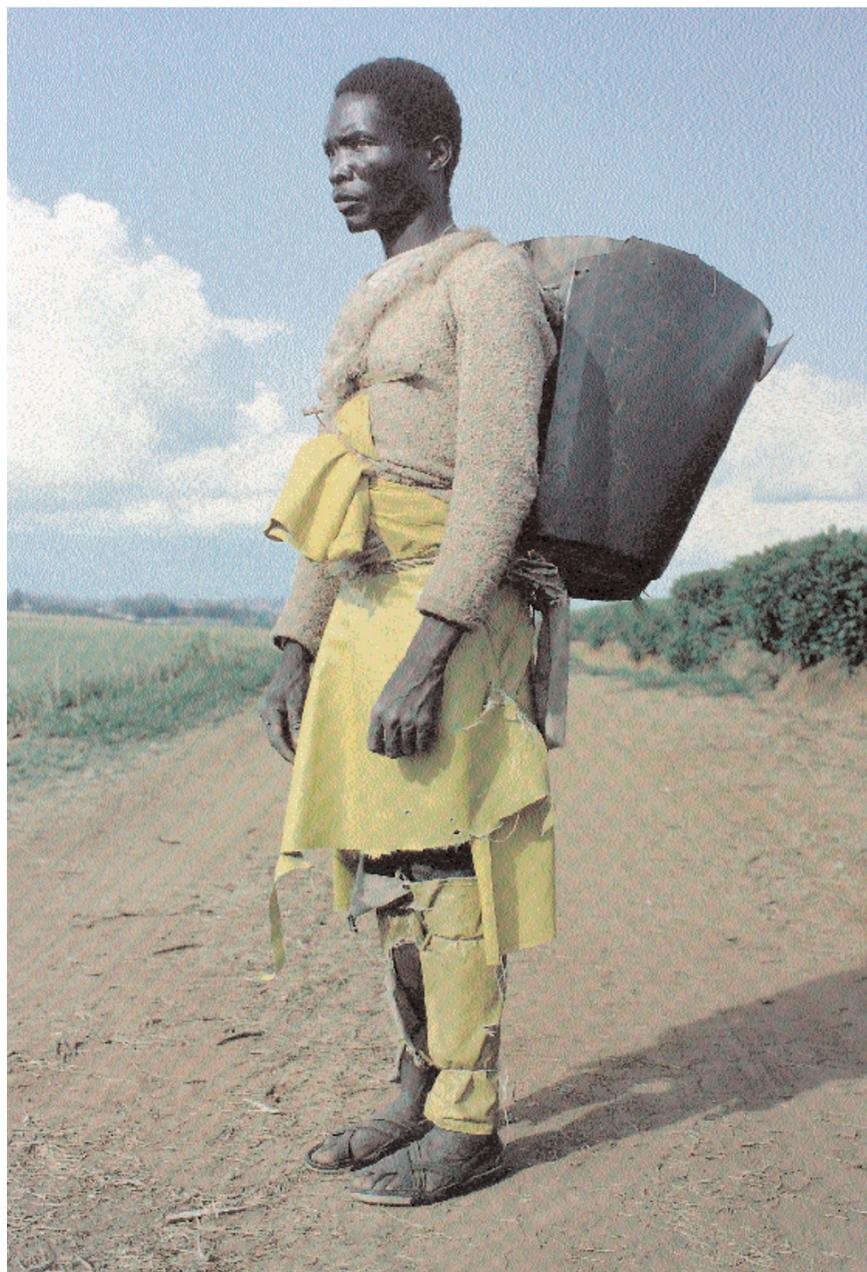




DIE VERGANGENHEIT IST GRAU, DOCH DIE ZUKUNFT IST ORAN

Orange wie Arsen Savadovs Kanarienvogel Shakespeare, mit dem der Fotokünstler, geboren 1962, über die Revolution Zwiesprache hält (oben). Schon lange vor dem politischen Umsturz setzte sich der Sohn armenischer Eltern mit den sozialen Gegensätzen seines Landes auseinander. Xenia Guilitsky (rechts) ist eine Generation jünger, sie gehört zur REP-Gruppe und studiert noch an der Kiewer Kunstakademie, im Haar trägt sie einen orangen Blumenkranz. Rechte Seite: Performerkünstler Ilya Chichkan bei seiner Aktion an der Metrostation am Maidan





**DIE ZEITEN SIND HART, DOCH DIE
SEHNSUCHT IST STÄRKER**

Yuri Solomko steht auf einem Hügel und hält eine seiner Landkarten in den Himmel über Kiew (links). Darauf projiziert der Künstler verfremdete, komisch-traurige Figuren: Frauenkörper, Fotomodelle, Gesichter mit blinden Augen, surreale Träume einer Welt – wie auf seiner Arbeit «Bagdad3» (rechte Seite).

Sein Name ist Cassius, er hat weißen Staub im Gesicht und arbeitet in Simbabwe in einer Maismühle. Ihr Name ist Enoch Friday und sie ist Teeplückerin in Malawi. Auf 94 Bildtafeln hat die Fotografin Jackie Nickerson afrikanische Landarbeiter abgelichtet, die Gesichter haben, die sich wie Romane öffnen, die noch geschrieben werden müssen. Und so sehen die Anfänge von Geschichten aus, die noch erzählt werden wollen. Scheinbar ausgediente Worte wie Würde und Stolz, Demut und Stärke stellen sich ein. Worte sind das, die in einer globalen Welt kaum noch ausgesprochen werden dürfen.

Als die Fotografin Jackie Nickerson vor fünf Jahren sich ins Flugzeug setzte, um mit einer kranken Freundin in ihre Heimat nach Simbabwe zu reisen, ahnte sie noch nicht, dass dieser Besuch ihr ganzes Leben umkrempeln würde. „Wenn man in einer Krise steckt“, sagt die Fotografin, die heute mit ihrem Mann in Irland lebt, „will man das nicht wahrhaben. Als Modefotografin war ich 16 Jahre lang super erfolgreich gewesen, dieser Erfolg hatte mein Bankkonto um viele Dollars bereichert, aber auch ein Gefühl der inneren Leere hinterlassen und ich hatte so etwas wie ein burn-out Symptom. Ich war fertig mit der Modewelt und wollte meinen Beruf an den Nagel hängen.“

Doch dann kam alles anders. Die Amerikanerin Nickerson, die sowohl in New York als auch in London lebt, blieb in Simbabwe und zog für zwei Jahre zu Freunden auf eine Farm. „Es war die beste Entscheidung meines Lebens,“





NUR FLIEGEN IST SCHÖNER

Sonntags ist Flugtag. Dann geht Michael mit seinem Ford Escort mit den Flügeltüren ans Tuning-Treffen. Die dicken Sohlen seiner Turnschuhe benutzt er, um harte Landungen abzubremsen um harte Landungen abzu-

sagt die 44-Jährige, „Modemagazine und TV-Shows sind dort noch unbekannt, aber trotzdem wissen die Leute Bescheid, ihr politisches System ist korrupt und ihren Lebensunterhalt verdienen sie sich mit der Feldarbeit auf den umliegenden Farmen oder großen Plantagen.“ Zunächst beobachtete sie nur und war beeindruckt von der Sorgfalt mit der sich ihre afrikanischen Freunde jeden Morgen einkleideten und wie stolz und selbstbewusst sie sich auf den Weg zu den umliegenden Pflanzungen machten. Schon sehr bald begann sie die Kamera wieder hervor zu holen und Portraits von ihren Freunden auf den Feldern machte. Sie setzte diese Arbeit fort und kaufte sich einen Pritschenwagen und bereiste das Landesinnere von Mozambique, von Malawi und besuchte die Townships in Südafrika. Nickerson's Fotos sind zwar dokumentarisch, aber ihre visuelle Sprache hat nichts mit einer konventionellen Dokumentation zu tun. Wie schwarze Skulpturen aus Ebenholz posieren ihre Protagonisten auf dem Stück Erde, dass sie gerade bearbeiten. Sie schauen ernsthaft und selbstbewusst in die Kamera. Es sind Blicke, die nicht darauf aus sind, um jeden Preis gefallen zu wollen und Körper, die nichts anderes wollen als in der Gegenwart zu leben. Hart und krass fällt die Mittagssonne vom Himmel und bleicht die Farben der Bilder wie Stoffe aus, die zu lange in der Sonne gelegen haben. Das gibt den Fotos eine nostalgische Note.

Aber Nickerson will kein verklärendes Abbild der Wirklichkeit liefern. In vielen Still-lives zeigt sie Gegenstände des afrikanischen Alltags, die so erbärmlich abgenutzt aussehen, dass sie in keine von uns geläufige ästhetische Kategorie zu passen scheinen. Auch die Landschaften, die sie meistens in schwarz-weiß fotografiert hat, zeigen eine ungeschönte Realität. Viel Geröll auf den Straßen, ärmliche Hütten, magere Baumgruppen und doch gibt es diesen freien Blick auf einen unendlichen Horizont, der atemberaubend ist.

Aber der Höhepunkt ihres Bildbandes (Afrika bei Frederking & Thaler / une autre afrique bei Flammarion / Farm bei Jonathan Cape) bilden jene Bilder, die nur Ausschnitte und Details von Gesten und Haltung zeigen. Von Lucia zum Beispiel sieht man nur einen rosafarbenen Rock, aus dessen Saum die Spitze eines hellblauen Unterrocks hervorblitzt, von Marianna sieht man nur die Beine, die knietief im Schlamm stecken und Paul, der Teegärtner

aus Malawi, hat sich kunstvoll gelbe Plastikfetzen um die Taille geschlungen. „Nichts wird weggeworfen“, bemerkte Nickerson, „auch der kleinste Fetzen, egal ob es ein Stück Sackkleinen oder nur Plastikfolie ist, wird aufbewahrt und als Kleidungsstück verwendet oder mit Dingen kombiniert, die sie auf Second-Hand-Märkten erworben haben.“ Schönheit & Funktionalität, Armut & Eleganz sind für die Fotografin Kategorien, die sich nicht widersprechen. Billigstoffe wie Acryl oder Plastik verwandeln sich unter ihrem Blick in kostbare Materialien und eine bereits verrostete Sicherheitsnadel wird zu einem wertvollen Schatz. Doch trotz dieser exzellent fotografierten Details sind es immer wieder die Gesichter, die uns auf geheimnisvolle Weise berühren. In ihnen spiegelt sich ein existentielles Ur-Vertrauen wieder, das man in der westlichen Welt vergeblich sucht. Wie Urgesteine aus einer versunkenen Zeit, wehen uns ihre Gesichter an und lösen ein Gefühl der Ruhe und Geborgenheit aus.

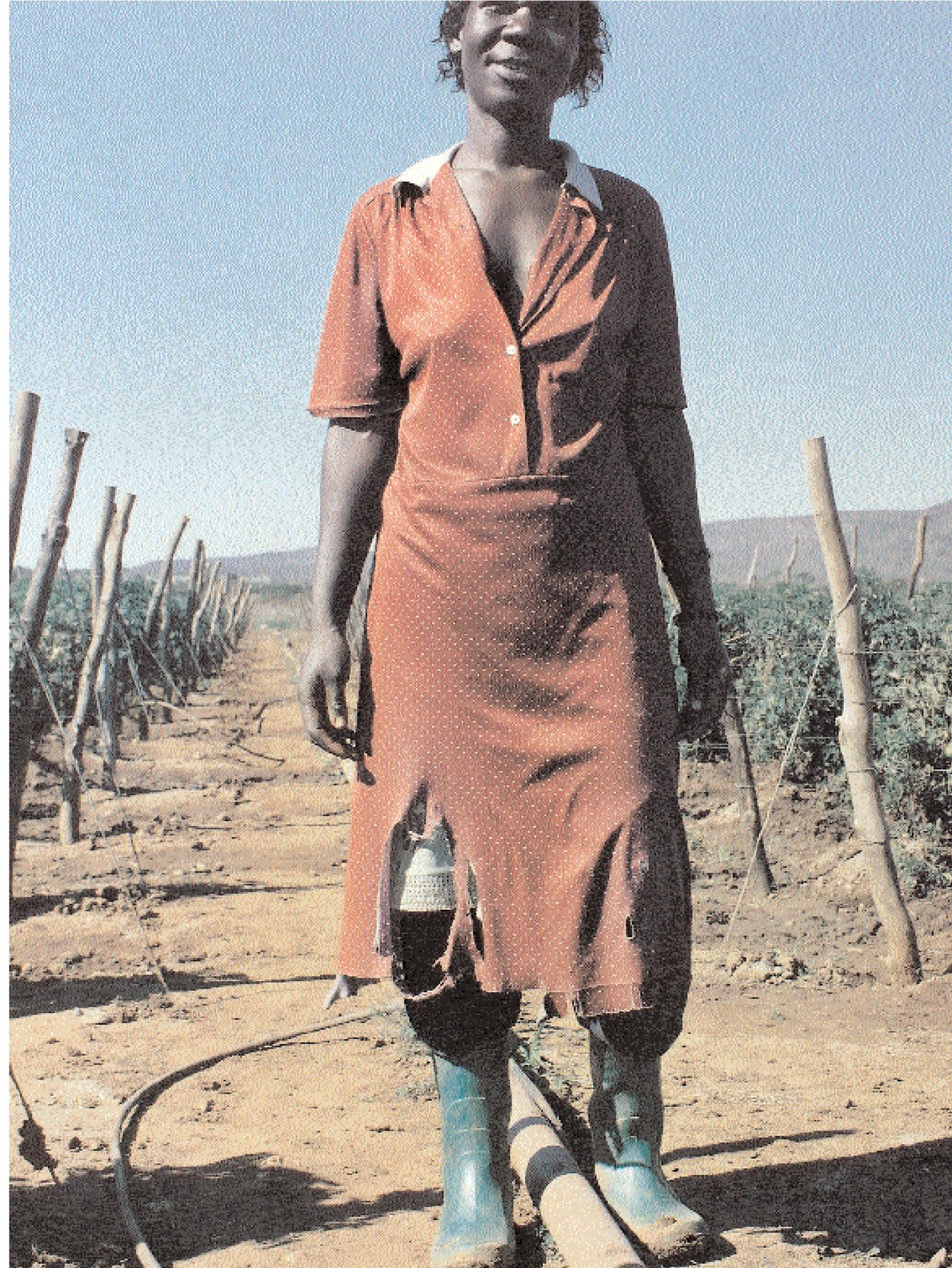
Nie wieder, sagt Jackie Nickerson, habe sie Menschen getroffen, die so wenig Angst vor dem Leben gehabt hätten wie sie. „Kein Wunder also, dass Jackie Nickerson's Bilder auf dem Kunstmarkt inzwischen eine heiß begehrte Ware für Sammler sind.“

BÜCHERLISTE:

Jackie Nickerson,
AFRIKA – Leben mit der Erde ;
Frederking & Thaler
Jackie Nickerson, FARM;
Jonathan Cape, London
Jackie Nickerson,
UNE AUTRE AFRIQUE,
Flammarion, Paris

Galeristen:
GALERIE 213
Marion de Beaupré
58, rue Cahlot
75003 Paris
www.galerie213.com

Jack Shainman Gallery
New York City USA
www.Jackshainman.com



Faces of African farming

Farm

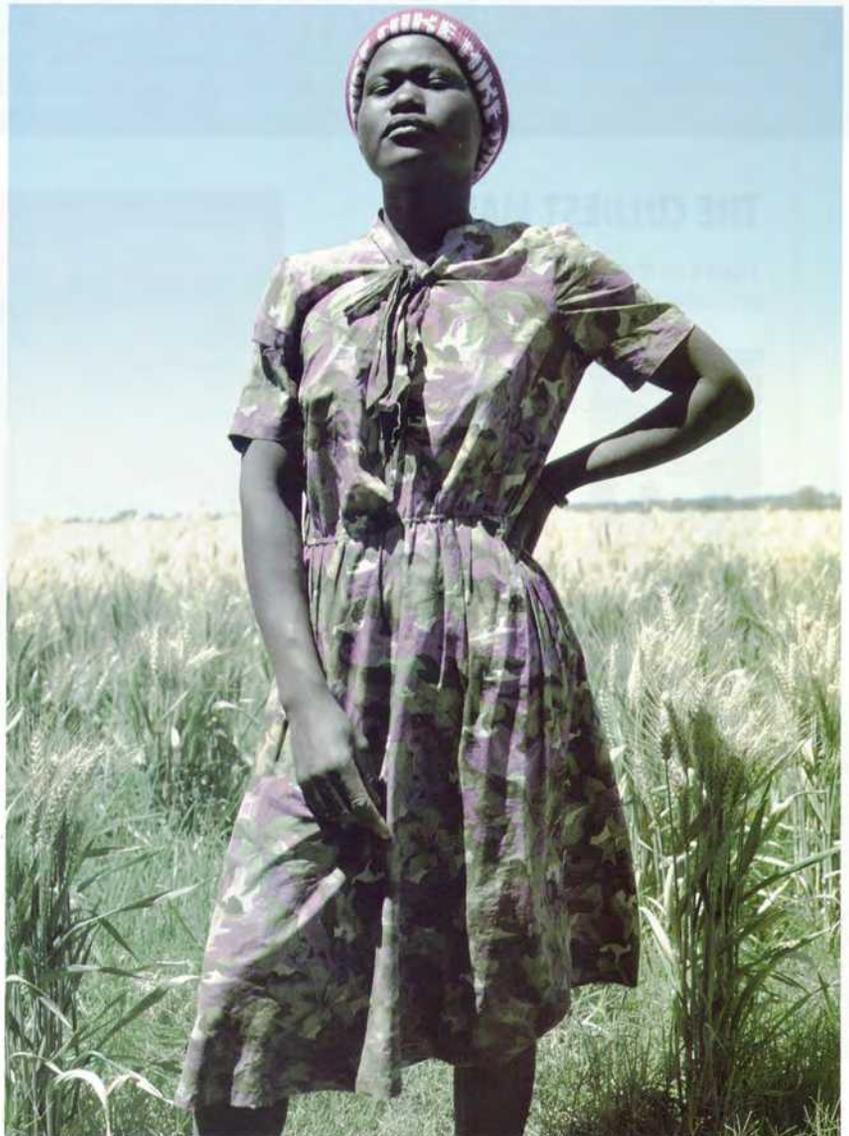
by Jackie Nickerson
Jonathan Cape, pp141, hb, £35

Considering that people have been farming in Africa for over 200,000 years, one would imagine that even an accomplished American photographer would be hard pushed to find an original perspective on this ancient ritual. Jackie Nickerson however, has risen to meet the challenge with a collection of photographs that capture the spirit of Africa's present-day farming with an incisive sharpness that challenges our previous conceptions, elevating the human face of agriculture above the landscape of the farm itself. The farm-workers that stare into the camera lens are strikingly individual, each face preserved in implicit detail; but Nickerson's skill is in turning a set of separate portraits into a comprehensive picture of a whole continent. Just as Eleanor Roosevelt insisted that the American photographer Walker Evans' work on Alabama farm-workers "showed us contemporary America", so Nickerson's images from Malawi, Mozambique, Zimbabwe and South Africa convey a powerful sense of how farming in Africa works today. This may seem an unlikely project for a photographer who has been based in New York for ten years, but fortunately Nickerson's experience in the fashion industry has helped open her eyes to the natural elegance of the African men and women she has photographed, each of whom stands poised between ancient farming traditions and modern day life.

by Helen Warrell



Nickerson spent two-and-a-half years travelling through Malawi, Mozambique, South Africa and Zimbabwe photographing the people of the small towns and corporate plantations





THE NEW YORKER

March 31, 2010

On and Off the Walls: A First Look at Pier 24

Posted by *Whitney Johnson*

In six short years, Andrew Pilara has amassed over two thousand photographic works—from a Diane Arbus print, the first in his collection, to a grotesque Marilyn Minter video—and transformed a dilapidated pier beneath the Bay Bridge in San Francisco into one of the largest spaces for photography in the United States. Each work is installed without any caption information, so looking becomes an exercise in recognition and speculation, and ultimately conversation.

And that's just what occurred on a Saturday evening earlier this month, as thirty or so photographers, curators, picture editors, and professors of photography roamed the galleries: "Is that Pieter Hugo or Viviane Sassen?," one asked. (It was actually Jackie Nickerson.) Allan Sekula or Vera Lutter? (Vera Lutter it was.) In some galleries, the scale of the collection—all fifty-two of Lee Friedlander's "Little Screens"; all of "The Animals" by Garry Winogrand—overwhelmed the discussion. And though the view across the San Francisco Bay distracted the crowd momentarily, it was the work that held our attention.

Pier 24 is scheduled to open to the public later this spring. Get a first look here, with selected commentary by director Christopher McCall.



Several galleries reflect themes, such as the social and topographical impact of industrialization, that run through the collection. "Cedric, Farm Worker, Malawi" is part of the "Farm" series by Jackie Nickerson. "a young artist who we are watching."

The New York Times

ART & DESIGN

Museums and galleries

By THE NEW YORK TIMES

Published: November 2, 2007

Helehel

★ 'This British artist's last show was of photographs of
far from a for this show spent two years visiting Irish artists and
making portraits of their habits and of their interior spaces as quiet still lifes. The
whole show is a quiet still life that also a little bit of a still life
a world that has lost track of Jack Shai a gallery street
[jackshai.com](#) through No. 100

ANOTHER AFRICA

This is Not Fashion

Written by Another Africa on Apr 29, 2010 in Art & Culture, Fashion, Photography

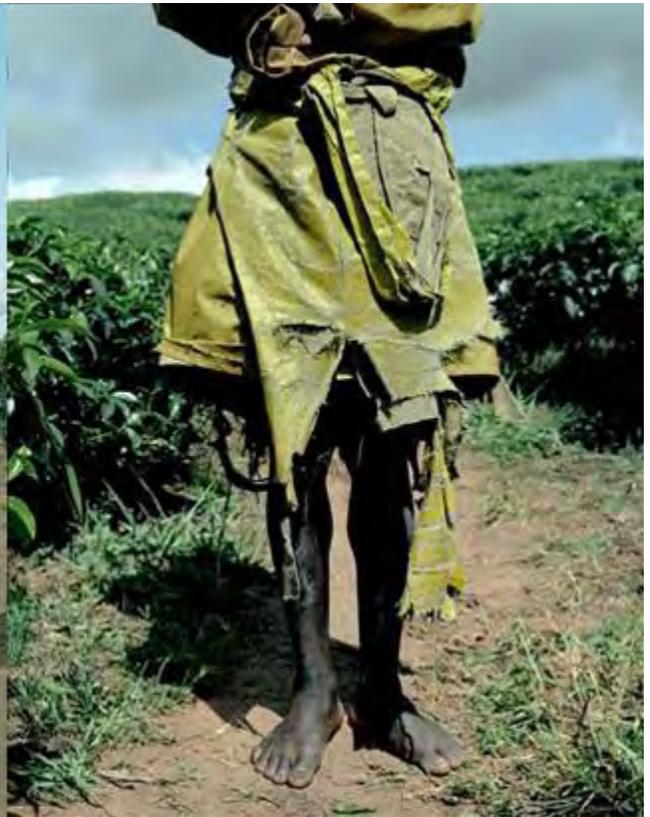


Farm, a photographic series by **Jackie Nickerson** produced during a three year sojourn in Southern Africa that began in 1997. The portrait and landscape photographic series documents the lives of migrant farm workers throughout South Africa, Mozambique, Zimbabwe and Malawi.

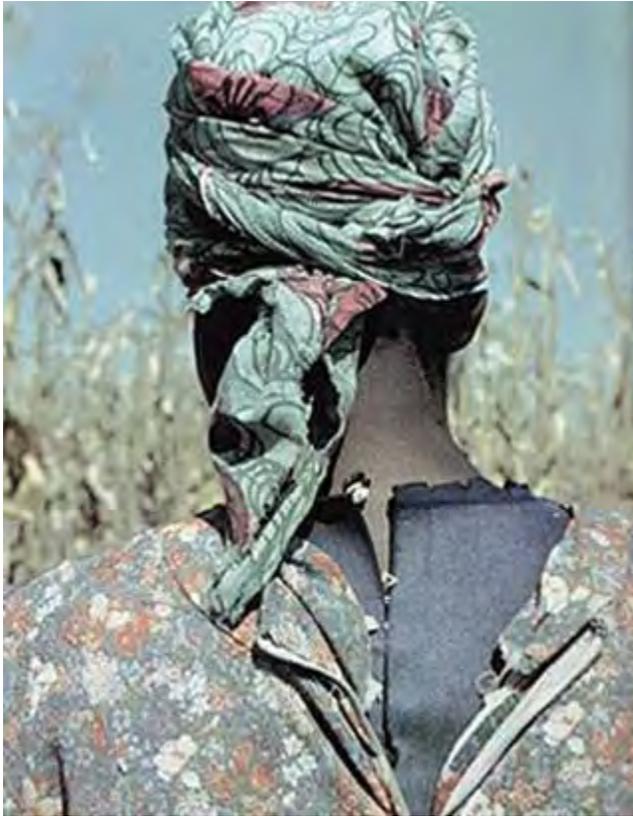




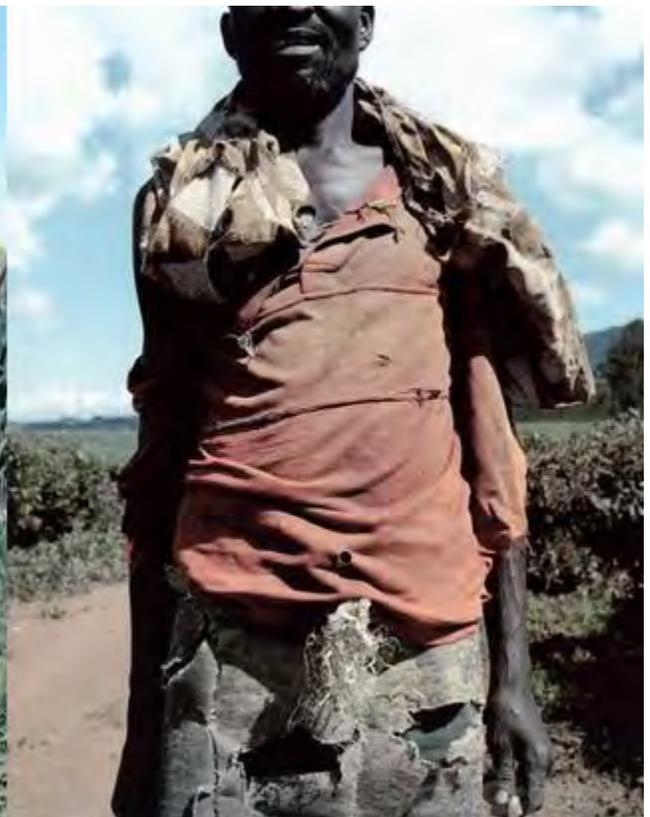
Despite the hard physical toil and environment faced by the farm workers, Nickerson found herself quite impressed by these workers sense of freedom and happiness. She was inspired to document her experience, bringing to light their air of dignity as well as their unique sensibilities towards clothing.



Through her attention to detail, a skill honed as a fashion photographer, we too are able to enjoy this refreshing vision. Both form and function happily co-exist in a world where one can freely mix patterns, textures and style without any reference to media currency.



The series was published under the title, Farm by Jonathan Cape in 2002. It is available through UK online retailer **WHSmith**.



Claustra



Text by Walter Guadagnini

Photography by Jackie Nickerson

Pages 73, 82-83
Cloaks.
*Mellifont Abbey, Collon,
Co. Louth, 2005.*
Detail and whole.

Page 75
Sister Joseph.
*Poor Clare Monastery, Nun's,
Island, Galway, 2005.*

Pages 76-77
Green Room.
*Perpetual Adoration Sisters,
Perpetual Adoration Convent,
Wexford, 2005.*

Page 78
Brother Michael.
*Legionaries of Christ, Foxrock,
Dublin, 2006.*

Page 79
Brother Alejandro.
*Legionaries of Christ, Foxrock,
Dublin, 2006.*

The Faith Cycle by Jackie Nickerson

Walter Guadagnini

The more complex and problematical the definition of individual and group identity becomes in contemporary society, the more closely photography seems to focus upon the portrait – a genre which was of course indissolubly linked to the history and language of this medium right from the start. Scientific and technological progress, anthropological and sociological thinking, all seem to home in on the face, no longer as the mirror of the soul, of the social condition of the individual, but as the opportunity par excellence to investigate the relationship between man and the world – and between the photographer and his subject – through the filter of a mechanism which, in its turn, has been transformed from a mirror into a manipulator of reality. Two recent well-documented volumes have analyzed the history and topicality of the photographic portrait with striking originality, both emphasizing the current tendency towards the “fabrication” of the portrait, the “staging” of the face, with inevitable references to a loss of identity, to the relationship between public and private image, and to its manipulation through “face-lifting”, subjects which run parallel – and this is certainly no coincidence – to the manipulating of images demanded by the mechanisms of mass communication, made possible by technical

developments in photography and the growing complexity of the photographic image. In their different ways, both *The Theatre of the Face*, by Max Kozloff, and *Face. The New Photographic Portrait*, by William Ewing (both authors have been concentrating their attentions on this theme for quite some time)¹ confirm the degree to which contemporary portraiture is rooted in a sort of paradoxical elaboration of two concepts, namely fidelity to and recreation of the real, themselves intrinsic to the history of the genre, with all the anthropological and psychological implications they contain. Both volumes, furthermore, seem to concur that it is virtually impossible nowadays to link such faces to their surroundings except through an overt “staging” of these faces, and of these surroundings, along the lines of the inspired and pioneering series of *Film Stills* by Cindy Sherman. If the face is linked to the surroundings, both will be answering to a principle of falsification, of artificiality; if it is presented in close up, on the other hand, detached from the context, it will speak of pure individuality (as in the famous cases of Thomas Ruff and Rineke Dijkstra), so objective and present in space as to take flight from the moment to enter a dimension devoid of all historical sense of time. There is no denying that a tendency of this kind is currently in evidence, indeed that it has been predominant over the last two decades; it is equally true, however, that in recent years, together with the new golden





age of social documentation, the theme of what was once defined as the “environmental portrait”, to use the well-known formula applied to the photography of Arnold Newman over half a century ago, is once more occupying an important place on the international photographic scene, as exemplified, among others, by the work of Jitka Hanzlová, certain series by Adam Broomberg and Olivier Chanarin, the work of Alex Soth (especially *Sleeping by the Mississippi* and *Niagara*) and *Faith*, by Jackie Nickerson, from which a large selection is presented in these pages.

It is clear, when looking at the images of these authors, that the premise on which they are based is the pinpointing of some place, that is, of some setting, or “surroundings”, at once relatively restricted but at the same time strongly characterized, marked by powerful pointers to identity, not as yet obliterated or irreparably weakened by the forces of globalization: we see as much in the little village in the Czech Republic portrayed by Hanzlová in *Rokytnik*, in the rural America portrayed by Soth, and above all in the convents and their inhabitants photographed by Jackie Nickerson. It should however be stressed that in none of these cases can we really talk of documentary photography, in either the historical or contemporary meaning of the term; rather, what we have here bears the mark of this new development, the “golden age” referred to above, characterized also, and perhaps most importantly, by

a mixture of languages, and by the shift in the very role of the photographer in the cultural landscape (here we might note that both Broomberg and Chanarin, and Soth and Nickerson, work as professional photographers, while also exhibiting their work in galleries showing contemporary art: engaged, that is, in a twofold activity which would have been unthinkable even few years ago, with all that follows also in terms of linguistic strategies and attitudes to communication). In this connection, asked whether she regarded herself as a documentary photographer, Jackie Nickerson herself replied that she did not, “although I do have an interest in social documentation. I’m interested in who we are and how we live. But it’s not a day in the life of the clergy of Ireland. I’m trying to put across what the spiritual reality for them is”.² This, then, is a spiritual reality, as observed over some sixty religious places in Ireland; yet the resulting work does not claim to be an investigation into the religious phenomenon in a country in whose history religion has played a fundamental role, in both the distant and the recent past; rather, it aims to show real people who have opted for a life which is in some ways extreme – that of enclosure, for example – people whose individuality is often set aside, thrust into second place in relation to the reading of the work in question. Nickerson is not trying to give a voice to those who are voiceless, that is not her aim, nor is she seeking to formulate a



Above
Brother Jonathan.
Legionaries of Christ, Foxrock, Dublin, 2006.

Page 80
Sister Dominic.
Perpetual Adoration Convent, Wexford, 2005.

Pages 84-85
Washing Eucharist Vessels.
Poor Clare Monastery, Belfast, 2006.



judgement on religion, or the religious: Nickerson takes a close look at the inhabitants of a very particular place in order to understand – through their faces, and their surroundings – what it means, today, to live cut off from the outside world, what it means to agree to live in accordance with rules imposed from outside, in conditions in which the only concern is that of the soul, one’s own and those of others, while everything that is part of normal daily life, of the affairs and patterns shared by almost all of the rest of the human race, is left, quite literally, “outside the door”. *Faith* is also concerned with looking at “the other”; it is a work born of the desire to relate to people who are different from ourselves, though not in terms of race or social standing, as is often the case in such undertakings. Here the “other” is very close to Nickerson, who lives in Ireland, although she was born in England, and who, though she is not a Catholic, is well-versed in the Catholic religion: thus here we have a confrontation with an otherness which is all the more radical in that it is born of cultural bases which are largely shared, but which have led to profoundly different choices.

In order to execute her project, Nickerson naturally had to win the trust of those involved; above all, she had to devise a visual strategy which would enable the faces, and places, to reflect both intentions and reality, however partially. “Of course, most of the work is done in advance, in the

research, in the conversations, in the time I spend working in and around their environments – taking the picture is just the last thing that happens.” Clearly, such an approach engenders the sense of trust, of intimacy, which emerges so strongly from these photographs in the faces of the nuns and priests: the sense of having shared a living space, even if over a relatively short period of time. For this reason – and not as a result of any misguided pretence of spontaneity – the people whose faces are being photographed are visibly aware of the fact, yet they are not “posing”, they feel no obligation to provide an image of themselves. There is something private about these photographs, proof of a special relationship between the photographer and her subject, though both know that this relationship is destined to become public, to circulate in a society from which these subjects have chosen voluntarily to withdraw. The close-ups have all been photographed against a neutral background, characterized only by the different colours of the walls against which the faces stand out – soft, nuanced colours, which make their own important contribution to the overall mood of calm and contemplation which emanates from the whole series, intensified by the choice of lighting, which is artificial but diffuse, with no attempt at dramatization, or distortion, either physiological or psychological. These alternate with two other typologies: one of the surroundings, and one of the figures in those surroundings,



Above
Sister Anne.
Community, Delgany, Wicklow,
2005.

Page 86
Aga.
St. Joseph’s Monastery, Loughrea,
Galway, 2005.

Pages 88-89
Covered Furniture.
Infirmary, Monastery of the
Incarnation, Hampton, Dublin,
2005.



Above
Father Andrew.
*Cistercians, Mellifont Abbey,
Collon, Louth, 2005.*

Page 91
Sister Imelda.
*Poor Clare Monastery, Nun's
Island, Galway, 2005.*

Pages 92-93
Brother Denis.
*Headmaster, Glenstal Abbey
School, Murroe, Limerick, 2005.*

so as to give an overall idea of the faces, bodies, spaces and objects in question, that is, of everything which serves to define their inward and outward space, but always subtly timeless.

The photographs of the surroundings are crucial to the whole enterprise: photographs of interiors which take on a metaphysical dimension, long corridors, filled with natural light rendering each object starkly present, yet also engulfing it out in a visual unity which is almost unreal: well-ordered rooms for which the word "monastic" instantly comes to mind, lit by windows which let in light and nothing else, no hint of the world outside; a sequence of garments and cooking implements and chairs which become as many abstract compositions, of consummate refinement in terms of colour and composition. In these photographs, everyday life becomes something truly spiritual, without losing anything of the quiddity of place or physicality: we no longer know whether these places, and objects, are awaiting the arrival of the inhabitants of the convent/monastery, or of some supernatural presence. In this sense at least, Nickerson's visual strategy is clear: she is fully aware of the implications of an empty space, lit in a certain way, with the objects within it, too, arranged in a certain way, so as to make up an image which conveys that sense of time suspended which gives these photographs an antiquated feel, reminiscent at once of the great painting of the past, of the pictorial "metaphysics"

of de Chirico and of Atget's photographs of Parisian interiors. Here, a mental attitude becomes a stylistic hallmark, serving to define a place and the spirit which pervades it, sensed at its most fulfilled when these places are inhabited by people intent on the everyday activities which punctuate the lives of such institutions, from housework to prayer, from reading to eating: an ordinary aspect of an extraordinary existence, whose normality is confirmed by the presence of telephones, computers and television sets visible in some of these images, though without any sense of irony, or surprise, since in point of fact, thanks to the light, they too are made an intrinsic part of the mood which emanates from the faces and spaces of this present-day *sacra rappresentazione* (mystery play).

The artist herself is perfectly aware of both this sense of modernity, and of a connection with the past, as we see from her use of colour and the way the objects are arranged, often reminiscent of older portraiture. Indeed, she herself has commented on the relationship between art and religion in the contemporary world: "... as far as imagery is concerned, nothing has moved on since the seventeenth century. So this is a great challenge. Do you think I could do something here that isn't kitschy? Do you think I could do something that could maybe one day hang in a room with all that great art? Is it possible, not just for me, but is it possible for photography to do that? In previous religious art, there would





Above
Sister Irene.
*Sister of Mary Immacolate and
St. Philomena, Mount Tabor
Hermitage, Westport, Mayo, 2005.*

Page 95
Sister Patrice.
*Poor Clare Community, St. Damien's
Ballsbridge, Dublin, 2005.*

be pictures of saints and Jesus and the Holy Family, but I think that using real people and ordinary people who have a religious life is far more relevant today. Because it's all become a lot more personal, our relationship to religion". This demanding, indeed courageous idea is the key not only to Nickerson's research: it is also the arena where photography measures itself against the other forms of artistic expression bequeathed to us by the past, and indeed of art as a whole, in its relation to the great themes of humanity down the ages, among which that of religion undoubtedly plays a role of the first importance.

*(Translation from Italian
by Judith Landry)*

¹ M. Kozloff, *The Theatre of the Face. Portrait Photography since 1900*, Phaidon, London 2007; W. Ewing, *Face. The New Photographic Portrait*, Thames & Hudson, London 2006.

² This and the following quotations of Jackie Nickerson are taken from "Jackie Nickerson in Conversation with Vince Aletti", in *Jackie Nickerson. Faith*, SteidlMACK, Göttingen 2007.

Jackie Nickerson

Jackie Nickerson has lived and worked in Paris, Tokyo, London and New York, and currently lives in rural Ireland. She has an international reputation for photographing people and their environments. In 2002, she published *Farm*, a book of portraits of farm workers taken across southern Africa. Her work is represented in many important collections, such as the Irish Museum of Modern Art, the Santa Monica Museum and the Margulies Collection in Miami. In 2008 she was awarded the prestigious AIB Prize.

Walter Guadagnini

Walter Guadagnini was born in Cavalese (Trento) in 1961. He has been professor of the History of Art at the Accademia delle Belle Arti in Bologna since 1992. From 1995 to 2005 he was director of the Galleria Civica at Modena. From 1995 to 2003, together with Filippo Maggia, he curated the international event *Modena per la fotografia*. Chairman, since 2004, of the Purchasing Commission for contemporary art of Unicredit Banca, he has curated exhibitions in Italy and abroad. His publications include: *Henri Matisse - La vita e l'opera* (1993); *Fotografia* (2000); the complete edition of the works of Domenico Gnoli, *Scritti* (2005); *Mario De Biasi - People* (2005); and *Mimmo Jodice - Light* (2006).



Review Essays



Jackie Nickerson's 'Faith'

In a convent or monastery, prayer and contemplation are magnified by ritual, so much so that the sense of a spiritual presence within the buildings becomes pervasive, and this most potently takes the form of light. Photography, itself founded on light, is an art form that saturates the world of objects and people in that medium.

The source of light in a painting is usually traceable to a source or an area, and from there the structure and geometry of the painting is illuminated in ways that we are accustomed to read as being a blend of inner and outer light, always establishing for us a ratio between the physical and the spiritual worlds. In these photographs, that painterly inheritance is palpable, but in them the intimacy between the technology of the camera and the use of light is especially strong. The blaze of light through a window, the gloss of polish on a floor, the echo of light down a corridor, the pressure of light within a face, all bespeak the spirituality and discipline which together create the beauty of silence and community we witness here.

A statue, a saucepan, a table or a chair are not merely dead objects; they are mute, but alive. The photographs create silence as a dimension, although they also allow for conversation and cheerfulness. These are communities steeped in an interiority which they have discovered is not their own but something wider and deeper than themselves of which they are a part. The purity of line in these shots — verticals, horizontals, deepening perspectives — indicates a certain completeness, a spiritual integrity that belongs to and is part of the goal as well

as the effect of the monastic spirit. Yet too there is the implication of the historical time of these institutions. The iconography has that unmistakable combination of catholic revivalism and kitsch of the nineteenth century, of the Virgin and the Sacred Heart, the anti-secular devotions of that era that stand out here like insignia of time in a world otherwise concerned to register its timeless dailiness. We are looking here at an eternal present and at a historical past. Jackie Nickerson's achievement is to embed one within the other with such gentle skill that their contrast with one another produces little more than an eddy of conflict that perhaps deepens their meditative calm.

'Faith' is the result of three years photographing the interior and exterior spaces of religious communities throughout Ireland. Nickerson had uncommon access to the private worlds of the religious in their places of work and prayer. The series was exhibited in the Paul Kane Gallery, Dublin in 2006 and is currently (spring 2007) on display in Jack Shainman Gallery, New York. Now based in County Louth, Nickerson's other recent work includes 'Farm' based on several years spent travelling around Southern Africa, photographing farm labourers and their environment.



O SILÊNCIO DA ESCOLHA

*No plano da criação, Cocky Eek
revisita alguns delírios clássicos*

*de artistas
com vontade*

por Silas Martí / fotos Michelle Thompson

*No plano
da criação,
Cocky Eek
revisita
alguns
delírios
clássicos de
artistas com
vontade*



e não desse tão certo, seria exagerado dizer que Cocky Eek foi longe demais com suas leituras de Italo Calvino e delírios de leveza. Essa artista holandesa investe pesado para fazer o mais leve possível: transformar tudo em substância etérea. Tenta dar a sensação de ar ao movimento, à vestimenta e à arquitetura, um pouco como vislumbra o escritor italiano em suas *Seis Propostas para o Próximo Milênio*.

No livro, Calvino relembra como o destrambelhado cavaleiro dom Quixote, cria do espanhol Miguel de Cervantes, sai voando, catapultado pelo espaço, ao enganchar sua lança na pá de um moinho de vento. Também se deslumbra com o fato de o maquinário pesado da indústria moderna obedecer ao movimento inefável de bits de informação processados no silêncio enigmático de circuitos eletrônicos.

Eek, em seu laboratório-ateliê em Amsterdam, do mesmo modo pesa as contradições entre bruto e brando. Usa a tecnologia têxtil, fibras arrojadas e estruturas infláveis que se alimen-

tam da alma invisível dos avanços científicos. É uma inteligência pulverizada em pontos de sustentação, equilíbrios movediços que dão cara mesmo de ar a toda a empreitada. Acostumada a voar, Eek dissolve a fronteira entre real e surreal, que se desmancha em esculturas efêmeras pelo céu.

Foram pelo menos cinco voos documentados até agora. Ela veste um vestido-manto com 16 metros de comprimento e se amarra a seis pipas gigantes, tudo branco, como manda o figurino de quem habita o firmamento. Um caminhão, pequeno, para não destoar da composição, desliza em terra na velocidade necessária para que os papagaios alcem voo levando junto a artista e seu vestido, que deixa um enorme rastro no céu.

Do ponto de vista da moda, embora ela tenha estudado a disciplina, seu vestido não é grande coisa. Mas vale que seja diáfano, gigantesco, escultórico para causar o efeito desejado. Em vídeos de seu processo de trabalho postados na internet, ela aparece enfiando as mãos no tecido para testar sua elasticidade. É quase





