THROW LIKE A GIRL
The Tomboy Project

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THROW LIKE A GIRL: The Tomboy Project

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Lesley Turnbull

28th February 2013
Throw Like A Girl

The Tomboy Project

Tomboy n. a girl who enjoys rough, noisy activities traditionally associated with boys, a girl who behaves like a spirited or boisterous boy
The English Oxford Dictionary [1999]

Tomboy n. a girl who behaves in a manner usually considered boyish
The Merriam-Webster Dictionary [1998]

Introduction:
This project investigates the concept of “the tomboy” and its under-representation, post-adolescence in contemporary art photography, film and popular western culture. My practice-led research is underpinned by a theoretical investigation of the tomboy image depicted in historical and contemporary western cultural narratives, children’s literature and critical art theory; however I widen the focus to include explorations of the tomboy identity from childhood and adolescence into adulthood and old age.

Popular western culture represents largely stable notions of a determined gender identity that positions the tomboy identity as tolerable, but only during childhood. My project will produce lens-based artwork to reconfigure the tomboy image and reposition her beyond girlhood drawing attention to the adult tomboy’s marginalised identity in popular western culture and the visual arts.
Background:
My investigation of the tomboy began in early 2008, at which time I strove to illustrate through photography the archetypal popular image of the tomboy throughout various stages of girlhood. A tomboy fits both a mood and type that looks more at gender than sexuality as opposed to an image of androgyny (e.g. Marlene Dietrich, David Bowie, Grace Jones) conveying a sexualised interpretation of gender. Both androgyny and the tomboy are open to exploitation via fashion (because fashion constructs and exploits an image) but my project comes from a fine art perspective, that seeks to avoid exploitation but rather explores new possibilities for representation.

My first work entitled *Throw Like A Girl* (2008) is a series of four photographic portraits that critique western stereotypes of the tomboy during childhood. This was extended in late 2008 with the work entitled *Cleanliness Is Next To Grubbiness*. The six large-scale photographic portraits of individual tomboys in their family bathroom act to challenge western society’s desire to tame the tomboy during adolescence and in doing so allowing for the transition into adult femininity.

In 2009 I completed a body of work entitled *Metaphorical Tomboy*. This work is a series of landscape photographs taken in Scotland during wintertime in 2009. My intention was to test whether landscape photography can create some of the core experiences of the tomboy during adolescence, with the snow covered winter landscape representing archetypal states of adolescence such as isolation, being frozen out, boundaries and divisions, desolation, ambiguity as to which side of fence one is sitting on. The work examines the extent to which the tomboy identity can shift during female adolescence and inquires how landscape photography can address the female adolescent experience in relation to the tomboy.

My honours research resulted in the completion of a photographic installation entitled *Wildfang*. *Wildfang* is the German word for tomboy, literally translated as wild, untamed animal, tomboy. *Wildfang* is an installation of work which juxtapositions photographic portraits of female adolescent tomboys with images of deceased animal parts, both domesticated and wild creatures. The photographs of the animals are dry mounted onto acrylic and further mounted onto acrylic boxes becoming both photograph and object. These objects (which I call trophies) are metaphors for exploring popular narratives that position the tomboy on the

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brink of adolescence, are cast in a less favourable light from that of the tomboy in childhood, and described as ‘deviant’ or ‘wild’. A corrosive thread running through tomboy coming of age text lies in the emphasis on conformity to a feminine identity. This work is an investigation of certain aspects of language utilised to denote the adolescent tomboy who struggles with conformity and examines cultural definitions of the word tomboy, such as ‘wild and untamed’.

During my 2010 Honours research, I discovered a rich history of literary and cinematic representations of the tomboy, which are never the less absent from the visual arts. This current research project aims to inspire and contribute to the largely hidden visual conversation about historical, cultural and gendered expectations of the female, in relation to the post-adolescent tomboy.

**Review of Literature and Current Practices:**

In Virginia Woolf’s *Orlando: A Biography* (1928) the narrative shifts between genders, creating an ambiguous world in which the best qualities associated with femininity and masculinity integrate strength with humility, independence with empathy, rationality with intuition, and thought with emotion. Orlando transcends all the various dimensions of space, time and sexuality where ‘a vacillation from one sex to the other takes place’, (Woolf, 2004 p67). The transexualism of *Orlando* allows for fluidity in sexuality and gender and although this may have no primary bearing on definitions of the tomboy, its progressive attempt to destabilise western culture’s strong hold on gender binaries are of historical and cultural relevance to my research.

‘She (Orlando) remembered how, as a young man, she had insisted that woman must be obedient, chaste, scented, and exquisitely appareled. “Now I shall have to pay in my own person for those desires,” she reflected, “for women are not (judging by my own short experience of the sex) obedient, chaste, scented, and exquisitely appareled by nature. They can only attain these graces, without which they may enjoy none of the delights of life, by the most tedious discipline.’ (Woolf, 2000 p99)

During the nineteenth and twentieth century, children’s fiction instructed young readers on good morals, values and ‘appropriate’ gendered behaviours.²

² Tomboy figure Jo March in Louisa May Alcott’s *Little Women* (1868) exemplifies this formula. The novel begins with Jo at 15 years old and entrenched in her dream of becoming a great literary spinster, a deep desire to travel and is always professing that she will never marry. As the story progresses, Jo begins to renego on her ideals. She struggles, but slowly sloughs off her tomboy
The bildungsroman was a popular narrative formula for young readers, with texts separated into two categories: one for boys and one for girls. In ‘the girl’s story’, the bildungsroman depicted the ‘ideal’ female character as one who traversed the terrain of girlhood to adulthood through a series of stages to maturity and self-knowledge that concluded with marriage and motherhood. The tomboy character of the bildungsroman was cast as either a rebel seen to repeatedly wrestle against a performance of femininity or as a deviant who is shamed by her seeming inability to be feminised and thus becomes an outcast: ‘…gender is a project which has cultural survival as its end…under which gender performance always and variously occurs. Hence, as a strategy of survival within compulsory systems, gender is a performance with clearly punitive consequences… we regularly punish those who fail to do their gender right.’
(Butler 2006, p190)

Judith Butler’s theory is exemplified in Carson McCullers’ classic tomboy tale The Member of the Wedding (1946). Alluding to the taboo area of gender-defiance, McCullers character is approaching adolescence and regularly punished and excluded from her peers. McCullers depicts her young girl Frankie as a tomboy. McCullers sets a trap for her character by situating Frankie within a cloud of difference and abnormality. Frankie is ‘unjoined’ ‘belongs to no club’ and is a ‘member of nothing.’ A frightening prospect at anytime, and even more so during adolescence, this dark portrayal of ‘the tomboy’ is problematic and damaging.

‘It happened one crazy and green summer when Frankie was twelve years old. This was the summer when for a long time she had not been a member. She belonged to no club and was a member of nothing in the world. Frankie was an unjoined person who hung around in doorways and she was afraid.’
(McCullers 1973, p6)

During the second world war era in the west, gender roles began to shift and girls were written into fiction as sleuths, rescuers, worriers and adventurers, yet the representation of the tomboy mostly continued to reflect fixed cultural conceptions of what is ideologically (in) appropriate, normal and therefore desirable, in the representation of masculinity and femininity, gender and

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3 Bildungsroman – literally means education novel, text laced with good morals and designs to teach appropriate cultural codes of conduct enforcing ideologically sound gender binaries for boy and girls.
sexuality in children’s literature and within society at large.

Contemporary Queer American theorist Judith Halberstam observes: ‘Tomboy identities are conveyed as benign forms of childhood identification as long as they evince acceptable degrees of femininity, appropriate female aspiration, and as long as they promise to result in marriage and motherhood.’ (Halberstam, 1998; 156)

In Tomboys: A Literary and Cultural History (2008), Michelle Ann Abate documents an expansive historical view of the tomboy. Following the Second World War some American female film stars (e.g. Bette Davis and self confessed tomboy Katherine Hepburn) personified tomboy traits of strength, independence and assertion. However, there is a notable absence of tomboy imagery and representation in the visual arts.

Contemporary American photographer Catherine Opie explored concepts of gender ambiguity in children and includes the tomboy image of Jesse in her series Children (1995-2004). In a large photographic portrait, the subject Jesse sitting slouched forward, topless, her shoulders rounded, her head tilted to the side and her dishevelled blonde hair stuffed up under a back to front baseball cap. Jesse is wearing a delicate chain/necklace around her neck and we see the waistband of her boxer shorts just above where the image is cut off: ‘...it is impossible not to read this photograph as a catalogue of conflicting signs: masculine and feminine, instability both natured and nurtured.’(Holte, 2009; 134)

At the other end of the gender spectrum, Australian photographer Deborah Paauwee explores female sexuality and the coming of age by 'positioning her subjects within a discourse about the objectification of the female form for the male.' (Marsh, 2003; 204) In the photographic series Porcelain (2002), we see a pre-pubescent female torso, nude and draped under lace. A young hand with chewed fingernails lies rested over a naked torso, juxtaposing femininity with the abrasions and everyday detail of girlhood.

While these contemporary photographers critique issues related to gender and female identity, my photographs will focus specifically on the tomboy identity to explore how tomboy traits might evolve in female adulthood. My aim is to challenge the conventions of contemporary western female portraiture and offer an alternative to the social imperative for the erasure of the tomboy image post-childhood.
Proposed Project:
This project will examine transformations of the concept of "tomboy" in western popular culture, the visual arts and film to produce a body of photographic based artwork that will address the research questions proposed in this paper. I aim to work with various individual females who fall within three different age brackets: 14-18 years, 19-40 years, 41 plus years. All participants will remain fully clothed. I have received ethical clearance from the HRECS at RMIT University to conduct my research that includes photographing and interviewing these individuals. My registry number is: CHEAN B-2000510-06/11.

Whilst photography will be the primary medium for the artwork, I will concurrently use a video camera to capture tangential research including the process of photographic production. By using a video camera as a tool to capture and record, the works become an indexical trace to document a process that proposes female agency to the tomboy identity within popular western culture and the visual arts. Transcripts of interviews will serve to give literal a voice to the experience of identifying as a tomboy.

This research project is undertaken through RMIT University and artwork production will take place in my studio located at RMIT city campus or at a location agreed upon by the participants and myself. Parent/s/guardian/s will be present with participants aged 14-18 years. Participants are encouraged to identify how they prefer to be depicted in the work. The result will be a series of photographic stills and short video works to represent the tomboy in relation to the female experience for the purpose of my research degree.

Main Objective:
My project investigates the tomboy beyond the childhood stage, with the object of increasing the visibility of the post-adolescent tomboy. The practice-led research will result in a body of largely photographic work that responds to both the actual experience of the tomboy during late adolescence and through differing stages of adulthood, whilst mapping the landscape of the metaphorical and poetic associations of this aspect of the female experience.

Aims:
With an investigation of historical and contemporary representations of the tomboy through the filter of western literature, popular culture and the visual arts, I aim to contribute toward the reconfiguration of cultural
conceptions of the archetypal tomboy; idealised during childhood, marginalised during adolescence and disappearing in adulthood. Through practice-led research I seek to locate the tomboy throughout various stages of adulthood and record her not as a transient aberration but as a legitimate form of female agency unrepresented to date within the visual arts and popular culture.

Research Questions:
How might cultural representations of the tomboy be investigated through photographic art practice?
How can practice-led research open up opportunities for representation of tomboys beyond childhood through various stages of adulthood?

Rationale For Program:
In popular culture girls’ fiction often reinforces preferred cultural ideologies about gender and sexuality and in doing so plays an important role in the socialisation of girls, ‘Childhood is a construction based on adult hopes and needs; it’s something we create rather than a fixed reality. Childhood is not a biological phase that people pass through but an idea collectively constructed to serve adult needs and historical conditions.’ (Sternhiemer 2003, p25-26)
Tomboy characters, as depicted in children’s literature, represent an important cultural marker of both evolving and constant cultural values in relation to gender binaries. Typical tomboy traits of independence, rebellion, difference, are often seen to diminish as they approach adulthood establishing the concept of the tomboy as a transient identity passed through in childhood. The expectation is for the tomboy to conform to culturally appropriate gendered behaviour.

My investigation into the field of female identity questions whether the subversion of essentialist notions of gendered behaviour, prevalent in western culture, give girls, adolescent females and adult females a choice about how they define gender identity. The territory of the tomboy is ‘positively related to instrumental qualities such as assertiveness and self-reliance’ (Burn, 1996 p48) and for many girls represents freedom from often constricting feminine codes of conduct. During adolescence these qualities suggest diversity, difference and hybridity thus calling into question western cultural ideologies that uphold fixed identities in relation to sex and gender. If the tomboy/girl identity pushes at the boundary of culturally fixed gender binaries (though tolerated because
of her non-threatening position in childhood) does the adult tomboy identity signify a threat to destabilise constructed sex and gender dualities?

One question raised by practice-led research is whether by investigating definitions of the characteristics of gender defiance, it is possible to represent such defiance visually? In her essay written in 1972 entitled, *Is Female To Man As Nature Is To Culture?* American feminist and scholar Sherry B. Ortner (b.1941) challenges traditional perceptions of the good wife and motherhood as natural to women. My work seeks to follow on from that, offering possibilities for imagining the self-reliant, assertive tomboy as natural beyond adolescence. This raises the question of what is considered normal and what is seen as taboo by the traditional status quo structures of western society in the field of visual representations.

In redressing the low visibility of the tomboy, beyond childhood, I am drawing on a rich and largely ignored history that seeks representation. If the notion of gender defiance is lurking in the shadows of depictions of the tomboy, I want to reveal its qualities and possibilities.

**Methods:**
An inquiry into of western art history, critical theory and popular culture with emphasis in areas of gender identity and sexual politics will largely inform my project and practice. Further critical reading into the images by photographs such as, August Sanders, Julia Margaret Cameron, Lewis Hines, Diane Arbus, Cass Bird, Rineke Dijkstra, Deborah Paauwee, Polly Borland, Cindy Sherman, Catherine Opie, Collier Schorr and Helen Van Meene will inform how girls, female adolescents and adult females are viewed and portrayed both historically and contemporary culture. Other artists, writers and film-makers whose work will inform my practice include: Roni Horn, Sarah Lucas, Jenny Saville, Gillian Wearing, Andy Warhol, Thomas Ruff, Christian Boltanski, Betsy Odon, Ella Dreyfus, Lucian Freud, Barbara Krueger, Laura Mulvey, Jane Campion, Sally Potter and Céline Sciamm.

Methods used for producing the artwork will primarily involve lens-based media along with recording devices, text based tools such as an analogue typewriters, inks and various multi-media materials – paper, glue, tape etc. The work will take place in the studio and on location.
What you see is what you see.  

Frank Stella.
Tomboy Antics: [2012]
A series of video recordings Tomboy Antics [2011/12] involved consentual participants to enact something they where ‘proud of’ as a kid, using their face only. The result was a series of three single channel videos, 1.26 seconds, played through portable analogue televisions, on a loop. This series was shown as part of an installation for Gender Type(0)s, a co-curated exhibition as part of Midsumma Festival at Project Space/Spare Room Melbourne, 2013.

Transcripts: [2012/2013]
I conducted interviews with seven consensual participants, asking each person to tell a story in relation to their experience with tomboyliness. I then transcribed each recording using an analogue typewriter. With the inked ribbon old and almost dried out, the text began to blur in and out thus adding to the conceptual thread underpinning the project that the tomboy cannot be fixed. She is a non-static identity, changing shape, refusing to be pinned-down.

Resolved: [2013]
Finally I pared everything back and began to set up parameters from which to shoot within. This allowed for greater diversity of types. With the background the same—a white film screen— the clothing neutral and the same, the idea was to bring out the individuality in each of the faces. From the greatest control, comes the greatest freedom.
Latent tomboy: June 2011

After erasing the contents of my hard-drive and a photo-shoot which resulted in three rolls of blank film I began to wonder if the tomboy in adulthood perhaps did not exist. Elusive and unable to capture her I attempted to fix her image instantly by shooting on polaroid. Again no record. And so it went, the tomboy image beyond childhood apparently did not exist.
Attempts to capture the adolescent tomboy on analogue, initially failed. Three rolls of film came up blank.

Tomboy erasure

Later attempts were then made to capture her on digital - and then by sheer mishap I erased the entire contents of my hard-drive wiping out all traces of the images I had shot. The only thing to do was to start again.
Research Questions:

How might cultural representation be investigated through photographic works?

How might cultural identity be represented in popular culture?

How can practices of representation of the tomboy beyond adulthood be explored?
tomorrow

until

arrived
latent tomboy series 2011
Andy Dwyer: "Colonel Jove"
(1939)

The original - by H.R. cola (1939)
"Colonel Jove"
From Montana for Garry (1939)
Research Questions:

How might cultural representations of the tomboy be investigated through photographic art practice?

How might cultural images of the post-adolescent tomboy lose favour in popular culture?

How can practice-led research open up opportunities for representation of the tomboy beyond childhood through various stages of adulthood?

Practice-led research is solely a visual art making process as opposed to written inscriptions.

Tomboy = Attitude

Black and white photography as document... colour is softer and the use of technicolour in the 1950s makes the image of the non-feminine woman more palatable and unlike B&W imagery she becomes less loaded in terms of attitude and type. Doris Day as Calamity Jane is a prime example of this. Calamity Jane was a real life character who existed during the mid 1800s in the American Wild West. She was a gunslinger and wore animal hides and was possibly an alcoholic. She became an entertainer in travelling

PARTICULARS

Throw Like A Girl

The Tomboy Project

Lesley Turnbull

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A Photographic Essay by Lesley Turnbull
Use of colour + scale range of tones: digestible.
Photo-shoot: action march 2011

testing ideas of action as a way to explore western constructed stereotypes of the tomboy image during adolescence.

Experts from the series Sniper 2011.
Research Questions:

- How might cultural representations be imagined through photographic images?
- How might cultural iconography influence popular cultural meanings?
- How can practices of the tomboy beyond adulthood be represented in favour of a more positive association?
Eddy: Am I creating a type or a state of mind?
Do I want my audience to respond to a state of mind or to a mood? (14)

There is pared backness. There is something really bare in terms of your images of the tomboy kids. You know how you see those teenagers who sometimes wear really heavy eyeliner and that’s to create that really harsh thing, but when you look at their faces, underneath, there is a rawness — and can’t be covered with — you know, this kind of womanly, pretty thing. So there’s a lack of make-up, but not necessarily make-up. There’s a lack of... covering up! So actually you might have make-up as an attitude, or clothes as an attitude or a position as an attitude, but it’s what underneath, that’s what you are able to draw out through your photographs.

Is the story that I’m telling myself, can I drop that, or is that my type?

What about fluidity and what does that mean when it comes to our identity and what we think we want?

I want my sovereignty; I’m not owned by anyone. I don’t want children to be bound to. If one lets go of oneself, where do they go? How does one navigate space?
Until the 19th Century, women were not allowed to stand, sit, or even paint. They were not allowed to look above their heads, so they painted landscapes instead of figures.

The Passion of Joan of Arc

Mocked and ridiculed by men of власти/جودج

Came across 
look up of of

for not conforming

by wearing

For this reason

on

Judges
Drugs, Love in Media, Art and Culture: Biotech by Rosemary Reckitt & Tao Yue eTain Media, 2009, page 86.

Chapter 7: The Anatomy of Sensuality: The Company and Good Weather

Kaye C. Hargrave

The body of the female adolescent, as a configuration of bodily growth and sexual maturational, presents a perfect means of self-knowledge, a source of identity, a window into, and at the same time, as a profoundly undermining force, challenging the very notion of discrete (gender) identity. (Rosemary Reckitt, 2003: 7) This once a site of resistance and a site of rebellion, becoming less significant, asraged, despite the trends of established... (categories).

Who is the market here?
Who is the body here?
Are the markets? The body.

Questions: Where do we come from? By tracing the history behind, dropping. Out background and setting. Through culture/society. By tracing out subjects. To find the differences in and out our present day...
Tomboy Tales #1 (1979)

Picture this: A girl about twelve years old wearing nylon smokoyer pink boyish girl's shorts (you can get the same ones for boys that come in dusty blue, white and blue capped sleeved tee shirt, white calf-high socks and trainers. Her hair is brown, shoulder length with a short fringe, crop...)

She's told she has freckles and she gets called Cooky. Until a friendly crumbish kid asks if she has teacher Cooky.

Cooky's best pal from when they were at nursery school was the boy from down the street. They would muck around together down the garages and play long banger up and down the path. How can't remember the last time she saw Mickey or even why they stopped playing together anymore. After primary school a lot of things changed, even she was embarrassed.

It was the first time she had been a part of a group and she used to joke around a lot, but this didn't help much. A prickly heat on her skin and a crossbone bare leg over the other, she tried to hide behind a lampost.

Tomboy tales #2

Picture this: When I left home, my little sister wrote me a letter on her shiny aluminium green writing paper usually reserved for special occasions or times like this, and sent it. I had only moved out one week before.

Lindsey's careful handwriting told me I had missed out because she had been allowed a chippy for the first night, but I was lucky, since last night it was Mum's mince and tatties.

I remember being stuffed to receive my first letter through the letter-box of my front flat, but that's not all. Whilst holidaying in my hands, those slightly tattered sheets of paper inscribed with my sister's words, I felt something that can only be described as clenched from within, suspended between the pages.

I dropped it and gripped by a pang of sadness. I turned the pages up and made more toast.
Investigating image as adulthood -
Vagueness to cut off and direct body into body.

Body language -

Looking at body language of way of understood how to react - her lack of unselfishness / natural need for self among less direct confrontational spread

Less fixed - comfortable - at ease - less garretted with fear and confusion.
Considered more critical in that they affect the eye, down to the mind.

Coralles

Head Shot

Portrays people as they are in non-stylized

Form of identification face on, central to frame "right"

Contactual, minimal surroundings.

If you put 100 hours into it, I think, I always think the best writing is well got 100 hours out of 1 minute

Reflected Rest
process: set up parameters to allow for greater diversity of types.
If all the backgrounds and clothing are neutral and the same, this brings out the individual nature of each face.
From the greatest control comes the greatest freedom.

Identity:
the mutable version of identity is not an aberration...the fixed version is the aberration. RH

Identity see commodifies
= camouflage – (R+H)

Film
there is always an element of chance in what is being made with film. A randomness that's part of the medium and part of the process.

Clouds
clouds denote chance, they are always changing shape they can be seen changing shape – one can never really fix it. non-static, clouds dissolve, disappear. they are difficult to capture. change in form. always moving.

If digital is not, really 'real', if digital is 'fake'
is analogue 'real'?

"Digital is like socialism - it flattens everything out and makes everything the same." David Pailey.

Why do I feel drawn to work with film?
can I even use light with great effect ....?
Roni Horn: Focus Thierry de Duve

At hand: You are the weather

- she addresses the bare fact that she's being addressed (con margo) and Roni's likeness
- intensely interrogating
- scopic demand of Roni Horn (wants to look back, consider)

Unordered: I know the
'you' are a boy it is 'you'
'you' are a girl
addressing a 'you'
'you are'

Are my 'formality' addressing 'you'?
- do my 'figurative image' address their viewers in such a way that they contain, present, itself, rather as addressed as referent but not as addressed.
I am interested in the paradox that identity and oneness in the power and vulnerability of each individual and each group. It is this paradox that I try to visualize by concentrating in frozen abstract gestures and poses.

2004

Jan - 58
Eva - 38
Elly - 38
Eve - 14
Pia - 14
Gen - 50
Thea - 65
Megan - 23
Helen - 75
Jess - 18

Scharl: the difference between watching and participating lies in the unraveling of an idea.

Carrie Pogson

My friends are not explicit.

Political in a nuanced sort: subtle but strong.

Chuck Close

Ubiquitous fog everywhere.

B&W photographyfetching box, it does not correspond to how we see the world.

Growing up in Scotland and living in Australia, I realize I have an entirely different set of cultural references and a different way of seeing the world. The deep differences reveal newness to be profoundly different to me, even with friends.

Judy Chicago

Subjugation

Subjugation

Gossip Bird

Investigating small experience that reflects her own

- Responds
- Submissive Control
- Cast Damsel of Character
- Tribes within tribes

What is more real and what is more representation?

Inside and outside

Internal / external

Subject / object

Representation / allusion

(a Subliminal barrier where suddenly your representation and your real position merge, and you see where you really are: your own position, Olafur Eliasson

November 23rd

Start & tell materials for forming my images.

Dry mount?

Fractures?

Sizes -
Paper
1 x 110 x 80 cm (25g)

My work: Self-Confessed 2013

Scopic demand of camera

Subject address the basic fact that they are being addressed.

1. V. Virginia
2. John
3. Elizabeth
4. R.

Photographs

Subject hard

The viewer looks at

And

Engraved

Hole

Esthetic

The photographs

Hole

I

Photographs

Hole

I

Engaged

Hole

I

Photographs

Paper

1 x 110 x 80 cm (25g)
Cixous argued for a multiple wherefor women that incorporates both sides of the current dichotomy of gender and which feminism and masculinity are currently constructed.

Multiple: for woman, masculine + feminine, and one to make a whole woman?

"Find ways to construct ourselves outside the male/female dualism."

Brownyn Davies, 1995

Waman's Subjectivity + Feminist Identity.

Discursive category of female women and the experience of being discursively constituted as one positive ideology in third category, pg 54.

Ethical responsibility as a researcher to the readers of the text to be as accurate in my deliberations allowing the reader space to formulate their own interpretive positions. Ethical responsibility of researcher to engage in conversation with the reader, rather than dictate to.

Responsibility to the reader to be clear. (pg 178)

Ethics:

Responsible: reliable, effective, ethical.

Investigating Subjectivity:

Carolyn Ellis, Michael Atkinson (Malcolm Utilsing)

Making sense of sense, constructing the

Investigating Subjectivity

- Archival research, or textual analysis
- Four representations of the life of William Teller Eby, by Carol Gramm, pg 31.

BARTHES: Mythologies (1957)

Ideologies

"Popular texts sell us that the truth...

"Mythologies can be deconstructed...

Investigations of popular culture have demonstrated...

Analytically constructed and partial ideologies.

ETICS

Moral: beneficent + beneficence advantage
- duty of care + partipal
- due regard for persons and others
- beneficent
- beneficent
- beneficent
- cultural and historical

- Privacy: how do I become a careworker
- The capacity of individuals to make their own decisions (Gibbons, 2011)

- my health disease

Making sense of sense, constructing the
Craft of Research cont.

Knowing what kind of evidence to look for

Recording Data:

Journals:
- author
- title (including subtitle) of article
- title of journal
- volume + issue number
- date
- page numbers of article

For online sources, record as much of the above as applies.

Also record:
- URL
- date of access
- Webmaster (if identified)
- name of database (if any)

Conceptual framework
My position
What is my position on tomboys?
Feminism matters!

Practice-Based Research: a producer of things rather than a producer of research commodities.

Women's issues: not just a matter of women's issues but also about access to knowledge.

Do you do something to make it possible to be someone else?
Pg 83 - The ethics of using people as sources of data.

Universities now have a Committee that reviews all research involving people. This acts to ensure that research is conducted with the dignity and care of the participants, and in a manner that does not harm them.

(Do no harm)
Genealogy of The Tomboy

Kinship, family, lineage,
Coat of Arms

A distinctive heraldic design or a unique symbol used to signify and protect a family, armorial, or a name. It is often more broadly applied to mean a full heraldic achievement, which consists of a shield and certain accessories. In other sense, the design is a symbol unique to a person, family, corporation, or a state.

Such displays are also commonly called arms or bearings, armorial devices, or heraldic devices.

In heraldic tradition of England and Scotland, an individual is a coat of arms, rather than a family, had a coat of arms.

 Protector

Let THE RIGHT one IN

"Let the right one in"

Sweden:
To flee is life,
To linger is death.

Waxing tense
Violation
Violent
Violent

Waxing tense
Violation

In dark, puddy eyes

Baby - Blonde - Fair

Bilbo had escaped.

"Are you like me?"

Yes, yes.

If I weren't a girl, I would have liked drugs.

Research paper

Research Plan

Observation

Field notes

Fieldwork

Field notes

Fieldwork

Field notes

Fieldwork

Field notes

Fieldwork
Tombay Project: THROWS LIKE A GIRL: Practice not Precedent

What is my proposition?

I propose to publish a book compiled of text + images featuring 
"A girl who dances as a tombay.

The project is essentially an enquiry into the notion of the tombay throughout different ages.

How does the tombay identity manifest in adulthood, how does it play out socially.

What is the project about: Conceptually?

Conceptually, it is about the tombay as an identity that does not disappear after childhood. To the tombay, an attitude or mood that cannot actually be rejected. Tombay is a childlike identity, not an identity.

Actually it is about documenting a type of femininity that exists,纠缠女性身份, making it invisible visible.

Creatively it is about making portraits of women who identify as tombay and creating a space for representation of the tombay in childhood.

2 July 2012

Tombay list:

Done:
- Ewa: 14
- Mom: 65
- Eddy: 88
- Lindsy: 60

Not done:
- Helen: 75
- Gen: 50
- Sophie: 14
- Eva: 38

Next:
- Tash: 25
- Josie: 18
- Sara: 85

- Sum: 60
- 5: 14
- 2: 50
- 3: 14
- 1: 18
- 2: 10
- 3: 10
- 5: 10
- 2: 80
- 3: 50

Jenifer Ham is the toni, "Nordic Photography". She is also the executor. Monumental success. Look at:
- Magnus Ensell
- Charlie Ray
- Rowland, Elinor Ruane
- Lally-that-Choi
- Sarah Ballon
- Melanie North
- Karen Mahon
- Pat Gordan

Photography is a way to erase the line between the found and the arranged.

- Maria Modica: Poetry 
- The body does not occupy space like an object or thing, but instead inhabits enclosures of our bodies share.
Common broad words used to describe tomboy character in fiction

Judah Butler argues that gender is created by various acts and performances that are repeated.

Tomboy characters are typically women of adolescent and so must evolve from tomboy identity to become more than what Butler calls a disciplined body. It self-defined

gender performance 'process of tomboy re-gendering'.

gradual - de masculinised, feminised, masculinised.

over这个 common replaced by femininity.

Greed, Syton - Feminist Wave

George: age (19), and all characters single in their artificially and robots.

enable to break of cultural constraints, laws + taboos that

company, constrain gender performance choices.


on: Tamara Pierce; Writer of Wonder and Spinal

Charm, explored or want feminity and being female entirely but only go as far. Cately can certainly be adventurous and courageous and over violent - but they are still to feminity complement to the masculine really around there, all part of the binary system of gender.

The Passion of Joan of Arc

To fight for France

to do God's mission

She was very cloaked.

In the stands with the men (it's 1431)

The judge Jean Vasl who she's Robic (adapted)

Our flagship dress as a woman called

Gunderson

Towards

Mocked and ridiculed by men of society

Camera angle look up at

Call Salton demand Joan - don't damn on

from town judges.
bodies of water/ fluid identities/ shapes [2011/12]
bodies of water/fluid identities/shapes [2011/12]
When the constructed status of gender is theorised as radically independent of sex, gender itself becomes a free-floating artefact with the consequence that 'man' and 'masculine' might just as easily signify a female body as a male one and woman and feminine a male body as easily as a female one.

What is a 'masculine' pose?

What is a 'feminine' pose?

"Gender as a multiple interpretation of sex—"

Judith Butler (p.80)

"Gender ought not to be conceived merely as the cultural inscription of meaning on region sex."

( Ibid )
Testing the use of colour and technique - drawing on 1950s musicals featuring women characters who are supposedly Tomboys - vs. cute and colourful.

Does Day in "Calamity Jane" for example - the original - Calamity Jane being quite masculine and not colourful - Hollywood totally saturates her with colour - my question:

Does the use of technique make the adult Tomboy more palatable/digestible to the audience?

Now looking at the body as a site to the face of situation/locution as well the younger Tomboy.

- The adult Tomboy is gendered - she develops into a woman - she is dangerous, knowing her fate and gender.
Self

Identity
test: March 2012: testing light and composition
REEDS: exploring third spaces/unstable territories/non-fixed landscapes [2011]
There is an expectation...
There is an expectation upon women (and this is my view) to be demure and somehow submissive, especially when there's powerful men in the dynamic and I've never subscribed to that. Some would call it a problem with authority, I would call it an expectation to have a level of equity. Not sameness, but equity. You know, just because there's a bloke and I'm seeing it in academae now, it's rife, this sort of dick-swinging behaviour of men being really smart and loud and kind of obnoxious really, and for somehow the women to be in awe...and you know, the expectation is for the women to really stroke the male ego and I'm just so out of that, I really rebel against that. I really struggle with it and it's got me into trouble over the years because I don't play that game - I don't play 'good girl'. I'm not a good 'girly girl'. I'm much more male in how I express myself in a social situation.

I have been called on it a few times because there is this...it's got me into trouble because there is this very, very subterranean culturisation of women, where you only notice that it's there when you step out of the mould. For example, when you speak up when you're supposed to be demure, you act, well less than feminine. You then find you swear with the best of the boys, you drink with the best of the boys. I used to drink with the best of the boys. I played in rock bands, that's a very male domain. All those things are very outside of the 'good girl' spectrum and my velvets has always been well, why the fuck not! Why can't I - what's saying I can't do it - and there's a lot actually saying I can't do it. As I've got older I've realised that part of my bashing my head up against the wall is because I've been a little blind to the cultural mores and I've not understood the subtlety of them. I've probably been a bit of a bull in a china shop at the same time, I don't apologise for that. I mean, I think that's very tomboy. I think that whole sort of wild wildness. The right to be able to just step into self and express and experiment and pick up a guitar with the boys and grils and play and not view it as abnormal behaviour.
There is an expectation upon women (and this is my view) to be demure and submissive, especially when there's a powerful or powerful man in the dynamic. I've never subscribed to that. Some would call it a problem with authority, I would call it an expectation to have a level of equity, not sameness, but equity. You know, just look at the bloke, and I'm seeing it now in academia, it's like this sort of downward-cringing behaviour of men being really smart and loud and kind of everything else, and for somehow the women to be in awe? And you know, the expectations of women to really stroke the male ego and I'm just so not like that. I really rebel against that. I really struggle with it and it's got me into trouble over the years because I don't play that game - I don't play 'good girl'. I'm really 'girly girl'. I'm much more male in how I express myself in that situation. I have been called on it a few times because there is this... it's got me into trouble because there is this very, very subterranean cultivation of women, who you only notice that it's there when you step outside of the mold. For example, when you ask up when you're supposed to be demure, you act, well less then feminine. You then find you swear with the best of the boys, you drink with the best of the boys. I used to drink with the best of the boys. I played in rock bands, that's a very male domain. All those things are very outside of the 'girl' spectrum and my views always been well, why the fuck not? Why can't I? What's going on I can't do it. So there's a lot of really being told, can't do it. I've gotten over it, I've gotten out of that part of my life. I've raised my head against the wall and I've not understood the subtext of it, I've probably been a bit of a bull in a china shop. At the time I didn't really apologize for that. I meant I think that's very tomboy. I think there's that sort of wild wilderness. The right to be able to just step into self and process and experiment and pick up a guitar with the boys (or girls) and play with them and it's not be seen as some sort of 'abnormal' behaviour. It's not only for me abnormal but I think from a cultural stratification, it is abnormal. Most girls don't do it.

I have been called on it a few times because there is this... it's got me into trouble because there is this very, very subterranean cultivation of women, you only notice that it's... basically you feel enslaved by the female form as a submissive character. She's not. I think for me to the thing about the tomboy girls, you think about the literal meaning of the word 'boy' - both male expressions.

You know men have a lot of freedom in this patriarchy and I think a tomboy expects to have that freedom. You see the type of the big things. So, I really bristle at the fact that women aren't allowed to, or can't or shouldn't. I just think fuck that! Why not? Why can't we and I think we can't because we tell ourselves we can't. I think tomboys say well, actually I can. Just because we're female, we're not precluded from the right to participate in whatever. I bloody well want and dress how I want to. So now I have been one of the new pressures I have is (because I have been single for 11 years) to couple. There's something abnormal about being single and love it. I love it! I think what I love most is that I'm no one's chattel.
started

through

Seven

year

away

different

tomboy

out of

in
my mother. Identity. Reversing years of action to conception years of identity.
I'm queer.

When I was growing up, I was reading it. I was always had a big issue with it. I didn't like it. I always had a big issue with it. I didn't like it. I always had a big issue with it. I didn't like it. I always had a big issue with it. I didn't like it. I always had a big issue with it. I didn't like it.
I'm queer.

I was growing up hating it. I was always had a big issue because I felt, maybe I wanted, so I would usually, such as today, a big issue and hated it. I kind hated this because it's a tomboy and
So I would say that my childhood was spent really being aware of my gender and trying to fit in with what was imperatively for children of my age. Dresses were pretty much the uniform for girls, and I remember my mum picking me out dresses for school and parties.

When I was growing up, I always had a lot of issues with gender and identity. I never really felt comfortable in the roles assigned to me. I was never really into dresses or traditional girl's toys, and I always felt more comfortable in boys' clothes. This continued into my teenage years and even into adulthood.

I still struggle with these issues today, and I don't think I'll ever fully understand or accept them. It's just something that I have to live with.
I felt growing up. I didn’t want to be a man, I usually settle on things such as teddy bears. Clothes were a big issue all my life. Getting up I wanted and usually had a teddy because I felt like I couldn’t choose. Well, maybe I wanted an action doll, so I would wear neutral, such as always.

This shopping for clothes put a lot with my mother. She didn’t mind as to get me to pick anything. I talked about but pretty much from what my mother put a dress on me. I identified. I do wonder if perhaps three years old or something, if I thought to my selecting. "No – you can’t have it." Perhaps from the just always about it. Maybe I was social imperative for children named gender?

very much so. I mean you can
my mother identity.

Three years after

action to me

be different.

At most aware

eleven year

the time when

I started not
cut off my

am a tomboy.
We had lived in town and my husband was a fisherman and we had three children and I hated living in town, I really didn’t like it and I was always looking to get out and I found this piece of land and I, you know, I insisted that we buy and he didn’t really want to, it was easier for him to get up in town and go for the boat at whatever, 4 O’clock in the morning and to go out fishing from there...um...but I insisted. So we moved.

I said well alright, I’ll run the farms, so I had already been set up for being male because of my mothers values and how there where no men in our family there was my mother and my sister and so [this] made me take on the role of being the strong fit muscular one who could do anything, you know I could use an axe or um you know...my mother too could do these things but she was never, she never really took on any kind of masculine identity but I know that I did and I always felt like I had to live up that, it was really hard to.

So when we took on the farm I did everything. I dug post holes, I used chain saws, I put up fences, I did everything I could but when my husband would come back from fishing or he’d have a day off and we’d work together and I could put in maybe eleven fence posts in a day and he could put in twenty seven and you know it frustrated me because I really thought that I’d made myself into something that was physically equal to him and he was inclined to treat me that way to, you know, because he just thought, you know, she’s got a body I’ve got a body we can do the same the same things. And so we had that kind of relationship but I gradually began to get a little bit resentful of that. Then one day my daughter - my husband had asked her to go outside and to split some wood - she said, “I’ve got a father and two brothers, I’m not splitting wood.” And yet she’d do it at my mother’s house. She would split wood, she would cut wood at her grandmothers and bring it inside, but not at a household that had men and I thought why has she got a stronger female identity than I have when I’m her mother? You know, it doesn’t make any sense. And I got to thinking - you know when you go through those times in your life when you explore whom you are and you wan change things? Well, I realise that I had been living as a man in so many ways, in so many aspects of my life I’d been trying to be a man, but in fact I was a woman, I can’t be a man and so I would always fail. If I kept trying to be that, [a man] I will always fail and it changed the way that I saw myself and I um, I started to let go of that male identity and the male role. I really began to let go of it. Then a short while later I went to this festival, to this Indian man who read my palm. He looked at it and said, “hah on the inside you’re a man” and I thought, whal how thoroughly had I taken on that identity, how thoroughly that its written in my hands, that he sees it in my hands, he doesn’t know me - an amazing thing.
Self-confession #1

18.09.2012

[1979]

Picture this: A girl about twelve years old wearing nylon smoky pink boyish girls shorts (you can get the same ones for boys that come in dusty blue), white and blue capped sleeved tee shirt, white calf-high socks and trainers. Her hair is brown, shoulder length with a short fringe, a pageboy. She’s told she has freckle and she gets called Cooky.

Cooky’s best pal from when they were at nursery school together was the boy from down the street. They would muck about together down the garages and climb the wall to the allotments, nicking rhubarb. Kicking long bangers up and down the street was another thing they used to do and always they went home manky. Now Cooky can’t remember the last time she saw Mickey or even why they stopped playing together anymore. After primary school a lot of things changed, but the good thing was she started to learn how to speak Russian.

Her friends now were all girls and on this particular day she felt something strange come across her like she was embarrassed and ashamed. Cooky always used to joke around a lot, but this day she fell quiet as awkwardness enveloped her. A prickly heat crawled through her skin and as she crossed one bare leg over the other, tried to hide behind a lamppost.
, I'm queer.
I was growing up doing it. I was . I didn't like boys because I felt maybe I wanted , so I would usual, such as tea yrs a big issue ted it. I kind hated this becah
't a tomboy and
02.04.2011

Recordings: in conversation with Eddy

Me: Am I creating a type or a state of mind?
Do I want my audience to respond to a state of mind or to a mood?

Eddy: There is pared backness. There is something really bare in terms of your images of the tomboy kids. You know how you see those teenagers who sometimes wear really heavy eyeliner and that’s to create that really harsh thing, but when you look at their faces, underneath, there is a rawness – that can’t be covered with – you know, this kind of womanly, pretty thing. So there’s a lack of make-up, but not necessarily make-up. There’s a lack of...covering up! So actually you might have make-up as an attitude, or clothes as an attitude or a position as an attitude, but it’s what underneath, that’s what you are able to draw out through your photographs.

Me: Is the story that I’m telling myself... can I drop that or is that my type?

What about fluidity and what does that mean when it comes to our identity and what we think we want?

Eddy: MMM...
I want my sovereignty; I’m not owned by anyone. I don’t want children to be bound to.

Me: Uhu...I feel the same way.
If one lets go of oneself, where do they go? And how does one navigate space?
Megan
Born 1989, Melbourne
Student, Social Science

Well, I'm queer.
When I was growing up I had a lot of issues with gender and understanding it. I was always a tomboy, I was always friends with the boys. I didn't like playing with the girls or with dolls or anything. I always had a big issue when I was a kid in actually selecting my toys because I felt like I couldn't choose the boys toys because well, maybe I wanted an action man, I felt like I should want the doll, so I would usually settle on things that I decided were gender neutral, such as teddy bears. Clothes and choosing clothes was always a big issue all my life. Going shopping and selecting clothes, I hated it. I kind of modelled myself for a time on my older sister, who hated this because she didn't want me to copy her. My sister wasn't a tomboy and I kind of looked to her to see what a girl should wear but now I was too embarrassed to say, actually, I want to shop in the boys section. I hated all of the girls clothes, so it was a big problem and very hard to select clothes I felt comfortable in. Clothes I could wear and feel like me.

This shopping for clothes put a lot of tension on the relationship with my mother. She didn't mind so much, but it was just so tedious to get me to pick something. It wasn't something we ever really talked about but pretty much from when I could answer I wouldn't let my mother put a dress on me. I was very embarrassed about myself. My identity. I do wonder if perhaps when I was much younger, say three years old or something, if I had experienced an adverse reaction to my selecting a boys toy. Where someone may have said, "No - you can't have that!" "You're a girls and that's a boys toy." Perhaps from that time I was embarrassed about it or perhaps I was just always embarassed. I really don't know. I really wonder about that though, I can't remember, but that's what I think.

Do you think there still remains a social imperative for children to behave in accordance to their perceived gender?

I think gender binaries still exist, very much so. I mean you can choose but you're still choosing to be different, which is perhaps harder. During adolescence was I felt most aware of of my uncomfortableness I would say. From about ten or eleven years old up until about seventeen this would have been the time where I felt most uncomfortable about it. After that I started not caring anymore and would just do whatever I want. I cut off my hair. I wear what I like. Now, I would say that yes I am a tomboy, very much so. However, the term means nothing to me. I am a tomboy, but I am also just me, but I think I fit the description of a tomboy.
24.04.2011

Recording #02: in conversation with Catherine

Catherine:
Read me something about the sea, maybe that’s what I can imagine I’m looking at when looking into the lens.
Jo-Jo J.

Age: 65

He lived in a town near the sea. We were a fishermen. We had five children and my husband and I, we lived in town, and we were always looking for ways to get out. I found a job on a boat, and we went to sea... and... you, I insisted that we buy it. We didn't really have any money, but we could go for the face at 9 o'clock in the morning, to go fishing from here, from town, and... I said, well alright, I'll run the fore. I had already been set up because my mother and sisters were there. We had no men in our family. There was no father. And I had always taken on the role of being the strong fit muscular one who could do anything. You know... I could use an ox under your nose... my mother could do these things but she never did. She never really took on any kind of masculine identity but I know that I did. I always felt like I had to live up to that, to be really bold and go on.

And then I worked on one farm. I was everywhere. I dug post holes, I put up fences. I was everything. I couldn't stand it. And when my husband would come back from fishing or he'd go out fishing all day, we'd work together, and I found I could put up fences and do more in a day and you know, it frustrated me because I thought, you know, he's got a job, so I can do the same thing. We had that kind of relationship but I gradually began to get a little bit resentful of this kind of limitations in completing my physical strength that my husband had. And feeling like I was falling short.

One day my daughter - my husband had asked her to go outside and split some wood. She said, "I've got a father and two brothers, I'm not splitting wood." And yet she did it in my mother's stead. She would split wood and her grandmother would sit at the stove inside. And I thought, why hasn't she got a stronger female identity than I have and I thought, "I'm going to change that."

In so many ways, in so many aspects of my life, I had been trying to be a man. But, in fact, I'm a woman. I can't be a man and so, as a man I would always fail. If I was going to be a man, I had to be a man. And the way that I saw myself and I am, I started to let go of that male identity and the male role. I really began to let go of the idea that I had to be a man. And I thought, "Oh boy, I've actually.."

As I grew and the children grew and I moved to a place that was more open, I started to let go of that male identity and the male role. I really began to let go and move on. I think about 20 years later I want to move on to the next things.
When I left home, my little sister wrote me a letter on her shinny aluminous green writing paper usually reserved for special occasions or times like this, and sent it.

I had only moved out one week before.

Lindsey's careful handwriting told me I had missed out because she had been allowed a chippy for tea that night, but I was lucky, since last night it was Mum's mince and tatties!

I remember being chuffed to receive my first letter through the letter-box of my first flat, but that's not all. Whilst holding in my hands, those slightly tattered sheets of paper inscribed with my sisters words, I felt something that can only be described as clenched from within. Suspended between the lines lay an absence of the other and gripped by a pang of sadness, I turned the volume up and made more toast.
Eddy – June 02

Are you a tomboy?
Yes.
How do you know?
I guess.
What do you think makes you one?
Um – I like wearing boys’ clothes and doing boys’ stuff. I like computers.
Did you decide you were a tomboy – like, where did you hear about tomboys?
My friend from kindergarten said I was a tomboy.
And what did you think about that?
I liked it.
Do you think you will always be a tomboy?
Yes.

Eddy, G.
Age 28.

I want my sovereignty; I’m not oversee by anyone. I don’t want someone to be bound in. If one lets go of oneself, where do they go? How does one navigate space?

What about fluidity and what does that mean when it comes to our identity and what we think we want?

Is the story that I like telling myself, can I drop that, or is that my type?

There is a pared backness – there is something really bare in terms of your image in the writing hands, no proceso you get some teenagers who sometimes wear really heavy eyeliner and that’s to create that really harsh line, but when you look at their faces, underneath, there is a rooseness that can’t be covered up. It can’t be covered with, you know, this kind of oanally, pretty thing. So there’s a lack of make-up, but not necessarily make-up. There’s a lack of covering up. Actually you might have make-up on your stiones, but it’s under, underneath, that’s what you are able to draw out through your photographs.
The story goes:

In my youth, I lived on a farm and did a lot of farm work. I ran free on the farm and did all kinds of farm chores. I was from a very early age taught the proper and wrong ways of doing things, especially in a farm household. I was taught the importance of being responsible and the value of hard work. I was determined to be like my father, and I wanted to do the things that he did and to work as hard as he did, always following in his footsteps.

Did you feel like you had more freedom on the farm than you did in the city?

Yes, of course. Being able to get out of the house, walk in the fields, and work in the sun was liberating. My father used me for labor, and I loved it. People here in the city... I used to wish for the freedom and the ability to do the things that I did on the farm, always working hard to get ahead.

I think clothing was a bit different. Women clothing was awful, even though we could run around without shame. I got my first view of long dresses when we went to church, and I was fascinated. We were to hold them in a way that covered our arms and legs, and I had a pair of long, white stockings. They were not tight, but they were white, and I thought they were beautiful.

Then I went to boarding school, where I learned to dance for six years. There I was very constrained. I wore a long, white dress, and I had to be quiet and controlled. I learned to dance and to be graceful, but I felt约束.

I was afraid. I was afraid of what others might think of me, and I was afraid of being different. I learned to be more careful and to follow the rules. I learned to be quiet and to be more reserved.

I was also afraid of the unknown. I was afraid of the future, and I was afraid of being alone. I learned to be more independent and to be more self-sufficient.

But in the end, I was strong. I learned to face my fears and to be strong. I learned to be more independent and to be more self-sufficient.

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Yes, of course. Being able to get out of the house, walk in the fields, and work in the sun was liberating. My father used me for labor, and I loved it. People here in the city... I used to wish for the freedom and the ability to do the things that I did on the farm, always working hard to get ahead.

I think clothing was a bit different. Women clothing was awful, even though we could run around without shame. I got my first view of long dresses when we went to church, and I was fascinated. We were to hold them in a way that covered our arms and legs, and I had a pair of long, white stockings. They were not tight, but they were white, and I thought they were beautiful.

Then I went to boarding school, where I learned to dance for six years. There I was very constrained. I wore a long, white dress, and I had to be quiet and controlled. I learned to dance and to be graceful, but I felt约束.

I was afraid. I was afraid of what others might think of me, and I was afraid of being different. I learned to be more careful and to follow the rules. I learned to be quiet and to be more reserved.

I was also afraid of the unknown. I was afraid of the future, and I was afraid of being alone. I learned to be more independent and to be more self-sufficient.

But in the end, I was strong. I learned to face my fears and to be strong. I learned to be more independent and to be more self-sufficient.
studio at building 49 RMIT.
GENEALOGY

MICHAEL FRENCH

Tales of a Consciousness of Modern Civilization

J. A. N. Alford

1942-1945

ASYMPTOTIC

A New History of Society: Theorizing Thorough

The analysis of consciousness as an emergent property of complex systems. The concept of a dynamic system is about understanding how simple rules or interactions between elements can lead to complex behavior or patterns.

MACROPHOTOGRAPH

of a Consciousness of Modern Civilization

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MICHELLE ANN ABATE

Tom-boys

A LITERARY AND CULTURAL HISTORY
Portraits Resolved

How might cultural representations of the tomboy be investigated through photographic art practice?

How can practice-led research open up opportunities for representation of tomboys beyond childhood through to various stages of adulthood?
Dedicated to The Professor

A very special thanks to all the TOMBOYS – you self-confessed tomboys – your candor, your amazing little-big spirits, your time—I thank you!

Thank you to my supervisors:
Associate Professor Linda Williams
Jazmnina Cininas
for your outstanding support.

Last but not in-the-least least, a very special thank you to my dear friends:
Suzi Hayes
Genevieve Fitzgerald [The Professor]
And
Eddy Carroll.
Das Gen Collective presents:

Gender Typ(0)es

17.01.2013 - 03.02.2013

Three Melbourne based artists: Lesley Turnbull, Tyler Payne and Melissa Matveyeff offer an autoethnographic exploration of embodied gender, juxtaposing personal, cultural, and individual images of gender.

Opening Night:
Thurs 17.01.13 - 18.00 - 21.00hrs
Gallery Open: 11.00 - 17.00hrs
Project Space/Spare Room Gallery
23-27 Cardigan Street, Carlton, VIC
Gender Type(0)s exhibiton at Project Space (2013)
work from the Tomboy Project
Dedicated to The Professor

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And
Eddy Carroll.
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Dir. Victor Flemming, Joan of Arc, France (1948)
Dir. Mervyn LeRoy, Little Women USA (1949)
Dir. David Butler, Calamity Jane, USA (1953)
Dir. Robert Wise West Side Story, USA (1961)
Dir. Robert Mulligan, To Kill a Mockingbird USA (1962)
Dir. Peter Bogdanovich, Paper Moon USA (1973)
Dir., Martin Scorsese, Alice Doesn’t Live Here Anymore, USA (1974)
Dir. Allan Moyle, Time Square USA (1980)
Dir. Herb Freed, Tomboy USA (1985)
Dir. Sally Potter, Orlando UK (1992)
Dir. Dawn Logdson, Tomboys! USA (1994)

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2013 MA (R) RMIT University, Melbourne
2010 BAFA HONS (First Class) RMIT University, Melbourne
2009 BA Photography, RMIT University Melbourne
2005 Diploma of Photography Photographic Studies College Melbourne

Exhibitions
Solo
2008 Teratoma, Off The Kerb Gallery, Collingwood, Melbourne

Collaboration/s
Australia
2013 Entry, Brunswick Arts Space, Little Breese Street, Brunswick, Melbourne
2013 Linden Postcard Exhibition, Linden Art Gallery, Barkley St, St Kilda, Melbourne
2013 Gender Typ(0)es, Project Space/Spare Room, Carlton Melbourne
2012 SPAN, Stockroom Gallery, Kyneton, Victoria
2011 Melbourne Art Fair, Melbourne Exhibition Centre, Melbourne
2011 Travel Endowment Scholarship Exhibition, RMIT-School Of Art Gallery, Melbourne
2010 Transition: 101, School of Art Gallery, Bowen Lane, Melbourne
2009 BAFA Exhibition, First Site Gallery, Swanston Street, Melbourne
2008 Linden Postcard Exhibition, Linden Art Gallery, Barkley St, St Kilda, Melbourne
2007 21 @ 21 – Easy Street Project Space, Collingwood, Melbourne
2007 Group Untitled, Eckersley Art Space, Melbourne
2005 PSC Graduation Show, Photographic Studies College, Melbourne

United Kingdom
2006 49a Northdown Downs, Kingscross, London
2008 Blue Moon Café, Edinburgh
2008 The Guilded Balloon, Edinburgh Fringe Festival, Edinburgh

Awards
APA Scholarship Award
Shortlisted Travel Endowment Scholarship Award
Art Grab Funding, Art Link & Culture, RMIT University

Publications
http://lesley.turnbull.org

Private Collections