



*'Self Dialogues:
Hard Food'*

by Amber Pinkerton

6 OCTOBER - 11 NOVEMBER 2023

ALICE **BLACK**

ALICE BLACK
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London
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AMBER PINKERTON 'SELF DIALOGUES: HARD FOOD'

ALICE BLACK is proud to present 'Self-Dialogues: Hard Food', the first solo exhibition by Jamaican born, London based artist Amber Pinkerton (b. 1997). 'Hard Food' is the first chapter of 'Self Dialogues', an ongoing multi-part, immersive photographic and moving image series which reveals Pinkerton's personal meditations on themes traversing migrational loneliness, love and desire, family/household tension, coloniality and cultural memory.

Amber Pinkerton (b. 1997) is a photographic, moving image and conceptual artist born and raised in Kingston, Jamaica. Pinkerton's practice is rooted in identity politics, with a focus on Jamaica and its diaspora. Exploring the nature of personhood and individual and collective cultural agency, Pinkerton's work is an ongoing form of active socio-political critique. In her more recent works, Pinkerton begins to explore the 'photograph as object' in its physical realm, with focus on its tactility and materiality, as well as more autobiographical themes through self-portraiture, sound and the written word.

Chapter 1, 'Self Dialogues: Hard Food', excavates and focuses on Pinkerton's personal journey since migrating to England from Jamaica in 2016. The title, 'Hard Food', derived from a term used in Caribbean society to denote 'any starchy agricultural product used as food' at Pinkerton's hands takes on a more metaphorical function to signify thoughts or realisations that are hard to swallow or confront. 'Self-Dialogues: Hard Food' operates as a self-confessional and diaristic artwork through which Pinkerton unravels different stems and sentiments of her personal experience of migration, with feelings of isolation, contradiction, belonging, detachment, limbo, and oneness running through the work.

The 6-channel film, which lies at the centre of 'Self Dialogues: Hard Food', features original material shot on 16mm and Super 8 film. Harnessing juxtaposition and montage to convey the artist's internal narrations, the viewer witnesses Pinkerton's thoughts, memories, and feelings fleet by like a locket of secrets, as if we were sitting in her brain.

The accompanying photographic works explore the same fluctuations of positive and negative emotion. Comprised of tea-toned, self-portrait cyanotypes and stills from the film, these works utilise similar principles of juxtaposition and montage to convey the contradictory and often conflicting nature of the artist's lived experience. With a focus on the experience of the body in space, Pinkerton found herself retreating to dance and movement for their foundational links to her formative, adolescent years. These works, created through intuition and primary instinct, traverse the spiritual dichotomy that lies at the heart of 'Self Dialogues'.

Pinkerton's work has been featured at major international institutions including Somerset House, London (UK), The Museum of African Diaspora, San Francisco (USA), Fotografiska: New York (USA), Kunsthalle St. Annen, Lübeck (Germany), Museum Schloss Moyland (Germany), Musee de beaux-arts, Le Locle (Switzerland), Rencontres d'Arles, Arles (France). She has exhibited in shows amongst pioneering artists such as James Barnor, Carrie Mae Weems, Kara Walker, Deana Lawson and Sarah Moon. Pinkerton has previously been featured in Forbes 30 Under 30 (2022), The New York Times Style Magazine's list of '15 Creative Women for Our Time' (2020) and in the 2020 British Fashion Council's New Wave: Creatives List. She was listed in the Dazed 100 rankings (2020) as well as i-D's 'Photographers to follow in 2020'. Pinkerton is represented worldwide by Lalaland Artists for her commercial & editorial projects, ALICE BLACK is artistic representative in the UK.





Amber Pinkerton

'Hard Food' 2022

Six-Channel Film file in MP4 with
soundscape (6m 20s)

Size variable

Edition 5 + 2 AP

£ 10,000 (excl. VAT)



Amber Pinkerton
'the baby eggs' 2023
Antique jewellery box, toned
cyanotype, red gel, iPad with
moving image (11m 57s), wired
mesh, plinth
122 x 56 x 56 cm
Unique

£ 8,000 (excl. VAT)

Amber Pinkerton
'Untitled' 2022
Archival Pigment Print on
Hahnemühle Fine Art Pearl
86 x 102 cm
Edition 5 + 2 AP

£ 5,000 (excl. VAT)





Amber Pinkerton
'Untitled' 2022
Archival Pigment Print on Etching Paper
20.1 x 38.2 cm
Edition 5 + 2 AP

£ 2,000 (excl. VAT)



Amber Pinkerton

'Untitled' 2022

Archival Pigment Print on Etching Paper

25 x 42 cm x 6 cm

Edition 5 + 2 AP

£ 3,500 (excl. VAT)



Amber Pinkerton

'preservation of its soil, albeit stifles its seeds' 2023

Archival Pigment Print on Hahnemühle Fine Art Pearl

71 x 51 cm

Edition 5 + 2 AP

£ 3,500 (excl. VAT)



Amber Pinkerton
'Protector' 2022
Archival Pigment Print on Etching Paper
(Film Still & Toned Cyanotype)
25.1 x 33 cm
Edition 5 + 2 AP

£ 3,000 (excl. VAT)



Amber Pinkerton
'Heaven and Hell' 2022
Archival Pigment Print on Etching Paper
(Film Stills & Toned Cyanotype)
52.2 x 80.7 cm
Edition 5 + 2 AP

£ 3,500 (excl. VAT)



overnight
everything became so complex
and I became algebraic in nature
perplexed as to which did to serve
from the mess of my multifaceted character
no amount of books, films or recipes
could ease the victimizing echo of my self-loath
'rude' is my synonym with an 'emotional scene'
I cannot serve or a grade expectation
two to three sets apart
a crossover from art to interpersonal
and the way it which they interact...
a disorienting, cyclic nature.
in a fluttering moment
March became April
the he best and lightest of me, now walking hand in hand
in someone's
taking charge without my consent
continuously giving birth to emotional spectacles
for me to spectate
at spectacles
the downward demands itself to be even
like a new, embroidered jacket
it has little to no regard for the price and how
near the face, place or person
there's nothing more terrifying than the inability to escape oneself
or the greatest one fails to self-provide
I can't read the way her silhouette moves in disguise
or her personality moves, compartmentalizes
her thoughts seems to linger
in and out of the scene of parades, or
invariably backlashed by who, when, where, when and why
As her
she hovers to the scene of anticipation
for better, beneath the ground of her right person
are said to be more ready, as it seems





Amber Pinkerton

'Untitled Self Portrait' 2022

Archival Pigment Print (Toned Cyanotypes) on Etching

Paper

32.6 x 62 cm

Edition 5 + 2 AP

£ 4,000 (excl. VAT)



Amber Pinkerton
'Untitled Self Portrait' 2022
Archival Pigment Print (Toned Cyanotype)
on Etching Paper
94.2 x 45.3 cm
Edition 5 + 2 AP

£ 5,000 (excl. VAT)

Amber Pinkerton
'Untitled' 2022
Duotone Silk Screenprint on Somerset Paper
44 x 32 cm
Edition 3 + 2 AP

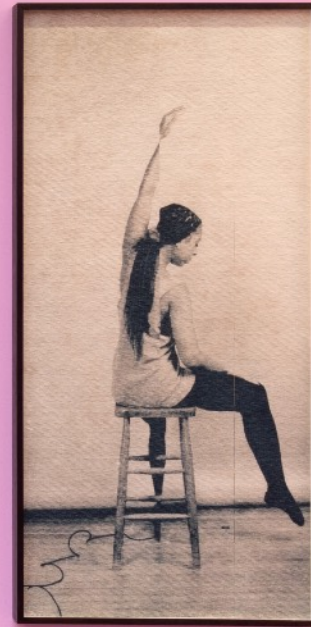


£ 3,500 (excl. VAT)



Amber Pinkerton
'Lost & Found' 2022
Duotone Silk Screenprint on Somerset Paper
32.5 x 41 cm
Edition 3 + 2 AP

£ 3,500 (excl. VAT)





Amber Pinkerton

'Eve' 2022

Archival Pigment Print on Etching Paper

51 x 72.5 cm

Edition 5 + 2 AP

£ 3,500 (excl. VAT)



Amber Pinkerton

'Untitled' 2022

Archival Pigment Print on Hahnemühle Fine Art Pearl

49 x 61 cm

Edition 5 + 2 AP

£ 3,500 (excl. VAT)



Amber Pinkerton

'Untitled' 2022

Archival Pigment Print on Etching Paper

69 x 85.8 cm

Edition 5 + 2 AP

£ 5,500 (excl. VAT)



Amber Pinkerton
'Untitled Triptych' 2022
Archival Pigment Print
on Hahnemühle Fine Art Pearl
43.5 x 163 x 8 cm
Edition 5 + 2 AP

£ 8,000 (excl. VAT)

Amber Pinkerton
'Hard Food Film Reel' 2022
Reel casing, masking tape, marker
18 x 18 x 3 cm

NFS





Amber Pinkerton

'Untitled' 2022

Archival Pigment Print on Etching Paper

32.2 x 25 cm

Edition 5 + 2 AP

£ 2,500 (excl. VAT)

seed 1 2 3 4 5, 6

Solitude is the mother of self-revelation
I fear and am hindered by the gaze crippling my own identity
I wear a costume to protect myself
from the thrones and prickles outside, but
I must learn to walk naked
I must learn to walk naked

I feel like I am stuck in the mud
The grey area of life
It's hard to drift into the future
I can't imagine mine, do I have one?
When they want, God demands a conversation
The mind is like a locket of secrets
'Thinking' is a gift of disguise
But if they can hear my thoughts.....
I am never truly alone

I struggle with the guilt of conscience
I struggle with the guilt of consciousness.

The soul is the only true asset we hold in this world
Ours have an intimate and greater proximity to this
ground
I was always a lone wolf.
A sad self-truth hard to admit
I feel most whole when alone
Loneliness is just a pre-sentiment of oneness.

Have you ever felt yourself detract from the light?
I either shrunk or expanded, or both
as a mechanism to survive
Distance brought insanity
I had to get back to the light
I had to get back to the light.

Men have caused me the greatest damage
There are past histories I am unable to forgive
Perhaps I enjoyed trying to fill empty holes with
stilled seeds
Fleeting, cosmic moments
They were much more discardable than pain
Yet still, I continued to perch my head out the
windows
We knew I longed to be seen.
I longed to be seen

eternal father bless our land
guide us with thy mighty hand
keep us free from evil powers
be our light through countless hours

we all have an angel and a demon
a darkness we are sometimes flabbergasted by
but can't shake that it lives within

both malleable and vindictive spirits
cutting out what doesn't serve us
like scissors to paper
like a shield to a force field

a desire to renew, restore, reshape.

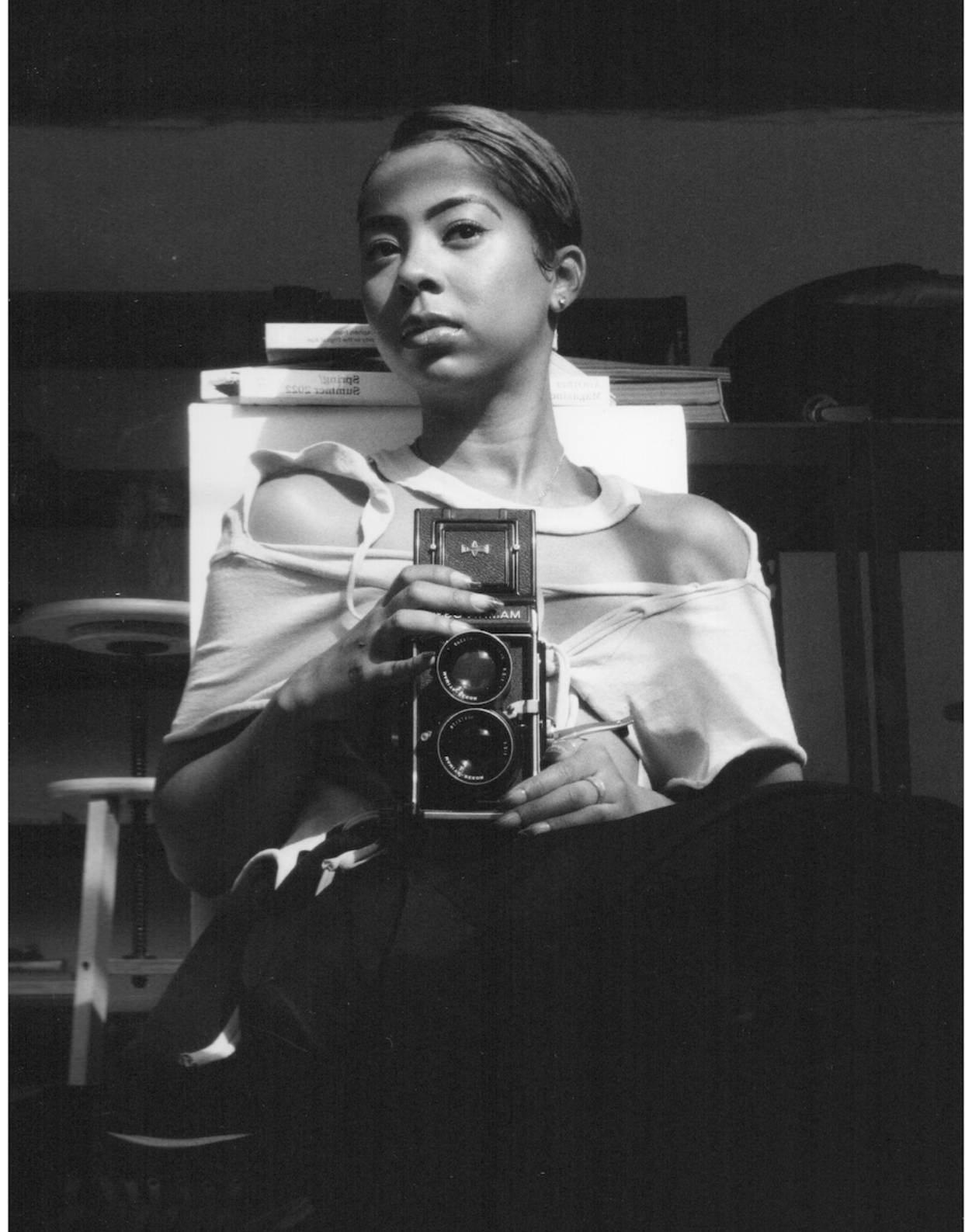
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Production credits

Producers: Bibi Lacroix, Carleene Samuels
Stylists: Cara Cono, Kadeem Rodgers
Hair Stylists: Angel-Lee, Teresa Salas
Make Up Artists: Teresa Salas, Aura Jae
Props: Anna-Lisa Guthrie
Colourist: Simon Van Parijs
Editor: William Pope
Sound Design: Kwaku Konadu
Feature by Natanya
Sound Mixing: Joshua Gaskin-Brown
Film Lighting Direction & B Camera: Laura Seward
AC/Gaffer: Angel Goday
Casting Direction: Jonathan Johnson
Models: Anok Marial (Lit Models)
Marieka (Saint Models Jamaica)
Danielle
Production Assistant: Marcus Kuhne
Photo/ Studio Assistants: Jivan West, Mikhail Ranklin

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