



I'll be my mirror: sizzling self-portraits – in pictures

▲ 'Fun and debauchery' ... Pink Mattress from the series The Tourist, 2020. Photograph: Kourtney Roy

Marriage, injury, anxiety and grief are all explored in the these stunning images from the Mirror of Self exhibition at PhotoBrussels festival

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**Allegoria 6, from the series
Allegoria, 2021**

Omar Victor Diop's work focuses on ecological awareness, mobilising endangered animals in his imagery and indigenous inscriptions, through traditional African robes and vibrant tones. *Mirror of Self, an exhibition created by Hangar for the seventh edition of PhotoBrussels festival, is on until 26 February. It is one of 35 photographic exhibitions open to the public*

Photograph: Omar Victor Diop/Galerie MAGNIN-A,



Possession #2355, from the series Possession, 2022

Mari Katayama suffers from a congenital condition; at the age of nine, she had both legs amputated. In her work she stages herself with objects that she has created. She prompts the viewer to rethink the norms and standards of beauty: 'No matter how much I hated how I was. I may too, have such beauty. I learned that I have within myself the same as you do. I am you'

Photograph: Mari Katayama



From the series Eutierria, 2019

Sanja Marušić and her husband are newly married and co-create this series. Somewhere between profound love and new beginnings, the couple slowly uncover the new dimension that marriage brings to their relationship. This series is about balancing, oneness, surrendering oneself to one another and nature

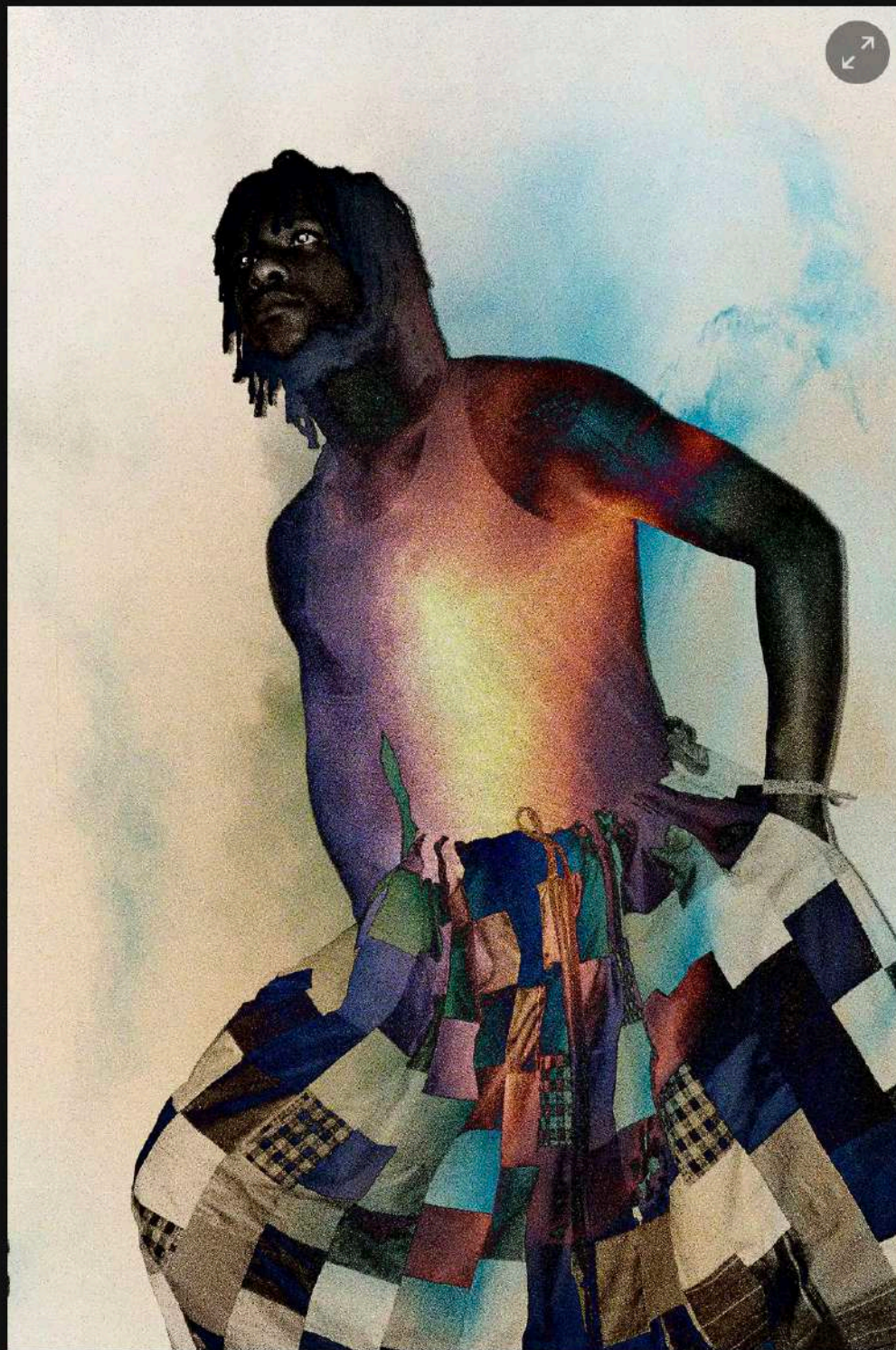
Photograph: Project 2.0/Gallery,
The Hague/Sanja Marušić



From the series My, Myself and I, 2021

A series of metaphorical portraits in which Gabriel Dia's figure is both spied upon and concealed. Made during lockdown, Dia fights against boredom and questions his individuality through his clothing style. 'It seems to me that nowadays fashion is no longer just about clothes, but one of the strongest ways of expressing our personality, which confinement has deprived us of'

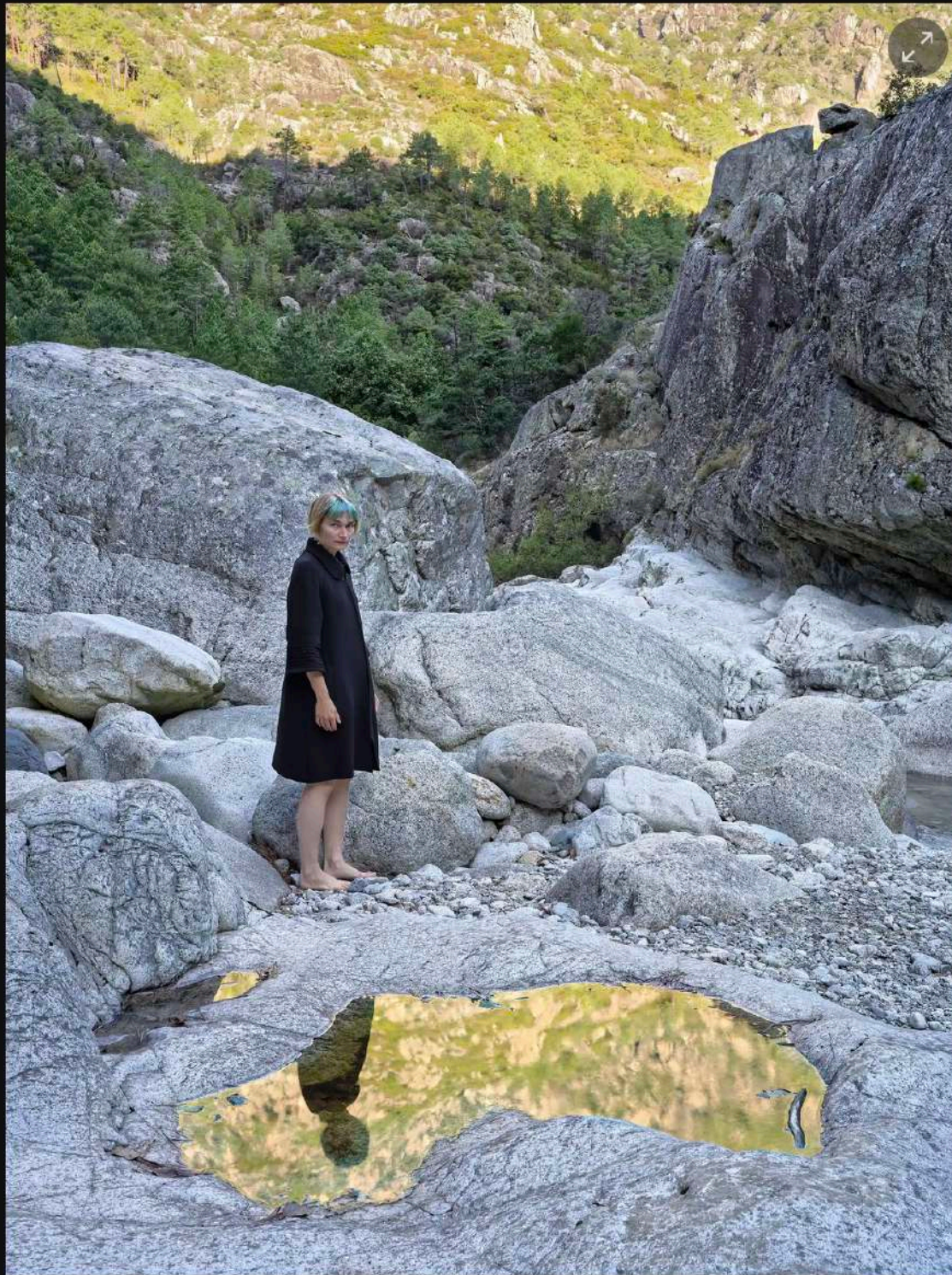
Photograph: Gabriel Dia



**Imaginary Burial Place 18,
from the series Sebaldiana.
Memento Mori, 2019**

Elina Brotherus was inspired by WG Sebald's unfinished novel about Corsica. The artist went to the places the writer depicts: the forest of Aitone and the Bavella massif, the cemetery of Piana, the sculptural red cliffs. There, she staged herself in a range of scenery related to death, as a way of remembering her deceased loved ones. Brotherus's mother died the same year as Sebald. 'The series became a tribute not only to the Island of Beauty and to my favourite author, but also to my mother, Ulla Brita Brotherus'

Photograph: Elina Brotherus



Pink Mattress, from the series *The Tourist*, 2019-2020

Kourtney Roy's individual filmic approach creates an atmosphere of fun and debauchery, transporting the viewer from reality to fiction and leaving them in a tangible state of confusion. What appear to be glamorous and aesthetically pleasing shots are rather a rendering of the reality of most people on a summer break. One-night stands, ice cream that melts on our counterfeit jewellery or boredom that makes us behave peculiarly. On the road to the unspoken, Roy triggers the limits of societal norms and raises questions about its relevance

Photograph: Project 2.0/Gallery, The Hague/Kourtney Roy



Sara, France, 2011, from the series Khamisa khamisa khamisa, 2012-2022

This series is the result of a 20-year process, begun by Julia Gat at the age of 14. Gat tells the story of her childhood and adolescence, growing up alongside her two brothers and two sisters. It is a visual autobiographical narrative in the form of a family archive. Her mother used to say 'the archive keeps that world we lived in as a real place, which otherwise could be easily mistaken for a dream'

Photograph: Julia Gat



Photogram from the series Corporis Antrum, 2021

Skull, silhouette, intestine, cosmos and initiation ceremonies punctuate an introspective journey in which Romy Berger takes her body as a pillar of exploration. The photographer refers to herself as an archaeologist who scours grounds, 'the digital tool enables the memory to be revealed and universal mental images to appear'

Photograph: Romy Berger



Kneading II, from the series Series of Conversations, 2018 - ongoing

Laura Hospes considers her skin a co-author of her work. At times skin and mind are interdependent and at others disconnected. 'As I am focused on my bodily position, I disregard my psychical well being,' she says. Having suffered sexual abuse, Hospes seeks coping mechanisms by assigning different roles to her skin. She creates a shield against the outside world by presenting her body as an independent entity

Photograph: Laura Hospes/LANGart, Amsterdam



Le portrait, 2020, from the series Miroir miroir, 2020 - ongoing

Auriane Kołodziej approaches self-portraiture in her practice as a way to prove that she exists. This series was born after a dream that deeply marked her. 'Two years ago I had a dream. I was standing, fully naked, in an endless bright white room. It was just me, and a tiny mirror.' For a long time, the artist suffered from anorexia, and she found art, particularly in the representation of herself in the mirror, a means of healing and accepting her condition

Photograph: Auriane Kołodziej



Self-portrait as Walking
Woman With Bag, from the
series 1979: Contact
Negatives, 2019

Tarrah Krajnak was adopted in the Peruvian capital Lima in 1979. This series is a way of imagining her body returning to Lima. She uses a temporary darkroom, multiple projections and large format cameras to intersect the turbulent history of the city and her own. 'I am interested in the potential of the darkroom itself as a site of performance or spectro-poetics,' she says

Photograph: Tarrah Krajnak/Galerie
Thomas Zander



From the series *Until You Change*, 2017

Paola Paredes' work focuses on issues facing the LGBT community in Ecuador. There are so called 'cure' centres here to treat men and women for homosexuality. Paredes collected testimonials and conducted a six-month interview with a woman who had experienced a stay in one of the above mentioned institutions. 'The strict ban on using a camera inside these places made it impossible to tell this story using traditional documentation practices. These images allow us to see what was never meant to be seen'

Photograph: Paola Paredes



From the series Me, Challenge, 2021

After a severe car accident, Yunsoon Jeong's artistic language takes a different path. The South Korean artist does not simply document the scars of his past, but the determination to overcome his physical suffering and trauma through scenarios in which he stages himself. His despair and painful experience are at the centre of his art process, which he considers even more important than the outcome: 'My work is a metaphor for my strong desire to live'

Photograph: Yunsoon Jeong

