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The Desiring Photograph:
Mark Morrisroe's Bodily Self-Portraits

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Art History

by

Megan Philipa Driscoll

2013

ABSTRACT OF THE THESIS

The Desiring Photograph:
Mark Morrisroe's Bodily Self-Portraits

by

Megan Philipa Driscoll

Master of Arts in Art History
University of California, Los Angeles, 2013
Professor George Baker, Chair

This essay examines the self-portraits of photographer Mark Morrisroe (1959-1989). Centering its analysis on images made with a specific form of the negative layering process called "sandwich printing," the essay demonstrates that Morrisroe deployed darkroom manipulation and post-production marking to construct works that emphasize the materiality of the photograph and the contingencies of print making. Turning the camera on his naked body, the artist foregrounds his physical experiences, from frank sexuality to lifelong injury and illness. The essay argues that Morrisroe developed a corporeal model of photography out of these conditions that structured his approach to the sandwich prints and, to a lesser extent, his Polaroid and photogram self-portraits. The essay concludes that Morrisroe's photographs not only insist on signifying as objects, resisting their status as indexical trace, but also, through erotic repetition, assert their ability to become desiring subjects.

The thesis of Megan Philipa Driscoll is approved.

Miwon Kwon

Hui-Shu Lee

George Baker, Committee Chair

University of California, Los Angeles

2013

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Mark Morrisroe's Big Dick

A teenager lies naked on a bed. The wall behind him is blank, bleeding into the off-white of the sheets and framing an intimate space that is oddly absent of personal effects. Only the dark edge of a table breaks the monotony of the room—a hotel perhaps? it's impossible to imagine a teenage space without the clutter of clothing, posters, beloved objects—and this strange emptiness sharpens our awareness of the figure. His slender build and fresh features, softened by youth as much as the lack of focus, suggest that he is not much older than a boy, but his thick, inky swath of pubic hair insists that he is already beginning to be a man. He spreads himself across the sheets, parting his legs, displaying his penis (or, as the artist almost certainly would prefer, his dick), one hand pressed suggestively against his inner thigh while the other props his head up, his gaze confronting us as erotically, as invitingly, as his sex. This scene is offset on the print itself, captured in a frame within a frame, pulling our gaze up and to the right as though our eyes were endlessly prying open the boy's legs, propping up his knee. The picture's title, scrawled across the bottom-left corner of the image, is confrontational: *Sweet 16: Little Me as a Child Prostitute* (Figure 1). Child prostitute—a disturbing phrase, troubled by the casually seductive invitation presented simultaneously by the artist's pose and the warm, sensual tones of the print, yet also disingenuous, belied by the signs of blossoming sexual maturity on this young man's body.

The image is cast in a rich sepia, with unevenly lit, thick shadows creeping like paint from the corners, breaking across the interior frame and into the bedroom, swallowing the boy's toes and rendering the curves of his muscles a hazy blur. Darkness pools in the crook between shoulder and neck, echoing the ill-defined blackness of the hair on his head and crotch and forcing the eye to squint, struggling to illuminate what is no longer visible. Flaws

flicker around the edges: flecks of dirt and hair seem embedded in the print, careless scratches of ink and marker introduce a play of color and echo the handwriting scrawled near-illegibly across the bottom. These hazy tones and swirling marks lend the image a materiality, a texture that is as tangible as the boy's body, displacing our desire to touch from the human to the photographic body and frustrating our attempts to read clearly the image, in spite of the simple scene and the residual Polaroid frame with its connotations of unmediated representation. By exposing the traces of its printing process and the interventions of the artist's hand—visible in the dust and scratches as well as the hazy shadows and scrawled text—the image resists the photograph's indexical relationship with the world, emphasizing the intercession of time and manipulation between the shutter's click and the print that sits before us, an awareness that is heightened by the fact that the Polaroid's borders appear not at the edge, but *inside* the picture frame, assuring us that this image has been reprinted, reworked, re-contextualized. We are thus led to wonder not only about the condition of the naked youth, but about the condition of the image: how was it made, and what does its insistence on being a made object do to its status as a photograph?

Mark Morrisroe is, predominantly, a photographer of bodies: friends' bodies, lovers' bodies, and, most of all, his own body.¹ Oscillating between the swiftness of Polaroids—which he frequently still inflects with streaks from the development process and scrawls on the finished prints—and complex, time-intensive darkroom manipulations, Morrisroe

¹ Morrisroe was notorious for starting photo shoots by trying to persuade his subjects—almost invariably members of his social group—to remove their clothing (Elisabeth Lebovici, “In the Darkroom,” in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 231.). Of course, he also photographed the non-human elements of his world, demonstrating an interest in everything from the melancholic Boston skyline to the curves of a nearly-abstract ribbon. But people and, in particular, their bodies dominate Morrisroe's practice. Even when the artist made contact prints from found objects he frequently turned to representations of human bodies (celebrity magazines, pornography) as source material.

returns again and again to himself as subject. And the self in this portraiture is insistently corporeal: his photographs reveal an image of personhood that is constructed through the body and its physical contingencies, the entangled tropes of eroticism and sickness, Eros and Thanatos, running through the images and asserting the primacy of bodily experience. At the same time, Morrisroe's photographs insist on their own corporeality. Even as he experimented throughout his career with a diverse range of photographic methods and styles, Morrisroe demonstrated a persistent obsession with rendering visible the material condition of the photograph. He wrote and drew on his prints; preserved streaks, scratches, and other accidents of the development process; played with techniques such as cyanotype and photogram that allowed him to smear the chemicals of development and coloration like paint; and reached what many consider to be the height of his production with the sandwich prints that, like *Sweet 16*, flaunt the results of his darkroom interventions in a haze of streaks and shadows that lay tangibly across the surface of the image.

Morrisroe claims to have invented what he called the sandwich process and he used it for a large portion of his oeuvre.² To create sandwich prints, Morrisroe would begin by

² Although it is difficult to identify a true moment of "invention" for the practice of layering negatives during development, which is at the heart of Morrisroe's sandwich process, there are much earlier examples of the use of similar techniques. Perhaps the most well-known is Edward Steichen's 1902 portrait of Rodin (Figure 2), in which he placed the sculptor face to face with the *Thinker* by combining a pair of enlarged negatives during the printing process. Joel Smith observes that this is a technique that Steichen had been working out for some time (Joel Smith, *Edward Steichen: The Early Years* (Princeton, N.J: Princeton University Press in association with the Metropolitan Museum of Art, 1999), 17.). However, it's important to note that Steichen used the process to combine two images into one print, whereas Morrisroe copied and then doubled a single negative, shifting the emphasis from iconographic to formal contrast. This link between Morrisroe's work and Steichen's early pictorialist phase is not surprising, given how frequently Morrisroe's photographs are compared aesthetically to pictorialist photography through the shared tendency to use darkroom and post-printing manipulation to create distinctly painterly blurs, streaks, scratches, and other liquid markings. Morrisroe's focus on the naked body is also reminiscent of common pictorialist subject matter, and while the artist's self-portrait as a child prostitute hardly resembles their classicizing nudes, works such as *Paul Fitzgerald (Back)* (Figure 3) display a very pictorialist

copying a color negative onto black and white film. In *Sweet 16*, as well as many other sandwich prints, the original photograph appears to have been a Polaroid, a format in which the artist worked extensively—he likely started the sandwich process with the incidental negatives produced by the T-665 film that he typically used for his Polaroids. Many, though by no means all, of Morrisroe's sandwich prints show a Polaroid border within the frame, suggesting that he frequently used the Polaroid negative as the basis for this painstaking process, and underscoring the formal play between chance and choice. After duplicating the initial negative, Morrisroe would derive a film positive, or intermediate negative, out of the first contact copy on a sheet of large-format black and white film, then create another contact copy in order to obtain a working negative. Each of these steps requires carefully calculated exposure times, setting up a tension between the extreme deliberation of the practice and the apparently random quality of the results. Finally, the artist would cut the black and white negative out of the sheet of film, tape it onto the unaltered color negative, and expose them together onto photographic paper—hence the term "sandwich."³

interest in experimenting with beauty through the play of light and the manipulation of the image literally on the back of a highly formalized nude.

³ Teresa Gruber, "Survey of the Estate," in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 435–436. In a 1995 essay, "Mark Morrisroe's Photographic Masquerade," David Joselit reads the sandwich process as an inversion of both photography and identity that functions like the gender masquerade theorized by Judith Butler in *Gender Trouble: Feminism and the Subversion of Identity* (1990). Although his analysis is grounded in the photographer's formal operations, what is central for Joselit is the link he perceives between this activity and the pressing social concerns of identity politics: "Morrisroe understood better than any artist in his generation that the photo negative is literally the locus of masquerade" (David Joselit, "Mark Morrisroe's Photographic Masquerade," in *Boston School*, by Lia Gangitano, Milena Kalinovska, and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 69.). I will go into more detail on Joselit's argument below, but it is important to note that this essay represents the first major scholarly effort to theorize Morrisroe's photography, and it was the last significant attempt until the catalog released in 2010 by the Fotomuseum Winterthur on the occasion of their 2010-11 Morrisroe retrospective, which traveled to Artists Space in New York in 2011 and to Villa Stuck in Munich in 2012.

Through the marks generated by his many manipulations, Morrisroe's images resist Roland Barthes' assertion that the photograph is the "weightless, transparent envelope" of its referent.⁴ Instead, they seem to want to claim their own status as thing-in-the-world, and so they simultaneously cleave to and from the referent, desiring to become as firmly material, and thus as physically contingent, as the body they depict. By emphasizing the dual meaning of "cleave," to split away from and to cling to, I want to suggest that, in his desire to convey the material qualities of the body onto the photograph, Morrisroe has created a series of self-portraits that must press closer to the referent (a body), attempt to become it, in order to move away from it and assert their materiality, their independence from the referent as autonomous objects. This results in an intense corporeality that suffuses *Sweet 16*, a photograph I repeatedly returned to as I considered Morrisroe's work. I couldn't get this picture of the naked artist out of my mind, couldn't seem to resist the delectation of the artist's young body proffered on the page or ignore the eruption of the irrational shadows and scribbled marks flowing across the image.⁵ And yet it wasn't simply a scopophilic drive that brought me back again and again to Morrisroe as *Child Prostitute*. Finally, the photograph's *punctum* revealed itself to me: the thick swath of pubic hair near

⁴ Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 2010), 5.

⁵ I am borrowing the term "irrational" from Joselit, who uses it to describe the patterns of shadow and highlighting in Morrisroe's sandwich prints that emerge from the printing process rather than a light source in the image, thus causing "light, the 'motive' force of photography, [to] lose its function to 'write' a picture" (Joselit, "Mark Morrisroe's Photographic Masquerade," 73–74.). In this image, as well as many of Morrisroe's other confrontationally sexual sandwich prints, I believe that these shadows combine with his surface markings to break through the fundamentally "unary" or one-dimensional quality that Barthes ascribes to the pornographic, displacing desire away from the purely genital and moving the image into the realm of "the erotic...a pornographic that has been disturbed, fissured" (Barthes, *Camera Lucida*, 41.).

the center of his body.⁶ Almost unreadable as hair, the dark patch does more than announce Morrisroe's sexual maturity. Its velvet density invites a stroking, a caress, the swirl of fingertips languorously pulling the image's hazy shadows into its depths. This strangely haptic moment generates a sensual texture that blurs the line between the materiality of the body and the materiality of the photograph, anchoring the photographic object to a resolute physicality.

The bodily language introduced in *Sweet 16* by the artist's flagrant eroticism is pressured even further by the specter of an injury that affected Morrisroe for his entire adult life. At the age of 16, Morrisroe really was working as a child prostitute, supporting himself financially so he could live independently from his alcoholic mother while he finished high school.⁷ And in 1976, at age 17, he was shot by a john in a dispute over payment. The bullet lodged in his spine and he was nearly paralyzed. Although he did learn to walk again, Morrisroe always had a pronounced limp, a gesture that came to define the artist to many of the people around him.⁸ In fact, the incident influenced his entire approach to representation—as Morrisroe's long-time friend and gallerist Pat Hearn once remarked,

⁶ In *Camera Lucida*, Barthes defines the *punctum* as the little detail that pricks the spectator unbidden, often like a wound, and generates a persistent, even irresistible, interest. Always partial, never deliberate, and different for every person, the *punctum* is opposed to the *studium*, which encompasses all of the elements of a photograph that generate intellectual interest and can be analyzed through close study. Because he is discussing straight photography, Barthes focuses on the iconographic *punctum*. However, in photographs that disturb the image through material manipulation and chemical contingency, the *punctum* can also operate on the level of technique, as Hal Foster points out in his analysis of Warhol's disaster photographs (Hal Foster, *The Return of the Real: The Avant-garde at the End of the Century* (Cambridge, Mass: MIT Press, 1996), 134.).

⁷ Teresa Gruber, "Biography," in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 443–444.

⁸ In a short essay reflecting on their relationship, which wavered between friendship and romance, Jack Pierson writes, "Did I tell you he's a gimp? Yeah. Real bad too. After five years though I learned to stagger along w/ him so I could keep the pace and maybe catch him by the scruff of his neck when he started to fall" (Jack Pierson, "'Sometimes I Think I'd Rather Be a Movie Star than an Artist' - Mark Morrisroe 'Most Days I Think I'd Rather Be a Photograph than a Human Being' - Jack Pierson," in *Boston School*, by Lia Gangitano, Milena Kalinovska, and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 140.).

"Mark's way of seeing was continuously inflected by his physical condition."⁹ Gazing at *Sweet 16*, it is easy to imagine this event working back in time, forever altering the operation of this photograph of teenage Morrisroe posing for potential clients. But this backwards temporality isn't necessary to place the two conditions side by side: while the artist's youthful appearance supports the inscription's claim that the Polaroid within the frame was made when he was a teen, the sandwich print that has come down to us as *Sweet 16: Little Me as a Child Prostitute* is dated 1984, when Morrisroe was in his mid-20s and had been living with his disability for years. By reprinting the Polaroid through a transformative darkroom process that literally involves the layering of negatives, and exposing the marks of this process in the final print, Morrisroe utilizes the formal operation of layering to effect a layering of bodily experience over time. The self represented in this portrait is thus defined by the shifting physical contingency introduced by both sexuality and pain, an intimate corporeality that reverberates formally across the surface of the photograph in the insistent materiality of the scribbles, scratches, shadows, and blurs.¹⁰

⁹ Pat Hearn, "Mark Morrisroe (1959-1989) A Survey from the Estate," in *Boston School*, by Lia Gangitano, Milena Kalinovska, and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 59. Morrisroe and Hearn became friends when they were both students at the School of the Museum of Fine Arts in Boston. Hearn moved to New York City in the early 1980s and opened a gallery in the East Village. Although the Pat Hearn Gallery eventually became successful enough to move to SoHo and exhibit such well-known artists as Louise Bourgeois and Eva Hesse, she and Morrisroe remained close and she continued to show his work both during his lifetime and after his death. Hearn was also appointed heir and administrator to Morrisroe's estate, and she worked to organize and promote his work until her own untimely death from cancer in 2000. At that point, her partner Colin de Land took over, but sadly he also fell ill and died just a few years later. Before his death, de Land negotiated the 2004 purchase of the Morrisroe estate by the Ringier Collection, which had previously been in contact with Hearn about Morrisroe's work. Ringier placed the estate at the Fotomuseum Winterthur, where research and cataloging efforts by Teresa Gruber and her colleagues led to the aforementioned retrospective and monograph.

¹⁰ Morrisroe is certainly not the only photographer whose visual regime is defined by the experience of injury or illness. Sally Stein points out that Dorothea Lange was similarly influenced by the lifelong pain and disability that resulted from a childhood bout with polio, arguing that this led Lange to depict the socioeconomic struggles of the people she photographed in and through their physical experience: "If other artists were inclined to convert physical stigmas into social symbols,

In fact, biography and its ties to the body are difficult to avoid in Morrisroe's photography. He has been posthumously associated with the Boston School, a group of photographers whose work, while stylistically very diverse, is linked by their insistence on focusing their cameras on the personal, social, and intimate aspects of their lives.¹¹ This turn to the biographical subject is underscored in Morrisroe by his legendary habit of storytelling or, depending on who you ask, blatantly lying. The artist was obsessed with the idea of building an image, and he tended to layer quite a bit of fantasy on top of his already unusual, and frequently tragic, life story.¹² These narratives often reveal Morrisroe's

she worked in contrary fashion to view the trials of the Great Depression as something registered and grappled with first and foremost in the body" (Sally Stein, "Peculiar Grace: Dorothea Lange and the Testimony of the Body," in *Dorothea Lange: A Visual Life* (Washington: Smithsonian Institution Press, 1994), 73.).

¹¹ The "Boston School" of photography refers to a somewhat fluid group that typically includes Morrisroe, Nan Goldin, David Armstrong, Jack Pierson, Stephen Tashjian (alias Tabboo!), and Philip Lorca diCorcia. The term came from *Boston School*, a 1995 exhibition at the Institute of Contemporary Art, Boston that was curated by Lia Gangitano. In a roundtable discussion published in the recent Winterthur catalog, Gangitano recalls that the concept for the *Boston School* show emerged from her desire to exhibit Morrisroe's work. Because he was not, at the time, sufficiently famous to justify a solo exhibition at an institution like the ICA, she enlisted the assistance of the much more established Nan Goldin, whose milieu had loosely overlapped with Morrisroe's (Beatrix Ruf et al., "Mark Morrisroe: A Conversation," in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 351–352.). In fact, it was Goldin who suggested the title *Boston School*, most likely because all of the artists in the show had started their practice in Boston and attended either the School of the Museum of Fine Arts or Massachusetts College of Art between 1971 and 1984 (Lia Gangitano, "Introduction," in *Boston School*, by Milena Kalinovska and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 13.). While many of the artists within the group did work and socialize together—Goldin and Armstrong were lifelong friends, Morrisroe and Tashjian collaborated in performances and video, and Morrisroe and Pierson were briefly lovers—there is no evidence that they ever worked as a cohesive larger group, and stylistic similarities tend to be superficial at best. Nevertheless, the idea of a "Boston School" of photography has remained useful for describing an intimate, personal mode of practice that distinguished these artists from many of their peers in the 1980s and '90s.

¹² Morrisroe was particularly fond of telling people that he was the illegitimate son of the Boston Strangler. Like most of his stories, this had a grain of truth in it: Morrisroe never knew his father, and he and his mother had been Albert DeSalvo's neighbors (Gruber, "Biography," 443.).

construction of himself through the events and experiences of his body, tying his conception of self to a creativity that is emphatically corporeal and not a little bit obscene.¹³

Consider this story told by Ramsey McPhillips, Morrisroe's lover at the end of his life, in an excerpt from a biography that seems never to have been published in full: Morrisroe was 17, recently recovered from his injury, and in his first fall term in art school. A teacher had given her students a trite, but risky, assignment: "Do something nobody will ever forget." So Morrisroe gathered his liquid courage and walked into class smeared in fresh dog shit and wearing nothing but girl's panties.¹⁴ In the biography, McPhillips deliciously recounts how the artist's dick repeatedly fell out as he posed on the teacher's desk and a crowd of students gathered outside the classroom. This happened years before Morrisroe and McPhillips met, and the tale, which, unlike many of his stories, doesn't seem to be printed anywhere else, is likely apocryphal. But Morrisroe's pride in such an incident, real or imagined, suggests more than the fact that he reveled in being seen as a young punk troublemaker—it demonstrates how insistently he related the practice of making art to a

¹³ In his essay on Morrisroe's "photographic masquerade," Joselit supports his argument with biographical evidence, suggesting that Morrisroe's habit of lying about himself can be understood as a conscious form of identity masquerade. The text was published in the catalog for the aforementioned *Boston School* exhibition, and this sort of biographical narrative dominates both the ICA catalog and almost all subsequent accounts of Morrisroe's work. Most of the other Morrisroe essays in the catalog consist of personal memoirs from friends and fellow artists, including a rumination on the relationship between Morrisroe's life and works by Pat Hearn and an excerpt from a never-published Morrisroe biography by Ramsey McPhillips. And catalog entries from subsequent group shows that include Morrisroe tend to reiterate this emphasis on the biographical, rehearsing the claim that Morrisroe's infamous personal fictions were the driving force behind his work. For example, the catalog for *Emotions & Relations*, a 1998 exhibition at the Hamburger Kunsthalle that continues the theme of Boston School artists, states that "the lies are the building-blocks for the construction of a new, imagined reality which Morrisroe underpins with his photographs, and presents as truth" (Nan Goldin et al., *Emotions & Relations: Nan Goldin, David Armstrong, Mark Morrisroe, Jack Pierson, Philip-Lorca diCorcia*, ed. Hamburger Kunsthalle, 1st Edition (Taschen, 1998), 109.).

¹⁴ "Yeah, I watched a Cocker Spaniel take a dump in front of the Dunkin Donuts on Mass Ave. just before class. It's fresh," the artist assures a classmate (Ramsey McPhillips, "Excerpts From 'Am I Dead Yet?' A Biography of Mark Morrisroe," in *Boston School*, by Lia Gangitano, Milena Kalinovska, and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 109.).

performance of his own body as simultaneously erotic and scatological, a sort of sexy/dirty physicality.¹⁵ And the same genitally-obsessed shock tactics can be seen in many of his photographs, including *Sweet 16* and *You Like My Big Dick* (Figure 4).

Like *Sweet 16*, *Big Dick* foregrounds both the artist's sex and the viewer's desire for it, but in this image his dick is pushed into the front of the image, presented to us, loosely grasped in the artist's hand as it dangles just above the edge of the embedded Polaroid frame. His body is pressed uncomfortably close to the camera, cropping his torso at the shoulders and placing the viewer roughly at groin level, his hip cocked and back slightly arched as though he is getting ready to thrust his dick into the viewer's face. In the background, a counter peeks out, covered with an indistinguishable pile of household items sitting above a slightly open drawer, a sliver of skyline visible in the darkened window above. This is a much more intimate space—the artist's kitchen?—than we see in *Sweet 16*, but all traces of vulnerability are gone. The well-toned muscles on his shoulders, chest, and stomach reveal a man's body, and his aggressive stance wrests control of his sexuality away from the viewer—you may like his big dick, but he will take its pleasure from you. However, Morrisroe has once again used the warm tones, blurring, and shadows of the sandwich process to soften the aggressiveness of the image and diffuse its erotic content onto the material surface of the print. Shadows pool on the right side of the photograph, almost totally obscuring what appears to be a door behind the figure—a gold glimmer suggests a

¹⁵ Morrisroe's punk side was particularly important to his persona around the time that he started art school. In 1975 and '76, he took on the pseudonym Mark Dirt and made several issues of a punk culture zine called *Dirt* with his friend Lynelle White. The two were frequenting Boston nightclubs, and may have created the zine (the term is short for "fanzine" and is typically linked to teenage sub-cultures) in an attempt to ingratiate themselves with the local underground communities (Gruber, "Biography," 444.). The *Dirt* zine and the photographs of the punk scene that Morrisroe would make a few years later offer the strongest link between Morrisroe and Goldin, but they make up a relatively small portion of his practice.

doorknob—and creating a formal divide between the darkness on the right and the relatively light, legible countertop on the left, split by the artist's body. This division is heightened by what may have been the primary light source in the original photograph, which brightens the figure's right shoulder (appearing to the left of the image in the photograph's mirror logic), emphasizing the hardness of his muscles and contrasting with the deep shadows that drift out of the opposite corner of the image and curl around his stomach and groin, causing the reddish tones of his dick to emerge out of a patch of hair that is even darker and less distinct than in *Sweet 16*.

This wavering between light and dark combines with the image's slight blur to produce a sensual haziness that deflects the jarring effect of the close cropping and confrontational pose and redirects both visual and haptic desire to the surface of the photograph. Here, a series of fissures serves in turn abruptly to disrupt this sensuality, creating a back and forth between hard and soft that mirrors the movement between light and dark, and reinforces the material nature of the photograph-as-object. To the left of the image, a thin white line cuts across the figure's shoulder and down the length of the embedded scene, interrupted by a fleck that appears to be dust or hair that clung to the sheet during printing. The fleck's rippled shape is echoed in marker squiggles tossed randomly across the visible Polaroid borders, loosely framing the artist's scrawled inscription: "Mark Morrisroe © May 2, F2". The break between the internal Polaroid frame and the rest of the image is heightened by bluish chemical streaks that, while faint across the top, appear in big, bright smears along the bottom, pushing up and into the black shadow created by the bottom of the original print and toying with the photograph's movement between indexical trace and material object. The image thus generates a series of vacillations—light and dark, soft and hard, aggressive and sensual—that begin to confuse

the terms of body and photograph and suggest a corporeal quality, a certain tactile physicality, that defines them both.

Morrisroe's emphasis on the material and transformative elements of photography—his persistent use of darkroom intervention, negative manipulation, visible printing flaws, direct inscription on the final image—produces a balance of deliberation and accident that exposes the liquid contingency of the development process and destabilizes even the most careful image. This obsessive focus on the interim stage between taking a photograph and finalizing a print is most salient in the sandwich process, where the primary work of the image takes place in Morrisroe's intervention on the negative. As David Joselit points out, this process subverts the apparently "doubly passive" nature of photographic negatives as "exposures of an event on the one hand and templates for a print on the other," resituating the negative as an active site that "interrupts [the] supposedly neutral transmogrification of thing-in-the-world into thing-in-the-picture."¹⁶ Tracing a double-sided act of personal and photographic masquerade through one of Morrisroe's sandwich prints, Joselit argues that, in Morrisroe, the negative is the locus of the active production of both the final image and the artist's shifting identity. For Joselit, this is tied to Judith Butler's concept of gender performance through photography's highly mobile figure/ground relationship and the way that the blurring and shadows in Morrisroe's sandwich prints destabilize the logic of figure and ground, thus creating a metaphorical relationship between the surface of the photograph and the surface of the performing body: "...figure and ground lose their distinctiveness, as each spills into a single destabilized surface. If we imagine this surface *as a kind of skin*, then it is possible to understand the body, in a vivid metaphor for

¹⁶ Joselit, "Mark Morrisroe's Photographic Masquerade," 69.

masquerade, *as a photograph*."¹⁷ I would like to mobilize this relationship between the unstable body and the unstable photograph, but move it away from the concept of gender performance and Joselit's focus on the formal analog between photograph and skin, or "an identification of the photographic surface with the topography of the body."¹⁸ Instead, I believe that, in the self-portraits, Morrisroe's highly physical, or material, notion of the body, both defined and destabilized by the experiences of sexuality and injury, offers him a corporeal model through which he constructs a materialist photographic practice that is itself destabilized by his active interventions between the act of taking the photograph and the final print, and that this relationship crystallizes in the intense manipulation involved in the sandwich process.¹⁹

¹⁷ Ibid., 74. Emphasis in original.

¹⁸ Ibid., 73–74. Joselit centers his argument around *Sweet Raspberry*, *Spanish Madonna*, an image in which Morrisroe appears in drag. Although it offers a neat entry point into the theory of masquerade, Morrisroe's gender crossing in this image is, as Joselit admits, relatively unusual for his photographs. In fact, the *Sweet Raspberry*, *Spanish Madonna* persona derives from one of his super 8 films—the character is "Sweet Raspberry" from *The Laziest Girl* (1986)—as do almost all of the photographs of Morrisroe in drag, suggesting that his films would offer a richer territory for analyzing Morrisroe's experimentation with gender performance. However, Morrisroe did also perform on stage in drag with Stephen Tashjian for their musical duo the Clam Twins, which covered Connie Francis songs (Gruber, "Biography," 446–447.).

¹⁹ As noted above, Joselit's essay was the only major critical or academic treatment of Morrisroe's work between 1995 and 2010. However, his reflections on the material aspects of Morrisroe's photography have offered productive grounds for more recent work on Morrisroe, including my own. Although I hope to demonstrate that the body operates not simply as a performative double or metaphor for Morrisroe's photographs, but rather as a photographic model that, at times, elides formally into the work, I am indebted to Joselit's essay for highlighting the link between materiality and corporeality in Morrisroe. This emphasis on photographic materials and experimentation also informs one of the major theoretical essays in the recent Winterthur monograph, Elisabeth Lebovici's "In the Darkroom." Building on the semantic link between the "dark room" of sex and "darkroom" of photography, Lebovici argues that Morrisroe's negative manipulations construct "a phantasmic site where the search for desire becomes possible" (Lebovici, "In the Darkroom," 233.). She concludes that "the 'dark room'—of photography and of sexual encounters—is thus the space of fantasy par excellence" (Ibid., 238.). Like Joselit, Lebovici's argument depends on Morrisroe's obsession with the transformative possibilities offered by continuous experimentation with different photographic processes. She notes that, "Morrisroe's work explores the material sedimentation rather than the essentialization or ideation of the image. And that is why Morrisroe's work *is* image research" (Ibid., 235.). My own analysis of Morrisroe's work emerges out of this field, drawing on Joselit and Lebovici to bracket my account of the relationship between the bodily and the photographic in Morrisroe's

That sexuality defines Morrisroe's self-image is clear in his repeated return to self-portraits that explicitly thematize prostitution, sex, and desirability. In *Self-Portrait (to Brent)* (Figure 5), Morrisroe poses in the shower, water turned off, arm raised to model his lean, muscled torso, Polaroid frame cutting off the image just at the top of his groin. The print is labeled "SELF PORTRAIT taken to answer sex ADD [sic], Summer 1980 © Mark Morrisroe" in one corner, and inscribed on the other side: "To Brent, a little something for all those words of wisdom that you've been offering me all these years Mark XXX". The sandwich print itself is dated 1982, suggesting that Morrisroe used a Polaroid from 1980, originally taken to answer a personals or classifieds sex ad, to create this teasing gift two years later. Like *Sweet 16*, the image's movement through time creates a loop that allows Morrisroe to define and redefine both the image of his body and the narrative of its representation through an emphatically physical sexuality. But where is the quality of pain or sickness that seems so inextricable from the erotic corporeality of an image like *Sweet 16*? While the effect of his injury and resulting limp can, as I argued above, be understood to operate invisibly throughout Morrisroe's practice as an influence on how he represents the body, it does not exert itself as overtly on images like *Big Dick* and *To Brent* as it does on *Sweet 16*. However, there is another sickness that hangs like a pall over the artist's intense sexuality: HIV. Morrisroe died of AIDS in 1989 at the age of 30, and near the end of his life the disease began to figure more and more prominently in his self-portraiture. And while the illness had not yet begun to show on Morrisroe's body in these earlier works, the very fact that he was a

self-portraits. And, in addition to several thoughtful exhibition reviews, the Winterthur retrospective has also inspired other writers to more closely examine the work. In 2011, *Third Text* published an analysis of his self-portraits in the context of Derrida's concept of the ruin (Fiona Johnstone, "Mark Morrisroe's Self-Portraits and Jacques Derrida's 'Ruin'," *Third Text* 25, no. 6 (November 1, 2011): 799–809.). And in the same year, *Blind Spot* included his work along with other photographers experimenting with handwriting and surface inscription in an edition by Zoe Leonard and Moyra Davey (Mark Morrisroe, "Mark Morrisroe," *Blind Spot Photography* no. 43 (Spring 2011).).

gay man working in the 1980s, a period when AIDS was viewed as a specifically gay crisis, necessarily complicates the representation of his sexuality.²⁰ These explicit images that seem to revel in his identity as a sexual being are therefore fraught with the tension created by the causal link between sex and illness that eventually lead to his death. Thus the observation made by Pat Hearn—that Morrisroe's "way of seeing was continuously inflected by his physical condition"—must be understood not only as an accumulation of the effects of the artist's sexuality, lifelong disability, and fatal illness, but as a reflection of their entangled influences on his life and photographic practice.

In fact, we do not always have to infer the hidden influence of injury and illness onto Morrisroe's self-portraits. In *Self Portrait With Broken Finger, Christmas 1984* (Figure 6), the artist crouches naked, leaning against an indistinct piece of furniture while an invisible, angled light source produces an intense chiaroscuro that reveals his rippling muscles in sharp relief. This effect is heightened by the deep, inky shadows generated by uneven lighting and sandwich printing, into which some parts of his body—including, unusually, his genitals—recede, and out of which others—his knees, his chest, one half of his face—emerge. The side of his face that remains visible appears quiet, almost contemplative, his reddened lips set in an expressionless line, his right eye gazing directly at the camera. And the brightest, whitest spot of all, the glowing focal point, is a cast enclosing the artist's right hand and part of his arm. Overexposed in places, the cast's brightness reverberates against the soft, blue tones of the print and casts doubt on the muscled shoulder just above it. The

²⁰ Although 1982 was relatively early in the AIDS crisis, and thus arguably before the disease had been fully linked to homosexuality by mainstream media, Jan Zita Grover's timeline of the representation of AIDS in the 1980s suggests that the beginning stages of this association had already begun. She points to the fact that the gay press was already vocal about the disease and its effects on the gay community, picking up on the scientific literature's representations of AIDS and imaging it in "wholly medical terms" (Jan Zita Grover, "Visible Lesions," *Afterimage* 17, no. 1 (Summer 1989): 12.).

presentation of his body as naked, seductive, and strong is thus tempered in this image with weakness, injury, the defensive crouch, the broken finger, the blue coloring that simultaneously signifies pornography (the "blue film"), melancholy (feeling blue), and corpse (the bluish pallor of a lifeless body). And once again, the physicality of the artist's body provides a framework for the physicality of the print. Unlike the other sandwich prints that I have examined, there is no visible Polaroid border in *Broken Finger*, but the blue cast functions like the warm shadows of *Sweet 16* and *Big Dick* to blur the difference between figure and ground, body and photograph, and emphasize the surface of the print. And even without the Polaroid frame, the scene fails to reach the edges of the print—black negative borders and an indefinable white edge, flecked with scratches and dust, serve to assert the photograph's objecthood, its independent materiality, its ability to signify *as a photograph*.

A Corporeal Photography

This highly formal, materialist approach to photography sets Morrisroe apart from his peers in the Boston School. Perhaps best known for Nan Goldin's snapshot aesthetic, this group of photographers tends toward a style that emphasizes "straight" content and in-camera technique over the material traces of manipulation in the development and printing processes. And while the Boston School photographers have been grouped together in art history due to their shared focus on the emotional, social, and unapologetically carnal subject, a photography that "called for...a re-humanization of the ways the body had come to be represented by the camera,"²¹ only Morrisroe effects this "humanization" through a corporeal model of the photograph itself, a practice that hinges on an elision between

²¹ Norman Bryson, "Boston School," in *Boston School*, by Lia Gangitano, Milena Kalinovska, and Institute of Contemporary Art Boston (Boston, Mass.: Institute of Contemporary Art, 1995), 19–20.

destabilizing darkroom interventions and the unstable, physically contingent condition of the body.

The Boston School's focus on the personal can be traced through the New York School and Larry Clark, an equally diverse group of photographers working in the earlier decades of the 20th century who turned away from straight photography and toward the subjective position.²² And while there is no member of the New York School who deploys material fissure and darkroom manipulation to the same degree as Morrisroe, many of these photographers introduced a play with irrational focus, glowing light, and blurred subjects that is reminiscent of some of the results of his process. In the New York School, these qualities resulted from a turn towards "bad" or amateurish technique that resisted the strict formal rigor of modernist photographers like Edward Weston and sought a certain kind of beauty in the accidental elements of photography. Morrisroe's work radicalizes this practice, taking photographic contingency and the damaged or broken aesthetic to the extreme. However, his connection to the New York School goes beyond formal affinity: it was these photographers, particularly Richard Avedon and Diane Arbus, who provided the precedent for thinking photography through the model of the body.

Like Joselit's formula for imagining Morrisroe's photograph "as a kind of skin," Avedon's portraiture suggests a direct metaphor between the surface of the photograph and the texture of the human body. Typically (although not exclusively) shot in tight close-up in front of an empty studio backdrop, Avedon's portraits collapse the personal, social,

²² The New York School was primarily active from the 1930s through the early 1960s, and is generally understood to include Robert Frank, Lisette Model, Helen Levitt, Richard Avedon, Diane Arbus, Sid Grossman, Alexey Brodovitch, Weegee, Louis Faurer, Saul Leiter, Ted Croner, Leon Levinstein, David Vestal, Bruce Davidson, William Klein, and Don Donaghy. Larry Clark, who practiced in New York toward the end of the New York School period and turned their subjective viewing perspective onto the drugs, sex, and rock'n'roll culture that characterizes much of the Boston School, is situated roughly between the two groups.

and photographic into the physical—an individual's subjective and social context is stripped down to the texture of his or her clothing and skin, which is in turn brought into sharp relief by a high-contrast, black and white image that becomes a tactile analog to the surface of the body (Figure 7). As Avedon is often quoted, "Scratch the surface, and if you're really lucky, you find more surface."²³ And in fact, this topographical relationship between the body and the photograph doesn't penetrate to the level of procedure—Avedon made photographs that look like bodies, but he did not practice a photography that is informed by the contingencies of the body's logic.

Diane Arbus, on the other hand, provides a model for Morrisroe's thinking of the method of photography itself as a bodily endeavor. In an essay reviewing Arbus' 1972 Aperture monograph, Carol Armstrong argues that her photographs are composed according to a logic of "the flaw," a structure that is articulated through subtle misalignment, defects in symmetry, "the detail that disrupts balance." Describing the disruptions as both naturally occurring—the asymmetry of a bifurcated tree in Arbus' *Child with a toy hand grenade in Central Park, N.Y.C.*—and part of Arbus' formal composition—the off-centered placement of said tree—Armstrong claims that such details are "the details of biology and of photography, both."²⁴ This quality of the flaw thus operates in the body and in the photograph, constantly producing difference within sameness. Analyzing *Identical Twins, Roselle, N.J.* (Figure 8), Armstrong notes how the photograph presents sameness through "genetic repetition"—identical twins in matching outfits—as well as centered,

²³ Avedon in Paul Roth, "Preface," in *Richard Avedon: Portraits of Power*, by Richard Avedon et al. (Göttingen; Washington, D.C.; London: Steidl; Corcoran Gallery of Art; Thames & Hudson [distributor], 2008), 15. The quote comes from an unpublished book of Avedon's sayings that was distributed by his agent at an exhibition event.

²⁴ Carol Armstrong, "Biology, Destiny, Photography: Difference According to Diane Arbus," *October* 66 (October 1, 1993): 33.

symmetrical composition, but that this very quality of sameness causes difference to emerge through the logic of the flaw. In other words, the "matching" of the two girls simply heightens our perception of their small differences: misplaced bobby pins, wind-ruffled hair, rotated wrists, and, perhaps most arresting, the slight smirk on the lips of one of the girls that sharpens subtle differences in their facial features.²⁵ Armstrong goes on to identify a small crack in the wall behind the girls as another flaw, one that demonstrates how the unintentional detail and the intentional photographic frame work together in Arbus' work, and that "represents the 'gap' between the 'intentionality' of sameness and the 'effect' of difference." This sets up a photographic production of "difference within sameness" that is simultaneous with that of the physical world and suggests a photographic model that is constructed through a corporeal logic: "The photograph quite literally shows how sameness mutates into difference by means of the flaw at both the levels of biology and of photography...In this way the photograph puts biological and photographic reproductive processes together—and instead of photography-as-apparatus, it represents photography-as-reproduction-as-mutation."²⁶

The logic of the flaw is also operative in Morrisroe's work. Elisabeth Lebovici argues that Morrisroe deploys the flaw in order to reveal—or revel in—sexual deviancy, a "difference within sameness" that resists the "binarity spawned by heterosexual norms."²⁷ Lebovici thus identifies Morrisroe's flaws as the rolled-up T-shirt that barely conceals a lover's nipples, or the "shambles" peeking out from underneath a bed—the cracking revealed by deviant bodies that, following Judith Butler again, exposes "a failure in the heterosexual machinery." Linking the flaw to Morrisroe's flaunting of social and sexual

²⁵ Ibid., 38.

²⁶ Ibid., 39–40.

²⁷ Lebovici, "In the Darkroom," 236.

behavior that is outside the mainstream supports Joselit's suggestion that Morrisroe's photography effects a kind of identity performance. But I want to turn our attention back to the crack in Arbus' wall and Armstrong's argument that this accidental detail introduces a kind of biological mutation into Arbus' composition. Similarly, I believe that the material flaws introduced by the accidents that emerge out of Morrisroe's negative layering and careful darkroom procedures—the uneven blurs and spreading shadows in *Sweet 16*, the streaks of blue chemicals in *Big Dick*, the bending corners in *Broken Finger*—link the material contingency of his photographs to a kind of biological accident, or the contingency of the body they depict.

There is another model for the kind of flickering and surface degradation introduced by the material flaw in Morrisroe's work: Andy Warhol's silkscreens. These works produce an unpredictable pattern of flaws through a procedure of repetition that results in material degeneration, thus destabilizing the surface of the image and, in works such as *Elvis* (Figure 9), the representation of the human body. Honing in on the "Death and Disaster" series, Hal Foster describes this process as a "Warholian distressing of the image" that, in turn, distresses the viewer through a kind of traumatic shock.²⁸ But this trauma is not located in the horror of a car engulfed in flames (*White Burning Car III*) or a corpse hanging out of an ambulance (*Ambulance Disaster*)—Foster argues that the repetition of the process functions as a kind of protective screen for that kind of traumatic significance, while its material effects, the "'floating flashes' of the silkscreen," produce a visual trauma. He links this to Lacan's theory that trauma is a "missed encounter with the real" that in turn drives the urge

²⁸ Hal Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2011), 110–111. In this chapter, Foster refers broadly to the "Death and Disaster" images from the early 1960s, but most of the silkscreens that he analyzes from this series were made in 1963 and 1964.

to repeat that which "occurs by chance." And thus, Foster points out, these "pops" in the silkscreens "seem accidental, but they also appear repetitive, automatic, even technological," generating the sort of shock that occurs when chance disturbs automation, and introducing what Foster identifies as his *punctum* in the material fissure that breaks through repetition.²⁹

This type of repetition doesn't occur in Morrisroe's sandwich prints—the laborious process relies on a hands-on, craft-oriented set of procedures that seem to resist automation—but the copying, layering, and re-doubling of negatives in the sandwich process does operate as a kind of hidden or internal repetition that produces similar effects of degradation: dust and scratches on the print that function like silkscreen "pops," smeared chemicals that resemble faded ink, shadows that cause elements of the image to blur together like a layered screen.³⁰ And while these effects in Morrisroe don't add up to the kind of traumatic shock that Foster observes in Warhol, they do create a tangible fissure in the content of the image, a disturbance that (for me) tends to generate the *punctum* of the image while insisting on its materiality.

Of course, there is another fissure or flaw in Morrisroe's sandwich prints, one that complicates his relationship to Warhol and introduces yet another model of the body's

²⁹ Foster, *The Return of the Real*, 132–134.

³⁰ Perhaps a closer procedural analog to Warhol's silkscreens in Morrisroe would be the gum prints, cyanotypes, and photograms that he made from found images, with sources ranging from porn magazines to celebrity rags. Although he typically didn't double the same image within one of these prints in the manner of a silkscreen, he did heavily deploy repetition, sometimes using two images to make a single print (Figure 10), and often using the same image over and over to explore printing processes (Figure 11 & Figure 12). These images thus move closer to some of Warhol's methods of appropriation and seriality, and use techniques that, like the silkscreens, combine the language of the photographic image with other processes. Morrisroe primarily made the gum prints and cyanotypes early in his career, and Fionn Meade suggests that these works, with their tonal variation and evidence of manipulation, functioned as a sort of experimental preview of Morrisroe's sandwich process (Fionn Meade, "At the Eleventh Hour," in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 133–134.).

relationship to artistic procedures: Morrisroe's persistent habit of writing on his images. The edges of most of the sandwich prints are covered with scribbled labels, inscriptions, notes, and seemingly random loops, scribbles, and swirls. Some of them mark the image with Morrisroe's name, a title, even a date or copyright symbol, a gesture towards ownership that reminds us of the artist's insistence that the sandwich process was his own invention.³¹ Others, barely legible, seem to be notes or remembrances—his message to a mysterious lover/mentor in *To Brent*, "[unintelligible] of Game" across the bottom of *Child Prostitute*, "2" and "F2" (perhaps technical notes from the sandwich process?) on *Paul Fitzgerald* and *Big Dick*, respectively. And many of the words degenerate into a swooping, swirling script that blends with the apparently unmotivated scribbles that surround the text, only distinguishable by the differences between ink and marker in color and thickness of line. The awkward, messy nature of these scrawls seems to signify a body that is unstable, immature, resistant to—and perhaps even out of—control.³² Morrisroe's placement of these marks also suggests a kind of wild abandon: sometimes in large loops, sometimes in tiny scribbles, they appear straight across the top of an image, but angled around its bottom,

³¹ Morrisroe was well-known for declaring his desire to be famous, and his interest in mainstream art world systems of labeling—the artist's signature, the copyright symbol, the almost institutional title/date notation—points to a similar desire for recognition and success. This suggests that his tendency to constantly narrate and exaggerate his past was more than a performance of social and sexual identity; it was a performance for the benefit of an imaginary audience, a conscious construction of himself as a "bad boy" whose image would boost the seductiveness, and thus the value, of his work. What is ironic and, ultimately, tragic about this drive to build a rebellious reputation is that Morrisroe's life and eventual death required no exaggeration—he spent his whole life on the margins, struggling with prostitution, drug addiction, and eventually AIDS—and his attempts at capitalizing on this narrative failed to achieve the recognition he desired for his work.

³² In an essay on Cy Twombly, whose textual marks offer a useful comparison to Morrisroe, Barthes argues that the awkwardness of Twombly's scrawling graphemes can't be described as "childish" because a child's handwriting shows signs of pressing down hard on the page (Roland Barthes, "Cy Twombly: Works on Paper," in *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, 1st ed (New York: Hill and Wang, 1985), 159.). While this also applies to Morrisroe's handwriting—it is written with the flow of an adult's blending of cursive and print—I still feel that the extreme messiness of the text speaks to a physical abandon and resistance to structure that can be understood as a kind of bodily immaturity.

following the frame in one photograph, then breaking across the layering and lines in another, utterly resistant to the kind of neat ordering or categorization that the name/title/date labeling might otherwise imply. Along with the shadows and pops and smearing, liquid accidents, these handwriting marks seem to burst out of the intense control and care that goes into the sandwich process, reasserting the effects of the body's own unstable contingency as a seemingly irresistible force on the photograph.

This resistance to order, neatness, and control can be read as a resistance to technique, a way of expressing the deskilling urge that Benjamin Buchloh has traced in painting through modernism and into Warhol. For Buchloh, the tendency toward deskilling in modernist painting is a kind of anti-artistic and anti-authorial drive that provides a historical context for Warhol's seemingly "radical mechanization of the pictorial mark-making process" in his use of readymade images and silkscreens.³³ This mechanical, almost automated approach to deskilling seems, as mentioned above, to contradict Morrisroe's focus on hand labor and intervention, and the anti-authorial impulse also seems at odds with his desire to mark his photographs as his own. However, this tension between craft and automation is already foregrounded in the many sandwich prints that display the Polaroid border from their source photographs, as well as the large body of extant Polaroids that Morrisroe did not duplicate into sandwich prints, but still marked with chemical streaks, hazy blurs, and other signifiers of manipulation.

Elsewhere, Buchloh also identifies the phenomenon of deskilling in Warhol's drawings, in which it "appears either as a handicap or as a subversion, as an authorial admission of ineptness or as a declaration of solidarity with a subject deprived of

³³ Benjamin H. D. Buchloh, "Andy Warhol's One-Dimensional Art: 1956-1966," by Andy Warhol and Annette Michelson, *October Files 2* (Cambridge, Mass: MIT Press, 2001), 20.

competences."³⁴ Here, he compares Warhol's drawing with the looping, deskilled graphemes of Cy Twombly, whose marks bear a closer formal resemblance to Morrisroe's and thus provide a useful framework for considering Morrisroe's handwriting. However, whereas Buchloh sees Warhol's "incompetent" drawing as a kind of matrix, a semi-automated technique that "negates drawing as a means of tracing authorial will and signaling bodily self-constitution,"³⁵ he has described Twombly's deskilled marks as "the purely corporeal grapheme," a drawing that "foreground[s] the pure indexicality of the grapheme as subjective inscription in order to reveal to what extent the formation of subjectivity originate[s] in the commonality of neuro-motoric and psychosexual impulses."³⁶ This notion of the grapheme as a bodily and subjective mark seems to come closer than the matrix to describing how handwriting operates in Morrisroe's photographs: it is a disruptive flaw, a deskilling that insists on the presence of the artist's body while exposing it as fragmented, uncontrollable, and almost violent. This is underscored by the resemblance of both Morrisroe's and Twombly's marks to graffiti and its ability to "strike against form, ensuring a field in which the only way the image of the body can survive is as part-object, a concatenation of obscene emblemata."³⁷

Morrisroe's writing thus functions as both flaw and mark, a way to inscribe the body and its messy contingencies both onto and—when he layers an already-marked photograph into a sandwich print and then marks the image again—*into* the photograph. And this marking signifies more than the simple presence of the artist's body: like the other flaws

³⁴ Benjamin H. D. Buchloh, "Drawing Blanks: Notes on Andy Warhol's Late Works," *October* 127 (January 1, 2009): 3.

³⁵ *Ibid.*, 6. Buchloh previously developed the term "matrix" to describe Warhol's drawing in a 2000 essay on Raymond Pettibon (see below).

³⁶ Benjamin H. D. Buchloh, "Raymond Pettibon: Return to Disorder and Disfiguration," *October* 92 (April 1, 2000): 46.

³⁷ Rosalind Krauss, "Cy's Up," *Artforum*, September 1994, 118.

with which Morrisroe marks his images, the streaks and scratches, blurs and shadows, his writing insists on the photograph's materiality, its own status as a signifying object. In the self-portraits, this creates a particularly strange relationship between the photograph and its subject, a tension between clinging and parting, resistance and desire.

In his analysis of straight photography, Barthes analogizes the closeness of the photograph and its referent to "that class of laminated objects whose two leaves cannot be separated without destroying them both," including "desire and its object."³⁸ And yet, despite this intimacy, this necessary closeness, the photograph instantly, necessarily, inscribes the absence of its referent: "it has been here, and yet immediately separated; it has been absolutely, irrefutably present, and yet already deferred."³⁹ Morrisroe's treatment of the photographs of his body as their own kind of body, one that is both of (as in from) and of (as in about) his own, thus sets up an endless oscillation between his body and its representation: the photograph must separate from his body, its referent, in order to signify, and yet, simultaneously, it must cling to it, *become* it. I would thus like to extend Barthes' analogy with "desire and its object" to suggest that, in the sandwich print self-portraits, the photograph itself becomes a desiring subject, one that enacts the desire for Morrisroe's body that he is demanding from the viewer. And this emerges in an erotic play with the pleasures of repetition: the artist-as-subject, the layering of matching negatives, the doubling of primary and secondary prints, the back and forth movement of time, and the echo of the unstable corporeality of the artist's body in the material contingency of the prints.

³⁸ Barthes, *Camera Lucida*, 6.

³⁹ *Ibid.*, 77.

Sexy/Dirty/Sick

This condition of instability is, as I have argued, generated by the intertwined presence of sexuality and sickness in the artist's own body, physiological experiences that mark how he represents himself and set off formal reverberations in the images. In the sandwich prints, the primary emphasis is placed on an irrepressible eroticism that is subtly pressured or shifted by illness and accidents that aren't always directly pictured. But the balance between the sexual and the sick shifts in Morrisroe's self-portraits as he nears the final years of his life. At this point, he is producing fewer sandwich prints, but he continues to make representations of his body, including Polaroids and, in a less orthodox style of self-portraiture, photograms derived from hospital x-rays.⁴⁰

In terms of sheer numbers, Polaroids make up the largest portion of Morrisroe's photography: there are currently over 800 of them in the estate, and at least 80 known Polaroids in private collections. Some of these were transformed into sandwich prints, but many stand on their own—the artist seemed to devote the same level of attention to framing and composition, as well as post-camera manipulation, to his Polaroid portraits and nudes as he did to the images he produced with his SX70 medium format camera. In fact, Polaroid film quickly became his preferred medium after he acquired a Polaroid 195 Land Camera because he could easily manipulate the development of the "instant" image and the incidental negative produced in the development process could be used for sandwich prints.⁴¹

⁴⁰ The decrease in sandwich printing is at least partially due to his inability to frequently access the resources he needed when he was going in and out of the hospital. But even when he couldn't pursue more complex projects, Morrisroe insisted on setting up provisional darkrooms in his hospital bathrooms in order to keep working.

⁴¹ Gruber, "Survey of the Estate," 437. Morrisroe made the switch to Polaroids in 1979 when the Polaroid Corporation Artist's Support Program began supplying him with free film. His use of

Many of the Polaroids that Morrisroe produced throughout his career were self-portraits. Although the process of making these prints isn't nearly as involved as the sandwich prints, and thus doesn't generate the same degree of performativity and intervention at the site of production, these images still insist on an interplay between the body of the artist and the body of the photograph. In images such as *Untitled* c.1980 and *Untitled* c.1983 (Figure 13 & Figure 14), Morrisroe poses nude, lifting his shoulders or arching his back to display his impressive physique, playing with an inviting gaze or the frank, frontal display of his genitals. Other Polaroids from the early 1980s show the artist standing and masturbating or lying coquettishly in bed, experimenting with poses ranging from the curled crouch of *Broken Finger* to a splayed position, alternately flaunting his muscled chest or confronting the viewer with his erection. And like the sandwich prints, all show, to a greater or lesser degree, evidence of manipulation during development. Most are marked by light streaks that suggest chemical disruption, pressing in from the edges and appearing to scratch or scar the image. Others exhibit an irrational balance of bright light and deep shadow that is reminiscent of the shifting fore and backgrounds of the sandwich prints. Although this is primarily generated by the placement (or lack) of lights within the scene, it still creates a haziness that directs your attention to the tangible surface of the print and, in combination with the streaking, points to the two sides of photography: optics (blurred focus) and chemistry (splotchy emulsion). The effect of these traces is thus to continually

Polaroid might seem to tie Morrisroe's project closer to Nan Goldin's familiar "snapshot aesthetic," but his continued insistence on both deliberate staging and post-production ultimately emphasizes the formal differences in their projects. This points to the fact that, although Goldin's work is the most well-known of the group, the Boston School is formally very diverse, and many other photographers who have been lumped under this label also focus more on technique—see, for example, David Armstrong's highly classical black-and-white portraits, Philip Lorca diCorcia's tableau-like scenes, or Jack Pierson's intensely saturated images that move from shimmering close-ups to magazine-style spreads.

emphasize the materiality of the photograph—for Morrisroe, even the fabled transparency of a Polaroid must be violated to reveal its status as a signifying object—and to insist on its physical contingency, marked by the same instability and chemical or biological accident as the body it represents.

Morrisroe's experimentation with the materiality of the Polaroid through self-portraiture continues throughout his life, but as he gets sicker with AIDS symptoms, the tone of the images changes. He still insists on his sexuality, displaying himself in bedrooms, toying erotically with his genitals and ass, but the visible effects of AIDS on his body necessarily inscribe these Polaroids with the overwhelming presence of illness.⁴² Taken near the end of his life, *Untitled* c.1989 (Figure 15) recalls Morrisroe's self-portrait as a child prostitute: the artist gazes directly at the viewer as he poses seductively across a bed, but the emptiness of the room has been replaced by personalizing clutter—a mattress on the floor, surrounded by detritus, clothing, medicine, coffee cups, the signs of a life spent mostly in bed. Thus although the figure is older, more experienced, the intimacy of the

⁴² The connection between sexuality and illness in Morrisroe's images is inevitably intensified by HIV's reputation as a sexually transmitted disease (although it can also be transmitted through blood transfusion, IV drug use, and similar fluid-to-fluid contacts). This relationship invites a comparison to the psychoanalytic link between sex and death, based on the fundamental destructiveness of the erotic pleasure in repetition, which ties sexual desire to the death drive. In *Beyond the Pleasure Principle*, Freud concludes that "the pleasure principle seems actually to serve the death instincts" (Sigmund Freud, *Beyond the Pleasure Principle*, trans. James Strachey, The International Psycho-analytical Library no. 4 (New York: Liveright, 1950), 87.). Leo Bersani argues that the majority of Freud's argument in this text should lead up to a collapsing of the duality of sexuality and death such that one becomes identified with the other, "an identity between a sexualized consciousness and a destabilized, potentially shattered consciousness" (Leo Bersani, *The Freudian Body: Psychoanalysis and Art* (New York: Columbia University Press, 1986), 62–63.). However, as Bersani points out, Freud retreats from this conclusion, ultimately domesticizing sexuality into Eros and insisting on a structured dualism between Eros and Thanatos, or death. Freud and Bersani's reading of Freud thus offer two psychological models for considering the persistence of the sex/death interrelationship in a tension that is either dualistic or in the process of collapse. Following this logic, a psychoanalytic approach could potentially offer another productive reading of Morrisroe's work, particularly in exploring the connection between the pressures that sex and death place on his body and the ways in which he uses that body to develop a highly material approach to photography.

space renders him more open, more exposed to the viewer. And while it is the position of his body that suggests the comparison with that youthful image, it is also his body that ultimately refuses it. No longer supple and young, Morrisroe has become aged and emaciated—his skin stretched tight over his bones, exhaustion and the shadow of a beard replacing his youthful pout. His legs have also fallen shut, the open display of his sex replaced by the vulnerable pouch of his scrotum just peeking out from under his thigh, and that come-hither stare with which he has confronted the camera so many times before has been subtly and uncomfortably shifted by the glaze in his wide eyes. The materiality of the print also seems less tangible: the notes and other marks of his hand are absent, as are the heavy shadows and warm tones of the sandwich process. But the image retains a glowing, uneven light and lack of focus that directs your attention to the formal qualities of the photograph, working in tandem with his insistent sexuality to refuse the potential of the Polaroid to become a simple document of his body's decline.⁴³

⁴³ By 1989, the representation of people with AIDS (often referred to as PWAs in activist literature) had become highly contested terrain. Grover demonstrates how, in mainstream media, PWAs had gone from being criminalized to being victimized, either appearing as a threat to society or being reduced so utterly to their disease that they were stripped of all agency and (particularly pressing for the gay community) sexuality (Grover, "Visible Lesions."). In the late 1980s, Simon Watney described this situation as a "crisis of representation itself, a crisis over the entire framing of knowledge about the human body and its capacities for sexual pleasure" (Simon Watney, *Policing Desire: Pornography, AIDS, and the Media* (Minneapolis: University of Minnesota Press, 1987), 9.). At the same time, photographers like Nicholas Nixon and Rosalind Solomon gained art world acclaim for their deeply melancholic portraits of PWAs, but were met with significant resistance from the activist community, who argued that series like Nixon's *People with AIDS* were as reductive as media images. While museum curators claimed that such photographs put a face on the disease, groups like ACT UP staged protests at exhibition openings, handing out fliers with slogans like "NO MORE PICTURES WITHOUT CONTEXT". In essays from the early stages of the epidemic, Douglas Crimp argues for an activist art to resist the de-sexualization of PWAs and fight against the disease by demanding research funding, medical care, and the representation of PWAs as active citizens with identities separate from their illness. However, during the late '80s and into the 1990s, Crimp revised his position, acknowledging that melancholic art has a place alongside activist art to provide a forum for public mourning, and to bring about both greater visibility and increased empathy (Douglas Crimp, *Melancholia and Moralism: Essays on AIDS and Queer Politics* (Cambridge, Mass.: MIT Press, 2002).). This tension between mourning and activism, which centers largely on the question of

Thus the model that I have argued for in the sandwich prints—an approach to photography that is developed through the body and its messy contingencies and is structured by the tendency of the photograph to cleave to and from its referent, setting off oscillations of resistance and desire in the self-portraits—is also operative, although less overtly, in the Polaroids. Still playing with the repetitive eroticism of self-representation, Morrisroe once again extends the echo between artist and subject into the relationship of photograph to referent, deploying the presence of both sexuality and disease to further destabilize the image and emphasize the physicality of body and print. And although time does not reach across years in the Polaroids like it does in many of the sandwich prints, they still present a kind of layered temporality, effected by the push and pull between the expectation of immediacy generated by the Polaroid and the reminder—through chemical streaks, light haze, handwriting, and other marks and interruptions—that even these images are produced over time. Similarly, Morrisroe highlights the tension between the notion of the Polaroid as the ultimate transparent photographic envelope—the candid, the snapshot, its supposed immediacy pointing innocently to an unmediated subject—and the fact that Polaroids, with their distinctive frames and particular cultural associations, seem to insist on the same independent, signifying objecthood that Morrisroe demands from his sandwich prints. Thus while the play with materiality and manipulation is much less developed in the Polaroids than it is in the sandwich prints, these images still emerge out of a simultaneous clinging and parting relationship between the photograph and the body it depicts.

the representation of sexuality and its relationship to individual agency, thus forms the social backdrop for Morrisroe's work in the late 1980s and complicates images like *Untitled* c.1989 (Figure 15) and *Untitled* c. 1989 (Figure 16) that unflinchingly present the artist's body as both erotic and dying.

Morrisroe also turned to another kind of self-portraiture at the end of his life that reflected his growing preoccupation with his illness. Using the temporary darkrooms that he would rig up in his hospital bathrooms, Morrisroe made photograms from any materials he could get his hands on, including newspaper clippings, medicine bottles, and porn magazines. Among these prints is a series that he made from x-rays of his own lungs.⁴⁴ Although they are far from the kind of representation that might securely be called a self-portrait, these images further Morrisroe's endless project of depicting his identity through his body, offering a slightly ironic nod to the idea that the portrait should give the viewer access to some interior part of the subject.⁴⁵

Like in the sandwich prints, Morrisroe uses scratches, chemical splashes, and flecks of dirt or dust to disrupt the surface of the photograms, emphasizing their physicality and contingency (Figure 17). In combination with sepia and color toning (Figure 18 & Figure 19), these marks serve to intensify the painterly quality of the prints, further distancing the image from its referent and emphasizing the already highly material quality of the photograms. The marks also generate a flickering quality in the images that tends toward deterioration, a kind of invasive destructiveness that fissures the direct contact between x-ray and printing paper, creating images that are as unfixed and destabilized as the virus-

⁴⁴ According to McPhillips, when the doctor showed Morrisroe the x-rays that revealed that he had pneumonia, the artist replied, "THAT'S A MASTERPIECE!" (Ramsey McPhillips, "Who Turned Out the Limelight? The Tragi-Comedy of Mark Morrisroe," in *Loss within Loss: Artists in the Age of AIDS*, by Edmund White, Estate Project for Artists with AIDS, and Alliance for the Arts (Madison, Wis.: University of Wisconsin Press, 2001), 109.).

⁴⁵ Admittedly, calling the x-ray photograms self-portraits opens the category of self-portraiture up to a suspicious degree of ambiguity. But Jacques Derrida reminds us that the very existence of the self-portrait is, already, a hypothetical concept, anchored only by a title, dependent on a "nonvisible referent" outside of the image (Jacques Derrida and Musée du Louvre, *Memoirs of the Blind: The Self-Portrait and Other Ruins* (Chicago: University of Chicago Press, 1993), 64–65.). Since some of these photograms were exhibited by Morrisroe under the heading *Self Portraits* (see below), I think that I can securely use this label to analyze the works.

laden lungs they depict.⁴⁶ The body, however, occupies a strange position in these images. The photograms seem to be utterly evacuated of Morrisroe's usual eroticism—internal organs simply fail to elicit a sexual response except in the most extreme cases of fetishism, a kind of sexuality that is typically dependent on a displacement away from the body—and there is something strangely anti-corporeal about bones, which are fundamentally biological and yet seem to resist the tangible materiality of hair and flesh, inspiring neither the desire to look nor the desire to touch. And still the photograms unquestionably represent the artist's body, uniquely identifiable through a kind of interior medical code, but estranged from the messy, fleshy physicality through which Morrisroe has previously identified himself.

What does tie the x-ray photograms back to the bodily model that informs Morrisroe's sandwich prints is the strange and almost paradoxical relationship that photograms have to their referents. As a method of recording that is dependent on direct contact, making a photogram would seem to inscribe its subject, to touch the referent even more intimately than the photograph does—in *Camera Lucida*, Barthes notes that the fact that the photograph records light that is bouncing off an object generates a close, almost physical connection: "The photograph is literally an emanation of the referent."⁴⁷ The process of making a photogram seems to take this emanative potential to the extreme, and some of Morrisroe's other photograms appear to point quite deliberately to this condition, using layering to represent touch. For example, in many of the photograms that Morrisroe made from pornography, the artist piles magazine clippings on top of each other, then layers them on top of paper cuttings to create a sense of endless folding and reiteration

⁴⁶ This kind of flickering, destructive instability also recalls Foster's "Warholian distressing of the image," discussed above.

⁴⁷ Barthes, *Camera Lucida*, 80.

(Figure 20). But the jagged edges of the paper cuts interrupt this echo and remind us of the fact that photograms also tend to distort the appearance of their referents, sometimes so significantly that they become unrecognizable and alienated from the final print. The sense of estrangement from Morrisroe's body that is generated by the clinical quality of the x-ray photograms is thus analogous to the photograph's instant and necessary separation from its referent, the tendency to pull away that Morrisroe exacerbates in order to emphasize the materiality of the print itself.

And yet we are still left with this strange absence of eroticism that would seem to evacuate the desire that is so central to the sandwich prints and Polaroids. Thus far, I have attempted to demonstrate that sexuality and sickness are intertwined in Morrisroe's self-portraits, ebbing and flowing in their overt representation but always implicating one another in a kind of endless, biological entanglement that gets translated into the materiality of the photographs. In the photograms, Morrisroe seems to want to tease out these qualities, separating them into a paired or dichotomous association between sexy and sick. But he still insists on their co-presence, a side-by-side intimacy that is evident in the way he presents the x-ray and porn photograms in an exhibition at the Pat Hearn Gallery near the end of his life. The show was limited to current works, which, according to extant descriptions, included photograms and a set of objects that directly reference the artist's teenage injury: a bullet and a bronzed pair of his shoes that highlights the uneven wear on his right (limping) foot, all of which were placed above a dyed photogram of "seemingly mangled footprints."⁴⁸ Lawrence Chua, who reviewed the exhibition for *Flash Art*, reports that these objects were placed next to three brightly-colored x-ray photograms, all under

⁴⁸ Lawrence Chua, "Mark Morrisroe Pat Hearn," *Flash Art*, October 1988, 132.

the title *Self Portraits*. This organization scheme forthrightly announces Morrisroe's desire to frame his experiences of injury and illness as a representation of his identity, an effect that Chua found contrived, a "magnified reflection on the stereotype tortures of the visual artist's life." In fact, for Chua, the show serves more as a final attempt at Morrisroe's mythic self-fashioning than anything else—he notes the inclusion of a message, typed on white lined paper and framed, that reads: "Sometimes I think I would rather be a movie star than an artist." Hung on the wall, this oft-quoted refrain of the artist's seems to both promote and gently mock the less subtle aspects of Morrisroe's project.

According to the recent Winterthur retrospective catalog, the focus on injury and illness in the *Self Portraits* section generated "an atmosphere of a memorial site" that was infused with the specifically medical connotations of the x-ray.⁴⁹ This effect led Chua to conclude that "Morrisroe has turned the gallery into a peculiarly clinical shrine." But the exhibition also included the artist's series of porn photograms, "confused phantasms of orgiastic sexuality" that are colored with the same bright dyes as the x-ray photograms.⁵⁰ Thus while Morrisroe limits his self-presentation to the traces of physical struggle and ill-health, the exhibition as a whole takes a broader perspective on the human body as its central theme, expressed through the pairing of the medical and the pornographic. This relationship disturbs Chua, who criticizes the photograms for trivializing the seriousness of the artist's illness, "surrounding the AIDS crisis with colorful, imaginative lies." However, it seems possible that what is truly unsettling here is not the association of lungs laden with AIDS-induced pneumonia on one wall with flamboyant and colorful pornography on the

⁴⁹ Teresa Gruber, "Exhibitions," in *Mark Morrisroe*, by Mark Morrisroe et al. (Zurich; [New York]: JRP Ringier; Distribution partners, D.A.P./Distribution Art Publishers, 2010), 470. The Chua review and the show's brief entry in the catalog seem to be the only remaining detailed descriptions of the exhibition.

⁵⁰ *Ibid.*

other. Rather, the most troubling aspect of the show may have been the neat separation of the sexual from the sick—even as the works in the exhibition flaunt the body's physical traces, from a limp's degrading effect on shoes to the "cum-soaked floors of the St. Mark's Bathhouse" that the porn photograms call up in Chua's imagination, the body itself seems divided and thus strangely distant. By going from the "perverse iconography," in Chua's words, of his earlier works to the "more abstract, though equally perverse, approach" of this final exhibition, Morrisroe seems to deny the corporeality of his own body, thereby foreclosing on the photograph's ability to turn back on its subject and enact the intermingled sense of desire and loss that motivates his earlier self-portraits.⁵¹

In contrast, it is the total engagement with his own body as an insistently physical presence—a source of sexuality and pain, a site of experimentation and play—that allows Morrisroe to articulate more clearly a corporeal model of the photograph through his sandwich print self-portraits. When he displaces the materiality of his body onto and into the image, Morrisroe opens it up to the ability to signify, as an object—the photograph as thing, resisting its condition as a transparent or indexical frame—but also as a subject, one

⁵¹ Chua, "Mark Morrisroe Pat Hearn," 132. This tendency to isolate illness from sexuality in Morrisroe's work was exacerbated by his participation in *Witnesses: Against Our Vanishing*, an exhibition organized and curated by Nan Goldin that was at New York's Artists Space from November, 1989 to January, 1990. Centered around the effects of the AIDS crisis on the artist community, the show became, in Goldin's words, "a collective memorial" (Nan Goldin, "In the Valley of the Shadow," in *Witnesses: Against Our Vanishing* (New York: Artists Space, 1989), 5.). Although brief notations in some reviews suggest that a variety of Morrisroe's work was included in the show—one reviewer observes that "a former child prostitute documented his own life and sorrowful death" (Kay Larson, "Days of Rage," *New York Magazine*, November 27, 1989, 82.)—his only entry in the catalog cements the elegiac associations with his work. Goldin chose to include a Polaroid of the artist near the very end of his life, weak, lying in bed, his body, usually so proudly displayed, completely shrouded by the covers, his face barely visible—the only trace of the Morrisroe that we see in so many of his other self-portraits up to this point is his left eye, gleaming out from the dark shroud of the bed, staring directly at the camera (Figure 21). That Morrisroe would have claimed authorship of this image is even questionable: the *Witnesses* catalog labels it as his work, but the recent Winterthur monograph describes it as taken by his friend Gail Thacker. Both shows were posthumous, so this issue will go unresolved, but it nevertheless points to the way that the *Witnesses* exhibition reduced Morrisroe and his photography to the effects of his disease.

that is capable of desiring the body that it depicts even as it must inscribe the absence, and thus the loss, of that body. While this subjective quality seems to be less salient in the Polaroids and, ultimately, lost in the photograms, it is intensified in the sandwich prints through repetition, an erotic echo that reverberates through Morrisroe's presence as artist and subject and across the photographs, with their folding of time, doubling of prints, and layering of matching negatives. Images like *Sweet 16*, *Big Dick*, and *Broken Finger*, marked by hazy shadows, shifting light, dusty scratches, and swirling text—the contingencies of the body fissuring the surface of the print—thus cleave to and from the artist's body as though it were their own. And it is in this process of resistance and desire that Morrisroe's photographic project and all of its dirty, erotic materiality fully emerges.

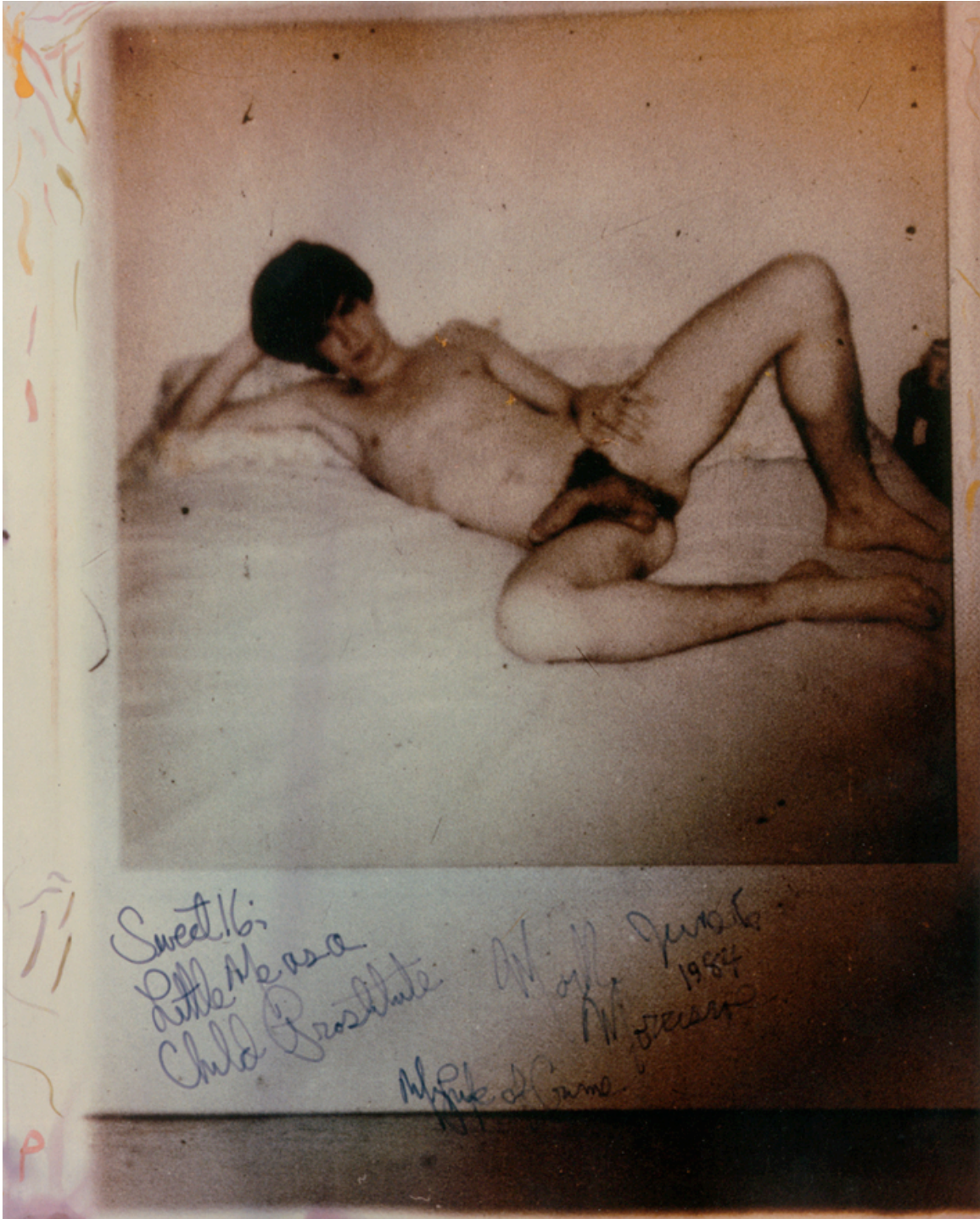


Figure 1. Mark Morrisroe, *Sweet 16: Little Me As a Child Prostitute*, June 6, 1984, C-print, negative sandwich, ink, and marker



Figure 2. Edward Steichen, *Rodin—The Thinker*, 1902, Gum bichromate print



Figure 3. Mark Morrisroe, *Paul Fitzgerald (Back)*, 1982, C-print, negative sandwich, ink, and marker



Figure 4. Mark Morrisroe, *You Like My Big Dick*, 1982, C-print, negative sandwich, ink, and marker

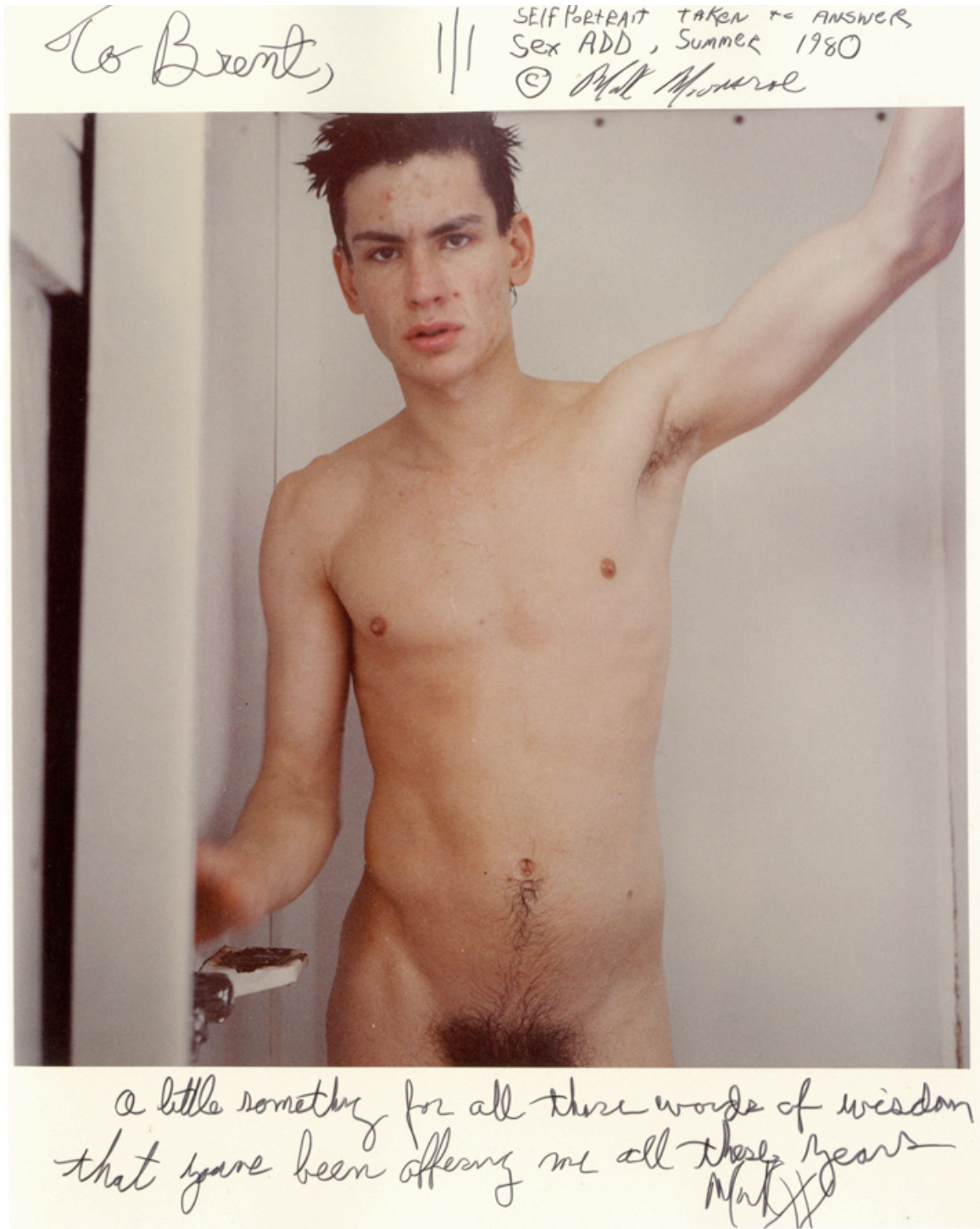


Figure 5. Mark Morrisroe, *Self-Portrait (To Brent)*, 1982, C-print, negative sandwich, ink, and marker



Figure 6. Mark Morrisroe, *Self Portrait With Broken Finger, Christmas 1984*, 1984, C-print, negative sandwich



Figure 7. Richard Avedon, *Ezra Pound, Poet, Rutherford, New Jersey, 1958*



Figure 8. Diane Arbus, *Identical twins, Roselle, N.J., 1967*



Figure 9. Andy Warhol, *Elvis*, 1964

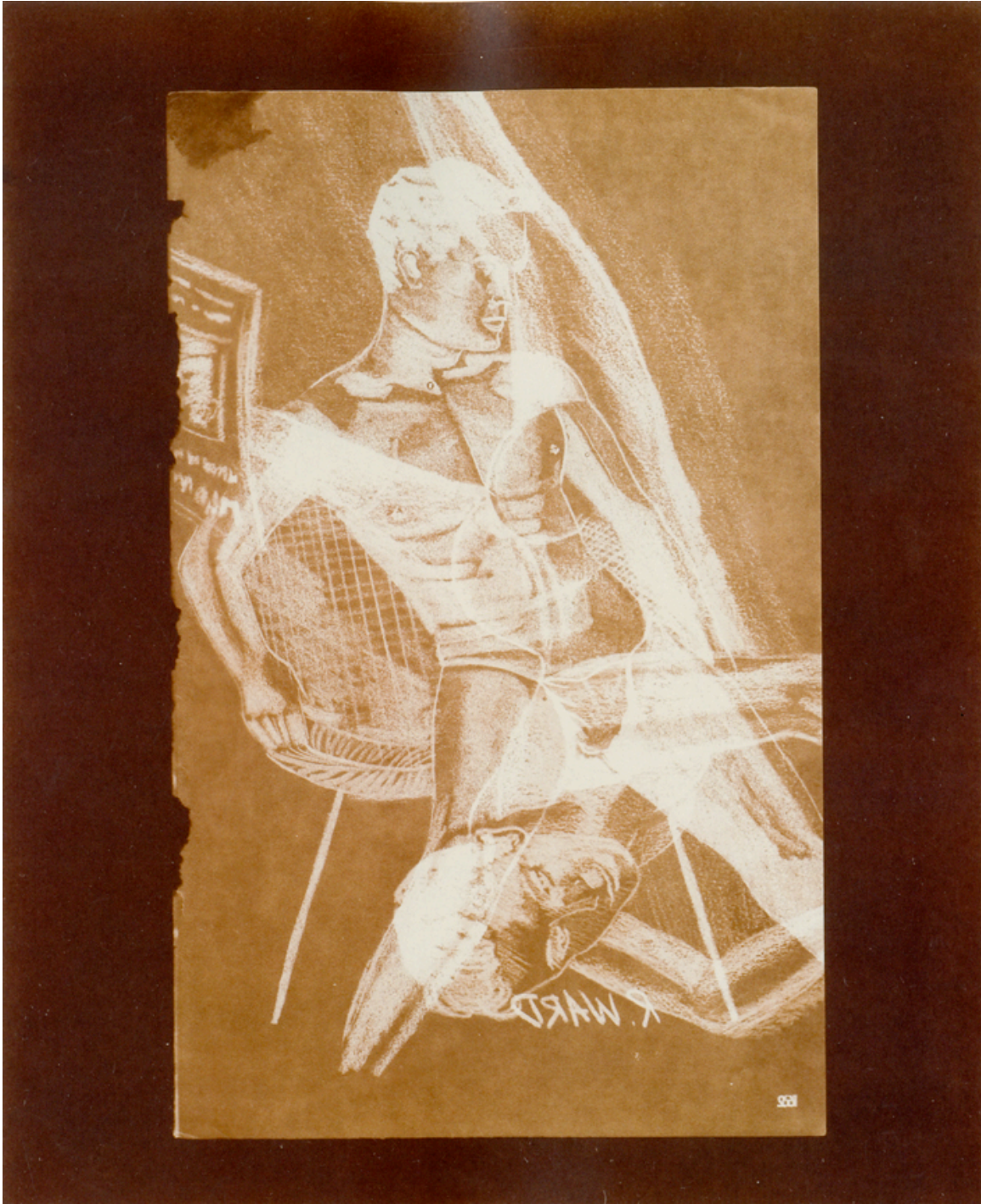


Figure 10. Mark Morrisroe, *Drawing*, 1986, Toned gelatin silver print, photograph of printed material

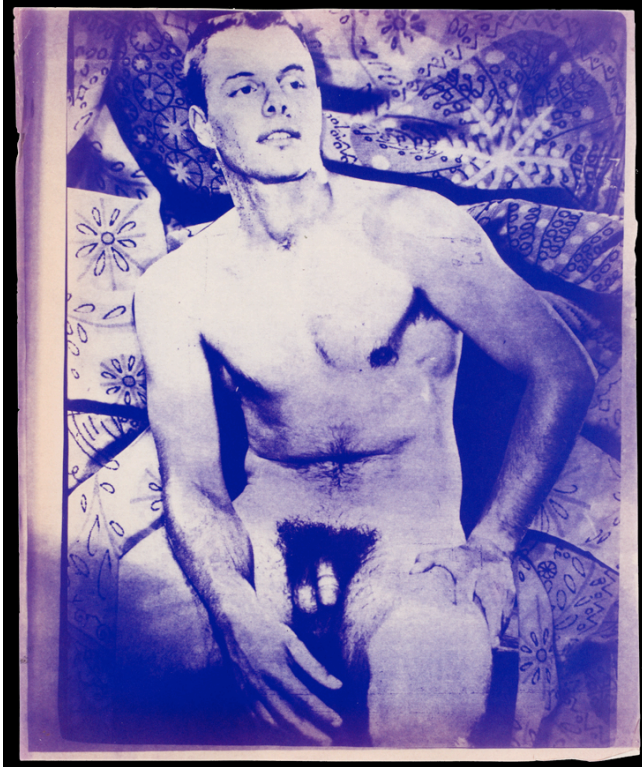


Figure 11. Mark Morrisroe, *Untitled*, c.1981, Cyanotype

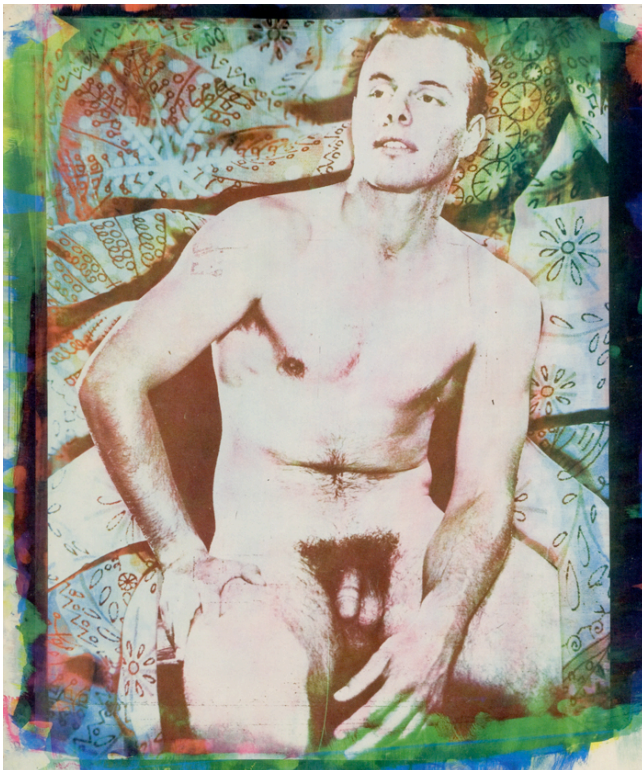


Figure 12. Mark Morrisroe, *Untitled*, c.1981, Gum print



Figure 13. Mark Morrisroe, *Untitled* [Self-Portrait], c.1980, T-665 Polaroid



Figure 14. Mark Morrisroe, *Untitled* [Self-Portrait], c.1983, T-665 Polaroid



Figure 15. Mark Morrisroe,
Untitled [Self-Portrait],
1989, T-665 Polaroid



Figure 16. Mark Morrisroe,
Untitled [Self-Portrait],
1989, T-665 Polaroid

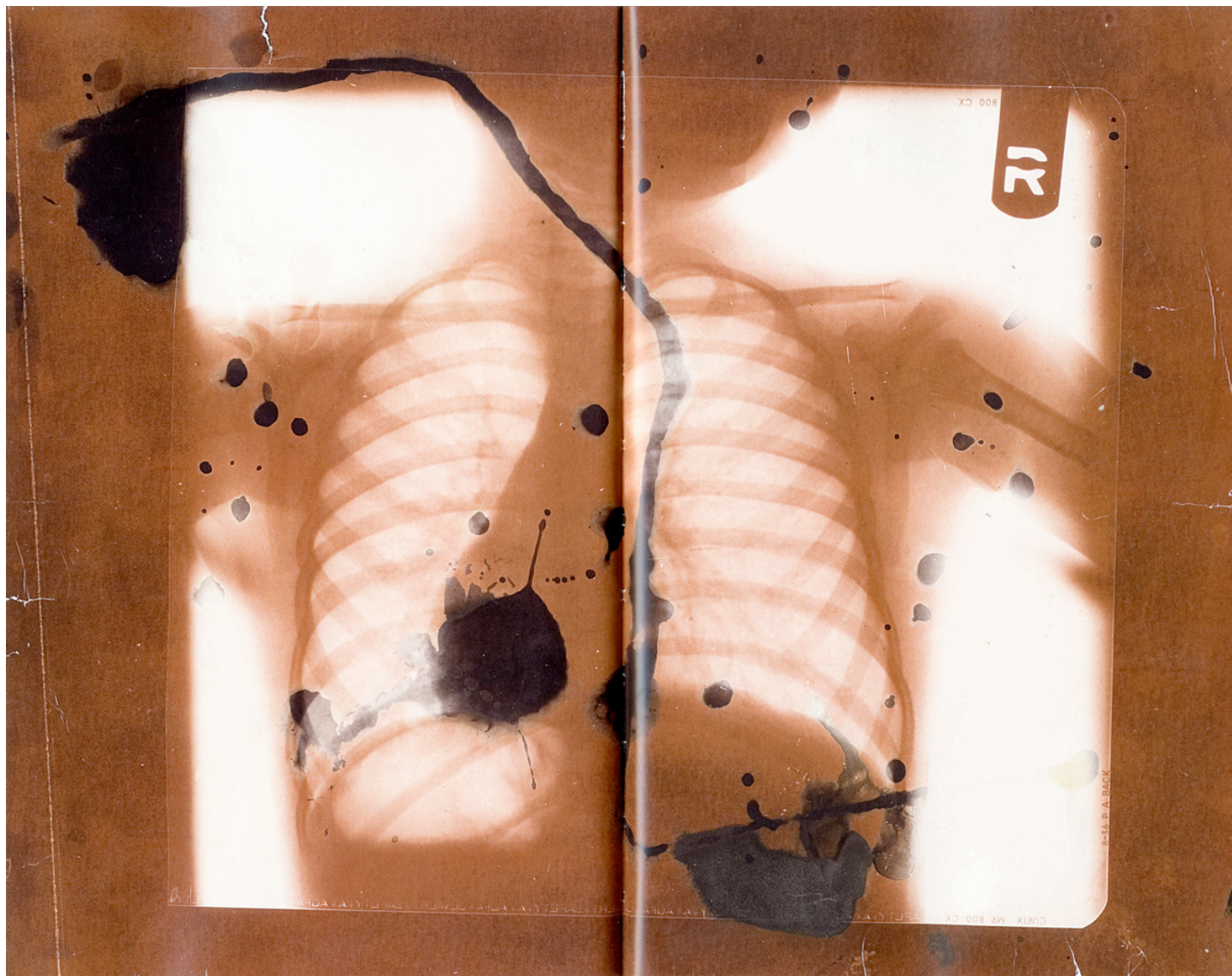


Figure 17. Mark Morrisroe, *Untitled*, c.1987, Toned gelatin silver print, photogram of x-ray



Figure 18. Mark Morrisroe, *Untitled*, 1988, Colorized gelatin silver print, photograph of x-ray



Figure 19. Mark Morrisroe, *Untitled*, 1988, Colorized gelatin silver print, photograph of x-ray



Figure 20. Mark Morrisroe, *Untitled*, c.1987, C-print, photograph of printed material



Figure 21. Exhibited in *Witnesses* as Mark Morrisroe, *Self-Portrait*, 1989, Polaroid; taken by Gail Thacker

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