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DRYELI DADS*
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***NOT QUITE THE REAL THING**



MAKE POVERTY TRENDY BADGE

SADIE HENNESSY 2016



MAKE PLAGIARISM TRENDY (PROTOTYPE AND FINAL BADGE)

C.A.HALPIN 2023



HI CHAT GPT, CAN YOU TELL ME WHO SADIE HENNESSY IS?

DRY HUMMING

Hi Chat GPT, can you tell me who Sadie Hennessy is?

Hi Human, Yes, Sadie Hennessy is a British contemporary artist who works across a variety of media, including sculpture, installation and printmaking.

Her work often involves a playful, humorous approach to exploring themes of consumerism, popular culture, and societal norms.

Tell me more!

She has exhibited her work extensively in the UK and internationally, and has been the recipient of several awards and residencies.

One of her notable works include 'Thingly Time', which features sculptures made from discarded objects.

(Sadie Hennessy would like to make it clear that she has never made a work called 'Thingly Time')

HI CHAT GPT, CAN YOU EXPLAIN WHAT APPROPRIATION MEANS IN AN ART CONTEXT?

Hi ChatGPT, Can you explain what 'appropriation' means in an art context?

Certainly! Appropriation is the act of taking existing objects, images, or ideas and using them in a new context. Artists use appropriation for various reasons, such as to comment on culture, history, and politics, or to critique mass media and consumerism.

One common use of appropriation in art is to challenge ideas of originality and authorship. By borrowing and recontextualizing existing images or objects, artists can play with and subvert the meanings and associations that we have with them. This can create new insights and perspectives on the original source material.

Another reason artists use appropriation is to address issues of identity and representation. By using images or objects that are associated with a particular group or culture, artists can explore the ways in which these representations are constructed and how they impact our perceptions of ourselves and others.

HI CHAT GPT, CAN YOU EXPLAIN ORIGINALITY IN ART?

Hi Chat GPT, can you explain originality in art?

Hi Human, The concept of originality in art is subject to interpretation and can be debated. Some argue that true originality is difficult to achieve in a world filled with countless ideas, influences, and cultural references. Artistic creations often build upon existing styles, techniques, and themes. However, artists have the ability to combine these elements in unique ways, creating something novel and distinctive.

Originality can be seen as the ability to offer a fresh perspective, express a unique voice, or introduce innovative techniques, materials, or ideas. It is often a blend of personal creativity and the ability to challenge conventions or push boundaries within a given medium or genre.

While it can be challenging to define and achieve complete originality, it is not uncommon for artworks to be recognized as innovative or groundbreaking within their respective contexts. Ultimately, the perception of originality in art varies among individuals and can be influenced by cultural, historical, and aesthetic factors.

DRY HUMMING*

OPEN CALL

You are invited to submit work for Sadie Hennessy's next solo show. Work should be in the style of Sadie Hennessy's and will be selected based on the possibility that it was actually made by her. Sadie Hennessy is a multi-disciplinary artist so all mediums welcome including proposals and documentation of live work. For more information and to see her work go to: www.sadiehennessy.co.uk

*** Not quite
the real thing**

**JOHN
STEZAKER**

**DEAR
JOHN**

A LETTER TO JOHN STEZAKER

Email to John Stezaker

Date: Thu, 11 May 2023 at 08:39

Subject: 'Dry Humping' Project

Dear John,

I hope you won't mind me writing to you. We met about a million years ago at a talk you gave in Canterbury, and you kindly invited me to send you some images of my work, which you were very encouraging about, although I had felt somewhat sheepish about showing you (but was glad I did!). Our paths also crossed at a show at the Cob Gallery, where my work was very much created in 'homage' to you.

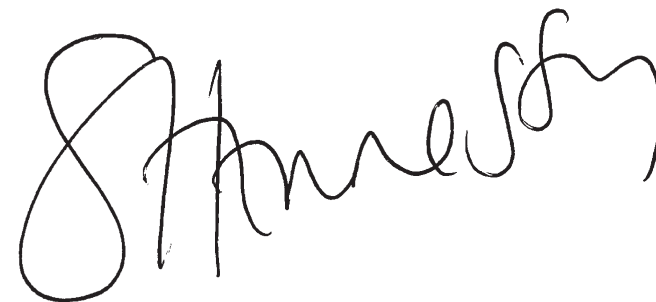
Anyway, I've been revisiting some of the ideas in that show, and thinking about the idea of 'signature style' in art, and to that end I came up with an idea which was that I would invite people (through an open call) to submit work, in the style of my work, to be exhibited as my next solo show. I didn't presume anyone would know what my work would look like so invited them to check out my website and I also put the open call there.

In the foreword to the publication I shall be mentioning that I met you and that you asked me to show you, there and then, some of my own work- in -progress, on my phone, and I declined saying I couldn't as it 'looked a bit like yours only much crapper' and you laughed. (Later on I emailed you, as I mentioned, and you were very encouraging). I think I have found my own voice more clearly now, and am happy to report that a lot of the submissions to 'Dry Humping' look a bit like my work only much crapper - which seems to be progress!*

The reason I am writing to you is with a cheeky request, to see whether I could persuade you either to write a few words for the catalogue, or (dream of dreams) submit a piece of work for the show. I know this is a very long shot but I thought the concept might appeal to you.

Thank you for taking the time to read my ramblings, and I hope I might hear from you in due course.

With warmest regards,

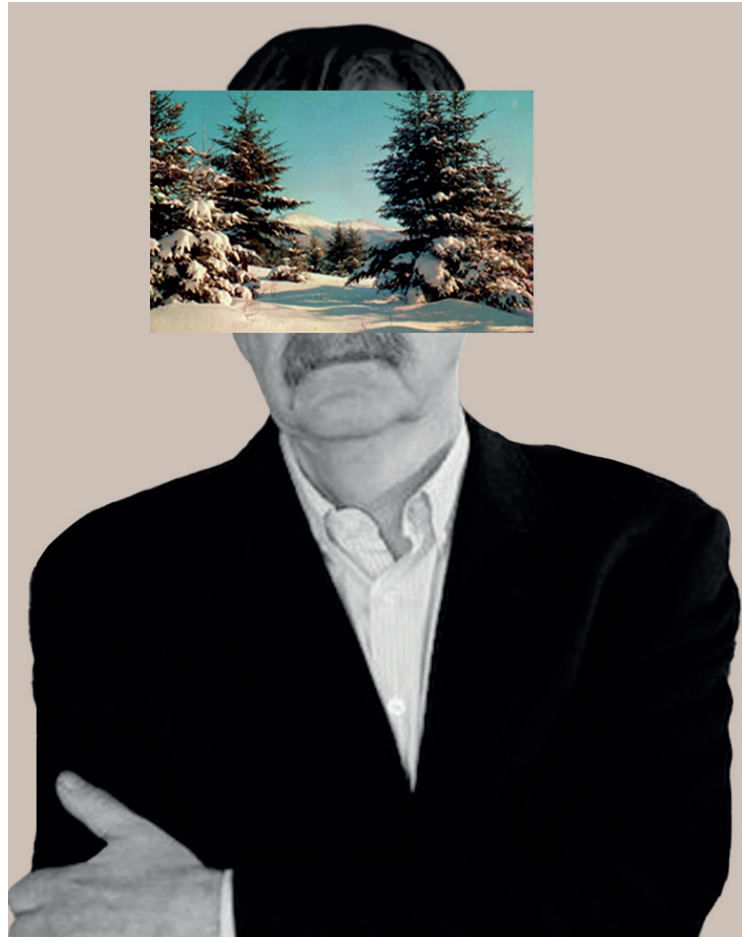


Sadie

*some are much better, to be fair!

Update:

Sadly, John Stezaker was "too snowed under" to get involved. but his presence is felt throughout the book.



JOHN STEZAKER IS SNOWED UNDER
SADIE HENNESSY 2023



'APPROPRIATING A BOOK ON APPROPRIATION'
SADIE HENNESSY 2023

**CAMILLA
ELLINGSEN
WEBSTER**

**EXPLORING
THEMES OF
APPROPRIATION
IN SADIE
HENNESSY'S
DRY HUMMING
PROJECT**

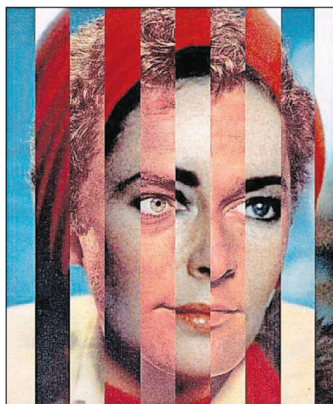
Satirists hailed for flying the flag of poetic dissent

Artist and comedian Miriam Elia launched her book *We Go to the Gallery* at the Cob Gallery in Camden Town in February. In it Mummy instructs youngsters Peter and Jane in the finer points of modern art, with images and text parodying Ladybird books.

One example was inspired by Jeff Koons selling a balloon dog for £35million. Peter wants to play with a crazed-looking version but Mummy warns: "Only venture capitalists can play with this balloon."

Penguin UK, which owns Ladybird, was not amused, claimed breach of copyright and threatened to pulp books not sold in a month – a concession to allow Elia to recoup costs.

Now she is celebrating what she sees as an historical creative act with an exhibition titled *Pastiche, Parody and Piracy* at the Cob Gallery.



■ **Splice by Sadie Hennessy**

It aims to demonstrate the importance of appropriation in art and satire by showing the poetic dissent present in many mediums, from video to cartoons, projections, print and collage.

Elia's collaborators are curator Camilla Ellingsen Webster and

cartoonist Jeremy Banx.

The pieces chosen play with other people's ideas and pre-existing works in mischievous, sometimes humorous and often unsettling ways. The title is from the government IPO copyright law's forthcoming exception for parody, satire and pastiche which, if passed, means the act of subverting and appropriating elements of popular culture will be protected from corporate enterprises silencing it through legal action.

"We believe this is crucial for the future of appropriative art and satire, and although the law has been delayed, we are putting on this exhibition to celebrate artists, satirists and cartoonists who are paving the way," say Miriam and Ezra Elia.

■ From tomorrow (Fri) until July 5 at 205 Royal College Street, NW1, Wednesday to Saturday noon to 6pm.

CAMILLA ELLINGSEN WEBSTER

I first met Sadie Hennessy in 2014 when I curated an exhibition called *Pastiche, Parody and Piracy* at Cob Gallery, London. The show explored themes of appropriation in art - all the pieces chosen for the exhibition played with other people's works and ideas to visually present new concepts that were 'mischievous, somewhat humorous and often unsettling'. The show brought together a host of contemporary artists including Joachim Schmid, Patricio Reig, Mike Turner and Eric Ogländer, amongst others.

In that exhibition, Hennessy exhibited a selection of works including an iconic standalone piece: *Splice*, a striking collage showing vintage studio portrait photos of Elizabeth Taylor and Richard Burton, sliced into ribbons and merged together in alternating strips. For decades, the two stars had frequently been in the spotlight, as much for their movies (they featured in 11 together) as for more private affairs - being twice married and twice divorced. *Vogue* even cited theirs as being 'one of the defining celebrity unions of the 20th century'. By merging their portraits together, Hennessy literally and conceptually cut through the posed veneer of studio portrait photography and celebrity representation in popular culture to present a beautiful, painful and satirical view on love and life, both in the public realms and behind closed doors. Through using the work of others (the existing portraits captured by anonymous studio photographers) and reworking them into something new, Hennessy was taking part in a divisive practice within art: appropriation.

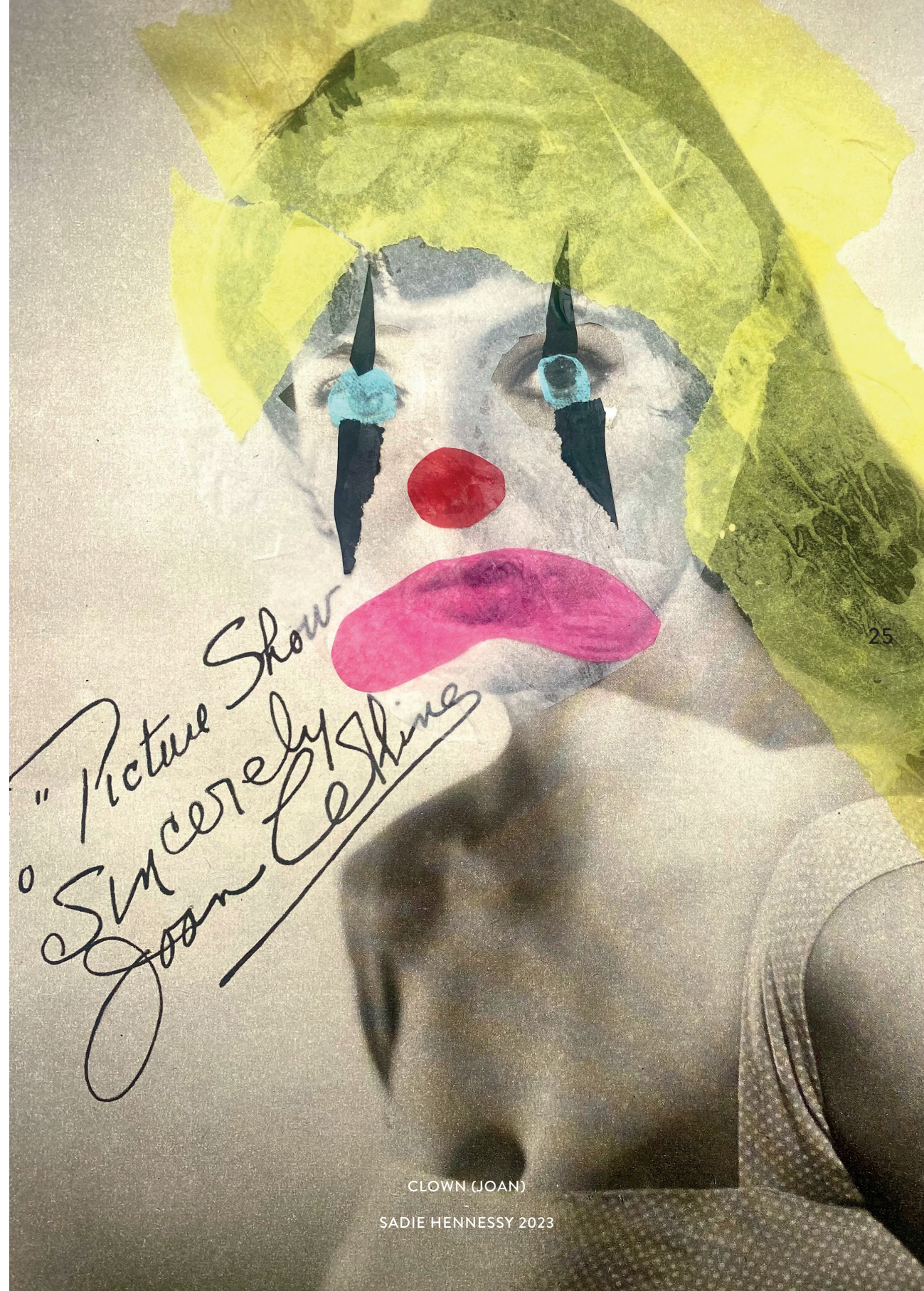
Despite questions over authorship and originality, artworks created using appropriation methods almost always embody new thoughts and ideas; the disparate parts making a new whole that aims to spark conversations around constructed representations and the role that art can play in disrupting the societal norms of visual storytelling.

As anthropologist Arnd Schneider writes:

'In separating images from the original context of their own media, we allow them to take on new and varied meanings. The process and nature of appropriation has been considered by anthropologists as part of the study of cultural change and cross-cultural contact.'

Dry Humping (so named because, in the artist's own words, 'it's kind of like the real thing but not') is Hennessy's latest foray into appropriation art. Like with Splice, she again visually disrupts constructed representations, but her main intention here is to question the role of the artist as author. Putting a call out to the public to submit work that could be mistaken for her own, Hennessy has gathered together submissions of collages, sculpture, painting, performance art, graffiti, textiles and graphic arts, and has displayed them under her name, interspersed with artwork that genuinely was created by her. No artist names will be printed alongside the individual artworks but will be offered at the end of the book and exhibition, like the answers in the back of a quiz book. The viewer is invited to play a kind of guessing game to work out which are the real Hennessy's and which aren't?

Some of the collaged images in Dry Humping mine a similar source material to Splice by using studio portraits of women from the '50s and '60s. Often, these images were made to be given to film industry scouts, to help prove the marketability of an up-and-coming actor. If their career took off, portraits were then made to be sold to the press or adoring fans. They served as proof that the individual was a valuable commodity. Some of these appropriated portraits are presented with flowers covering the eyes, or hors d'oeuvres covering entire faces, but of particular note is Hennessy's Clown series, where torn pieces of tissue paper are placed in such a way as to make the female subjects look like eerily sad clowns. The original images had messages from the starlets and signatures scrawled across them which have been retained, and which remind us that these were women in an often abusive studio system, contractually required to act and behave in certain ways, almost certainly outwardly upholding certain notions of propriety and behaviour in how women should look and behave - though not necessarily through choice.



CLOWN (JOAN)

SADIE HENNESSY 2023

A lot of these images serve to question the old, lingering attitudes towards women and their representation through photographic portraiture, deftly making the point that women are still often expected to smile, appear happy, follow the trends set by the media, frequently experiencing pressures to conform to stereotypical 'feminine' expectations. The decision to obscure facial features highlights that women are all too often surrounded by so many one dimensional and predictable visual representations of women in mass media. Although the use of older images might suggest a hope that we have moved on somewhat from those archaic attitudes, the fact that they have been worked into new art pieces brings them squarely back into the present, pointing out that we still have a ways to go.

In stark visual contrast to these last-century portraits within the project, a more modern image repository is used in the image "Self-portrait by Google Street View (2012)". Hennessy didn't take the photo, or even consciously pose for it, but was serendipitously captured by the Google Street View car on her way to and from the post box. Hennessy found it online, reframed it and presented it to the world, almost claiming it as her own by naming it a self-portrait, but sharing some of the credit with Google - after all, though we would never have seen it if Hennessy hadn't cropped and presented it to us, the original image wouldn't exist had the Street View car not travelled that road at that time.

As well as making use of machine-generated images, technological advances have meant that appropriation in photographic art has now begun to lean into the world of AI art generation. Questions are being raised about the role that AI will play in the creation of art of the future, how that will impact the role of artists, and if we will be able to tell whether AI- or a human has made new works. Hennessy has embraced at least some of the possibilities this new method of creation can offer by including works created by Midjourney 'in the style of Sadie Hennessy'. In contrast to Splice, and other collages present in the project, AI-generated images don't show their origins so easily; the separate works that are pulled together to create a new 'whole' are less clearly defined, the source materials obscured due to images being mined from thousands of sources online and often seamlessly stitched together. For Dry Humping, this approach works

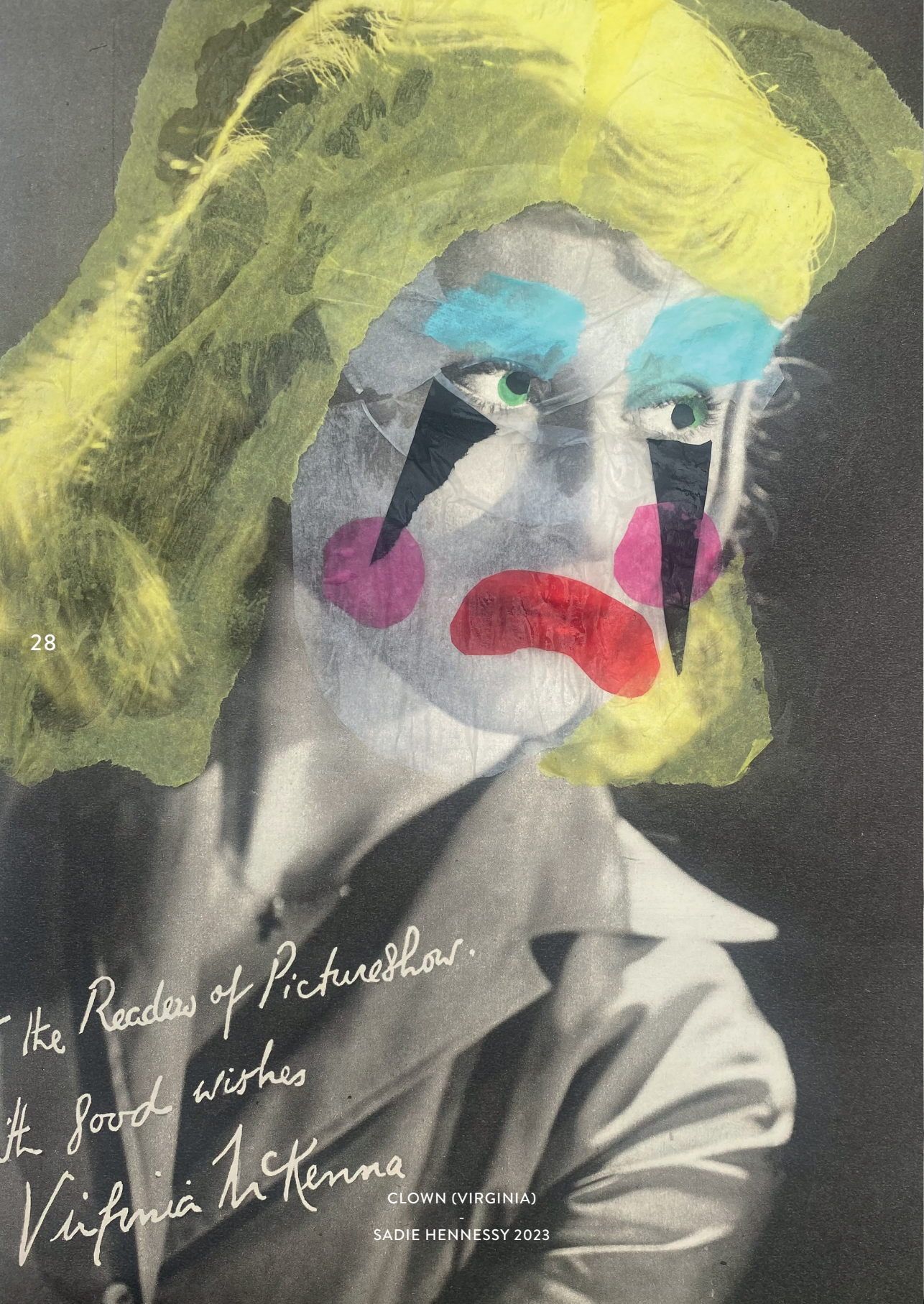
wonderfully: by including AI generated works Hennessy has appropriated an untold number of images whilst further blurring the boundaries of authorship.

In the art world, authorship has always been seen as a key to contextualising the creation and reading of art. It has also historically provided a way to chart provenance and, ultimately, value. Dry Humping brings this into question by inviting consenting deceitful play amongst artists with similar outlooks, methods and motives. After seeing all of the works, we are ultimately left with the question - does knowing who has made what even matter?

Each artist featured has used their work to question the importance or relevance of authorship, and by collaboratively appropriating and exhibiting their work as her own, Hennessy has boldly claimed authorship and ownership, forcing us to ask ourselves if knowing the real Hennessy's from the public submissions impacts their reading or alters the viewer's connection with the art. Does it add value to an individual piece, or subtract it from Hennessy's own work?

By submitting to the project's call out, all of the artists involved are proving that they see the inherent echoing themes, visual crossovers and core similarities in their work and Hennessy's - perhaps attesting that who made the artwork doesn't matter so much if the message is clear. Taking that further, perhaps this is a comment that our complex and multilayered lives are influenced by so many of the same images, concepts and thoughts that there are no totally new ideas anymore. Or maybe they just found the concept funny.

In a way, Hennessy has successfully pulled off multiple layers of appropriation: the works are all assemblages in one way or another (each one appropriating elements from others); they have all on some level been inspired by Hennessy and each one has been claimed by Hennessy as her own. Removing the authorship from some of the work and attributing it all to one creator seems, in this project, to provide a levelling effect - suggesting that all art is created equal. At least in the eyes of Sadie Hennessy.



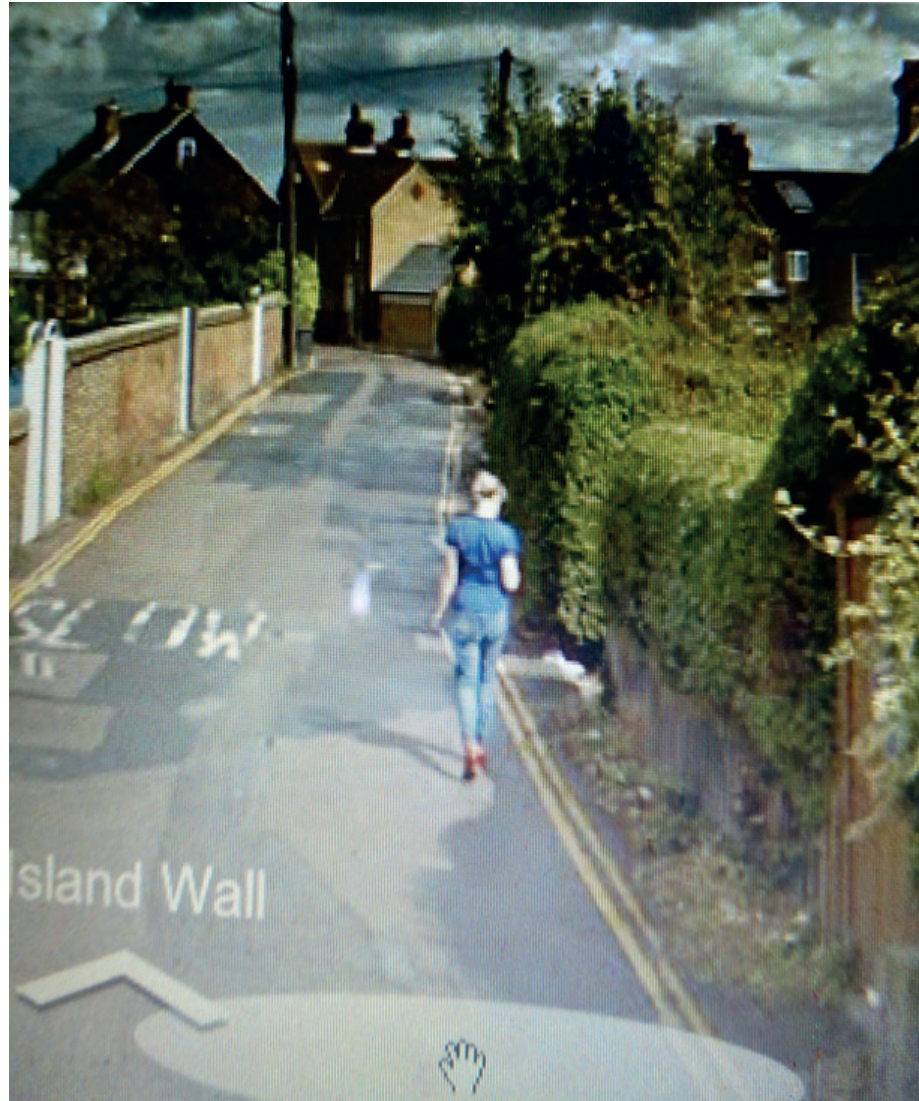
The Reader of Pictureshow.
With good wishes
Virginia McKenna

CLOWN (VIRGINIA)
SADIE HENNESSY 2023



Wishing You
Every Happiness
Julie Adams


CLOWN (JULIE)
SADIE HENNESSY 2023



SELF PORTRAIT BACK (GOOGLE STREETVIEW)
SADIE HENNESSY 2012

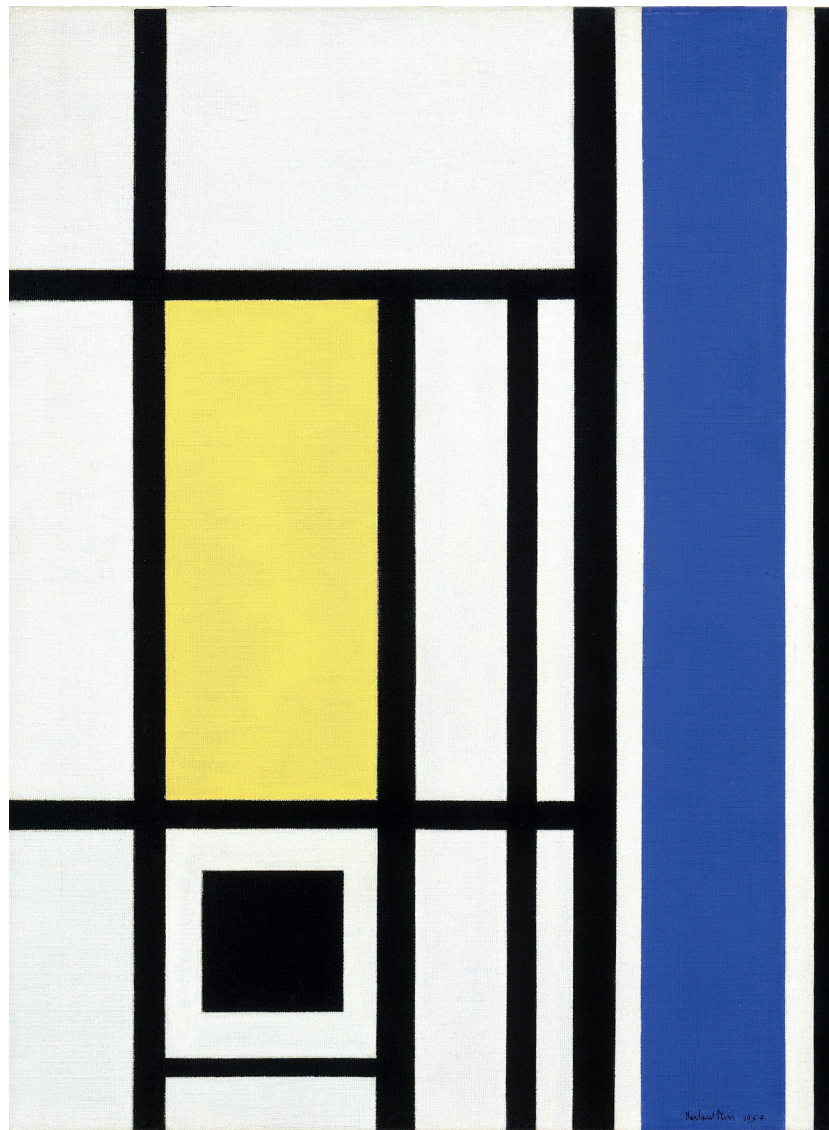


SELF PORTRAIT FRONT (GOOGLE STREETVIEW)
SADIE HENNESSY 2012



**LUCY
HOWARTH**

**SIGNATURE
STYLE**



COMPOSITION IN BLUE, YELLOW, BLACK AND WHITE

MARLOW MOSS (PRIVATE COLLECTION, UK) 1954

SIGNATURE STYLE

Counterfeits, fakes and forgeries – themes raised by Sadie Hennessy’s project *Dry Humping* – have caused me some angst in my de facto role as an arbitrator of the art market (my tongue is in my cheek here, I don’t really believe I have that much influence).

Having completed a PhD on the artist Marlow Moss (1889-1958), and curated exhibitions and published on her since, I have become a point-of-call for museums, galleries, collectors and auction houses when interpreting and authenticating works – sometimes professionally and sometimes casually. This is a duty I relish. The rise of Moss’s star, brings with it an accompanying boost to the monetary value of Moss’s works – this is welcome for what it represents for Moss’s legacy-status, but also irksome as it attracts interests that I am not entirely sure how to respond to. I was warned of fakes in the wild, when I was a newb, by shady characters at art fairs – I have been accused of being a ‘blockage’ to sales – I can see the \$\$ signs in their eyes when they ask if I have accessed the lost cache, thought for a time to be in vault in Switzerland (it isn’t, before you ask!). Moss’s work, hard-edged, Constructivist, non-figurative, looks easy to imitate to some; just lines and rectangles, in primary colours and black and white – anyone could do that right? Even at the time she was accused of adopting Piet Mondrian’s Neoplastic style too closely – Max Bill recounts an incident of mistaking Moss’s paintings for her master’s, in a posthumous exhibition catalogue, (that, in tandem to his anecdote about a teddy bear, has always seemed remarkably disrespectful to me). All artists stand on each other’s shoulders – only some help each other up.

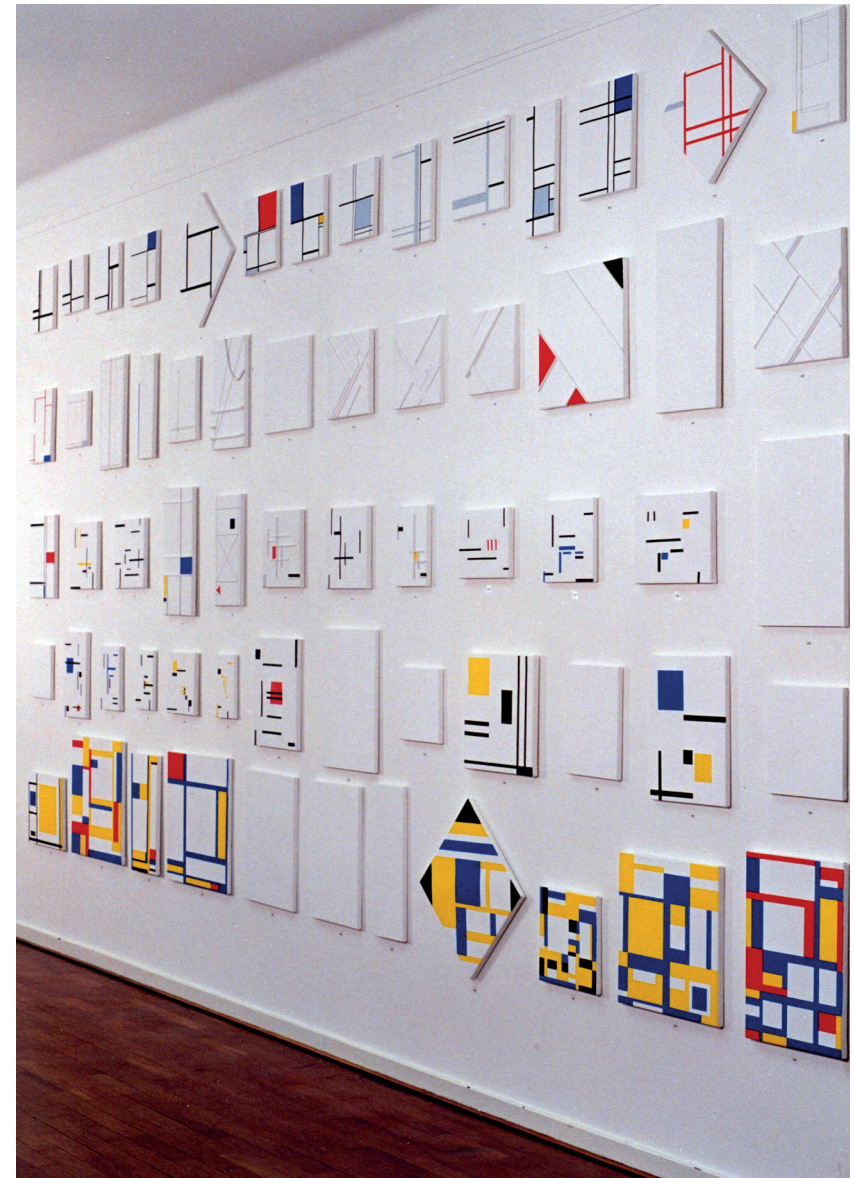
I came to Moss through the work of Florette Dijkstra and her ‘whole history’ project of the ‘90s to reconstruct Moss’s lost oeuvre. Before I had seen many Moss works in the flesh, I had seen Dijkstra’s miniature versions in acrylic, a physical catalogue stored in purpose-built wooden crates, like Marcel Duchamp’s *La Boîte-en-valise*. Objects without aura, if that is possible, and a

pragmatic solution to reproduction copyright permissions for Dijkstra's book on Moss. Her practice, drawings in pencil on paper, paintings in flat muted colours, looks at art histories, particularly those of Modernism. Her Moss *reconstructies* are not simply a tribute, although they are that too – she objects vehemently to being called a fetishist. Research is sometimes an attempt to see through veils of interpretation; I enjoy the veils and value them; but the material reality of Moss's work is paramount. Both Dijkstra and I have inadvertently included inauthentic works in our surveys – neither of us enjoy this.

It is understood that Modernism, and histories of Modernisms, are tied to ideas of 'originality' and 'authenticity' – and this serves a market in unique objects – but Constructivism was always about a collective language – it was Utopian like that, coming out of the Russian Revolution. Individuality was relinquished for the International Style. In practice, Mondrian took exception to anyone else's input (Theo Van Doesburg caused a De Stijl rift with his diagonals). What kind of narcissist asks everyone to make art just like their own?

I draw a line to Hennessy from Constructivism and Surrealism via Pop. Richard Hamilton had his first solo show at London's Hanover Gallery in 1955, the same year that Moss had her second there. Such overlaps and co-existence happen all the time. He was entirely enthralled by Duchamp – but on the cusp of defining Pop Art: "Popular (designed for a mass audience), Transient (short-term solution), Expendable (easily forgotten), Low-cost, Mass-produced, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big Business". This is a manifesto that Hennessy responds to. Hamilton's photographic collages come from a Dada tradition – Hannah Höch, John Heartfield – that Hennessy taps into too. I also want to nod to photographers Lee Miller and Man Ray – the English art historian Roland Penrose being the connecting figure. It is of course John Stezaker that Hennessy looks to most directly.

Like her predecessors, Hennessy's practice employs visual appropriation and makes meaning through juxtaposition – aesthetic, absurd, humorous, with an undercurrent of menace and the ever-present threat of existential annihilation. She creates a language of beguiling pastiche, with the imagery of popular culture – fantasies and nightmares – sometimes she uses text and slogans.



FLORETTE DIJKSTRA, HET MARLOW MOSS PROJECT: WAND MET RECONSTRUCTIES

GEMEENTEMUSEUM ARNHEM, 1994

Hennessy's motifs include nuclear mushrooms, mushrooms, Golden Age movie stars; outer space; defunct technology, the accoutrements of feminine beauty, epic landscapes, classical architecture, retro pornography, and the Venus of Willendorf – her themes are apocalypse, sex, joy, kitsch, the natural environment and the travails of middle-aged womanhood. Taken together the experience is cacophonous like an obscene Adam Curtis doc; as individual pieces they are often quiet, dreamlike and sublimely beautiful. If authenticating a work as an original 'Hennessy', I would examine the materials – vintage printed images, sourced photographs, velcro dots, coloured yarn, found objects, wax, glitter, paint, sellotape and tissue paper etc. Her installation-based and performance works have been site-specific, engaging with an environment through the addition of 'stuff' and theatrical lighting, actions and sound. It would be the wit and poetry of placements and combinations that would be the deciding factor, something that perhaps cannot be mimicked – the essence of Hennessy – this is when attribution becomes connoisseurship, and somewhat magical, and I lose my confidence.

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I've been employed to give my opinion on Moss works with no provenance before – popping up at off-grid auction houses in Europe – I've flown out to view pieces in the flesh and feel the vibes – fake or fortune. Only familiar works, cannon works already known, look entirely 'right' – their characters stamped upon our consciousness – anything 'other' can look a little wrong. This recalls a problem with the ongoing project of feminist art history, as defined by Germaine Greer in 1979:

"Feminist art historians must begin with the developing tradition of masculine Western art, and so must argue from the men back towards the women. As the men are so much better known, the character of their work is more deeply stamped upon our consciousness and it is hard to discern what is genuinely original in retrospect".

To overthink: a clever fake will look a little bit unlike other works, experimental, uncannon, but in the right way – or would that be a double-bluff? The signature is always of interest of course – the literal 'handwriting' of the artist – naming and claiming – in some idioms this might be the only giveaway trace of idiosyncratic

personality beyond artistic style. Hennessy's recent Clown series of augmented readymade portraits are autographed in ostentatious cursive by the subjects rather than the photographer; this imbued them with magical aura in their time – an indexical sign – a talisman. Such innocence is lightly mocked.

The Hollywood stars of our own era, along with screenwriters, are currently on strike, to protest the threat of AI devaluing their own unique presence in film. Deepfakes and AI generated images are amazing and horrifying – and also a potential/immediate threat to the incomes of many creative practitioners: illustrators; animators; comic book artists; designers; architects. Who knew the robots would have such artistic aspirations? Can't they clean up the oceans instead? A signature style can be harvested from an artist's digitally available back-catalogue and reproduced convincingly in moments now – the telltale uncanny sheen might be undetectable by the human eye before long.

Cindy Sherman has adopted this new way of working immediately and with relish, showcasing rapidly produced self portraits on Instagram – but many artists feel threatened, and not without cause. As an academic I think I have spotted the occasional bit of ChatGPT – is it a tool, or the cardinal sin of plagiarism?

39



NARCISSUS (FEAR BUCKET)

SADIE HENNESSY

Hennessy's Dry Humping is an extraordinary act of democratic participatory art via social media. Her Open Call was straightforward and effective, she had 90+ submissions – as a gesture it could be expanded ad infinitum, a viral fractal of bastardised imagery – at what point might she/we shout for the little pot to stop. Mondrian wasn't a narcissist to ask others to make art just like his own, and neither is Hennessy. Instead, the project of the twentieth century avant-garde, successful or not, was egalitarian – to make art for all, and to make everyone an artist – this is the motion that she connects to.

40 Might Hennessy's have been a disingenuous request? – was she hoping that all the works would be significantly 'crapper' than her own? – that she would feel exonerated as an artist, unique and original – or, if they were any good, might she scandalously intend to pass the works off as her own, commandeer an idea uncredited? These wicked possibilities are all present and incorporated. Of course it must be acknowledged the submissions are in fact Hennessy's work now; en masse they form a single work; they are conglomerated and transmogrified. It is still possible to appreciate each piece individually though, as witty retorts to Hennessy's provocation: the collaged fornicating turtles, retro food photography, GLORIOUS HOLE PALM READING, graffiti, mixed media, painterliness – the knowing references and name-dropping, the private jokes and secret codes. Some pieces I feel are graceless, indiscriminately lifting from Hennessy's oeuvre, mixing and matching modes (this is not a criticism) and some I feel miss the point (but maybe I do). The worst ones are maybe the best ones. Has Hennessy found it revealing? When she creates her own work now, is she operating in the style of herself? Has it made her self-conscious? In the Lynchian images of her lone figure on Google Street View, she achieves a removed autoportrait through robotic capture, a flâneuse to remind us of our surveilled condition.

Hennessy's 'signature style' is of course very different from Moss's – and their historical contexts are vastly different too – but these Mature Lady Artists both explore a Modernist/Po-Mo territory, how does art work? through their practices and the associated discourses. They are the 'real thing' and we want it.



CLOWN (KAY)
SADIE HENNESSY 2023

MATT WORLEY

I'm thinking back: French class, 1983, sat at the back. The textbook came round, full of translations directing Pierre to la boulangerie and Sophie to la poste. I turned the pages, looking more at the illustrations than the words (I was merde at French) and there it was. A cartoon mechanic had had his speech bubble scribbled out and his cheery 'bonjour' replaced with 'fuck off. His overalls, meanwhile, had been defaced in the form of a large cock and balls taking over his body. Three hairs on the balls; I forget if there were drops of spunk raining forth (as I soon realised were characteristic of the genre). Hardly sophisticated, but as an idiot savant act of vandalism it revealed a kind of poetry. Crude in all ways, but somehow pertinent to my bored disaffection with un, deux, trois.

Then again, as I followed my own home-tutored curriculum of pop and punk, perhaps another language would have been useful. As I looked, listened and read, so reference to Dada and situationists began to recur. Names such as Heartfield and Höch repeated, tying into the artworks that decorated my favourite records and posters.

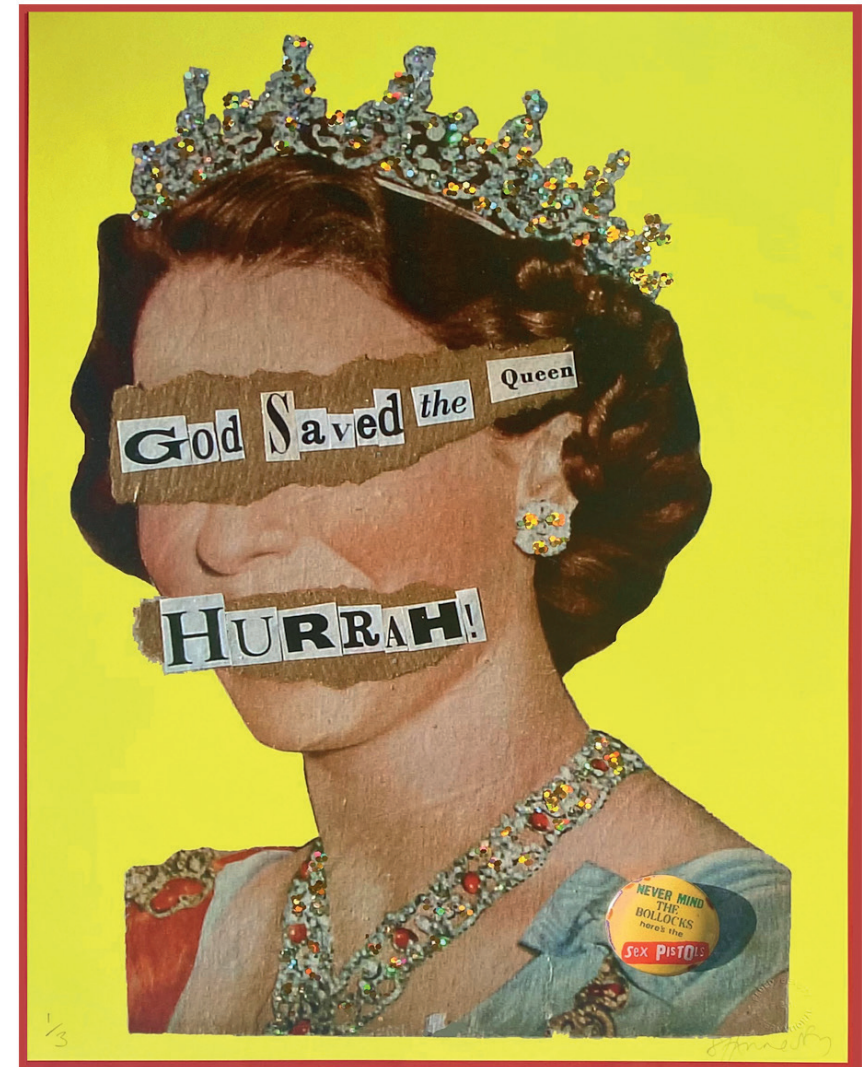
Alongside Jamie Reid, Linder became my favourite - her formative influence on punk signalled by work that revealed a more refined critique of the spectacle (not to mention the sexual politics framed within it). If the French textbook suggested a schoolkid version of Duchamp's defaced Mona Lisa, then punk-informed collage and montage pushed to negate the negation. Juxtaposition and détournement exposed the mechanics. Meaning was irreverently and brazenly rerouted; faultlines were exposed; contradictions appeared among images too often taken for granted.

There are 'laws' for this you know, according to Guy Debord. Never simply reverse the message. Avoid a rational reply. Misappropriations should be simple. The most distantly détourned element contributes most to the overall impression. Titles are important. But do we really need these? Mixing media detritus with signals/objects of desire might tell us all we need know. More importantly, its simplicity leads to access and new modes of talent, hence the punk fanzine's adoption of desecration and collage as weapons in 'the struggle'. As Sadie assuredly knows, life can never be too disorientating; détournement really spices things up.



44

BOLLOCKS
-
ALLEN REED



45

GOD SAVE THE QUEEN (HURRAH!) HOMAGE TO JAMIE REID
-
SADIE HENNESSY 2007



**SADIE
HENNESSY**

**‘SIMULACRA &
SIMULATION’
INTRODUCTION
FROM SADIE
HENNESSY**

This project came about as I was wondering to myself whether my work had a distinctive, recognisable style. I wasn't sure of the answer to that - so threw the open call out into the world, to see what might come boomeranging back. Some of the submissions landed wide of the mark, but I think all of the selected works have embodied an essence at least, of my artistic output. I'm not sure if any of them actually look like my work, even with the faked signatures, but then, what does my work look like? (That question again). There are recurring themes and motifs that I recognise, and a general air of playfulness and subversion that aligns with my own. Humour is often not far from the scene. Eyes, lips, tits, penises, dog masks, soup, all make their pleasing and recurring presence felt.

Some of the artists have taken their inspiration quite literally from my works, others have found interesting connections and links. I've included some of my own work in here to highlight the interrelatedness. Some of the artists seemed to capture the spirit of my work, even if, in a medium that I've never used.

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I was planning on naming this project after Baudrillard's Simulacra and Simulation. I thought I'd nick (sorry 'appropriate') some pertinent phrase from that text that would give the whole project a bit of Art-y gravitas (note upper case A!). After all, couldn't this project be seen as a celebration of Baudrillard's third order simulacra which "... masks the absence of a profound reality, where the sign pretends to be a faithful copy, but it is a copy with no original..." Baudrillard calls this a regime of 'semantic algebra' where "all human meaning is conjured artificially to appear as a reference to the (increasingly) hermetic truth." (Discuss!)

'Semantic Algebra' might have worked as an exhibition title for a different type of artist, but I chose 'Dry Humping' - it is more in keeping with my oeuvre, and its tongue-in-cheekiness might serve as a protective shield against accusations of hubris.

So here they are, (modest drumroll**)**
The selected works in the Dry Humping exhibition, mixed in with a few of my own. Can you spot 'The Real Thing'?:

Ta-dah!

DRY HUMPING



MIDJOURNEY PROMPT (1) :

APPROPRIATE A COLLAGE FROM SADIE HENNESSY'S WEBSITE THAT CAN BE ADDED TO HER 'APOCALYPSE NOW AND THEN' SERIES



MIDJOURNEY PROMPT (2) :

APPROPRIATE A COLLAGE FROM SADIE HENNESSY'S WEBSITE THAT CAN BE ADDED TO HER 'APOCALYPSE NOW AND THEN' SERIES









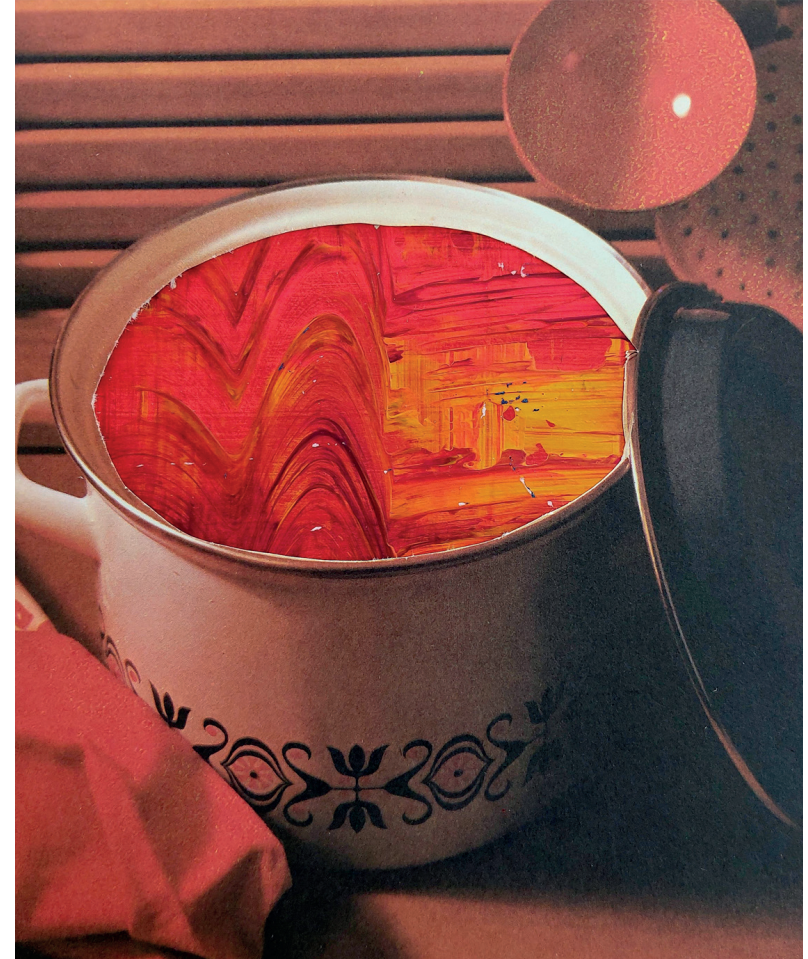
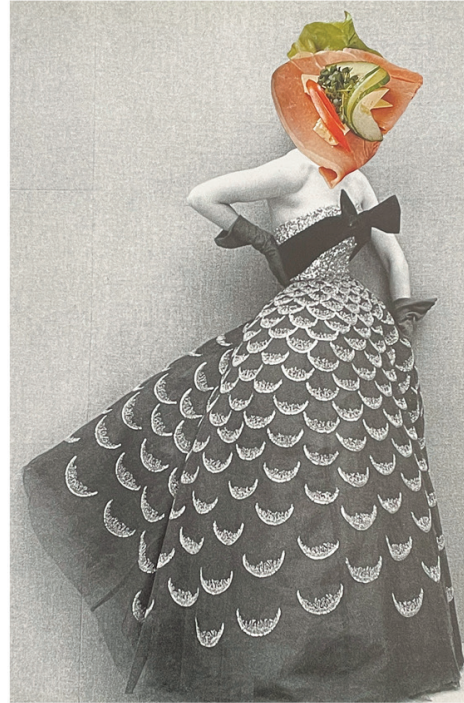
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PARIS MATCH SQUID EDITION



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PARIS MATCH FISH EDITION



SADIE HENNESSY



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IF THOU BUT STAY

DRY HUMMING

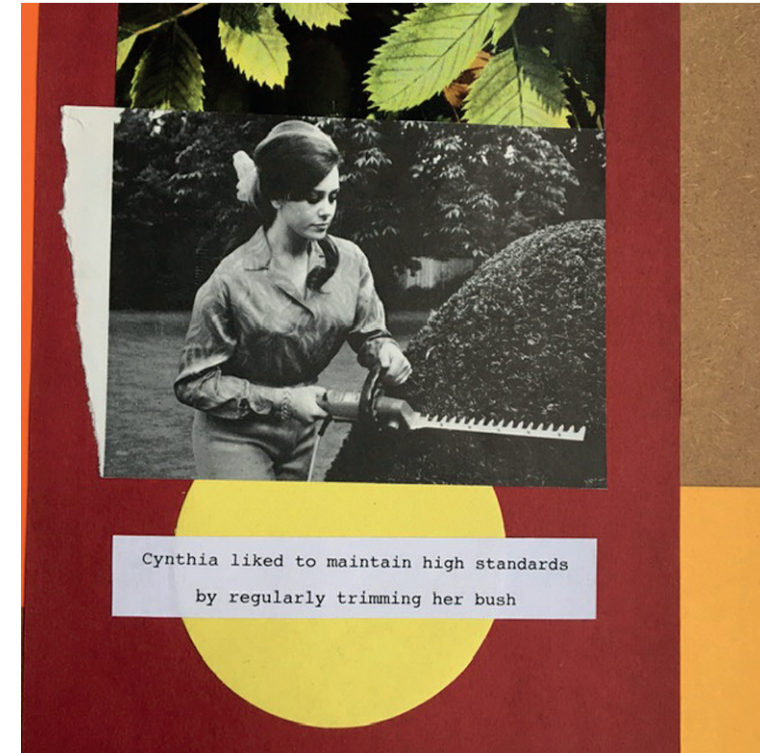


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MISS CALIFORNIA



ARE YOU GETTING ENOUGH?



CYNTHIA LIKED TO MAINTAIN HIGH STANDARDS BY REGULARLY TRIMMING HER BUSH



MILDRED (STRINGISM)



VEIL



SADIE HENNESSY



70

THE GENDER REVEAL PARTY

DRY HUMMING



71

THE GENDER REVEAL



A WORD IN YOUR SHELL-LIKE



TRICHOTILLOMANIA

SADIE HENNESSY



DRY HUMMING



Slapstick Kiss

Idea for a work when finances allow.

A 7 inch vinyl record in a white sleeve. No other information will be on the cover. Sitting in the middle of the gallery will be I, Sadie Hennessy, at a vanity table. On the floor around will be the boxes of freshly pressed vinyl. For the duration of the exhibition (1 week) I will pick up a record and kiss the cover, leaving a glossy lipstick mark. Re-apply lipstick and on. This will be done for each record. I will not be solely doing this act, people will enter, talk to me, tea will be drunk, lunch will be had, alcohol might be consumed; this is not a piece about hard work.

The record is of me, Sadie Hennessy laughing, a series of recordings by others capturing my laugh.

The records will be given out free of charge.

Sadie Hennessy



TO [REDACTED] FROM SADIE HENNESSY

...I know you are very precise with your details but I'm just checking that that is 'Slapstick' not 'Slapstick'?

The Devil is in the detail, and all that!

x

TO SADIE HENNESSY FROM [REDACTED]

Indeed that is correct. I see you as acting a part often, playing a slightly exaggerated version of yourself, and if such an event were to happen I know you as a genuine person, mother, friend to many, and character about town; but this act of kissing, glossy lipstick etc I see that old school mentality of considering it an act of a 'slapper'. So I play with the word slapstick and slapper, combining them, this physical act, ridiculous in many ways, the slapstick, acting the lush, the record of you laughing, brash, confident etc, playing the part, with the glossy lipstick, the kissing, the repeated kissing, the vanity table, the slapper part.

So in the spirit of Ogden Nash I play with the phonetic.

Hope you take no offence, of course I see you as nothing like a slapper, but I love the characters you create, even the title of this call out, there is a deep pathos in them all for me

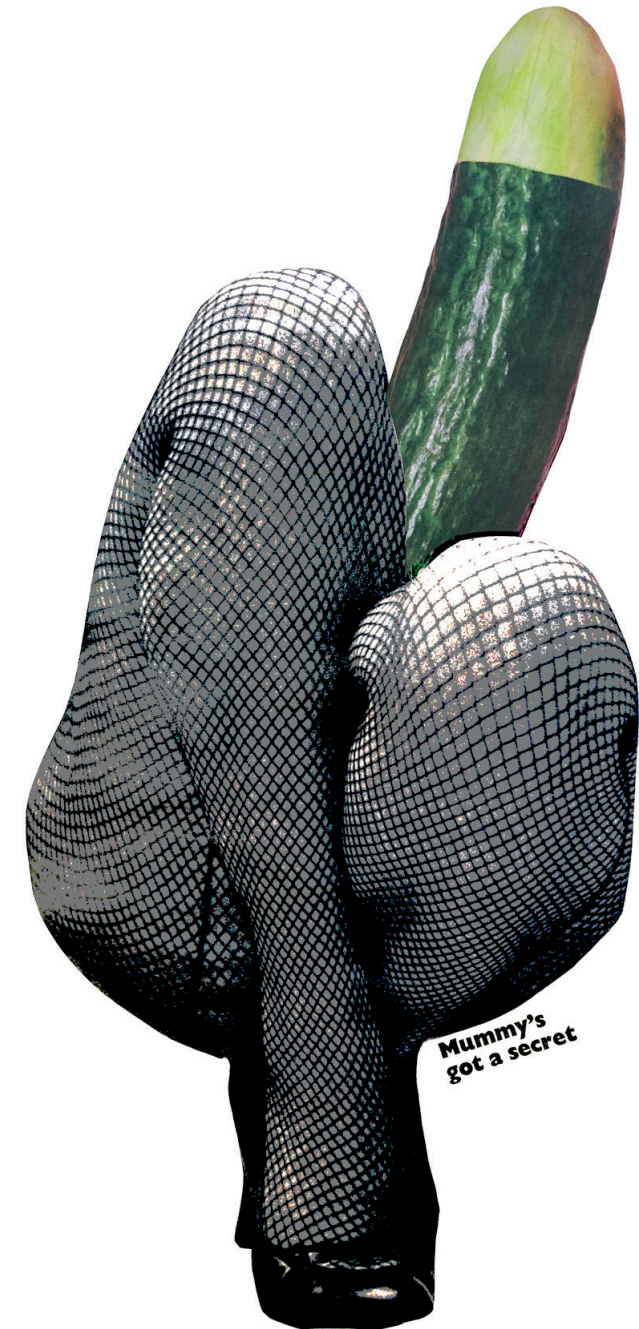
SADIE HENNESSY



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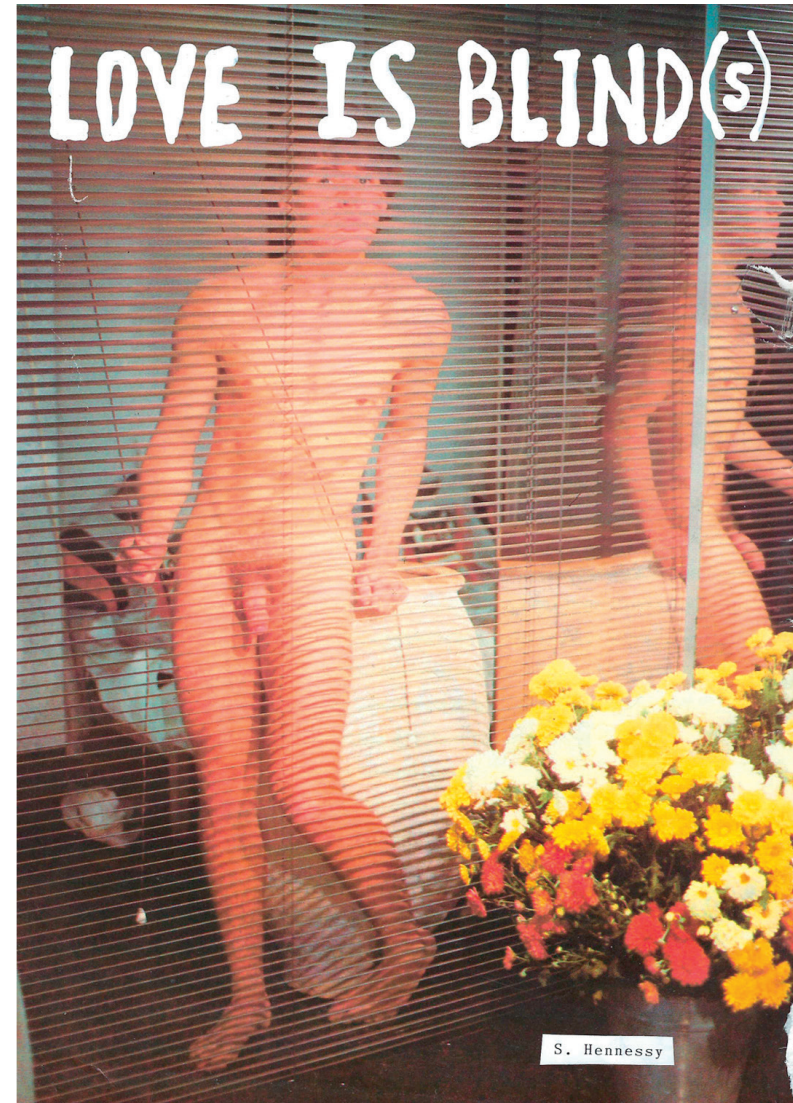
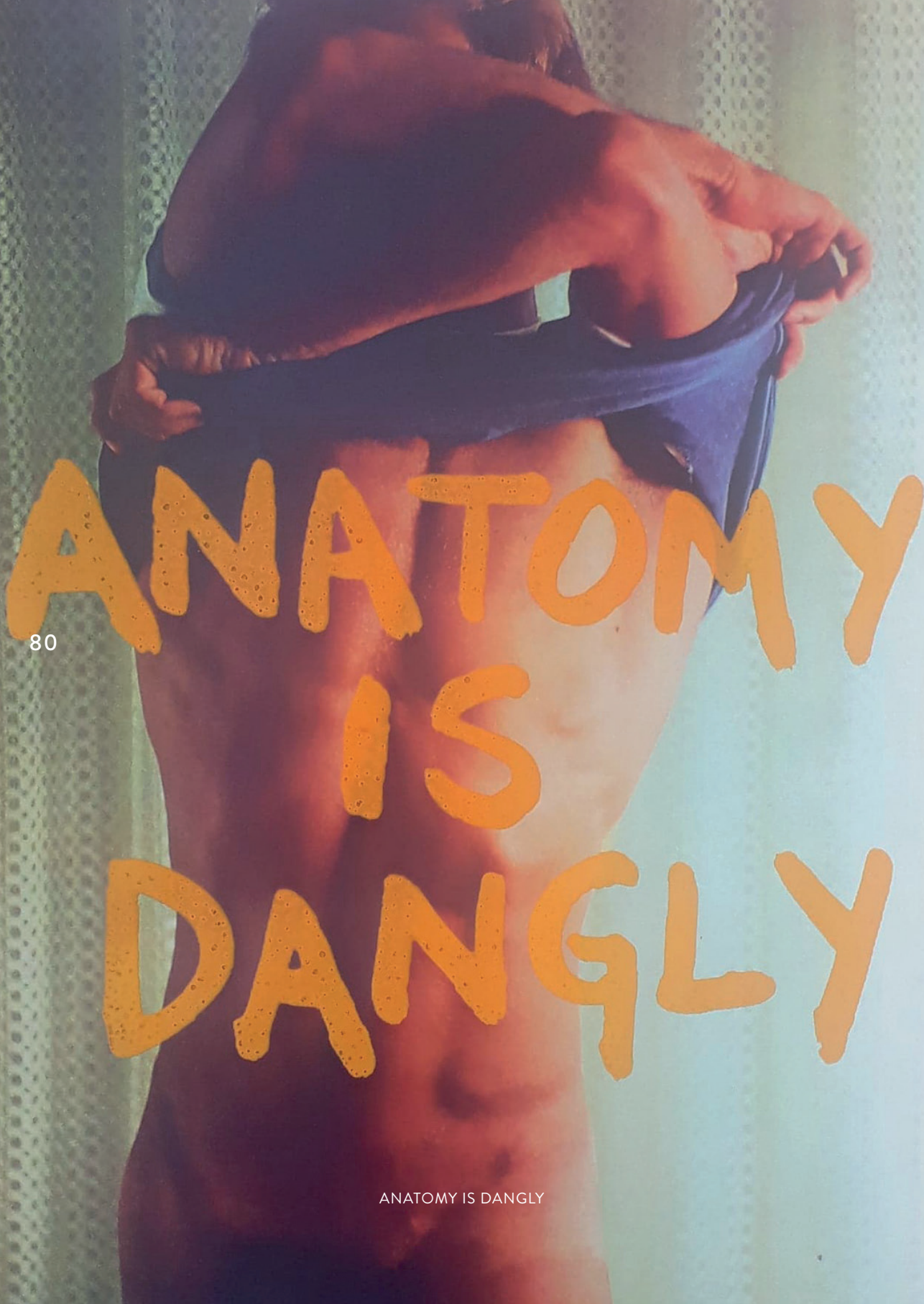
MADONNA AND CHILD

DRY HUMMING



79

MUMMY'S GOT A SECRET



SADIE HENNESSY



82

MOTHER LOVE



83

TASSEL-EYED BEAUTY

SADIE HENNESSY



84

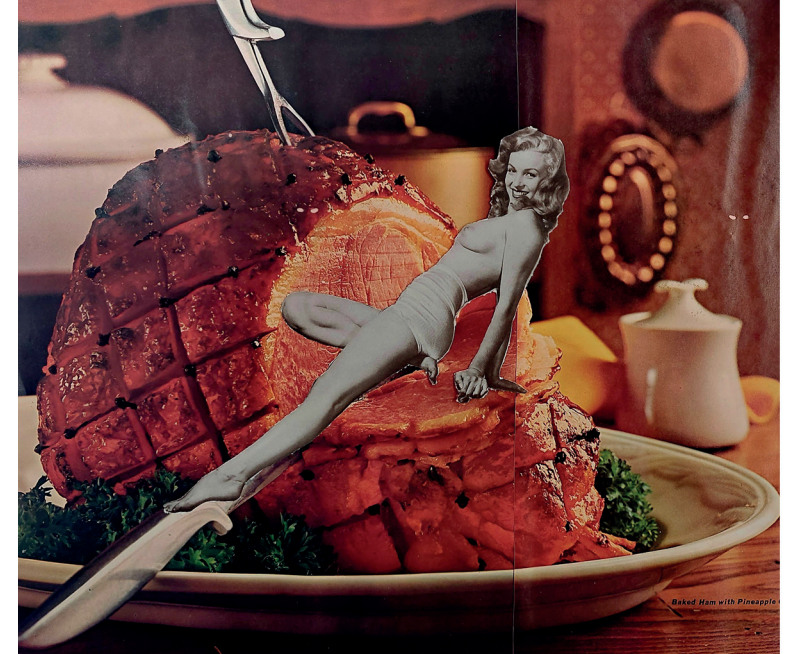
CHIP OFF THE OLD BLOCK

DRY HUMMING



85

THE HOUSEKEEPER



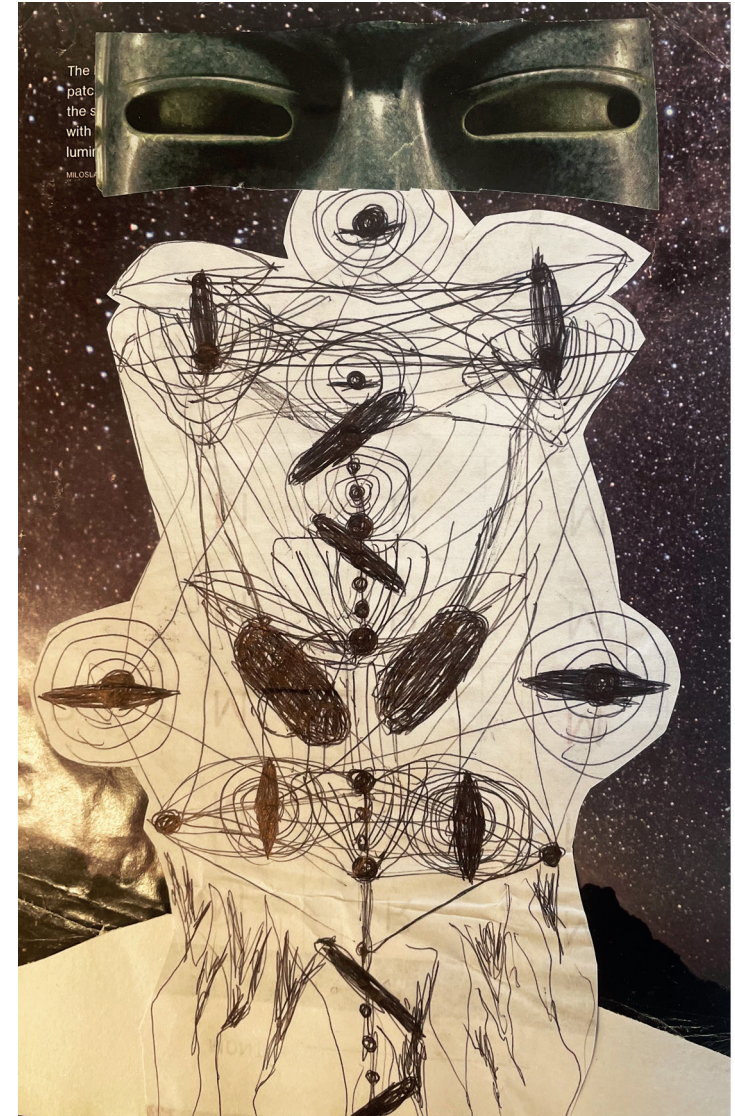
SADIE HENNESSY



88

ANACHRONOPOLIS

DRY HUMMING



89

SCORPIO SEASON







UDDER JUGS



“MY GOD FANNY, THERE IS NOTHING MORE A MAN COULD WANT IN A WIFE...
NOW, WHERE THE DEVIL ARE MY SLIPPERS”



'It Came From The Sea'

Sadie Hennessy
2023



SYMMETRY The Giant Bird!

R. V. Normanton



“...I actually see this more as a performance, perhaps with multiple ‘lollipopers’, either all on one beach or stationed simultaneously round the country, with roll out zebra crossings...”

SADIE HENNESSY



HERE COMES THE KNIGHT

DRY HUMMING



IN MEMORIAM

100

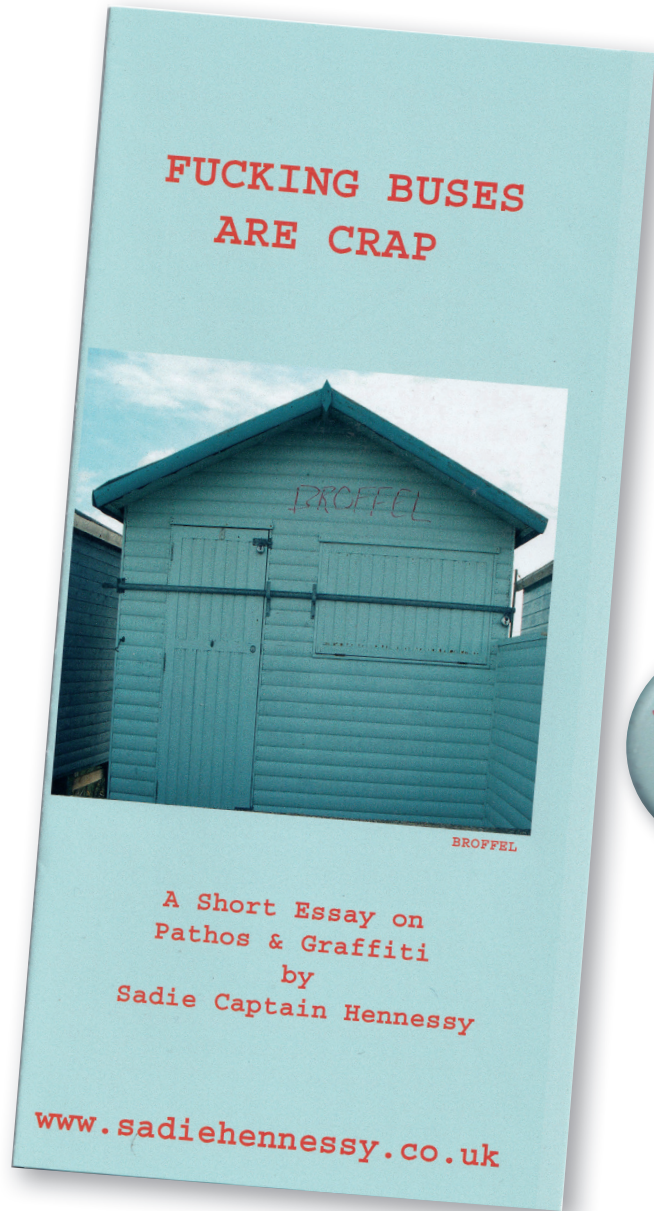
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THE BOYFRIEND AUDITIONS



THE GLORIOUS HOLE



BUSES ARE CRAP (PAMPHLET AND BADGE)



"During my walks along the coastline I have been inspired by the amount of lewd expressions that I see, As I take in the coastal landscape, I often come across a picture of a penis...."

The format of my work will be a series of Polaroids. each Polaroid will document the place that the image was found. The intention is for people to interact with the pictures by picking them up and looking through them".

COASTAL COCK COLLECTION (DETAIL)

PRIVATE TUITION BIZARRE AND PC



Lady Sadie provides a strict class in corruption, amorality and duplicity.
Essential preparations for the Etonian gentleman set for public office.

Windsor 01753 370100



CONTRIBUTORS

SADIE HENNESSY

SADIE HENNESSY IS A MULTI-DISCIPLINARY ARTIST SPECIALISING IN COLLAGE AND LIVE ART. SHE HAS A BA (HONS) IN THEATRE FROM DARTINGTON COLLEGE OF ART AND AN M.A. IN FINE ART FROM CENTRAL ST. MARTINS. SHE LIVES IN WHITSTABLE, KENT.

LUCY HOWARTH

DR LUCY HOWARTH IS AN ART HISTORIAN, LECTURER AND CURATOR; HER INTERESTS ARE IN CONTEMPORARY ART/DESIGN AND TWENTIETH CENTURY MODERNISM – WITH A PARTICULAR FOCUS ON THE ART MOVEMENT CONSTRUCTIVISM AND ISSUES OF GENDER IN RELATION TO HISTORIES. HER PHD (COMPLETED IN 2009 AT THE UNIVERSITY OF PLYMOUTH) WAS ON THE QUEER BRITISH CONSTRUCTIVIST ARTIST MARLOW MOSS, AND FOCUSED ON THE INTERSECTION OF PRACTICE AND LEGACY. LUCY HAS WORKED AS A POST-DOC RESEARCHER AND CURATOR AT ART INSTITUTIONS INCLUDING TATE BRITAIN/TATE ST. IVES, HASTINGS CONTEMPORARY, LEEDS ART GALLERY AND MUSEUM HAUS KONSTRUKTIV IN ZÜRICH. SHE CURRENTLY TEACHES CONTEXTUAL + THEORETICAL STUDIES AT UNIVERSITY FOR THE CREATIVE ARTS, CANTERBURY.

CAMILLA ELLINGSEN WEBSTER

CAMILLA ELLINGSEN WEBSTER, MA IS A PHOTOGRAPHY CURATOR, RESEARCHER AND TEACHER; HER INTEREST IS IN THE HISTORY OF PHOTOGRAPHY, WITH A PARTICULAR FOCUS ON APPROPRIATION IN PHOTOGRAPHIC ART. SHE TEACHES HISTORICAL PHOTOGRAPHIC PRACTICES WITH ARTS AND HEALTH HUB, AND HAS WORKED WITH DULWICH PICTURE GALLERY, THE COURTAULD INSTITUTE OF ART AND THE LONDON FESTIVAL OF PHOTOGRAPHY, AS WELL AS ASSISTING ARTISTS SUCH AS JOACHIM SCHMID AND MIRIAM ELIA. HER LATEST WORK INCLUDES AN ONLINE COLLABORATIVE INSTAGRAM PROJECT CALLED THE EVERYDAY PHOTOGRAPHY ARCHIVE, DRAWING TOGETHER PUBLIC SUBMISSIONS FROM PERSONAL ARCHIVES. CAMILLA IS A MEMBER OF THE KEMPTOWN ARTIST'S ASSOCIATION, WHERE SHE VOLUNTEERS AS AN EXHIBITIONS COORDINATOR AND MEMBERSHIP SECRETARY.

MATT WORLEY

MATTHEW WORLEY IS PROFESSOR OF MODERN HISTORY AT THE UNIVERSITY OF READING AND ONE HALF OF CRASH! WITH THE ARTIST SCOTT KING. HE HAS PUBLISHED SEVERAL BOOKS AND ARTICLES ON PUNK-RELATED YOUTH CULTURE AND CO-FOUNDED THE SUBCULTURES NETWORK IN 2011.

THE ARTISTS

DRY HUMPING



SONIA MCNALLY & MIDJOURNEY



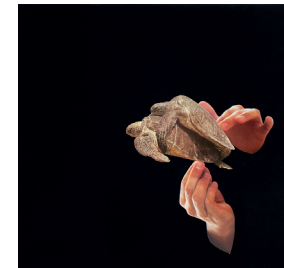
SONIA MCNALLY & MIDJOURNEY



TRACIE PEISLEY



GABRIEL CORCUERA ZUBILLAGA



ANNA BROWNSTED



RICHARD HESLOP



GABRIEL CORCUERA ZUBILLAGA



CONRAD BUTLIN



SHELLY GROTTTO

SADIE HENNESSY

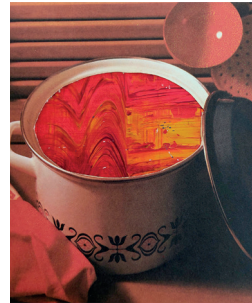
DRY HUMPING



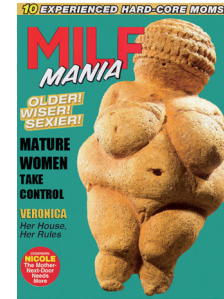
SHELLY GROTTO



ANNA BROWNSTED



SEANA WILSON



SADIE HENNESSY



RACHEL MEGAWHAT



JO MAPP

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SADIE HENNESSY



SALLY ANDERSON



ANNIE TAYLOR



SADIE HENNESSY



SADIE HENNESSY



ANITA MEYER

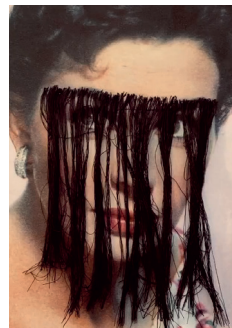
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KATE MURDOCH



TINSEL EDWARDS



SADIE HENNESSY



ROSA WORLEY



SADIE HENNESSY



SCOTT ROBERTSON

SADIE HENNESSY

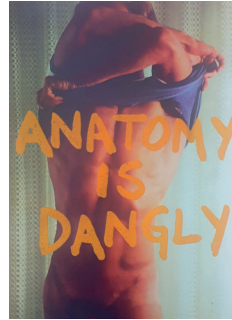
DRY HUMMING



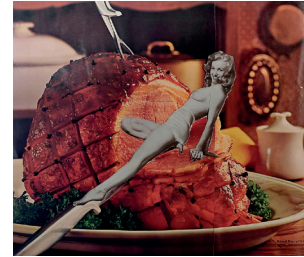
NICK VIVIAN



KATHRYN REILLY



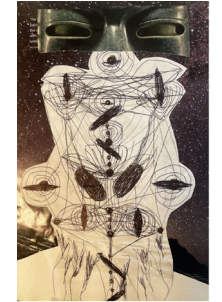
SADIE HENNESSY



SEANA WILSON

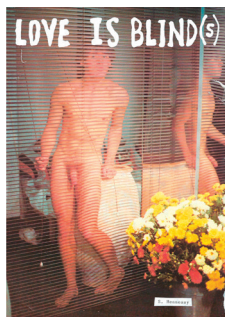


SADIE HENNESSY



CAROLIN WOOD

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BOB CHICALORS



SADIE HENNESSY



DAVID FRYER



ROGER PAYNE



SADIE HENNESSY



KELLIE HOGBEN

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RICHARD HESLOP



ANDREA HANNON



SADIE HENNESSY



CONRAD BUTLIN



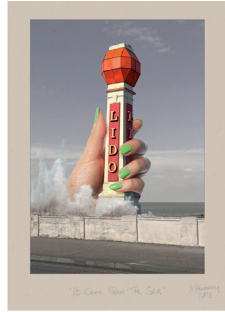
SIMON LEE DICKER



ANGELA WOOL

SADIE HENNESSY

DRY HUMMING



TIM TOPPLE



MAX KIMBER



FRANTIC SALLY



EMMA HARRISON



PETER HENHAM

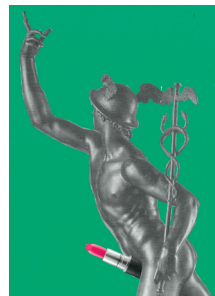


SADIE HENNESSY

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LARA BAND



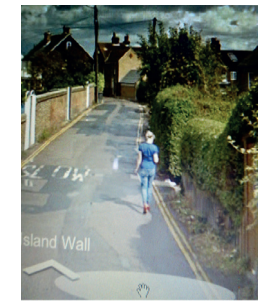
ROSA WORLEY



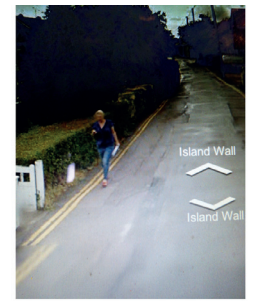
SADIE HENNESSY



SADIE HENNESSY



SADIE HENNESSY



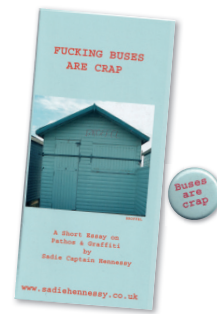
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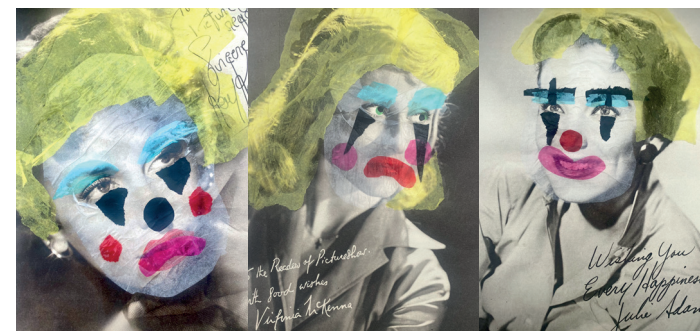
SADIE HENNESSY



BOB CHICALORS



SADIE HENNESSY



SADIE HENNESSY



SADIE HENNESSY

CREDIT...

C.A. HALPIN

lives and works at Hairpin Hall Studios & Artistic Laboratories, in Hackney, East London. She studied at the Royal College of Art.

ALLEN REED

never had any interest in art

SONIA MCNALLY

is a world-acclaimed, and exhibited, visionary artist and poet, based in the UK

TRACIE PEISLEY'S

story may not be true

GABRIEL CORCUERA ZUBILLAGA

is a contemporary visual artist born in Bilbao, Spain in 1968 and now living in London.

ANNA BROWNSTED

works across a wide range of media including film, sound, installation, performance and action-based interventions.

RICHARD HESLOP

is a director, writer, cameraman and artist, working since 1977.

CONRAD BUTLIN

worked for many years as an art director and stylist for fashion, film and TV and is now working as a visual artist.

SHELLY GROTO

is one of Margate's premier drag queens and when not performing, is a keen collagist whose work explores and subverts gender roles, often through an underwater lens.

SEANA WILSON

likes to confront patriarchy and sexism in art and society, reclaiming gender stereotypes from the mass media to positively assert all identities and address issues.

SALLY ANDERSON

is a multidisciplinary artist based in the North East, with an interest in psychology and social identity

ANNIE TAYLOR

is an artist of whom it has often been asked "has she really nothing better to do?"

KATE MURDOCH

is a multimedia artist who, through Cynthia and Sadie, has embraced an opportunity to be less prudish in her approach to her work.

TINSEL EDWARDS

is a painter based in Glasgow whose work is inspired by her life as a mother, a woman and an artist.

RACHEL MEGAWHAT

is a British painter and photographer (Add the word awesome if you want)

JO MAPP

makes rude and irreverent collages showcasing her wit and cheeky charm.

ANITA MEYER

is a multi-arts practitioner based in Whitstable who loves to be involved in weird and wonderful local events

ROSA WORLEY

is an artist from Norwich. She is currently studying art history.

SCOTT ROBERTSON

bloke, born Ayr 1974, died TBC. Edinburgh College of Art, Maryland Institute College of Art, Central St Martins

NICK VIVIAN

is a screenwriter who lives in Whitstable.

WHERE CREDIT'S DUE

KATHRYN REILLY (ARTIFICER)

aims to be irreverent, droll and to teeter on the very edge of good taste in her artworks.

BOB CHICALORS

is a zine maker, drag and performance artist.

DAVID FRYER

studied textiles at Goldsmiths College and has shown his work nationally and internationally including drawings, sculpture, embroidery, constructed textiles and public art.

DR ANDREA HANNON

is a London-based contemporary artist whose work explores pre-existing ideas of gender, and how these are perpetuated through language that is conditioned by binary categorisations of understanding.

CAROLIN WOOD

is an artist from Queens, New York City, who is inspired by living at the beach, using collage, ink, and found objects.

ROGER PAYNE

is the ex-bandmate and long time friend of the Mature Lady Artist, and a freelance reporter for any Hollywood movie magazine that will have him, despite living in Dorset, UK.

KELLIE HOGBEN

was born and raised in Thanet, and has an eclectic/erratic artistic practice thanks to ADHD (a blessing and a curse).

SIMON LEE DICKER

is a UK based artist whose work explores a discordant relationship with landscape, the marks we make on the natural world, and what it means to be a human at the beginning of the Anthropocene.

ANGELA WOOL

is a multifaceted creative force, delving deep into vulvas, vintage textiles and surrealism .

TIM TOPPLE

is a Margate-based photographer whose work mostly explores the general disorder and moments of 'small chaos' that human nature specialises in.

MAX KIMBER

is an artist who enjoys collaging improbable creatures onto vintage photographs - with surreal, sometimes alarming results!

FRANTIC SALLY

is a digital collage artist based on the west coast of Ireland

LARA BAND

is a creative anti-disciplinary researcher and practitioner who works across multiple mediums and likes to dress up.

EMMA HARRISON

was educated at a convent school, and is now a Rainbow Warrior and Tractor Enthusiast, who enjoys walking the Viking Coastal Trail documenting the markings of the people of Thanet.

**PETER HENHAM
A.K.A. THE PHANTASIST**

makes private calls to public offices.

RICHARD DE PESANDO

Is a creative industries under-achiever. He designed and published this volume.

Thank you to all the artists that responded to the call-out, and to everyone involved in the Dry Humping project.

Dry Humping* by Sadie Hennessy

Designed by Richard de Pesando

Printed by MartelColour

Published by Ambitious Outsiders

Text set in Brandon Grotesque

Titles set in Bebas Neue Bold

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*NOT QUITE THE REAL THING

This project came about as I was wondering to myself whether my work had a distinctive, recognisable style. I wasn't sure of the answer to that - so threw the open call out into the world, to see what might come boomeranging back.

Some of the submissions landed wide of the mark, but I think all of the selected works have embodied an essence at least, of my artistic output.

I'm not sure if any of them actually look like my work, even with the faked signatures, but then, what does my work look like? (That question again).

There are recurring themes and motifs that I recognise, and a general air of playfulness and subversion that aligns with my own.

Humour is often not far from the scene. Eyes, lips, tits, penises, dog masks, soup, all make their pleasing and recurring presence felt.

DRY HUMPING/HENNESSY

ISBN 978-1-7384385-0-1



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