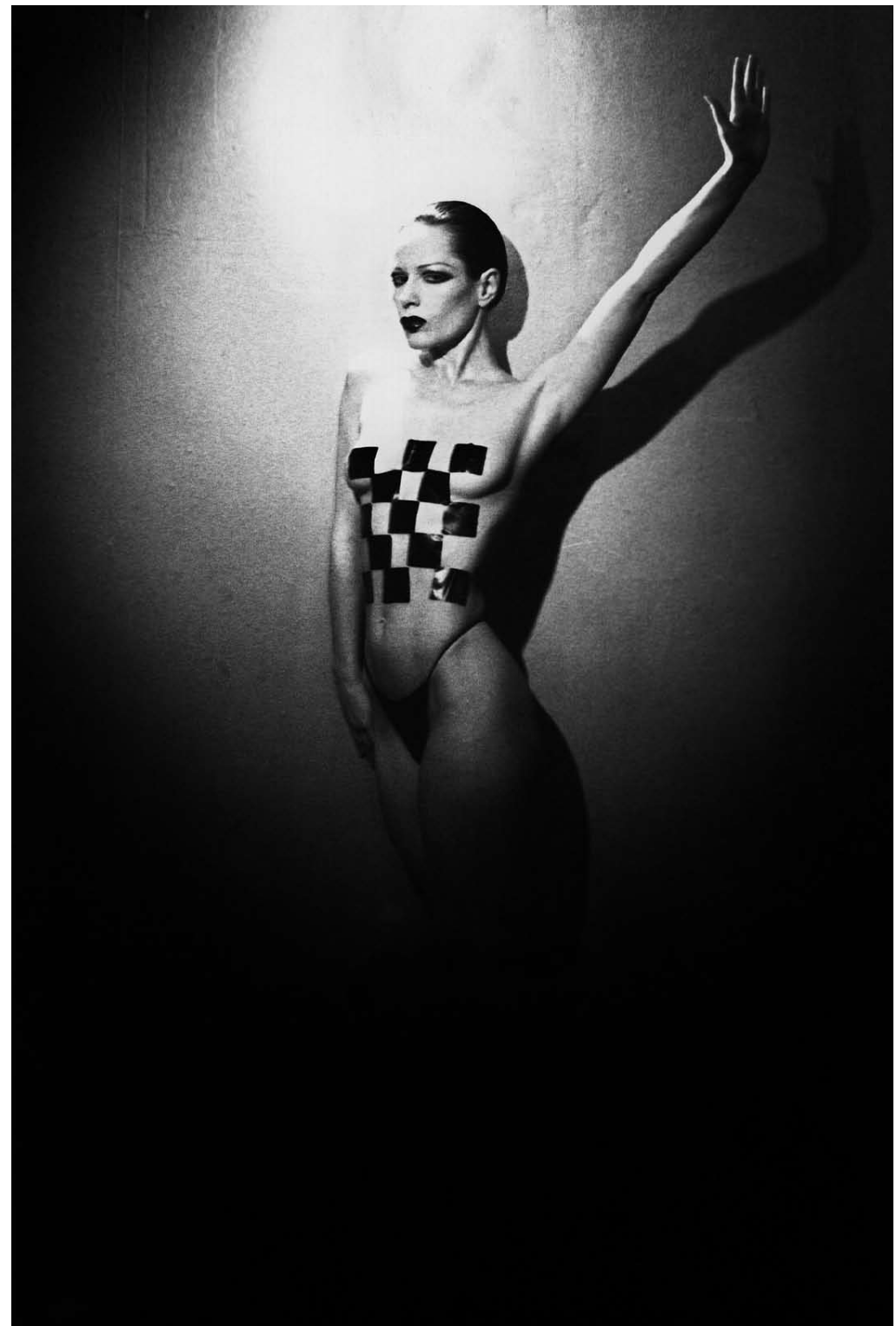
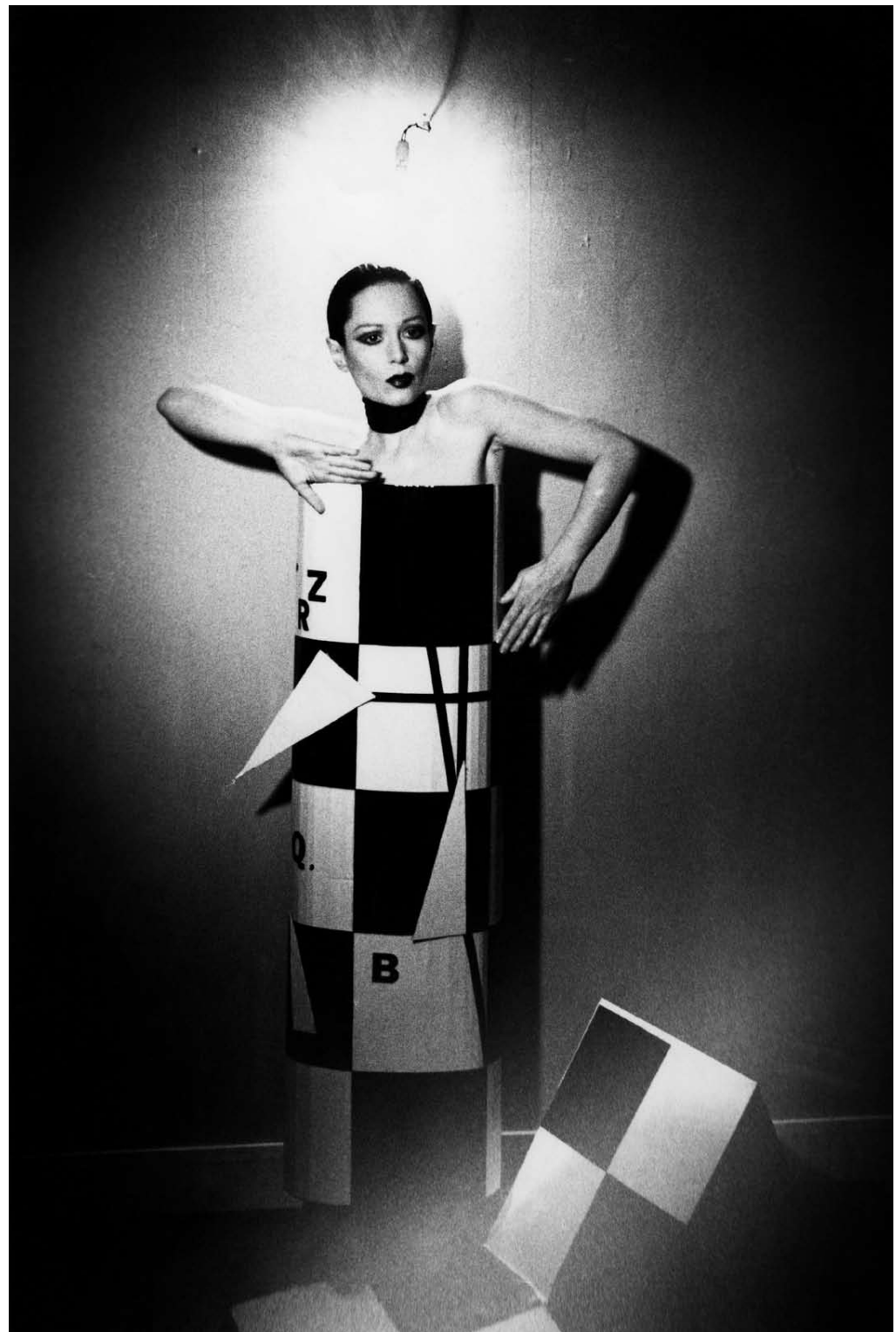


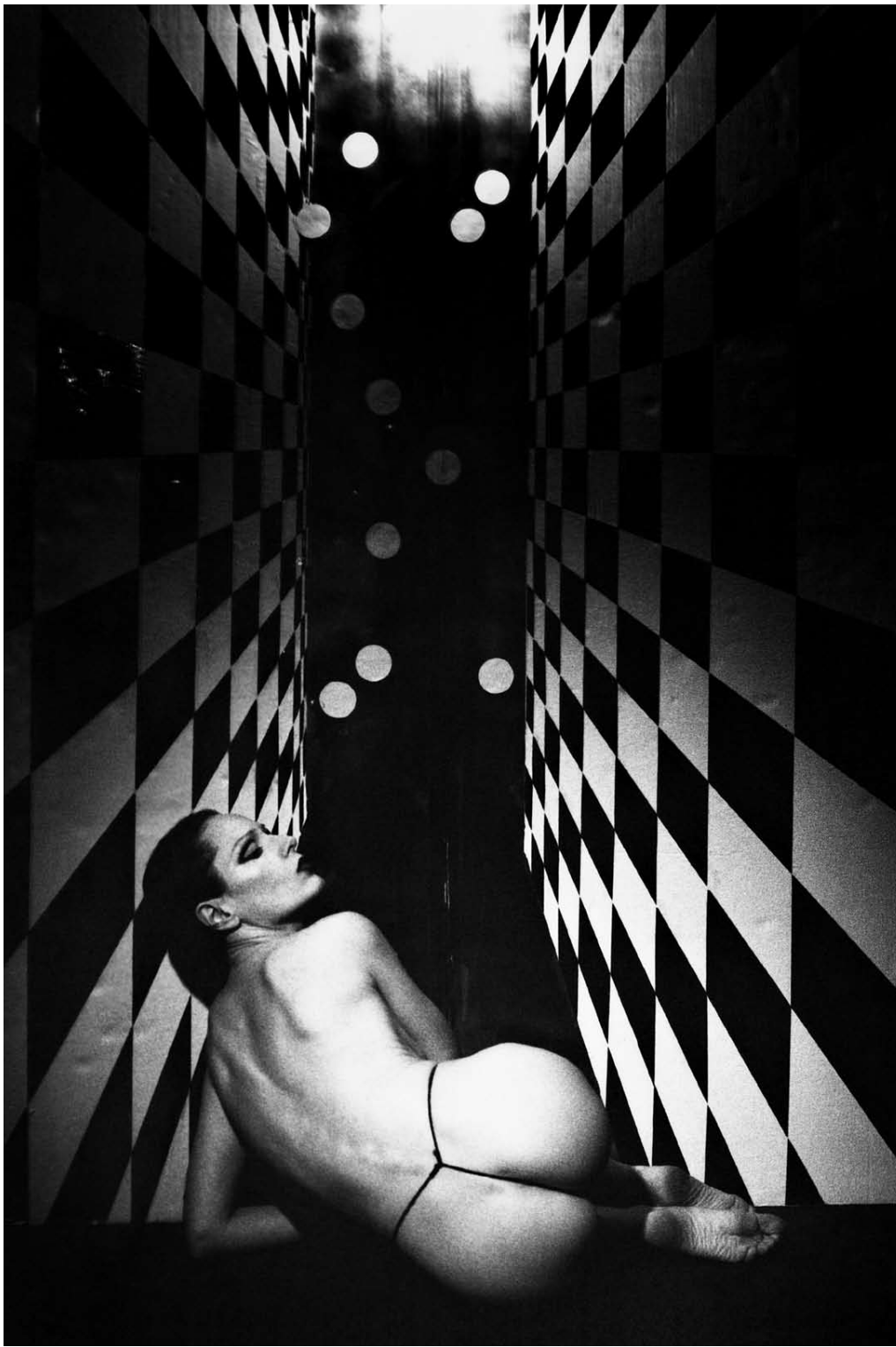
Elektrokardiogramm 304/303
Photo-series
1978













Amelia Jones

Manon and Masquerade —Gender as Counter-Transference

Walking nonchalantly in the epic space of a European railway station, its iron arches framing her luminous white body clad in stylish black, derby, sunglasses, and what looks to be a cellophane raincoat, Swiss artist Manon strikes a pose under a glowing sign reading *Manomanie* (“Manomania”). For the performance *The Artist Is Present* (1977), Manon also choreographs groups of look-alikes to adopt the same outfit and pose in the pyramidal structure of a classic yearbook picture with the handwritten caption *Multiples vivants* (“living multiples”). Manon’s work is this performance of herself for the camera, often enacted in the faded European spaces of industrialized modernity. She produces herself through exaggerated and sometimes perverted sartorial, gestural, and corporeal gender codes as *image*. Manon has made a career out of masquerade, producing herself (or, in the case of the group image, others as *herself*) reiteratively across multiple series of photographs in a performance of gendered identity.