



*'Self Dialogues:  
Hard Food'*

by Amber Pinkerton

6 OCTOBER - 18 NOVEMBER 2023

ALICE **BLACK**

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

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

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

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

The 6-channel film, which lies at the centre of 'Self Dialogues: Hard Food', features original material shot on 16mm and Super 8 film. Harnessing juxtaposition and montage to convey the artist's internal narrations, the viewer witnesses Pinkerton's thoughts, memories, and

feelings fleet by like a locket of secrets, as if we were sitting in her brain.

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

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





Amber Pinkerton  
'Hard Food' 2022  
Six-Channel Film file in MP4 with  
soundscape (6m 20s)  
Size variable



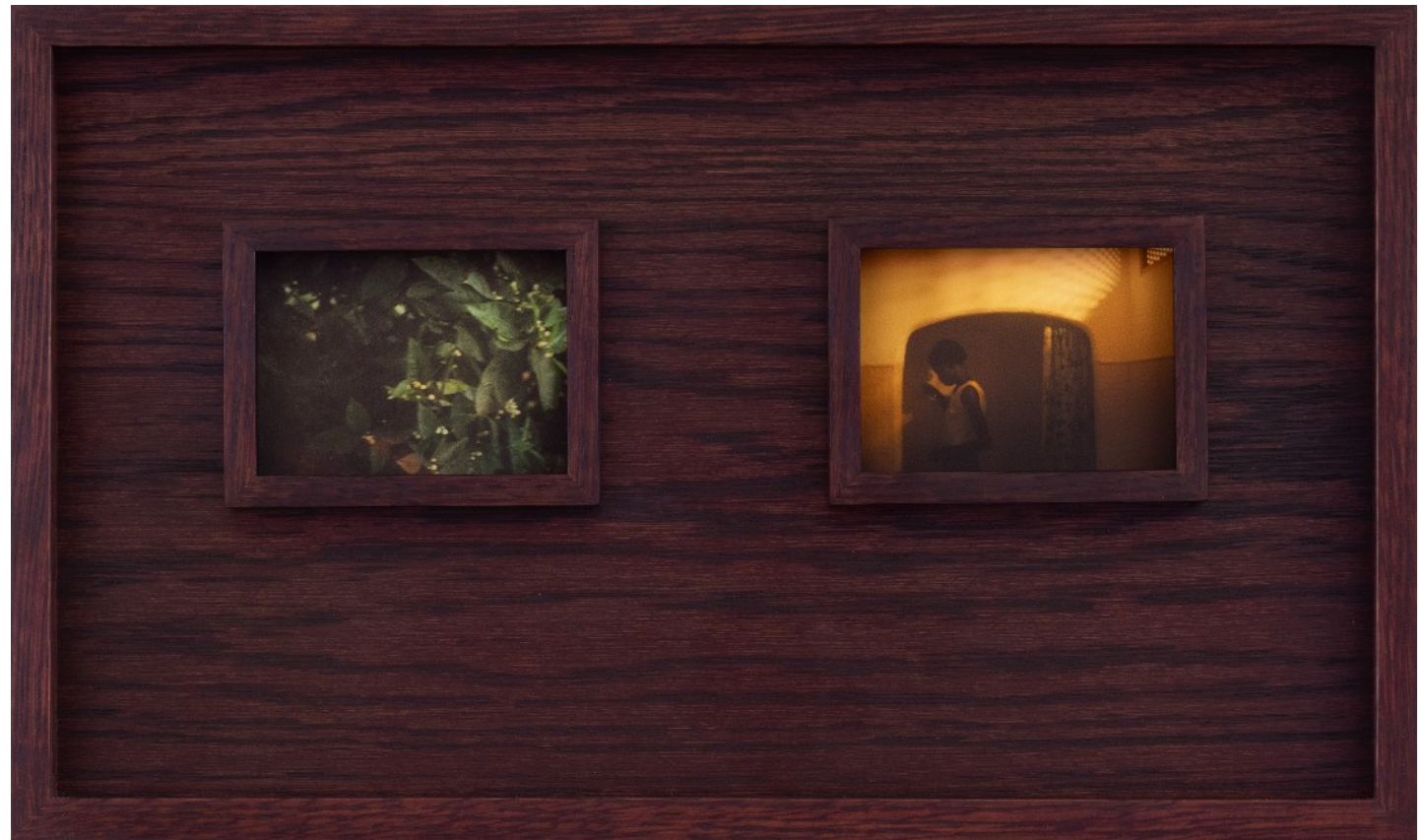
Amber Pinkerton  
'the baby eggs' 2023  
Antique jewellery box, toned  
cyanotype, red gel, iPad with  
moving image (11m 57s), wired  
mesh, plinth  
122 x 56 x 56 cm

Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on  
Hahnemühle Fine Art Pearl  
86 x 102 cm





Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on Etching  
Paper  
20.1 x 38.2 cm



Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on Etching  
Paper  
25 x 42 cm x 6 cm





Amber Pinkerton  
'preservation of its soil, albeit stifles its seeds'  
2023  
Archival Pigment Print on Hahnemühle Fine Art  
Pearl  
71 x 51 cm



Amber Pinkerton  
'Eve' 2022  
Archival Pigment Print on Etching  
Paper  
51 x 72.5 cm



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



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



overnight  
 everything became so complex  
 and I became algebraic in nature  
  
 perplexed as to what I did to serve  
 from the mess of my multifaceted character  
  
 in a moment of looks, lies or recipes  
 could cause the victimizing school of my self-truth  
  
 'risky' is my synonym with an 'emotional scene'  
 I cannot serve or a grade expectation  
 who to raise over space  
 a consumer from time to time personal  
 and the way it which they interact...  
 a disorienting, cyclic nature.  
  
 in a fluttering romance  
 March became April  
 the he beat and lights of me, now walking hand in hand  
 in a narrative  
 taking charge without my consent  
 continuously giving birth to emotional spectacles  
 for one to spectate  
 or spectacle  
  
 the dreamlike demands will be so even  
 like a new, embroidered jacket  
 it has little to be regged for the price and loss  
 on the time, place or person  
  
 there's nothing more worthing than the inability to escape oneself  
 or the person one fails to self-ignite  
  
 I can't read the way her cutaneous mass is despite  
 or her personality mass, comprises  
 her thoughts across to I hope  
 in and out of the scene of participation,  
 inauspiciously backlashed by who, who, where, when and why  
  
 As her  
 she hovers to the scene of anticipation  
 for better, beneath the ground of her right person  
 are afraid to move ready, as it seems





Amber Pinkerton  
'Untitled Self Portrait' 2022  
Archival Pigment Print (Toned Cyanotypes) on  
Etching Paper  
32.6 x 62 cm



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

Amber Pinkerton  
'Untitled' 2022  
Duotone Silk Screenprint on Somerset  
Paper  
44 x 32 cm







Amber Pinkerton  
'Lost & Found' 2022  
Duotone Silk Screenprint on  
Somerset Paper  
32.5 x 41 cm



Amber Pinkerton  
'Untitled' 2022  
Duotone Silk Screenprint on  
Somerset Paper  
32.5 x 41 cm



Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on Hahnemühle Fine Art  
Pearl  
49 x 61 cm



Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on Etching Paper  
69 x 85.8 cm



Amber Pinkerton  
'Untitled Triptych' 2022  
Archival Pigment Print  
on Hahnemuhle Fine Art  
Pearl  
43.5 x 163 x 8 cm

Amber Pinkerton  
'Untitled' (2022)  
Archival Pigment Print on  
Hahnemühle Fine Art Pearl  
84.1 x 67.3 cm





Amber Pinkerton  
'Untitled' 2022  
Archival Pigment Print on Etching  
Paper  
32.2 x 25 cm

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





seed 1 2 3 4 5, 6

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

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

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

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

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

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

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

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

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

a desire to renew, restore, reshape.

eliminate

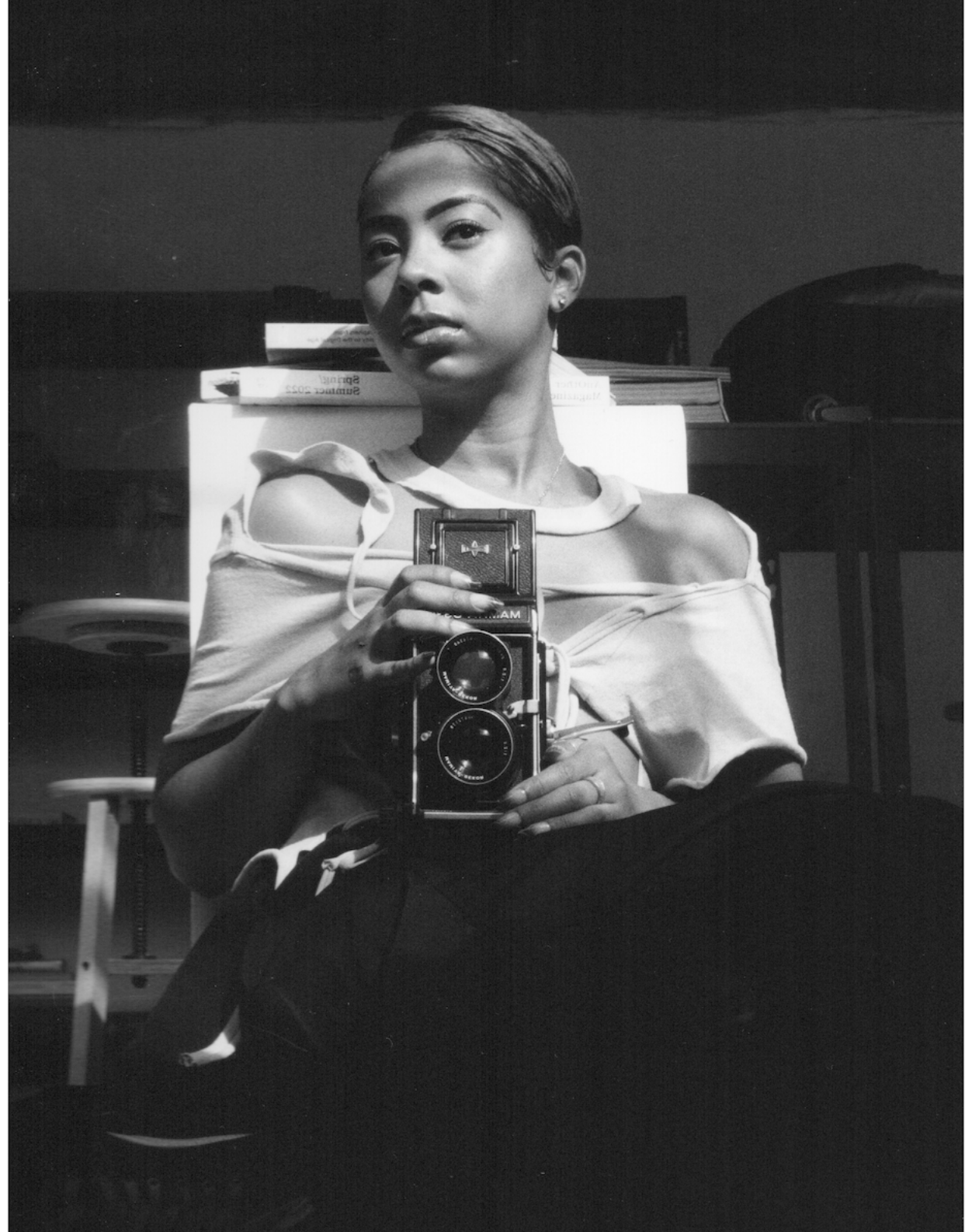


Production credits

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

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