



IKÉ UDÉ **STYLE & SYMPATHIES**
New Photographic Works



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STYLE & SYMPATHIES
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SARTORIAL ANARCHY #21, 2013

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Exhibition, dedicated to my prince, Dorian Udé

IKÉ UDÉ

SARTORIAL ANARCHY

2010

Thomas Carlyle describes the dandy as “a clothes-wearing man, a man whose trade, office, and existence consists in the wearing of clothes. Every faculty of his soul, spirit, purse, and person is heroically consecrated to this one object, the wearing of clothes wisely and well.”

Dandyism is also the significance of sartorial distinction enhanced by indeterminate delicacy of pose, gestures, a tilt, determinate lines, a thrust here-and-there, all harmonized by an agreeable countenance. Yet, it is precisely in isolating the various parts that we see the overall process and resultant composition of a dandiacal machine. The seemingly incongruous pairing of the familiar: (a straw boater garnished with flowers, football-socks, English-shoes, Boy Scout shirt), with relatively unfamiliar items (eighteenth-century neckwear, vintage wool-breeches, Afghani folk-coat) is where dandyism can be stoked, problematized, renewed and appreciated as a protean plastic arts.

It is challenging, liberating and imaginatively rewarding to “mess” with the tyranny of men’s traditional dress codes and still work within its own sartorial restrictions.

Today, global options can be ingeniously mixed. This sartorial bricolage engenders a novel mode of expression that reflects a true picture of the 21st century man of the world—beyond the fixed taxonomy of nationalistic costumes that still prevails. Time periods, especially times past, are other goldmines to explore. What sartorial examples can we quote or recover from our predecessors, over the centuries and across the globe? With such an inexhaustible, timeless array of men’s clothes at one’s disposal, who needs drag?

To quote from all items of past or present men’s attire is the aim of sartorial anarchy. By mixing varied men’s costumes in concert with the *now* and *then*, we begin to realize how arbitrary, subjective, fleeting, even absurd—no less wonderful—our “real” cultural construct is. Sartorial Anarchy, essentially and conceptually post-dandyism, demonstrates a debt to artifice while acknowledging an on-going back-and-forth between culturally subjective ambiguities in men’s dress codes and its attendant beauty, flaws, contradictions. It is pan-time and pan-culture; a positive embrace of Janus and romanticism through a conceptual framework.

MONICA L. MILLER

AN INTERVIEW WITH ARTIST IKÉ UDÉ

August 2013

“Mining this opposition...is my great refusal”.

In May of 2000, I found myself in Portland, Maine on a rainy day. Portland is perhaps most picturesque in a light drizzle; walking along its winding small streets near the water one gets the sense of the importance of the maritime to the city and its identity as one of New England’s treasured landscapes. Imagine my surprise when I passed by the galleries of the Maine College of Art, and bungled my way into *Beyond Decorum*, one of Iké Udé’s first solo exhibitions— it was as if a truly unexpected slice of the hyper-cosmopolitan New York/London/Lagos art world had landed on a quiet, tree-lined northeastern street. “Ass prints” could be seen through the window, cheekily (!) displayed against a back wall. Clear vitrines with vintage women’s shoes were placed throughout the gallery, they were accompanied by men’s shirts, known in the fashion world as “wovens”—both had deliciously provocative labels inside them, offering or asking for outré sexual assignations. On another wall were covers of magazines that were all familiar— *Vogue*, *Bazaar*, *Newsweek*, *Time*, *Town & Country*, *Der Spiegel*. On closer inspection, each cover featured Udé himself as “Cover Girl,” with headlines ironically and playfully questioning our expectations of beauty, fashion, femininity/masculinity, and what counts as “newsworthy.” As I walked through the gallery space, I realized that I had entered the mind of a modern dandy, an astute observer of the worlds of fashion and dress, its rules and regulations, its material needs and contradictions, and its unconscious desires. Since I had been doing historical research on dandyism, I felt as if I had discovered the beautiful, elegant, ironic, and witty manifestation of the story that I was telling about the relationship between identity, culture, and dress.

Since that day, I have been a student of Iké Udé’s dandiacal aesthetic practice because it has taught me so much about what it means to style a self in a globalizing society full of “posts”— post-modernities, post-colonialisms, and post-identities. Around the time of the *Beyond Decorum* exhibit, Iké described his dandiacal work, his everyday art practice of creativity and performativity as the exercise of the “luxurious deliberation of intelligence in the face of boundaries.” This phrase, more than any other, describes his subsequent oeuvre, which has entered a shockingly compelling stage with the *Sartorial Anarchy* series. I saw my first piece of the series when Iké and I participated in the wildly successful “Dandy Lion” exhibit that was shown at the Aljira Gallery in Newark and also at the Reginald F. Lewis Museum in Baltimore; at the museum, his portrait, *Sartorial Anarchy #4*, fittingly graced the entrance to the galleries, setting up the entire exhibit as a truly 21st century conversation about dandyism, fashion/dress, style, gender, geography. Iké’s *Sartorial Anarchy* portraits ask “What if?” and “Why not?” They cross boundaries with deliberate intelligence and a bold visual wit—on a level of pure pleasure, this work reaches a new heights and reinvents the cleverness and charm for which Iké is known. This new series is of and about dandyism and so much more as it pointedly and beautifully explores the anarchic and the poetic.

In August of 2013, Iké and I had a conversation about his work, on the occasion of this solo exhibit at Leila Heller Gallery. He has described this series as “an index of culture/time; a conversation between cultures/time” and I wanted to probe the time(s) and culture(s)of the work, but also his aesthetic practice and process. Each of the portraits in the series is a deliberate contest to order and a typical sense of space and time; as such, “intelligence” or a knowingness is re-oriented here to teach us something new. In what follows, I asked Iké questions designed to probe *Sartorial Anarchy* as an instance of his sense of style, his aesthetic philosophy, and his working process.

In an interview from 1995, I read that you started your professional career as a painter. However, I am sure that you were an artist from a very early age, in multiple media. Can you say a little about what relationship you see, if any, between artistic media and your own development as an artist and individual?

I would say that the artist and individual development, has always been way ahead of the artistic media—truly! What I’m only now visually articulating within or with the artistic media are fractions of actually lived moments and experiences over the years.

As an artist, you have never been beholden to “identity politics” or any other movement within art or culture that would dictate who you are and what you can/should create. Can you say more about your individualism? Have you curated yourself as an act or resistance, celebration or both/neither?

Foremost I am by nature and temperament, a romanticist and I have always curated myself as a triumphant mode of resistance to all manner of dictatorship or conformism—be it in the arts, religion, family, class, geographies, histories, gender, age, wealth and/or general societal/cultural expectations. Individualism is simply and purely the right of the individual to freedom and self-realization, irrespective of any social/cultural group agenda, beliefs, sentiments, etc. I believe in the aristocracy of one, as it were, the individual as a precious minority-in-one—singular, indivisible, alert, keen of mind, tragic, beautiful, noble and afraid of nothing. It’s about turning inward, reveling in the magnificent world of the imagination—away from the shrillness of societal rules, madness, constipated outlook and foul corruption. The new man is the individual; the ideal world is for the individualists. We are born alone and we die alone—in between, if lucky, we find kindred spirits and ardent sympathizers to engage with and make the most of life’s preciousness.

You’ve recently been named one of *Vanity Fair*’s Top 100 Best Dressed for 2013, an honor you have received before, 2009 and 2012. What is “best” about your personal style for you and what do you think others appreciate about your fashion sense?

Culture insists that we remain clothed from birth to death. I’m always profoundly shocked by this realization, especially in the summer when there is no logical/practical reason to remain clothed. This fact obviously speaks volumes about the human condition—the species’ ambivalence to its true nature and how we then employ articles of clothing to negotiate the nature and culture binary that we’ve erected and naturalized. In light of this, when I impose culture/fashion over the body, in the way of *de rigueur* fashion, I personalize, individualize and stylize the fashion to suit my artistic temperament and the poet’s disposition.

Hereby, I elect to reconcile the sartorial vocabulary and its attendant vernacular aspects with wit. So, a sartorial composition becomes more than a mere de riguer outfit/fashion: my suit becomes a sonata to implicit dandyism; the boutonnière, homage to romanticism; the shoes, a nod to elegant sure-footedness; the necktie as an exquisite noose—a charming reminder of life’s fragility.

Man has been called *homo loquens* (the language speaking animal); *homo faber* or *homo habili*

(the user and maker of tools); *homo prometheus* (the user of fire); *homo ridens* (the laughing animal); *homo ludens* (the playful animal); *homo politicus* (the political animal); to this I add, *homo sartorius* (the sartorial animal).

And my guess is that others appreciate how I poeticize the practicality of dressing from its quotidian tedium to an enchanting realm, yet done with such ease as to appear effortless and playful.

What, if any, relationship exists between your personal style and the *Sartorial Anarchy* series?

The gap is tenuous at most. The costumes and articles of fashion in *Sartorial Anarchy* are not prescribed to me; they are not in fashion; they are largely forgotten; they are not readily available. I essentially work without rather than within fashion.

It is my sartorial sympathies and understanding of fashion’s attendant dialectics, ciphers, weight of meaning, histories, iconography, vagaries, etc., that informs how I go about in carefully collecting, commissioning and the selection in order to compose each picture. So one can say it is a case of the dandy styling the artist or the artist curating the dandy and the aesthete exquisitely attending to all details.

Relatively speaking, *Sartorial Anarchy* is an extreme extension of my personal style, yet it is within my core sartorial sympathies and language. In an ideal world, that’s pretty much how I would seek to compose the naked body, on a daily basis. I of course practice this sort of sartorial totality, albeit, not as often as I desire. When I dress in the mode of *Sartorial Anarchy*, the public, familiar strangers and even some friends are by turns baffled, confused, hostile, irked; but thankfully, some love and appreciate the fact that besides my individual rights to do as I please, it is also a sartorial intervention in the public space—chiefly aimed to raise questions, provoke conversations and understanding.

Ultimately since culture and society obliges each and everyone to cover-up at all times, even in death, then it is incumbent on the artist to employ articles and ciphers of fashion as transformative, performative, interventions, bewitching, enchanting, magical and transgressive engagement.

Over the years, your work has ranged from more conceptual pieces (such as the “ass” prints), to explorations of materiality/sexuality (shoes and shirts from *Beyond Decorum*), to abstract body studies (the “Uli” portraits). How would you characterize *Sartorial Anarchy*?

Medium wise, I saw and felt a great need to push the language of photography forward, not at all satisfied by the prevailing old conservative approach and mentality that still obtains massively. I needed a robust visual vocabulary that is very particular, that I own and is instantly recognizable. I needed a particular color language, mode of composition, rectangular atmosphere, poetic elegance—with form/content, picture/concept perfectly married. Ultimately, a very personal, individualized style and vision of art is my only interest.

Costume/fashion wise, I saw and felt a great need to march the language of men’s fashion/costuming forward—hence this new body of work is in short a sartorial equivalent of Wagnerian *Gesamtkunswerk*. Wagnerian in a sense that I am invested in *Gesamtkunswerk*—total work of art via a global sartorial medium that concurrently quotes across time/periods. And the rectangle is the perfect stage for an artist with a dandiacal temperament.

Taken as a series, the *Sartorial Anarchy* portraits appear as if they could be a kind of “dream book—or a group of images illustrating the inner contents of a rakish imagination obsessed with exhibiting a glorious kind of visual wit.

Your observation isn't particularly far from the truth. This time around, a kind of nod to a curated rake's progress, isn't it?

Do these images have “narratives” associated with them?

Yes and no! In a way, it speaks to a not-yet-future, thus a deferred conclusion.

Are the narratives purely imaginative and/or visual or textual?

It is the in-between of the imaginative, the visual, the textual, the poetic, the anarchic, and the nihilistic. In short, it is an index of transitional narratives as a mode of iconoclasm. Hence in the mix, across time/periods, the sartorial/fashion tropes of, say, Asia, Europe, Africa, the Americas become indexes for their respective cultures but united into iconoclastic wholes irrespective of their original cultural subjectivities and meanings. For instance, one of your favorites of the series, *Sartorial Anarchy #5*: here you find an English Macoroni wig (17th century) in transition with a 20th century French shirt, Yoruba/Nigeria trousers (1940s), American loafer shoes (20th century), Zulu fighting stick, (19th/20th century) and West European WWI spats (circa, 1914-1918). They are all in transitional states, dislocated, relocated and redeployed as iconoclastic index of culture.

What would the narrative be if you had to invent one for the series or an individual portrait?

In a word, *Gesamtkunswerk!*

While your work has been largely centered around the self-portrait and the self as subject/object, I have never thought of any of your images as only about or depicting you. In your work, the images are ciphers or vessels for so much more about culture, history, fashion, gender, sexuality, etc.

Can you say more about what it means to use, as Stuart Hall has said, the self as a canvas? Where are you in these portraits, where is your individuality? Should these images be called “self-portraits” or “portraits” and what is the difference (if any) for you and your art practice?

They are indeed more like portraits, than self-portraits.

The quantitative self is vacated, retired as nobody for these performances; the essential qualitative self takes over in becoming everybody, say, the everyman—imagined or real.

However, they can be called self-portraits because of the employment of the self as canvas, although liminal in intensity; there is a remove between the canvas and self—the canvas has its own life and independence, which may or may not necessarily overlap with the varied lives of the self. The “canvas” is my stage where I perform and investigate our collective histories, differences, commonalities, insecurities, fears, fantasies and ecstasies. Since a child, I've always had a daily keen sense of death—others and mine; the sense that each day that we live, we also die a little and concurrently get nearer and nearer to death. So, with this keen awareness of life and death, I'm all the more emboldened to use the self-as-canvas before it expires.

You have been at the forefront of a group of artists that I called “Artists of New Dandyism” in my book *Slaves to Fashion*. In this earlier work, you used the stylized self-portrait to explore the importance of being seen, the politics of looking and looking back, and the way in which elegant clothing and fancy dress so beautifully materialize these complex

and complicated impulses. As a dandy and aesthete, you have described your practice as one in which “style is not just about form and substance. It is also about the “luxurious deliberation of intelligence in the face of boundaries.”

How or do these portraits and your new aesthetic style signal a transition in your philosophy of dandyism? Are you working with and displaying a “post-dandyism” idea?

Sartorial Anarchy is essentially post-dandyism: it is by turns, a sartorial inversion of sorts; a sartorial *what if* and *why not*; a send-up of our collective ciphers and weight of meaning invested in clothes; fashion as index of culture; dandyism in the manner of a fantasia and an acknowledgement in the vagaries and impermanence of fashion and time.

In today's global culture, with access to nearly all corners of the world, it is time to expand the dandiactal vocabulary accordingly, by problematizing appreciatively, some OF its principle tenants. Clothes and accessories are after all the index of culture—it locates one at a geography/time. Even within a specific geography/time, fashion further informs one's class, religion, profession, habits, etc. In light of this, a cross-pollination, say of masculine sartorial ciphers across time and cultures bear quite a remarkable result, as you can see. Alas! This time, it is fashion, it seems—not politics—that makes strange bedfellows.

Portraits from the *Sartorial Anarchy* series have been described as “irreverent, cultural polyglot self-portraits.” If you look at the image details, a single portrait can feature a fez from Turkey, a skirt from Mali, Italian men's soccer socks, and a Celadon Chinese export Lion Dog figurine from the 19th century (SA, #17). In order for you to create such “irreverence,” you must have either an incredible closet (which is surely possible!) or an amazing set of sources for this global wardrobe.

I have both: an ever growing racks of clothes and a wide breadth of costume dealers and manufacturers—from contemporary clothes to the antique/vintage varieties.

Can you describe the process by which you compose your portraits, from choosing and sourcing the objects and costumes, to the actual composition and shooting, and finally, to the processing and post-production?

The only rule is that they are no rules and all cultural specificity, across time and geography, is effectively retired but not deleted at all. All the items that I select in each and every composition must bring something to the table—be it in the way of cut/construction, fit, color, texture, poignancy, histories, chronology, ambiguity, poetics of details, charming danger and even a certain hilarity.

The one place in New York that I could have rented quite a number of clothes and accessories at an agreeable price, closed at the onset of the 2008 Great Recession and this caused me not a little grief. Afterwards, it became apparent that it was cheaper to buy than to rent. Owning and living with these costumes/items allow me time to access and familiarize myself with them.

During the actual composition I'm possessed, seized by a peculiar eloquent carthasis that catapults me into the highest realm of sartorial immersion whereby I see all these national costumes and their times as transports, as gestural languages, as the musicality of visualizing, as interfaces; as a short-hand for a new sartorial lingua franca. Thus then, the wearer, not the worn, is freed from a functional, descriptive role and employed to implicitly and explicitly express the artistic imagination.

I work with a hired-hand who photographs me as if a still-life. Each composition demands specific pose, specific expression, specific visage, specific ineffability of style and sympathies.

Past the photo-shoot, I once again recover that initial peculiar eloquent catharsis that informed the sartorial composition. And here, within the world of the rectangle or the picture frame—I totally give myself up to poetry.

My favorite of your recent images, of you in a magnificent orange wig, topped by a precious little blue Tyrolean hat, a parody of the 18th century French dandy styles, was a promotional image for the *Artist/Rebel/Dandy* exhibit at the RISD museum in spring-summer of 2013. According to co-curator Kate Irvin, this exhibit worked to redefine the dandy as a well-dressed man “solely concerned with flamboyance and flash to a figure who is innovative and profound in thought.” Both the exhibit and your image as its ambassador sought not only an expansion of the definition of dandyism, but also sought a larger audience for the dandy’s lessons and art. As a group, *Sartorial Anarchy* does seem to seek a greater engagement with audience than your previous work does.

What elements of the work do you think bring the spectator into the work and, if you are seeking a different or greater engagement with the audience, what do you hope to get out of the exchange?

I think that the perfect picture, in so far as that there is no perfect picture, must be a proactive agent for the recreation of the mind. The conceptual thrust of *Sartorial Anarchy* aside, with this new work, color is profoundly key, composition is key, and form is key, as is the overall attendant aesthetic considerations. I think that the great John Ruskin said it best: “Expression of the most subtle kind can be often reached by slight studies of subtle caricaturists; sometimes elaborated by the toil of the dull, and sometimes by the sentiment of the feeble; but to color well requires real talent and earnest study, and to color perfectly is the rarest and most precious power an artist can possess. Every other gift may be erroneously cultivated, but this will guide all to healthy, natural, and forcible truth; the student may be led into folly by philosophers, and into falsehood by purists; but he is always safe if he holds the hand of a colorist.” And so you ask, “...what do you hope to get out of the exchange?” That hopefully the audience joyfully experiences the poetics and musicality of the colors of my pictures in addition to its overall conceptual thrust, composition, and aesthetic values.

So many of the *Sartorial Anarchy* portraits share a similar architecture or form within the frame. We have talked about the images as portraits/self-portraits, but in what way are they also “built” or even “sited” or composed as so many still lifes?

My approach to making pictures is from the tradition of the picture architect. Every detail—from the obvious to the indeterminate—is finely wrought, weighed, considered, reconsidered, and deliberated on, challenged for inclusion or exclusion, no prisoners taken—there is a whole lot that is eliminated for the greater good and desired result.

I love to employ rhymes of shapes and colors; interlocking patterns of color and shade; idealization of the imperfect; to make visible a poetic quality; transitions in color; harmony of shapes; counterpoint of shapes.

So that I’m able to create a charged idyll not too alien to relate to, but at the same token deliciously unattainable or at best only momentarily attainable.

It is a combination of fine instinct and deliberation of intelligence that informs these compositions. With a sound concept in place, it’s about tapping into the ether realms of intelligence, passions, poetic imagination, sheer wonder and the magic of it all.

Let’s discuss anarchy and refusal in this work. You have always been a proponent of boundarilessness; as an artist and an individual, you have refused to define yourself and

your work within recognizable categories. In these images you are defying (western) men’s dress codes and the rules concerning shape and color; additionally by working with the outre, you are confusing the “gender” assigned to these shapes. Caftans, “skirts,” long, dress-like jackets, and wigs (in striking colors) all appear in your work; and yet, what you are doing is so obviously not drag. The clothing and objects in your portraits are actual objects worn by men across time and place—your “anarchic” deployment of them visualizes the restrictiveness and contradictions that western men’s fashion perpetuates. As much as you criticize “fashion” for its staidness since the Great Renunciation in the 19th century, you also use fashion continually to break down these boundaries, which is the brilliance of your work.

Can you say more about the relationship between anarchy and refusal and how refusal is not a part of your work, except when, ironically, in defiance of the rules?

Anarchy isn’t necessarily glamorous as a romanticized misreading of the Punk genre might suggest; yet Anarchy as a precious space can be located, harvested and employed as a mode of question, as a *So What?* and/or as a *Why Not?* Always, as an artist and as an individual, my governing attitude has always been that of *Why Not* and/or *So What?* It’s given me immeasurable liberty, happiness, independence and vision that look beyond general contemporary comprehension of things; beyond the present contemporary art scene, its mentality, its prejudices and limitations.

The great refusal is my tendency to not choose sides preferring instead to walk and work the middle of differences because profound values obtain from the appreciation of opposites and rarely from the false comfort of choosing one side in rejection of the other. All sides have values, however much they maybe in opposition. Mining this opposition, as it were, this difference is my great refusal. To embrace difference makes one whole; better yet, to embrace difference is to acknowledge shared commonality; whereas to resist difference makes one half-whole or even less; worse yet, to resist difference is a futile exercise and denial of our shared commonality—the one God that matters most of all.

A poet often aims to have each word in its place; a successful poem balances elements of order and surprise. I see the color harmony in *Sartorial Anarchy* as a major element of the poetry of the work—these images are all so gorgeously balanced and complete.

Can you say more about the saturation of the color, the balance of colors, and the way in which you are approaching a poetics of color/fashion/aesthetics in these images? Is the color a parallel story or grounding element to the eclecticism of the costume and accessories? Is this where we can see and luxuriate in the relation between order and surprise?

Color is as close as I get to, say a Nirvana! Ever since I was a child, color has always—unyieldingly—curated my disposition, informed my artistic temperament. As a visual artist, color transports me in the ether realm of music and poetry. You can’t explain it, you become it, and it essentially owns you. In short, color is a cathartic experience for me. It is both a parallel story and grounding element to the eclecticism of the costumes and accessories, to boot. To be sure, there is an abuse of Picasso’s pro-grotesque and Duchampian anti-retinal aesthetics by loads of contemporary artists. These artists have become more like uninspired gimmicks, pranksters and frauds than are honest avant-gardist. Thus, there is, in my new work also the refusal of the Picasso/Duchampian abuse by contemporaries. Instead, I’m invested in the co-habitation of beauty and intellect; in the Apollonian and Dionysian; in the threshold of logic and post-logic; in the wonderment of the beautiful; in the economy of elegance and the distilled suppleness of sartorial syntax as evident manifestation of fine faculty. And yes, this is where, to borrow your phrase, “we can see and luxuriate in the relation between order and surprise.” I like ordered, informed, finely wrought “irreverence” with little or nothing left to chance, except an inspiring surprise.

KOBENA MERCER

THE DANDY IN THE ARCHIVE

The dandy has always been a transitional figure in the visual culture of modernity. On the one hand, what he finds in the language of clothes is a medium for cultivating an individuality that breaks away from loyalties of class, status, and other modes of group belonging. The classical dandy, emerging in 18th century Europe, steps aside from distinctions between aristocrat and bourgeois, moving closer to the libertine by disaffiliating from collective hierarchies. Which is to say, what dandyism contributes to 20th century modernism, on the other hand, is a certain style of detachment, an inscrutable attitude that is cool and aloof in refusing to take sides in the face of argumentative divisions. Rather than sartorial flamboyance, it was such *soi disant* positions of artistic detachment that pointed to the cerebral dandyism of Marcel Duchamp and Andy Warhol.

Crossing borders with agile dexterity and nimble wit, the postcolonial dandyism Iké Udé has practiced since moving from Lagos to New York in the 1980s, has led to an artistic trajectory that is creatively driven by all of the dialectical tensions of modernity's self-questioning. From his *Cover Girl* (1994) series, in which he appears as an ethnically indeterminate androgyne on simulated magazine covers, to the *Yellow Book* (2003) series, where Udé pays homage to the *fin-de-siècle* aestheticism of Oscar Wilde and other 1890s decadents, his photo-based forays into self-portraiture cut a highly distinctive path through a period dominated by identity politics, not least by employing the changeability of style to ask whether identities are fixed and stable to begin with. But as well as his gallery-based work, it was Iké's initiative in founding and editing *aRUDE* magazine -- titled after the Jamaican "rude boy" style of the 1960s ska era that influenced British mod subculture -- that points to the dandy's boundary-crossing abilities as someone who translates across different cultural spheres by calling their arbitrary points of separation into question through his insouciant transgressions. In its print and digital iterations, *aRUDE* created a counter-public sphere bringing together disparate worlds of art, music, fashion, and nightlife in a cosmopolitan mix that highlights Udé's standing as a quintessentially New York artist. As if an interconnective role in joining multiple identities were not enough, it may be said that operating at the interface of art and fashion, as

Iké's dandyism has done over two decades, is quite a feat as these are two cultural systems mutually defined by a rather ambivalent love/hate relationship.

Whereas the art world often disdains the fashion world as merely superficial, and the fashion may chide art for taking itself too seriously, the obverse to such side-taking is the envy artists may feel for the popular audiences for fashion and, likewise, whenever fashion wants to be validated by museums such aspirations betray the residual power carried by high/low boundaries. If the dandy upsets such a stratified lines of cultural distinction, creating uncertainty as to where the serious begins and where the superficial ends, then we would do well to tease out some of the multivalent factors making dandyism so volatile and mercurial from the very start. In the critical intelligence that informs the title chosen for *Sartorial Anarchy* (2013), we find a significant clue with regard to deciphering the artist's intentions.

The "arch" we find at the root of archive, archetype, or archaic, has a family resemblance to the "arch" in monarchy or patriarchy since the shared etymology makes the idea of origins an ordering principle of authority. However, the disorder introduced by the antonymic prefix giving us anarchy, for instance, refers not to an external threat but to a disruptive potential latent to the system of order itself. Archives built on the basis of classificatory order are thus perpetually at risk of *anarchival* forces that get set into motion wherever the system's drive to accumulate more and more material threatens to undermine its overall taxonomic coherence. Putting together a Macaroni wig, a Zulu fighting stick, and a pair of World War II canvas boot spats into a cohesive ensemble, in *Sartorial Anarchy* #5, for instance, lays out the grammar for a single outfit of clothes and accessories, even as the cross-cultural substitution and variable combination performed across the seriality of the work as a whole threatens to bring such cohesion to the brink of dissolution. In the brinkmanship that walks such a fine line between visible order and its undoing, without falling either way, dandies perform a tightrope act, holding in suspension the signifying flow that culture's invisible rules otherwise try to fix into place.



Thomas Phillips, Portrait of Lord Byron in Albanian dress (c. 1835)
Rights: National Portrait Gallery, London



Jimi Hendrix, *Classic: London*, 1967
Photograph by Gered Mankowitz
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The undecidable tensions animating dandyism led Charles Baudelaire to observe that, "in the burning desire to create a personal form of originality," the dandy nonetheless operates, "within the external limits of social conventions." In the stoicism by which he detaches himself from the crowd, the dandy nevertheless depends on an audience for his is, "the pleasure of causing surprise in others, and the proud satisfaction of never showing any oneself." Keen to stress that, "dandyism is not even an excessive delight in clothes," as, "these things are no more than the symbol of the aristocratic superiority of his mind," Baudelaire's nuanced appraisal demands be quoted in full:

*Dandyism appears especially in those times of transition when democracy has not yet become all-powerful, and when aristocracy is only partially weakened and discredited. In the confusion of such times, a certain number of men, disenchanted and leisured 'outsiders,' but all of them richly endowed with native energy, may conceive the idea of establishing a new kind of aristocracy, all the more difficult to break down because established on the most precious, the most indestructible faculties, on the divine gifts that neither work nor money can give.*¹

Lord Byron really was an aristocrat, yet in his identification with Greek resistance to Turkey's Ottoman empire, what he expressed in the language of clothes was the self-willed act of a sovereign subject redefining identity on the basis of autonomy. It seems to be such autonomy that Baudelaire invokes by repeating "aristocracy" to the point where his text acquires political irony. Staying with the semiotics of military attire, but switching historical context to London in the psychedelic 1960s, Jimi Hendrix and the rock aristocracy could be said to have liberated the boomer generation from middle class conformity by sharing their "divine gifts" of free-flowing ingenuity and playful inventiveness emancipated from instrumental reason, just as painters and sculptors had done in earlier 20th century avant-gardes. But in his self-fashioning in a fusilier's jacket, probably purchased from Tommy Robert's Kleptomaniac store on Carnaby Street, Hendrix also revealed the era's Janus-like ambivalence -- looking to future worlds with one eye on the past -- for in detaching such a garment from its associations with the British Empire, his Afro-Diaspora dandyism transcoded a relic of the colonial past into a mere plaything of the present. Drawing equally on sources in glam dandyism,² such as the sheer otherworldliness David Bowie embodies in the 1973 "Life on Mars?" music video directed by Mick Rock, Iké Udé's solitary self-presence throughout the *Sartorial Anarchy* series also hints at the dandy's monastic existence and the attitude of "coldness"³ Baudelaire saw as arising from his inner-self-discipline. Unequivocally modern on account of his mixed feelings about modernity, it is the dandy's ability to look both ways across public and private life -- and to devote the self to the rigours of such border-crossing with playful *brio* -- that would lead us to fully agree with Baudelaire that in reconciling such contradictory imperatives, "dandyism is the last flicker of heroism in decadent ages."⁴

1. Charles Baudelaire, *The Painter of Modern Life* (1867 trans. P. E. Charvet), London: Penguin Great Ideas, 2010, 37.

2. See, Darren Pih ed. *Glam: The Performance of Style*, exhibition catalogue, Liverpool: Tate, 2013.

3. Baudelaire, 2010, op cit. 39.

4. Ibid.

VICTORIA PASS

STYLING GLOBALIZATION: IKÉ UDÉ'S SARTORIAL ANARCHY

In *Sartorial Anarchy Untitled #4*, artist Iké Udé poses for his own camera in a manner that appears casual: hand on hip, legs crossed, with one finger casually touching the brass Boy Scout bugle sitting on a stool to the right. He wears a Boy Scout shirt with a lacy black seventeenth-century necktie and a black cummerbund over a pair of tweed breeches with bright green and yellow Italian soccer socks and a pair of British Tricker's bespoke boots. A vivid green, embroidered Afghani coat is draped over his shoulders. Perched on the top of Udé's head is a boater hat bedecked with flowers in the style of Eaton's June 4 celebration in honor of King George III's birthday in which students of the exclusive school row in a boating parade. Of course his posture, like the motley ensemble he wears, is anything but casual. The vertical iris atop the boater hat echoes the arrangement of palm leaves on the stool on the right. The careless but knowing pose echoes that of John Singer Sargent's enigmatic *Madame X* (1883-4).

Casual and aloof, both Udé and *Madame X* turn away from us, refusing to meet our eyes directly. Udé creates an exquisite color harmony between the greens of the palm leaves, his Italian football socks, and the Afghani coat. This is coordinated with a suite of burnt oranges, khakis, and beiges, in the rug, tablecloth, coat lining, Boy Scout shirt, and tweed breeches. The backdrop of the image, hand painted by Udé, echoes these colors in softer tones. In his series of photographs *Sartorial Anarchy*, Iké Udé adopts the pose of the dandy, fashioning images of himself that destabilize masculinity as well as the trope of exoticism in fashion.

Eschewing the androgyny and gender bending of some of his earlier images such as those in the *Cover Girl* series, in *Sartorial Anarchy* Udé dresses only in men's clothing and wears no makeup. The exclusive use of menswear in this series is in part a response to Udé's own frustration with the ways in which art centered on identity politics in the 1990s increasingly reinscribed the dichotomies that Udé sought to reveal as false.¹ In a statement on *Sartorial Anarchy*, he writes, "It is challenging, liberating and imaginatively rewarding to 'mess' with the tyranny of men's dress traditional codes and still work within its own sartorial restrictions."² For example, in *Untitled # 21*, a surgeon's cap with its strings untied, hanging down Udé's back and topped with a boxer's helmet, two garments associated with violence and gore are made elegant by proximity to a red silk Chinese gown. In this way, masculinity is exposed as a construct in time and space, varying between the primal expression of violence referenced



Iké Udé, *Sartorial Anarchy #4*, 2010
Pigment on Satin Paper
40 x 36 in / 101.6 x 91.4 cm



John Singer Sargent, *Madame X*
(*Madame Pierre Gautreau*), 1883-4
Metropolitan Museum of Art, New York

by the boxing helmet to the elegant gentlemanly luxury of the silk gown, rather than being reinscribed as a stable position through the adoption of drag. In *Untitled #4*, he combines articles associated with British masculinity with articles that have signified masculinity in other cultural contexts. While the lacy necktie, flowery hat and lavishly embroidered coat would seem to be at odds with the contemporary utilitarian boots and khaki uniform shirt, they all work together to create a harmonious and striking look. The harmony that Udé creates in these works suggests that these various aspects of masculinity, whether delicate or rough, ostentatious or uniform, can coexist, resisting the notion that the traits of masculinity are fixed or easily defined.

In *Untitled #5*, Udé cites a historic group of men whose sartorial style exposed the performative quality of masculinity: the English macaronis. In this photograph Udé wears a wig from the 1750s, recalling English men whose enormous wigs rivaled the excesses of their female contemporaries. Macaroni style embraced foreign fashion from France and Italy and resisted the more sober turn that English dressing was taking in the mid-seventeenth century. These exaggerated wigs, topped with miniature French hats, functioned as symbols of masculine power, but in their excessiveness also suggested conspicuous consumption and luxury, which were associated with women and foreigners in eighteenth-century Britain.³ Peter McNeil argues that the flamboyance of the English macaroni emphasized the performative nature of masculine identity.⁴ This self-conscious construction of a style defied long-held conventions about who was entitled to wear what, and where. One of the most famous macaronis was Julius Soubise, a Caribbean-born former slave who was



Iké Udé, *Sartorial Anarchy #5*, 2013
Pigment on Satin Paper
54 x 36.11 in / 137.2 x 91.72 cm



Philip Dawe, *Pantheon Macaroni*
3 July 1773, British Museum

a companion to the Duchess of Queensberry in England and distinguished himself as a fencer and musician. Monica Miller observes that the way that Soubise distinguished himself as part of the British macaroni scene demonstrates the ways that all macaroni performances questioned what counted as authentically British, upper class, and masculine.⁵

Udé's citation of the macaronis—dandies *avant le lettre*—points to the way his own photographic performances question what counts as masculine in our supposedly post-racial, post-modern, global, digital age. Udé's exploration of shifting modes of masculinity aligns him with the practice of the dandy. While the term dandy has taken on the generic meaning of a well-dressed man who attends to fashion or even a man who dresses ostentatiously, the original dandies were not simply stylish dressers. Udé uses the philosophy of the historical dandy as a jumping-off point, but complicates matters by engaging with men's style on a global scale, bringing questions of globalization, post-colonialism and post-modernity to the fore. In his own writing, Udé emphasizes the way in which the dandy exposes the importance of fashionable display: "Dandyism is also the significance of sartorial distinction enhanced by indeterminate delicacy of pose, gestures, a tilt, determinate lines, a thrust here and there, all harmonized by an agreeable countenance."⁶ Udé places the act of dressing at the center of his art practice to illuminate dressing as an act of signification.

Like Udé, dandies have historically used style as a creative act to critique the structures of society.⁷ Monica Miller points out

*Dandyism functions as a symptom of changing social, political, cultural, and economic conditions. Fastidiousness or ostentation in dress would seem to matter only to those keeping up with haute couture, but such choices are instead descriptive of radical changes in social, economic, and political hierarchies that result in new expressions of class, gender, sexual, national, and...racial identities.*⁸

Beau Brummell (1778–1840), whose singular sartorial style led to the coining of the term dandy in the early nineteenth-century, was the first in a long line of these radicals.⁹ His cultivation of an elegant minimal style, very much at odds with the ostentatious masculine style of the time, along with his cheeky wit, allowed Brummell to rise through the ranks of a society obsessed with titles and inherited status that he lacked as the son of a civil servant. His style and self-presentation made it clear that the status of the aristocrats who surrounded him was also a matter of performance. In contrast, Charles Baudelaire's (1821–1867) vision of the

dandy in his 1863 essay “*The Painter of Modern Life*” was as a *flâneur*, a perpetual observer who could read the modern world as a detective reads a mystery’s clues.¹⁰ This dandy affects a blasé attitude, but in fact is deeply enthralled with and sensitive to the populations of modern cities. His talent for reading visual cues foreshadows the increasing importance of the visual in the modern world.

Udé’s works embody both aspects of the dandy and often directly refer to its various historical incarnations. In 2003 he recreated a series of late 19th century British magazine covers—*Yellow Book and Savoy*, respectively—with portraits of himself as a modern dandy, with clear references to English dandies Oscar Wilde and Aubrey Beardsley at the turn of the previous century. The aesthetic movement’s delectation over visual images and attentiveness to the harmony of dress and interior design is a key part of Sartorial Anarchy. For example, in *Untitled #18*, Udé’s pose and blue coat, red trousers, and turbaned Lord Byron mask mirror the pose and ensemble or the Russian soldier figurine from 1830 that sits on the nineteenth-century cabinet on the right. In *Untitled # 17* Udé’s twist to the right mimics the Chinese lion or dog figure that sits at his feet. In *Untitled #21* the bulging silhouette of his indigo-dyed Yoruba trousers tucked into leather officer’s leggings from World War II echoes the graceful curve of the nineteenth-century Louis XV bronze-mounted Kingwood Commode. Udé’s compositions are filled with these kinds of visual rhymes of form or color.

Udé, however, aims to move beyond simply dressing elegantly, posing perfectly, and creating a composition that a turn-of-the-century decadent would drool over. He wants to deconstruct the practice of the dandy.

*Yet, it is precisely in isolating the various parts that we see the overall process and resultant composition of a dandiactal machine. The incongruous pairing of the familiar...with relatively unfamiliar items...is where dandyism can be stoked, problematized, renewed and appreciated as a protean plastic arts.*¹¹

By referencing images within the popular imagination and exposing their construction through the use of different kinds of clothes and objects, Udé’s dandy draws attention to the often unconscious forms of collage and pastiche that populate the post-modern world. This dandy attends to the history and significance of each object and its place of origin, offering a new modern mode of approaching the signification of style.

As Udé’s engagement in dandyism suggests, style is the substance of these works. The harmonious combination



Iké Udé, *Sartorial Anarchy #8*, 2013
Pigment on Satin Paper
48.13 x 40.05 in /122.2 x 101.7 cm



Circa 1939: Scottish undergraduate A I Bell, cycling in Oxford. (Photo by Hulton Archive/Getty Images)

fashion as an exotic spice to bland mainstream white culture, to paraphrase bell hooks.¹² In *Sartorial Anarchy #8*, the combination of a Nigerian men’s gown, skull-embellished slippers, a contemporary button-down shirt, and Scottish tartan trousers has deeper implications than compositional effect. It is an explosively colorful play on British academic dress, complete with a bicycle to speed through the cobbled streets of Oxford. The Nigerian gown Udé wears replaces the dark, flowing academic gown with its long open sleeves, worn in this case over a more colorful version of the typical suit worn underneath. The lavishly embroidered collar takes the

of seemingly incongruous elements, the familiar with the unfamiliar, draws the viewer into his images. While the Yoruba trousers and the Zulu fighting stick in *Untitled #5* may at first glance seem unfamiliar to an American or European viewer, they quickly resolve themselves into the breeches and walking stick of the macaroni. Udé’s image of difference morphs into familiarity, working against the typical exoticization of African and Asian garments in western

place of the hood lining that indicates the rank and discipline of the wearer. The glorious red fez stands in for the traditional mortarboard, mimicking the academic hat with its blue tassel. What started out as a dissonant image of disparate sartorial elements suddenly evokes a very familiar and particularly British image of upper-class masculinity.



Edward Steichen, *Woman Draped in Voluminous Red Shawl*, ca. 1935
© Estate of Edward Steichen

African and Asian forms of dress are blended and mixed to create images that are at once familiar and foreign reveals that the exotic is a construction within fashion.

Udé describes his work as “trafficking” through history and geography.¹⁴ This movement through time and space is not only achieved through the sartorial elements in each photograph, but also through the striking use of color in each work. Udé’s painterly approach to color in these photographs creates another layer in the historical bricolage of these photographs. He gives the photographs their own unique color temperature without a solid connection to a particular period. The second set of four images (#5–#8) employs a high-key palate that has a futuristic digital look—cyans, blown-out whites, bright green, blue, yellow, and red—in contrast to the historical elements in the photographs. The first four images, on the other hand, use an earthy and painterly color palate that echoes early dye-transfer color photographs by Edward Steichen in *Vogue*.¹⁵ Printed on satin paper as opposed to a glossy surface, these photographs take on the appearance of an old magazine page. This painterly attention to color brings the viewer’s attention to the ways in which color is read in photographs as an indication of history. Udé’s engagement with color accentuates the ways in which the clothes and objects in these photographs “traffic” through history and geography.

Udé’s photographic practice as a dandy makes the familiar strange and the strange familiar. In his photographs, American and European garments are made as exotic as their African and Asian counterparts. He levels the playing field and suggests a way in which the trafficking of fashion through time and space can avoid trite and chauvinistic notions of the primitive or traditional juxtaposed with the modern. Can the images that Udé creates be translated into wearable fashion? Can these images of sartorial anarchy suggest a new way of dressing in our highly globalized world? Or is this presentation reserved for the dandy, that privileged figure observing and critiquing society from the margins?

1. See for example his unpublished essay “Magnificent Futility,” which he wrote in response to an invitation to participate in a special “Queers of Color” issue of the *Village Voice*, but which the magazine refused to publish. Iké Udé, “Magnificent Futility,” in *Beyond Decorum: The Photography of Iké Udé* (Cambridge: MIT Press, 2000), 124-25.
2. Iké Udé, “Sartorial Anarchy” (Artist’s Statement, 2010).
3. Peter McNeil, “Macaroni Masculinities,” in *The Men’s Fashion Reader*, ed. Peter McNeil and Vicki Karaminas (Oxford: Berg, 2009), 56.
4. “Macaroni Masculinities,” in *The Men’s Fashion Reader*, ed. Peter McNeil and Vicki Karaminas (Oxford: Berg, 2009), 70.
5. Monica L. Miller, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Durham: Duke University Press, 2009), 70.
6. Udé, “Sartorial Anarchy.”
7. The dandy is a position that has always been gendered as masculine. This points to the potential limitations of this position since, in some sense, it is the fact that a man (rather than a woman) is attending to taste and style in a serious way that suggests it should be taken seriously. There is no such analogous position for a woman. Women who have been described as dandies were inevitably cross-dressing in one way or another (examples include Coco Chanel, Georgia O’Keeffe, Romaine Brooks, and Marlene Dietrich).
8. Miller, 8.
9. Ian Buruma, “Tell a Man by His Clothes,” in *Anglomania: Tradition and Transgression in British Fashion* (New York: The Metropolitan Museum of Art, 2006), 17.
10. See: Charles Baudelaire, *The Painter of Modern Life, and Other Essays*, trans. Jonathan Mayne (London: Phaidon, 1964), 5-12.
11. Udé, “Sartorial Anarchy.”
12. bell hooks, “Eating the Other: Desire and Resistance,” in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 21.
13. See Joanne McCallum, “Academic Dress,” *A-Z of Fashion* (2005), <http://ezproxy.mica.edu:2085/view/bazf/bazf00009.xml>.
14. He used the word “traffic” in describing his practice in these images a lecture at the Reginald F. Lewis Museum on 15 April 2012, Baltimore, Maryland.
15. In the additive process, the photographer makes three separation negatives, one for each color (magenta, yellow, cyan). The negatives are printed successively on top of one another, allowing the photographer a tremendous amount of control over the color quality. The resulting image is highly saturated, almost hyper-real.

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SARTORIAL ANARCHY SERIES

SARTORIAL ANARCHY #2, 2010

Pigment on Satin Paper
40 x 36 in / 101.6 x 91.4 cm

HAT: Ottoman era inspired onion-hat made with West African fabric
SHIRT: Oversized shirt collar worn over regular shirt
CAPE: Hooded cape with slit-armhole
BOW-TIE: Bow-tie used as brooch
FLOWER: A rose
GLASS: Large cognac/brandy snifter, Blenko/Pilgrim, mid-century/1950s, United States



SARTORIAL ANARCHY #4, 2010

Pigment on Satin Paper
40 x 36 in / 101.6 x 91.4 cm

HAT: A boater with flowers for "Fourth of June" (inspired by the traditional Eton/Oxford College boat-race celebration for Queen and Country, started in 1829, held annually since 1856)
COAT: Green Afghanistan traditional coat American Boy Scout shirt 17th/18th century men's neckwear, cummerbund, vintage, Anglo-American
BREECHES: Early 1990s Matsuda/Japanese-designed tweed-knee breeches
SOCKS: Italian football/soccer socks, 1960s to present
BOOTS: Brown boots by Trickers
BUGLE: Antique American Boy Scout Brass Bugle

SARTORIAL ANARCHY #5, 2013

Pigment on Satin Paper

54 x 36.11 in / 137.2 x 91.72 cm

HAT: Miniature fedora, 1920s

WIG: Macaroni wig, England 1850s

CANE: Zulu (South Africa) fighting stick, 1950s

JACKET: Norfolk jacket 1859/1860 to present

BROOCH: Miniature blue/silver vintage brooch of Philadelphia policeman, circa 1940s

SHIRT: French-cuff, two-tone white & blue collar shirt, 2009

SPATS: Canvas boot spats, WWI, 1900s

SHOES: Dress shoes, 1970s

TROUSERS: Yoruba, Nigeria, 1940s

CHAIR: Antique chair, origin unknown

FLOWER: Gladiolus

TABLE: Vintage side-table, origin unknown

CARPET: Antique Blue Gabbeh rug, circa 1900s/1930s, Persian/Iran





SARTORIAL ANARCHY #6, 2013

Pigment on Satin Paper

54 x 36.11 in / 137.2 x 91.72 cm

HAT: Boater (contemporary/classic) with rose flower, 2005

FAN: Oversized Chinese fan, (contemporary/classic), 2007

SUIT: Seersucker suit, (contemporary/classic), 20th century

NECKWEAR: Black continental bow-tie, circa1950s, circa1950s

SHIRT: Contemporary shirt, 2012

FABRIC: Early 20th century Ashanti/Ghana fabric, worn in the manner of the Ashanti Royal court

SHOES: Contemporary shoes, 2012

CANE: Leaf pattern English antique silver-finished walking stick, c.19th century

CARPET: Antique Tabriz rug, early 20th century, Persia/Iran

SARTORIAL ANARCHY #7, 2013

Pigment on Satin Paper

54 x 36.11 in / 137.2 x 91.72 cm

HAIRSTYLE: Medusa/American Afro and West African inspired hairstyle

FLUTE: Indonesian flute, contemporary

HAT: Antique Top Hat, 1900s, United States and Desert hat Pin in ceramic with silver wire wrapping, vintage, circa 1930s

SHIRT: Contemporary/classic plaid shirt, 2005

NECKWEAR: Wool, red/black, green, blue plaid tie, Scotland, 1930s

JACKET: Contemporary plaid jacket, 2012 and a molded-glass-green cameo-stick pin, early 1900s, England

SHORTS: Contemporary plaid shorts, 2011; belt and wool pom-pom, 2012

SOCKS: Italian football/soccer socks, 1990s

SHOES: White Golf-style shoes, Italy, contemporary/classic 1998

SHOE HORN: Antique bone/wood shoe-horn, late 1890s

VIOLIN: Violin (contemporary reproduction, circa 1990s)

CHAIR: Empire style-French-chair 1800/1815 (reproduction)

CARPET: Antique carpet, origin and date unknown





SARTORIAL ANARCHY #8, 2013

Pigment on Satin Paper

48.13 x 40.05 in / 122.2 x 101.7 cm

HAT: Customized Turkish classic Fez with royal-blue tassel, 2009

HAIR: Canary-yellow dyed hair, 2012

SHIRT: Contemporary shirt, 2011, Italy

TIE: Black bowtie (untied) circa 1950s, France

GOWN: Nigerian men's gown with embroidered motifs, 1930s

TROUSER: Scottish tartan trousers, classic, 1950s

SHOES: Classic velvet slippers with embroidered skull insignia

2001, England, United Kingdom

BICYCLE: Vintage Schwinn bicycle circa 1954, United States

SCARF: Men's silk scarf with fringe, United States, 1940s

CUFFLINKS: Tourmaline Cabochon cufflinks in 9ct yellow gold, 2007 England, United Kingdom

CHAIR: Antique chair, origin and date unknown

CARPET: Antique Shiraz rug, Persia/Iran, 1900s

SARTORIAL ANARCHY #12, 2013

Pigment on Satin Paper

54 x 36.11 in / 137.2 x 91.72 cm

HAIR: Stylized Ram horn inspired hairstyle

GLASSES: Contemporary/classic glasses, 2010

NECKWEAR: Men's Jabot white cotton organdy, 18th century and a Victorian red stickpin cravat

SUIT: Harlequin suit, 19th century (reproduction)

JACKET: Tuxedo jacket, 1970s and an enameled-flowers-pin-brooch, 1960s

BELT: Contemporary/classic, 2000s

SOCKS: Argyle contemporary/classic socks, 2000

CHAIRS: Antique/vintage, origin unknown

MEDAL: 1898 Philadelphia Peace Jubilee medal

CARPET: Antique Aubusson French rug, late 1800s



SARTORIAL ANARCHY #15, 2013

Pigment on Satin Paper
54 x 36.11 in / 137.2 x 91.72 cm

TURBAN: Blue taffeta turban in the classic Arab-Egyptian style
TIE: Vintage tie, circa 1970s
SHIRT: Classic French cuff shirt and blue-gold cufflinks, 1999
OUTERWEAR: 19th century Chinese men's floral gown
TROUSERS: Golf trousers, England, 1970s
SOCKS: United States, 2009
SHOES: Classic/contemporary Arabian shoes, Dubai, United Arab Emirates, 2012
TABLE: Antique table, origin unknown, circa 1900s
TABLE ITEMS: Classic/contemporary blue Hookah, Dubai/United Arab Emirates, 2012
Alpaca hounds-tooth shawl, United States, 2010
Antique long-necked emerald vase, date and origin unknown
Bohemian ruby red and gold enamel vase
Vintage blue Wyeth eye wash-cup, United States, circa 1917
CARPET: Transitional oriental rug, vintage, circa 1950s



SARTORIAL ANARCHY #17, 2013

Pigment on Satin Paper
46 x 36 in / 116.8 x 91.44 cm

HAT: Fez/Turkey
SHIRT: British dress-shirt, 1900s to present
BOWTIE: 1970s, United States
JACKET: Tuxedo jacket, United States, 1970s
SKIRT: Fabric, Mali; Worn in the West African, Indian/Asian men's traditional style; 18th century to present
SOCKS: Italian men's soccer socks
SHOES: United States, 1990s
FIGURINE: Celadon Chinese Export Lion Dog, 19th century
CARPET: Persian Sirjand rug, circa 1930s
GAME: Poker Set, United States



SARTORIAL ANARCHY #18, 2013

Pigment on Satin Paper
40 x 30 in / 101.6 x 76.2 cm

MASK: A Lord Byron costume/mask; reproduced after the portrait painting of the poet, Lord Byron in Albanian dress; portrait, painted by Thomas Phillips, circa 1835

COLLAR: European men's ruff-collar, 16th century, rendered in Western African fabric

MEDAL: United States WW2 Army Good Conduct Medal, 1945

COAT: 1940s navy coat, United States

WAIST GEAR: Scottish Sporrán

TROUSERS: Nigeria, 1960s

SHOES: Italian, 2013

GLOVES: Hardware, work gloves, United States

FIGURINE: Russ. Kosaken'Leutn., 1830

(Voight Brothers Sitzen Porcelain Figurine of Russian Soldier), German made

TABLE: 19th C. Louis XVI Neoclassical Painted Demilune Cabinet Commode

FRUITS: Pomagranate

ANIMAL: American Pit-bull

CARPET: Tabriz, Azerbaijan, circa, 1920s





SARTORIAL ANARCHY #19, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HEAD PIECE: Red-feather wig, 1980s

COLLAR: European men's ruff-collar, 16th century

MASK: 1920s to present

TOP: Hand woven three-quarter men's caftan with embroidery, Nigeria, 1940s

TROUSERS: United States, 1970 to present

SHOES: Anglo-American riding boots, 1900s-present

CHAIRS: Antiques: Origins unknown

ANIMAL: Maryland/Chesapeake Blue Crab; painted tin 20th/21st century

CARPET: Persian Gabbeh Oriental Rug

SARTORIAL ANARCHY #20, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HEAD GEAR: Vintage/1930s Rawlings PL50 Boxing Wrestling Hockey Helmet Head Gear and Doctor Surgical style scrub cap, 2013

DRESS/GOWN: Traditional Chinese men's dress 18th century to present (as worn in the movie North, 1994)

FIGURINE: French Ormolu Boudoir Candelabra Lamp mounted with Geisha Figurine and Porcelain flowers, 1920s

OPERA GLASSES: 19th century, French Abalone Shell Opera Glasses by Colmont with Lorgnette handle

SEMANIERS: Louis XVI style Marquetry stacked Commodes or Semaniers, 18th century

SHOE-HORN: Vintage Etonic shoe horn, Mass., United States

CUFFLINKS: Vintage Art Deco cufflinks, red Bakelite silver chrome modernism, 1920s

SHOES: Belgian velvet loafers/slippers

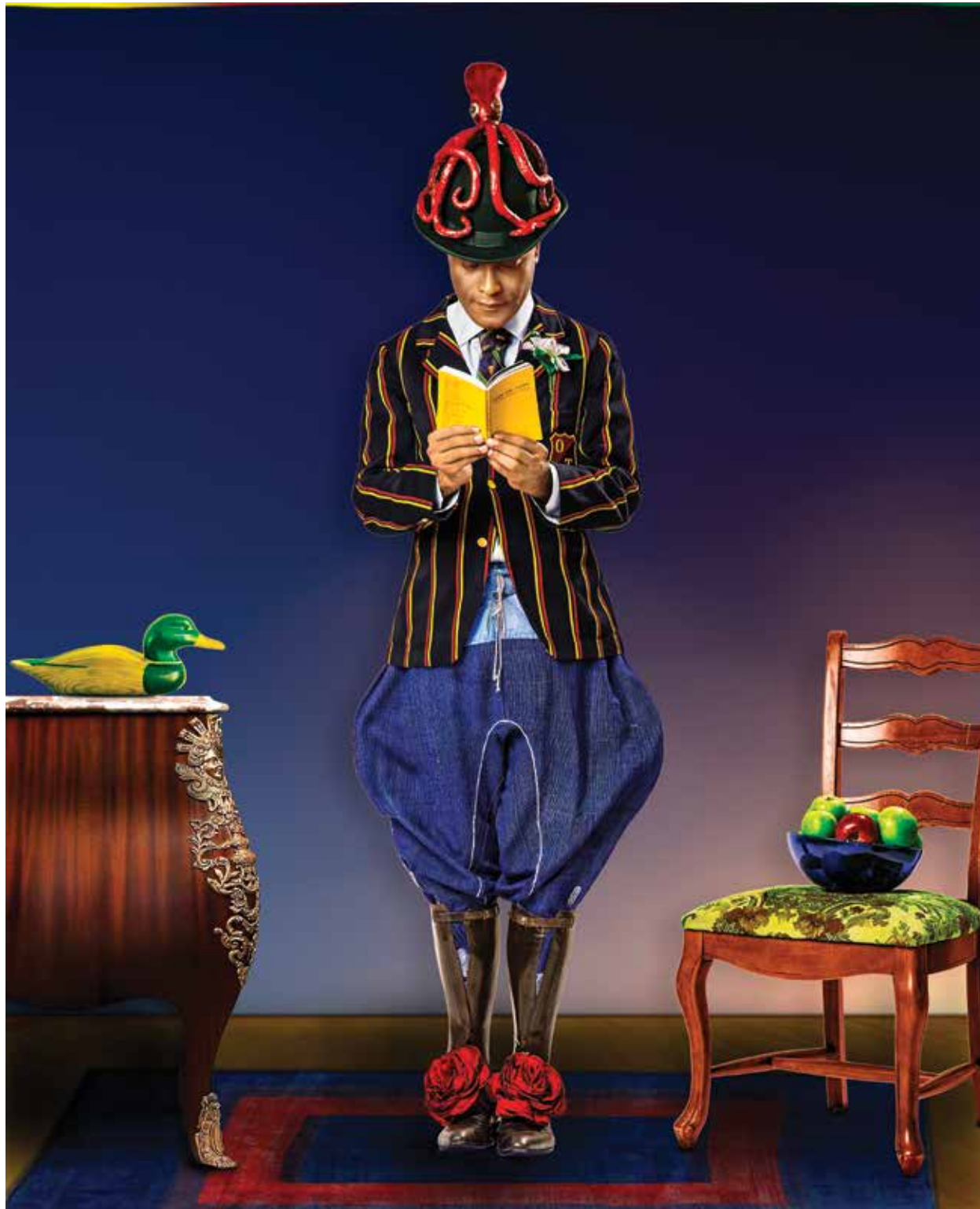
BED: 21st century

BED-SPREAD: Patch-doll quilt with antique fabric, United States

CARPET: Antique/traditional Persian

BOOK: FEET-ISHISM, Hans-Jürgen Döpp, Parkstone Press Ltd, New York, United States, 2001





SARTORIAL ANARCHY #21, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HAT: Bowler hat hugged by Octopus

SHIRT: Contemporary/classic white shirt, 2012, United States

BOUTONNIERE: Contemporary/classic boutonniere, 2007, United States

TIE: Wool collegiate/rep tie, 2002, United States

JACKET: 1930s/1940s School/Boater Blazer in red, yellow pinstripe, U.K.

TROUSERS: Embroidered indigo/blue Yoruba, Nigeria trousers with draw strings, 1940s

LEGGINGS: Pair of officers WWII, 1940s Leather Army Field Leggings Spats + straps

SHOES: Pair of contemporary shoes, 2012 worn with flower pom-poms in the

17th/18th century European manner

CHAIR: Vintage, origin unknown

COMMODE: 19th century Louis XV bronze mounted Kingwood Commode

and painted wooden duck

SARTORIAL ANARCHY #22, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HAT: Uzbekistan traditional military armor hat, circa 19th century, date unknown

MASK: Fencing mask, France, 1940s

COLLAR: 16th century Western European ruff collar reproduction, rendered in burlap fabric

COAT: Morning tailcoat and matching waistcoat with piping

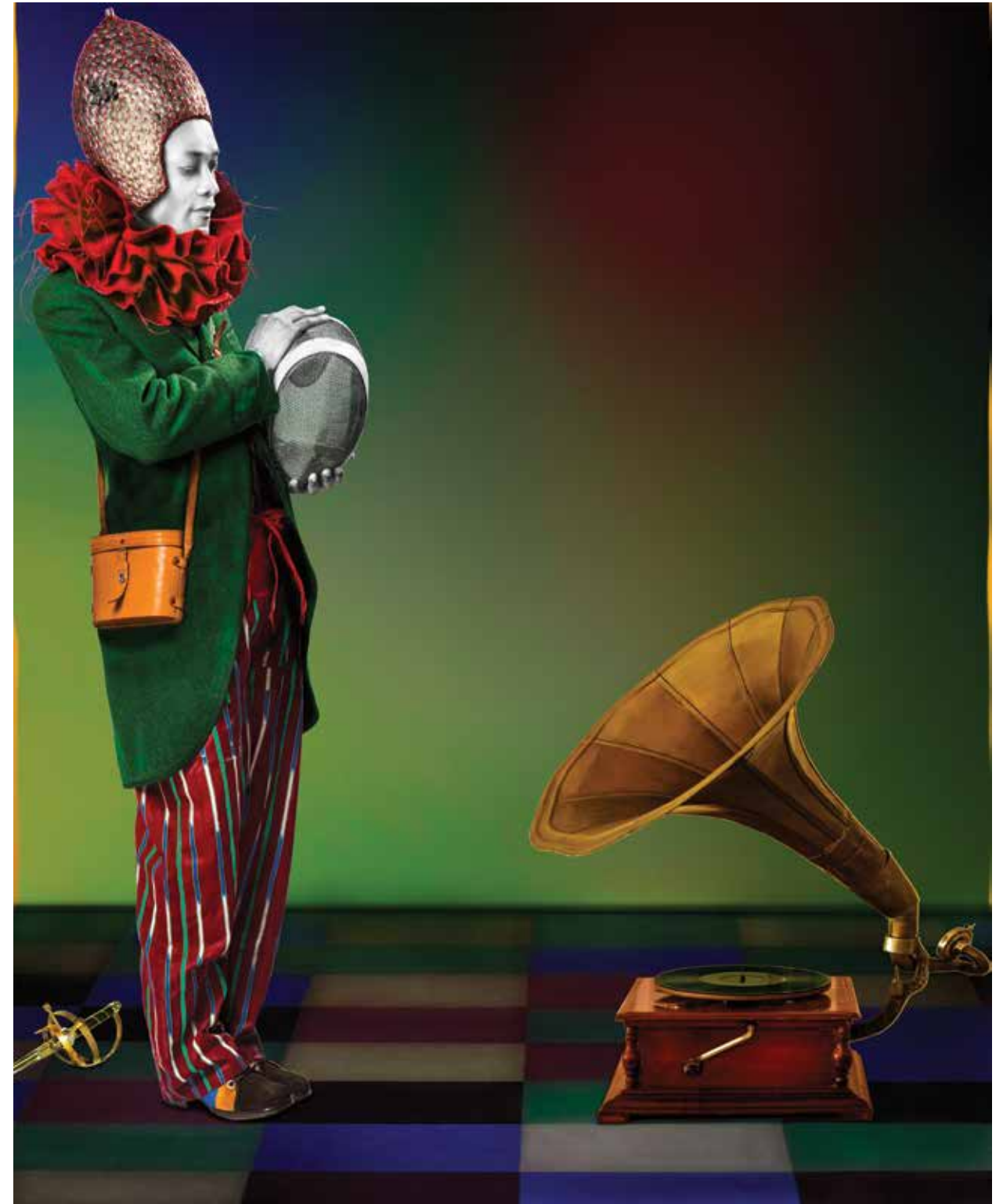
TROUSERS: Nigerian/Yoruba trousers, 1950s

SHOES: American platform shoes, 1970s

WEAPON: Period Brass Crossbar, 42 inch steel blade Epee Fencing sword, date unknown

RECORD PLAYER: Early phonograph, *Victor Talking Machine*, 1901-1929, United States

BAG: Binocular bag, 1920s, France





SARTORIAL ANARCHY #23, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

MASK: Fencing mask, France, 1940s

COLLAR: 16th century Western European ruff-collar reproduction, in white lace/cotton

CUFF: Lace-cuff, Britain, 18th century, a vintage reproduction

GOWN: Nigerian massive mens gown with embroidery, 1940s

ANIMAL: Bird, Woodpecker

TROUSERS: American golf trousers, classic/contemporary, 1998

SHOES: American, classic/contemporary, 2010

VASE: Large Pumpkin shaped Royal Bonn vase, 1880-1920

ANIMAL: Antique Murano glass fighting rooster, circa, 19th century

FURNITURE: Antique/Vintage chair, date/place unknown

CARPET: Persian Gabbeh Oriental Rug

SARTORIAL ANARCHY #24, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

COLLAR/CUFF: European men's ruff-collar, 16th century
HAIR: Partial to the Indian sub-continent style
SASH: New Masonic Scottish Rite 32 Degree Master of the Royal Secret Regalia Sash
DRESS: Indian sub-continent formal men's gown with embroidery
ARM BAND: Soviet Military Band Commander, circa 1920s-1990
TROUSERS: Marching band trousers, United States, circa 1950s
SHOES: 17th century men's shoes, French, reproduction
STOOL: Vintage English Leather Lion Footstool, circa 1950-70s
CARPET: Transitional-Tibetan Rug, date unknown
BRUSH: Painter's brush
STILL-LIFE: Books, ceramic flower-pot and a stem of carnation flower sat on top of distressed vintage smallish Commode



SARTORIAL ANARCHY #25, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

HAIR: Red, magenta, auburn brown streaks, 1900s-1920s
SHIRT/TIE: Shirt and tie pair, British, 1990s
JACKET: Mid-century, Japanese, belted bullion smoking jacket, 1920s-1950s
TROUSERS: Vintage Baseball Pants 1930s
HOSEIRY: Men's long hosiery socks with palm /flower motif embroidery, 2008
SHOES: Vintage, 1970s
BOUTONNIERE: Silk-velvet boutonniere, 2007, United States



SARTORIAL ANARCHY #26, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

COAT: Gray Loden wool men's jacket, Austria, Winter Hunting riding sport jacket, 1842 to present

BOOTS: Vintage red brown leather tall custom lace-up riding Rocketeer style boots, 1950s-70s

TROUSERS: Men's Riding Jodhpurs/Men's Horse Riding Breeches, Anglo-Indian, circa 1920s-30s

SHIRT/TIE: Shirt and tie pair, British, 1990s

HAIR PIECE: Ibo Nigerian head/hair piece, circa 1800/1900s

NET: Butterfly net, United States, 2013

PIN: Vintage Millinery fruit cherries, 2012, United States





SARTORIAL ANARCHY #27, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

COAT: Revolutionary war/Pirate Buccaneer Swashbuckler
circa 1500s; 1700's nobleman tunic

HAT: Fulani, Nigeria and West/North Africa

HAT ACCESSORY: Customized Anglo-British massive safety-pin

NECK WEAR: Bowtie, 1970s, America

BELT: Army Officer leather belt with shoulder strap, Soviet Union, WWII, 1940s

TROUSERS: American Levi Jeans, 2000's

SOCKS: Italian football/soccer socks, 2010

SHOES: Spectator shoes, American, 1920s

CANES: Walking canes, 190s to 1960s

STAFF: Yoruba/Nigeria, 1930s-1950s

ASHTRAY: Vintage American Buffalo/Bison hoof copper ashtray taxidermy, 1950s

UMBRELLA HOLDER: Ceramic umbrella holder, circa 1895-1930s, Britain

CARPET: Antique Tabriz carpet, circa 1800s, East Azerbaijan province, West of Iran

FURNITURE: Rosewood Regency Tea Caddy with brass overlay in

sarcophagus form with velvet-lined locking lid, 19th century, England/Britain

SARTORIAL ANARCHY #28, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

TURBAN: Sikh turban, India, 15th century (1400s to present)

SHIRT: Contemporary/classic, 2013

ARMOR: Reproduction, single leather basic rounded Spaulder armor, 13th-15th century

SWEATER: 1940s Stadium Shaker Wool School Letterman Varsity sweater, 1940s

TIE: Madras plaid necktie, 1960s

KILT: Fustanella, Greece, 1868 to present/2013 (Worn by the Greek Palace Guard, Fustanella kilt is made from 30 metres/98 feet of white material, with 400 pleats, representing the 400 years of Turkish occupation)

BIRD/PERCH: Bird, Woodpecker; Bird Perch Gym Stand, 2013

DECANTER: Rockwell Silver Deposit Black Glass Decanter, Woodland scene, early 20th century/1900s, United States

MEDAL: Steam-punk military medal, date, unknown; United States

GARTERS: Sock garters, 1940s, Britain/United Kingdom

SOCKS: 2012, United States

SHOES: 1960s, United States

CHARGER: Edo period, Japanese Imari Charger with Cranes, 1603-1868

CARPET: Antique Bidjar Kurdish-Persian carpet, date unknown





SARTORIAL ANARCHY #29, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HEAD-PIECE: Native American Indian Chief Headdress/Leather Bonnet, reproduction, 2012

JACKET: United States' Marine jacket with 2007 series East Chinese Sea PLA Navy Fleet Patch

SASH: Royal Sash, Britain, reproduction 2012

WRISTBAND/CUFF: Spiky Leather Gothic/Punk men's wristband/cuff, 1970s to present

CUMMERBAND: Indian Army cummerbund, date unknown

BREECHES: Paned slops/breeches, Renaissance/16th century, reproduction

CANE: 19th/20th century walking cane

SOCKS: English football/soccer socks, 1970s

SHOES: British made, 1990s

EWER: Pink ground gilt and enamel Decorated Royal Crown Ewer, England, 1877-90

MUSIC INSTRUMENT: Bass Cornnamuse, Renaissance/16th century; reproduction, Gunter Korber, Berlin, stamped Gunter Korber, 1990s (exact origin unknown)

STRING INSTRUMENT: Pandurina, attributed to Marinus de Magistro, circa 1620

MEDALS: Uganda Police's *Africa Police Meritorious Service Medal Group*, 1935 (Awarded to 1st Class Sergeant Asmani Temteo, Uganda Police)

CARPET: Contemporary American rug, circa 1990/2000s

SARTORIAL ANARCHY #30, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

HEAD-PIECE: Turkish, Ottoman era to present; reproduction, 2011
2nd HEAD PIECE: A skullcap, 1501, worn underneath Turkish hat; a reproduction after the Portrait of Doge Leonardo Loredan by Giovanni Bellini
SHIRT: France, 2011
BOUTTONNIERE: American made, circa 1990s/2000
NECKWEAR; 17th/18th century men's neckwear, France
CAGE: Vintage copper metal small dome bird cage with artificial flowers, 1960s
JACKET: American, 1936; worn in College Holiday starring George Burns, Grace Allen and Bing Crosby
ARM-BAND: Soviet Military band for Commander, 1940s-1990s
SHOES: 17th century men's shoes, French, reproduction
SOCKS: France 2007
FURNITURE: Rosewood Regency Tea Caddy with brass overlay in sarcophagus form with velvet-lined locking lid, 19th century, England/Britain
BOTTLE: 19th century Japanese Satsuma earthenware stoppered bottle with carnation flower
SERVERED HAND: A prop, done in plaster, United States, 2013
CHAIR: Vintage/Antique, origin/date unknown
CARPET: Transitional Tibetan Rug, date unknown



SARTORIAL ANARCHY #31, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

HAIR STYLE: Pharaoh Ramses II hairstyle, 1279-1213 BC
STOOL: Vintage Bar-stool, United States, circa 1960s/70s
STATUE: Ancient Egypt, the Head of a Statue of Amenhotep III (1388-1348 BC) Re-Carved for Ramses II
BOWTIE: Made from vintage seersucker, American, 2013
LAPEL PIN: Vintage green lacquered millinery fruit bunch, made in Japan, circa 1960s-1980s
SHIRT: French, 2011
JACKET: Velvet jacket, England, 1970s
TROUSERS: Yoruba, Nigeria, 1940s-1970s
SOCKS: France, 2004
SHOES: Vintage men's black and white Saddle shoe, Golf shoes, circa 1950s/1990s, United States
MUSIC INSTRUMENT: Bass Cornamuse, Renaissance/16th century; reproduction, Gunter Korber, Berlin, stamped Gunter Korber, 1990s
VASE: Royal Crown Derby Enameled vase, 1891-1921, England
FURNITURE: 19th century Louis XV Bronze Mounted Kindwood Commode, France

SARTORIAL ANARCHY #32, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

FACE MASK: Striped knit Jamaican Rastafarian hat worn backwards, over face and head; Jamaica, 1970s-present

JACKET: Marching band uniform, 1970s, United States

TROUSERS: Sailing flags, Men's trousers, embroidered sail-flags, United States, 1950-60s

NECKWEAR: 16th century Western European ruff collar reproduction, reproduced with West African fabric, 2013

HAT: Top Hat, circa 1980s/1990s, United States

CANE: Vintage cane, 1980s, United States

TABLE: Low-table, Chinese, date unknown

VASE: Miniature black vase, American, 2010

DECANTER: Japanese sterling silver overlay captain/ship's decanter, early 20th century

PLANTER: Satsuma earthenware planter, Japan, Meiji Period (1868-1912)

CARPET: Persian Gabbeh Oriental Rug, Vintage/Antique, date unknown



SARTORIAL ANARCHY #33, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

HAIR STYLE: Personalized variation on the Afro hair-style, United States, 2013
CAPE: Catholic Church cape, date unknown
SHIRT: United States, 2012
NECKWEAR: 17th/18th century men's neckwear, France
WAISTCOAT/VEST: British, 1890s
TROUSERS: Madras trousers, 1980s, United States
SOCKS: United States, 2004
SHOES: British, 2000
FLUTE: Japanese Shakuhachi flute, date unknown, 2004 reproduction; originally introduced to Japan from China in the 8th Century
HAT: Men's vintage miniature Fedora, 1947-1964; Post WWII, early 1960s
BOX: Art Nouveau Reed & Barton sterling silver heart-shaped box
TREE: Found miniature tree, New York, 2013, plus two cherries
BIRD: Woodpecker
CARPET: Contemporary carpet, United States, circa 1990s/2000s
FLOOR: Bou Inania Madrasa, Fez, Morocco



SARTORIAL ANARCHY #34, 2013

Pigment on Satin Paper
45.7 x 36.5 in / 116.1 x 92.71 cm

HAT: Mexican Sombrero, 1565-present
CAPE/CLOAK: British. Sussex
Cub Scouts cape with badges from around the world and various events ranging from the 1970-1990s: Ecclesden 1980, Cornwall year of the scout 1982, the mini-Olympics; countries including Germany, France and Wales, etc. 1970-1990s
TROUSERS: Whale, men's trousers, embroidered whales, United States, 1950s-60s
SHOES: British, 2000
CANE: Walking cane with silver-head/handle, 1930s
FRUIT: Pomegranate

SARTORIAL ANARCHY #35, 2013

Pigment on Satin Paper

45.7 x 36.5 in / 116.1 x 92.71 cm

HAT: Antique Odd Fellows Lodge hat, Penn Grove, N.J./United States, circa 1900s

SWEATER: Green Preppy Athletic Sweater, 1950s, United States

PIN: Gold Tone and Rhinestone pin Cupid with a Bow and Arrow, 1950s-1970s, United States

SHIRT: White Shirt, 2012, France

BOW TIE: Handmade brocade blue with maroon and green designs

TROUSERS: Mens Harem trousers, India, 1890-to-present

SOCKS: Soccer/Football socks, Italy, 2011

SHOES: Foti Spectator Loafers, 1930s/40s, Italy

CHAIR (Target practice): Contemporary American, late 20th century

BIRD: Macaw Parrot, Brazil

FRUIT: Lemon

ARTIFACT: Apache Bow, Quiver and Arrows, Native –American, circa 1880

PRECIOUS STONE: Lapis Lazuli, Afghanistan, time immemorial



IKÉ UDÉ

B. Lagos, Nigeria
Lives and works in New York, NY

SELECTED SOLO EXHIBITIONS

2013	<i>Style and Sympathies</i> , Leila Heller Gallery, New York, NY
2011	<i>Self: New Photographs</i> , Stux Gallery, Stux Gallery, New York, NY
2009	<i>Paris Hilton: Fantasy and Simulacrum</i> , Stenersen Museum, Oslo, Norway
2008	<i>Paris Hilton: Fantasy and Simulacrum</i> , Stux Gallery, New York, NY
2002	<i>Other Rooms Other Voices</i> , Stefan Stux Gallery, New York, NY <i>Other Aspects</i> , Fifty One Gallery, Antwerp, Belgium <i>Mauve & Sympathy Series</i> , Arco Special Project Room, curated by Octavio Zaya
2001	<i>Recess</i> , MC Magma Gallery, Milan, Italy <i>Other Aspects</i> , Fifty One Gallery, Antwerp, Belgium
2000-2002	<i>Beyond Decorum: The Photography of Iké Udé</i> , curated by Mark Bessire and Lauri Firstenberg <i>Exhibition Tour</i> : Institute of Contemporary Art, Portland, ME MAK Contemporary Art, Vienna, Austria Oboro Contemporary Art, Montreal, Canada Sert Gallery, Carpenter Center, Harvard University Art Museums, MA University of California at Riverside, California Museum of Photography, CA
1997	<i>Subject to Representation</i> , curated by Kevin Gibbs, with catalogue essay by Kobena Mercer, Gallery 101, Ottawa, Ontario, Canada
1995	<i>Celluloid Frames</i> , Wessel O’Connor Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2013	<i>Summer Selects</i> , Leila Heller Gallery, New York, NY <i>Artist/Rebel/Dandy: Men of Fashion</i> , Rhode Island School of Design (RISD) Museum, Providence, RI
2012	Art Dubai, Leila Heller Gallery, Dubai, UAE Art Southampton, Leila Heller Gallery, Southampton, NY
2010-2013	<i>The Global Africa Project</i> , curated by Lowery Stokes Sims, Museum of Art & Design, New York, NY
2011	<i>The Mask and the Mirror</i> , curated by Shirin Neshat, Leila Heller Gallery, New York, NY <i>Inscribing Meaning: Writing and Graphic System in African Art</i> , National Museum of African Art, Washington, D.C. <i>Big Bad Love</i> , Stux Gallery, New York, NY <i>INCOGNITO</i> , curated by Elsa Longhauser, Santa Monica Museum of Art, Santa Monica, CA
2006	<i>Six Degrees of Separation</i> , Stux Gallery, New York, NY
2005	<i>Beyond Desire</i> , curated by Philippe Pirotte, MoMu-Fashion Museum, Antwerp, Belgium
2003	<i>The Triennial</i> , Haifa Museum, Israel <i>Make Life Beautiful! A Major New Exhibition and Publication on Dandyism</i> , curated by Jeremy Millar, Brighton Photo Biennial, UK <i>Black President: The Art and Legacy of Fela Anikulapo-Kuti</i> , curated by Trevor Schoonmaker, The New Museum of Contemporary Art, New York, NY
2002-2003	<i>Chic Clicks: Creativity and Commerce in Contemporary Fashion Photography</i> , curated by Ulrich Lehmann. <i>Exhibition tour</i> : ICA Boston, January to May 2002 Kunstmuseum Winterthur June to September 2002 MAK Vienna October 2002 to January 2003 Kunstmuseum Wolfsburg February 2003 to May 2003 Fashion Museum Kobe, Japan, Summer 2003 <i>A Doll’s House</i> , curated by Selene Wendt, Henie Onstad Kunstsenter, Norway
2000-2002	<i>Hotter Than July</i> , curated by Steve Henry Margo, Leavin Gallery, Los Angeles, CA <i>Exhibition Tour</i> : Institute of Contemporary Art, Portland, Maine MAK Contemporary Art, Vienna, Austria Oboro Contemporary Art, Montreal, Canada Sert Gallery, Carpenter Center, Harvard University Art Museums, MA University of California at Riverside, California Museum of Photography, CA

2000	<i>Beyond Decorum</i> , Marcus Derschler Gallery, Berlin, Germany <i>Seventh Havana Biennial</i> , curated by Magda Ileana Gonazalez-Mora, Cuba
1999	<i>Double Lives</i> , curated by Teresa Blanch, Textile Museum, Barcelona, Spain <i>Structure</i> , curated by W. Rod Faulds, Southeast Museum of Photography, Daytona Beach Community College, Florida
1997	<i>2nd Johannesburg Biennale</i> , curated by Okwui Enwezor, South Africa <i>The New Museum of Contemporary Art 20th Anniversary Benefit Auction</i> , curated by Dan Cameron, New York
1996	<i>In/sight: African Photographers</i> , 1940-Present, Solomon Guggenheim Museum, New York, NY <i>No Doubt: African-American Art of the 90’s</i> , Aldrich Museum of Contemporary Art, Ridgefield, CT
1995	<i>Modern Life</i> , curated by Okwui Enwezor with catalogue essay by Okwui Enwezor, Aljira Center for Contemporary Art in conjunction with Newark Museum, Newark, NJ <i>Narcissistic Disturbance</i> , curated by Michael Cohen, with catalogue essays by Larry Rickels, Otis Gallery, Los Angeles, CA

AWARDS/GRANTS

The Louis Comfort Tiffany Biennial Award

SELECTED COLLECTIONS

Solomon Guggenheim Museum, New York, NY
Smithsonian National Museum, Washington D.C.
Museum of Art and Design, New York, NY

SELECTED BIBLIOGRAPHY

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Bruce Pask, “Chronicling the Pioneers of Men’s Fashion,” <i>The New York Times</i> , Sunday, April 28, 2013.
Diane Pernet, “‘Artist/Rebel/Dandy: Men of Fashion’ at the Museum of Art Rhode Island School of Design, Opening April 28,” <i>dianepernet.typepad.com</i> , <i>A Shaded View On Fashion by Diane Pernet</i> , April 23, 2013.
Bruce Pask, “Now Showing: ‘Artist/Rebel/Dandy: Men of Fashion,’” <i>T Magazine</i> , April 22, 2013.
Julia Parfenyuk, “Isn’t That Dandy,” <i>The Genteel</i> , April 16, 2013.
Bee-Shyuan Chang, “The Well-Trained Eye of an Art Historian,” <i>The New York Times</i> , <i>Art + Style</i> , April 12, 2013.
Robin Pogrebin, “No Longer a Man’s World,” <i>Art Basel Miami Beach</i> , December 2012.
“The 73rd International Best-Dressed List, 2012,” <i>Vanity Fair</i> , September 2012.
Gary Shapiro, “Fashion Goes Back to School at F.I.T.’s New Exhibit,” <i>The Wall Street Journal</i> , September 17, 2012. A26.
“Portrait of Jean Shafiroff,” <i>Black Tie International Magazine</i> , August 2012.
Kerry Folan, “The 20 Best-Dressed Famous People in the World, According to Vanity Fair’s 2012 Best Dressed List,” <i>racked.com</i> , July 31, 2012.
Donatien Grau, “An Intellectual Fashion: Iké Udé,” <i>Another Mag</i> , July 17, 2012.
Daniel Reynolds, “Interview: The Difference Between Fahsion and Style With Iké Udé, Editor of the ‘Chic Index’,” <i>GuestofaGuest.com</i> , May 16, 2012.
Isabelle Edwards, “Photographer Iké Udé on Heritage, Inspiration and Hypocrisy,” <i>concordy.com</i> , May 3, 2012.
Joanne E. McFadden, “Photo Exhibition Challenges Stereotypes of African Life,” <i>The Daily Gazette</i> , April 12, 2012.
“Anarchists of Style: Iké Udé,” <i>wornthrough.com</i> , March 27, 2012.
Diane Pernet, “Iké Udé, Self-Photographic Portraits and Sartorial Anarchy: May 19 - June 25th Stux Gallery, NYC,” <i>dianepernet.typepad.com</i> , <i>A Shaded View On Fashion by Diane Pernet</i> , May 15, 2011.
Glenn Adamson, “Commentary,” <i>Art in America</i> , March 2011.
Glenn Adamson, “Tsunami Africa,” <i>artinamericamagazine.com</i> , March 7, 2011.
Caroline Hirsch, “MAD Styles: The Global Africa Project,” <i>The New Yorker</i> , March 1, 2011.
Roberta Smith, “Visual Culture Spreading Out of Africa,” <i>The New York Times</i> , December 2, 2010. C25.
Nicole Asinugo, “The Jack of All Trades: Iké Udé,” <i>naijaholic.blogspot.com</i> , April 9, 2010.
Cator Sparks, “Prêt-à-Party: The Iké Udé Book Launch,” <i>TMagazine.blogs.nytimes.com</i> , November 19, 2008.

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- Iké Udé

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Professor, History of Art and African American Studies, Yale University. Professor Mercer's first book, *Welcome to the Jungle* (1994), introduced new lines of inquiry in art, photography, and film. His work is featured in several interdisciplinary anthologies including *Art and Its Histories* (1998), *The Visual Culture Reader* (2001) and *Theorizing Diaspora* (2003). He is the author of monographic studies on Rotimi Fani-Kayode, Isaac Julien, Renee Green, and Keith Piper, as well as historical studies of James VanDer Zee, Romare Bearden, and Adrian Piper. He is the editor of the *Annotating Art's Histories* series, published by MIT and INIVA.

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Assistant Professor, Art History, Salisbury University. Professor Victoria Pass's dissertation is titled, "Strange Glamour: Fashion and Surrealism in the Years Between the Wars." She received her BA in Art History from Boston University and an MA in Art History from the School of the Art Institute of Chicago. Her article "Schiaparelli's Dark Circus" will appear in 2013 in the journal *Fashion, Style & Popular Culture*. Her essays on *Sex and the City* have been included in September 11 in *Popular Culture: A Guide*. She is currently working on a project on African influences in modern fashion.

SARTORIAL ANARCHY #20 (detail), 2013



