



**LEEDS
ARTS RESEARCH
CENTRE**

SATURDAY GIRL

DR CASEY ORR

OUTPUT INFORMATION

Title:

Saturday Girl

Output Type:

M – Exhibition

Venue(s):

International Photography Festival, Liverpool; Hull
International Photography Festival; Brighton Photo
Biennale; Retina Scottish International; Belfast
Exposed; Diffusion Cardiff; Format Festival, Derby

Year of first exhibition:

2014

Research Groups:

Experimental Publishing

F= Feminist Research



ADDITIONAL INFORMATION STATEMENT

Focusing mainly on young women, the photographic series Saturday Girl posits identity not as an inner essence that the camera passively records, but as a 'deep surface' it actively creates. This research question stems from the camera's ability to solicit more information than its subject intends. Clothing and accessories – headscarves, hairclips, belt-buckles – become emblems of this disclosure, hairstyles appearing like botanical growths, magnified by the monochrome background of the mobile portrait studio.

This method – an itinerant approach to studio portraiture – is key to documenting a social phenomenon: that time of the week when young women seem most exuberant in their appearance. The inclusion of the occasional man and people of indeterminate gender complicates the issue of what constitutes a 'Saturday Girl', resisting the normative values inherent in the question of 'what it means to be a woman'.

The context for sharing includes exhibitions at Munro House, Leeds, 2014; Look 15 International Photography Festival, Liverpool, 2015; Hull International Photography Festival, and Brighton Photo Biennale, 2016; Retina Scottish International, Belfast Exposed and Diffusion Cardiff, 2017; and Format Festival, Derby, 2019 (winning first prize). The project received £21,000 funding from ACE, Leeds Inspired etc. Saturday Girl had a major feature in The Observer and The Royal Photographic Society Journal. Initially published by Bad Books, 2014, the complete series is forthcoming, Bluecoat Press, 2019.

While Saturday Girl's blurring of documentary and fashion photography sits within established canons of 'typological' approaches – between Juergen Teller's Go-Sees and August Sander's social taxonomies – its original contribution to the field lies in its depiction of an ostensibly 'straight' culture newly receptive to styles classifiable as androgynous or queer. As a record of the embryonic stage of this process, it's an important social document of our time, extending to 15 UK cities.



“Yesterday this project came to us via an enormous, floppy, colourful publication with each page dedicated to a teenage girl from Leeds. This is the photography project of my dreams. Photographer Casey Orr has a Ph.D in photography and is a senior lecturer at Leeds Metropolitan University, she took time studying the type of girls you see around Leeds and was so fascinated by the way they expressed themselves through their fashion and hairstyles she decided to make a project out of it.

When you see crowds of them loitering round the town centre in any city it can be easy to just assume all these girls dress and look the same, but that is just not the case. Each one of them is a powerful woman in the making, carving out their persona with accessories and hairstyles bought with part-time job wages and a lot of spare time. These young girls are doing all they can to stand out from the crowd and use fashion as a means of doing so. Three cheers for Casey for spotting this and for putting these girls in print, on a pedestal where they belong.

This is by no means Casey’s best work, either. Go to her site to find documented voyages, portraits of whole towns, and a truly charming series of photos of unlit bonfires built by teenagers. New favourite photographer, hands down.”

Liv Siddall, itsnicethat.com 2014



“Casey Orr is a dedicated visual artist who I worked with on the Saturday Girl project as part of FORMAT International Photography Festival 2019 at the time I was the FORMAT Coordinator. Orr puts her subjects at the heart of her work, Saturday Girl empowered the young women that were photographed. The exhibition celebrated girls in its many forms through presenting larger than life prints of portraits taken at Orr’s pop-up studios.

Casey Orr was the recipient of the prestigious FORMAT 2019 Award. Orr gained funds to support her exhibition and to bring her pop-up studio to Derby UK. Orr worked with assistants from University of Derby to make new work in Derby during FORMAT’s opening weekend. Her new work was then exhibited at her FORMAT exhibition.

Saturday Girl was exhibited at FORMAT in March 2019. Orr and I have kept in contact as I am very interested in what she is working on and what new project ideas she is developing. Orr goes above and beyond to create innovative projects and exhibitions that challenge preconceived ideas. Orr is a dynamic creative individual with a distinct style to her photographic practice.”

Bethany Kane Exposure Photography Festival Coordinator Alberta, Canada



“Saturday Girl project was something I was a part of for 3 years, working along side Casey and numerous other budding photographers at the time. As I started the project, whilst still at university, it helped with my progression as a photographer, and gave me a glimpse into what life was going to be like after university. Being a part of the project and working along side Casey, it taught me how to use social skills, for example, interacting with the public and liaising with people who were to be photographed. The skills I learnt early on through working with Casey are now an integral part of my job today. Therefore, having Casey’s project has been a fundamental part of my development as a photographer. The project itself also allowed for a knowledge technically too, building our own set in any space we could get hold of, so it was the perfect stepping stone into my career. The Saturday Girl project has been a huge part of my development and set me in good stead to take on a career within the photography industry, so I can’t thank Casey enough for the invaluable experience gained.”

Jonathan Peach, Saturday Girl assistant 2015-18, now freelance photographer



The Saturday Girl studio visited 15 towns and cities between 2013-19
[Photography by Casey Orr]







**SATURDAY
GIRL**
CASEY ORR
24 FEB - 31 MARCH

Saturday Girl
(2014)
Exhibition at Leeds Gallery
[Image credit: Leeds Gallery]







Saturday Girl

(2016)

Exhibitions in Hull and Derby

[Images courtesy of the artist]

ARTSPACE
Single Market | Saturday Girl



ARTSPACE
Single Market | Saturday Girl









Saturday Girl

(2017)

Images from the Middlesbrough series

[Images courtesy of the artist]



Saturday Girl

(2017)

Images from the Middlesbrough series

[Images courtesy of the artist]



Saturday Girl

(2018)

Images from the Belfast series

Images courtesy of the artist



Saturday Girl

(2018)

Images from the Belfast series

Images courtesy of the artist



Immy and Lone Lamb – an ongoing portrait collaboration (2014-19)

[Photography by Casey Orr]



Immy and lone Lamb – an ongoing portrait collaboration (2014-19)

[Photography by Casey Orr]



Between 2014-19 Saturday Girl expanded into a space for queer expression



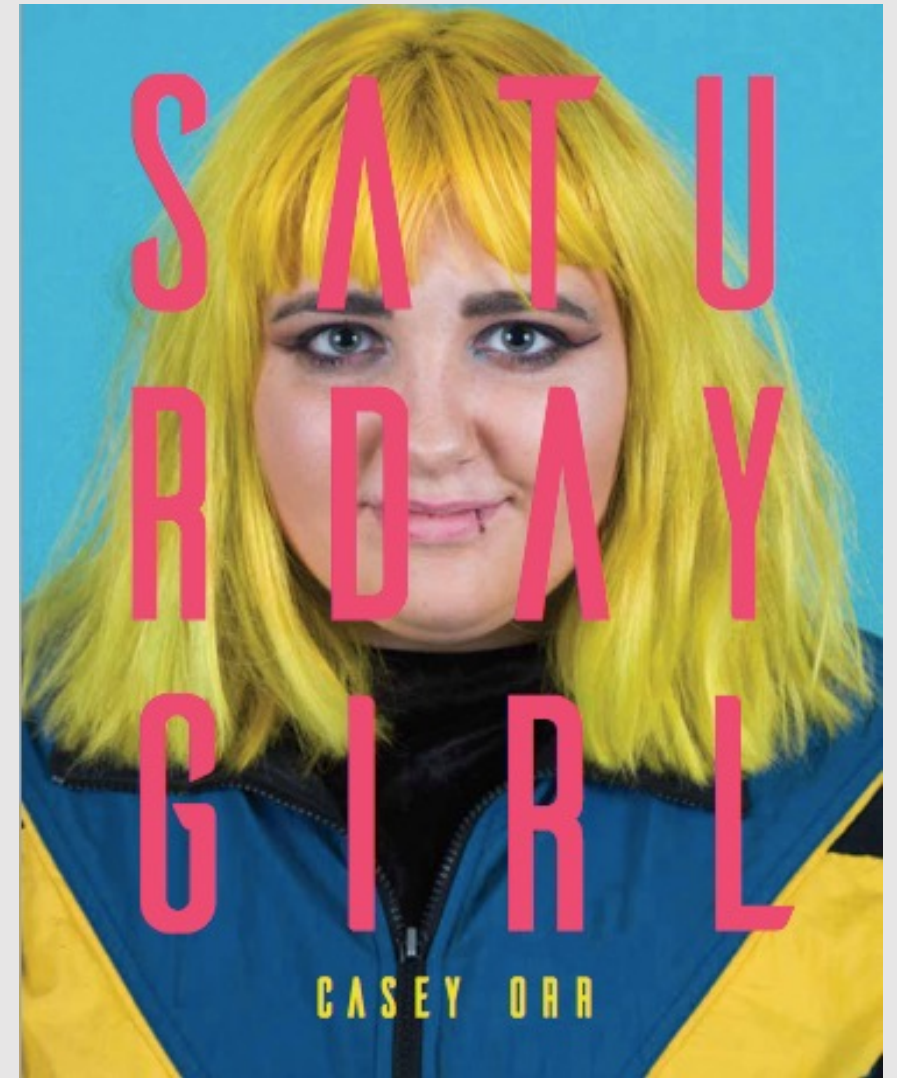
Between 2014-19 Saturday Girl expanded into a space for queer expression



Between 2014-19 Saturday Girl expanded into a space for queer expression



Saturday Girl (2014)
[Published by Bad Books Press]



Saturday Girl (2020)
[Published by Bluecoat Press]





Saturday Girl (2015)

[Liverpool Look15 International Photography Festival publication]



Giant book made for Format19 International Photography Festival

(2019) [Image courtesy of the artist]

“Working with photographer Casey Orr on her project Saturday Girl was fun, playful and empowering. Travelling around the UK was an opportunity to meet people I otherwise wouldn’t have and allowed me to grow in confidence not only personally but also creatively. The shoots were lively and full of laughter which directly fed into the vibrancy of her portraits.”

Jennifer Smith, Saturday Girl assistant 2016-18, now freelance graphic designer and photographer



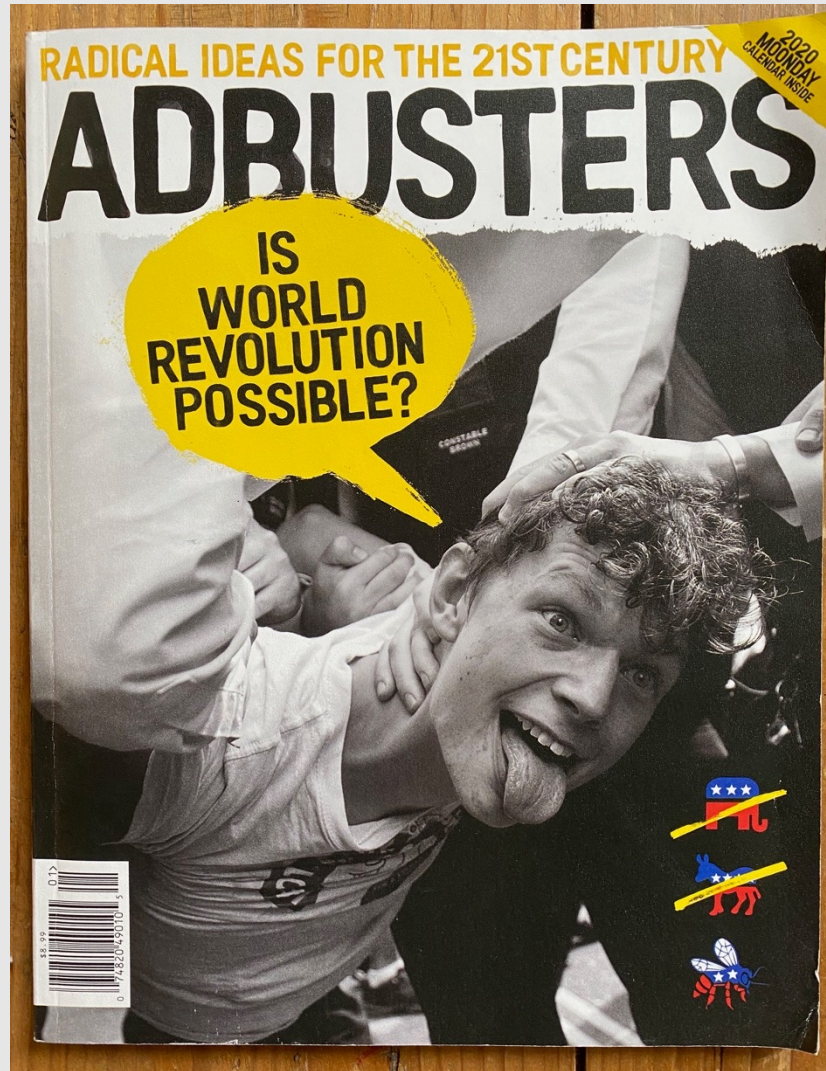
“We came across the Saturday girl project when we were 15 years old and out shopping in Leeds city centre. As most teenagers do we were exploring our style and what it mean to us and to be picked out for that was amazing and really encouraged us to carry on exploring who we wanted to be! We become good friends with Casey and continued to document our ever changing style and look over the years! I’m 22 now and it’s amazing to have been involved in such a special project over the years and look back and see how much we’ve changed! So grateful to have been involved and so grateful for all the amazing things we’ve done because of it.”

Immy Lamb, Saturday Girl participant



“I had an interview this week for studying fashion at Liverpool John Moores and I have been offered a place! I just want to thank you for everything you’ve done for us over the years, all of the amazing photos and support! I couldn’t have done it without you! XX”

Ione Lamb, Saturday Girl participant



Selection of publications featuring Saturday Girl (2014-19)



good luck. It gives a first impression of a very outdated concept of men and women's roles in Noryangjin's society: men are the hunter-gatherers cohabiting with home making role of the women. I would reflect further on this later on but the immediate question that came to mind, once trading began and stock was being transferred from all angles with almost military precision, was what would they do without each other? The cyclical process of the never ending, ever open market is that one cannot survive alone. It is a communal effort between people working day and night, groups and families trying to run a single store, yet with over 300 stalls, the mutual trust and respect of every person is there to see. Noryangjin is a community within a warehouse that co-exist to form the market, selling the same produce for similar prices. For the market to be successful everyone needs to be prosperous and productive, rich in warmth on the coldest of nights.

With so much action and work to be carried out the time had soon passed me by and auctions were finalising the remaining stocks. No one wants to stop and talk. Already the stalls are busy cleaning, preparing and laying out merchandise using all hands available. At this point I leave traders to continue their work and with the auctioneers and purchasers. I clock off just before dawn.

The essay continues online with **Office hours (06:00-18:00)** released at 6am on Sat 17 May 2015; and **Dinner (18:00-24:00)** released at 6pm on Sat 24 May 2015. www.lookphotofestival.com

To find out more about Bryn, visit his website: www.indigenouimages.com/

CASEY ORR: SATURDAY GIRL

LOOK/15 reveals 'women' using a number of perspectives: lenses, talks and exhibitions; this essay from Casey Orr (and her series of workshops) is no exception.



Casey Orr, all images from *Untitled* from *Saturday Girl*, 2014-15 © Casey Orr



3.

How do we want democracy in the 21st century to look? Something like this: a dynamic, visceral, never-ending feedback loop between entrenched power structures and the streets. The broadsword of accountability, firmly in the grasp of a people unafraid to use it. Every government department, every venal president and prime minister, and the broader political establishment, right down to the think tanks, media pundits and CEOs — forced, daily, to observe and to yield to the galvanized will of the people.

— Kalle Lasn



All of these pictures were taken on Saturdays in Leeds, in a pop-up portrait studio in the Corn Exchange. Somewhere in between coffee and meeting friends — buying this and that, parents waiting, boys waiting — the Saturday Girl team and I would go hunting for interesting people, sometimes fish — but that's another story for the best hair in town, and found it. It was fun! We met so many funny, warm, interesting people who told us about themselves and their hair, and showed us what went on under the mane.

We have always dyed and cut, woven and braided, sprayed and shaved, as a way of both stating our individuality and belonging to a tribe. Hair transforms, informs.

Guess what? So does photography. These photographs have more than one subject. Besides all these women, and all this photographed hair, Saturday Girl is about photography itself. Photography has a direct relationship to how we see ourselves, to how we present ourselves and remember ourselves. We study our younger faces, our happy faces smiling out from the past. Our memories surface and resurface through photographs as we weave and write our narratives into a life story.

Photography — ever-present and ever-public — Facebooks and Tweets, our faces at staggering rates of speed and in staggering numbers.



RPS Contemporary Group Journal

Photography staggers through our birthday/trip/meal, every mile, every monument, every moment. Through a constant companionship with this ubiquitous friend, we construct who we are, our presentation, our image. That powerful relationship between photography and self is always present (in our pockets and purses) ready to join the party.

What are we doing when we have our picture taken? Our collective camera-face preens and poses, mirroring a version of us that photography itself has created. And yet whatever we try to conceal, to invent for the camera, a photograph holds more information than the subject intends. Coded, and revealing of other truths, other clues to self. Photographs expose other stuff.

The Saturday Girl portraits try to capture these two aspects: powerful and playful in their public faces, creative and transformative in the world, but also vulnerable, funny and youthful. And hopefully these photographs, unlike so many images we see of young women, refuse to become the clichéd portraits of advertising or the porn-mimicking aesthetic we've been handed, endlessly on offer, too often used to sell stuff.

The final subject in all these photographs is me. I am in these pictures. I am the author/collaborator and always bring my questions, wonderings and experiences along



Contemporary Photography

Essay - Casey Orr: Saturday Girl



As mentioned, very few women seem to reach the upper echelons of the photographic art world's 'top brass'. This year, LOOK and its partners will deliver solo shows from Jona Frank, Sheila Rock, Tricia Porter, Tabitha Jussa, Lorena Lohr, Helen Sear and Ailice Seely Harris. We have platformed work about 'women' (Girlfriend, Madonna and Child, the Females of the Factory and Women and the City) and have promoted women as creators. What Casey Orr's work does is draw some of these conversations together. The colourful imagery, plays beautifully against gender assignments described in Jona Frank's *The Modern Kids* and offers a technical colour contrast to the nostalgic, eroded glory of Sheila's work. Like John McDonald's *Madonna and Child*, the images elevate women, celebrating their diversity and self-expression. In *Girlfriend* we see 'expressions of femininity' as opposed to 'femininity expressed'. Being contemporary, these are a depiction of 'our girls' today, but what will they mean in 10, 50,

100 years — will they bear witness to the references that precede them or will they amalgamate to represent only today? By asking this, can we compare them to those in *Females of the Factory* to see how womanhood has developed or is expressed? Today, we get a sense of the empowerment Casey's work offers the girl who has chosen 'to become the viewed'. Will this intent stand up in future or will time change their meaning? Across the festival, LOOK invites you to consider who took the images, why they are important and what they will mean to the subjects, makers and audiences in time?



Saturday Girl, a series of portraits of young women, is an exploration of hair and its cultural meaning. It is both a playful celebration of young women and a photographic study of how we experience and use the power we discover as we become visible as women.

Saturday Girl began in Leeds after noticing so many young women with 'big hair', teased and back-combed, resolute rat's nests, extensions, hairpieces and wigs. I wondered what it meant, what it said about the undercurrents in culture, the unspoken signs that tell of our values and tribe identities and how these things burst forth (whether we intend them to or not) in self-expression. Hair, this human string, is available for us to sculpt and shape, the perfect medium, ever-changing and moving with growth. I wanted to show these experimentations as signs of pure human vitality and playful expressions of self.

I wanted to photograph women who were using hair to enhance their visibility, playing with the hyper-visibility inherent in being a young woman. We have always dyed and cut, woven and braided, sprayed and shaved; as a way of both stating our individuality and belonging to a tribe. There is a long history of the way we 'dress up' for the weekend, a history of Sunday promenading that we

can see now on our city high streets every Saturday — a chance for many young women to present themselves as they wish to be seen, not how we are taught to see them. I've watched these Saturday afternoon parades in cities across the world, from New York to Tokyo, Berlin to Leeds, different styles, different looks, same attitude: This is me.

As I began to approach and photograph the *Saturday Girls*, setting up a pop-up studio in a busy shopping mall in Leeds's city centre, I became aware of the fragile balance between their determined self-expression and their innocence as young girls. Between fierceness and fragility. The girls beginning to understand their power as sexual beings, realizing they can take control of that power by controlling the way they look, the way they wish to be seen.

In their book *'Hair: Styling Culture and Fashion'*, Geraldine Ebdle-Perry and Sarah Cheang argue that hair's presentation and manipulation is the visible definition of what it is to be human. It is a language of the self and is loaded with cultural meaning because it signifies a very human capacity for self-conscious manipulation, management and display (Ebdle-Perry & Cheang 'Hair').



SATURDAY GIRL



Saturday Girl is coming to Diffusion: Cardiff International Festival of Photography 2017.

The **Saturday Girl** pop-up portrait studio is touring the UK in 2017, collecting portraits of young women and the playful and powerful ways we express ourselves. We're visiting towns and cities on Saturdays where people are out to meet friends, shop, hang out, to see and be seen.

We'll be in Cardiff as part of Diffusion: Cardiff International Festival of Photography 2017 on May 6th and we want you to come down and show us your style!

Everyone is welcome to be photographed. It's free!

VENUE



Castle Street
Cardiff
CF10 1BS

Dates

6 May

Times

Tues - Sat 11am - 5pm

Tickets

[BOOK NOW](#)

HIP
GALLERY

+

SATURDAY GIRL (HIP FESTIVAL EVENT)

by Dr. Casey Orr

[Event](#) [Artist](#) [Details](#)

Saturday Girl is coming to Hull! HIP Photography Festival, 17th September for the first Hull shoot, then 1st & 15th October 2016, at Creative & Cultural Art Space, Harbour Deck, Princes Quay, Hull.

Saturday Girl is a touring photographic project that creates pop up portrait studios in different cities and towns.

Hull's young women, girls and anyone wanting to identify as a Saturday Girl, are invited to be photographed in the studio on 17th September for the October festival. We'll then print and hang an exhibition throughout the festival month. The project will culminate in

HIP Gallery 2016. All Rights Reserved | [Privacy](#) | [Legal](#) | [Press](#)

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SATURDAY GIRL WANTS YOU



IN:VISIBLE WOMEN – ILLUMINATING DEBATES



27 OCT

Unveiling a number of discrete, yet important case histories of Liverpool, Liverpool Irish and/or Irish women, *In:Visible Women's* morning sessions set the scene for exploring the issues women still face today, particularly in certain Irish communities.

[BOOK NOW](#)

BOOKING INFO

£5/£4 + Eventbrite booking fee:
eventbrite.co.uk (search 'LIF2017' or 'In:Visible')

WHEN

27 October 2017
9:00am-5:00pm

WHERE

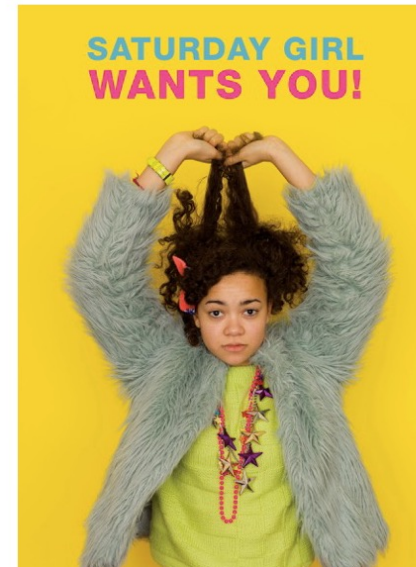
Liverpool Central Library
William Brown Street
Liverpool
L3 8EW

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Saturday Girl Pop-up Portrait Studio with Casey Orr



FOR ME MAP **evensi** LOG IN SIGN UP

Saturday Girl Pop-up Portrait Studio with Casey Orr

Saturday 22 October 2016 12:00 PM ▶ Saturday 22 October 2016 4:00 PM

ENDED

SAVE (72) INVITE FRIENDS

Photoworks · Saturday Girl Pop-up Portrait Studio with Casey Orr



Save to Facebook Like 0

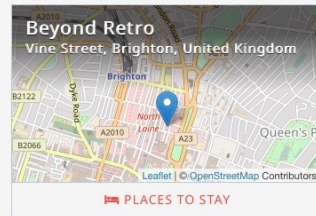
223

Saturday 22 October, 12 - 4pm
Saturday 29 October, 12 - 4pm

Saturday Girl is coming to Brighton.

Come and show us your style - everyone welcome

View all



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Saturday Girl Project
The Saturday Girl portrait studio tour is visiting BOM, celebrating style & culture of young women

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LIVERPOOL IRISH FESTIVAL

IN:VISIBLE WOMEN WEEK AT TATE EXCHANGE – MON 14-SUN 20 OCT 2019

In:Visible Women is an annual strand of work within the Liverpool Irish Festival. It has been generated by conversations with artists, academics, activists, audiences and communities about the role of women in Irish society and creative life today and historically. In:Visible Women is both a week-long event taking place at Tate Liverpool as part of its Tate Exchange programme and a trail through the #LIF2019 programme, embedded in to the very fabric of the Liverpool Irish Festival. IW

Reflecting aspects of the difficulties still presented to women – particularly those in Ireland or of Irish descent – the contributions made to this programme come from those progressing women's rights through the work, focus and/or access they provide.

With discussion, engaging presentations and a positive and welcoming atmosphere, these events are open to all, but will be of particular interest to:

- fourth wave feminists
- people with stories about Irish women in their life
- those who supported Repealing the Eighth amendment to Ireland's constitution and
- anyone keen to meet like-minded, spirited women.

Across the week, the Liverpool Irish Festival hope to learn more about:

- which Irish female writers and activists are known about and who audiences would like to hear more from
- make meaningful additions to Ireland's Repealing Club by assisting the gender imbalance of the platform
- better understand the diversity of the Liverpool Irish community, what their lived-experience is today and whether or not the Liverpool Irish Festival is relevant enough for them, if not, what can we do?
- whether there are specific subjects that touch the Liverpool Irish community that the Festival has not considered previously, what these are and how it can programme for them in future.

#LIF2019 #TATEEXCHANGE #INVISIBLEWOMEN

Each day the residency has a focus and a set of related activities. Most of the activities take place in Tate Exchange, where we will additionally be showing work from photographer Casey Dirks series Saturday Girl (seen left), featuring portraits of girls from both Liverpool and Belfast. Taken between 2015 and now, the images demonstrate the sensitive relationship girls have with their hair and the references made to the generations of women that came before them, with their styling, colour and cut. Bright but incisive, these portraits tell us stories about the girls of today. By comparing those of Liverpool and Belfast we can spot many differences or do they highlight the similarity of our two cities?

MONDAY – Women, dual-heritage, diaspora and Liverpool life.
Today we consider dual-heritage women and their lived experience in Liverpool, using the 1919 Race Riots as a catalyst for story-sharing.

Why women, particularly? As the domestic linchpins of family story photo albums and birthday diaries, women are still often regarded as the maintainers of histories, facts and memories. Rarely documented by men, women's voices – and the hand-me-down tales of those we have already lost – are important to culture.

A centenary on from the anti-black race riots that erupted in Liverpool in 1919 (and other airports across the UK) we examine attitudes towards race, particularly those concerned with inter-racial relationships, which encouraged extreme racial violence.

The term 'miscegenation' came into prominence in Europe, during the colonial era, and was used primarily negatively and as something to be avoided. In the United States the term came to be associated with laws banning interracial marriage and sex, known as Anti-miscegenation Laws, which remain a cause for white supremacists today.

Our first session charts how the discourse of anti-miscegenation, prevalent at the time of the 1919 Race Riots, gained academic approval and shaped perceptions to hard policy interventions with Liverpool's black and minority communities through to the 1980s and beyond. We have used the discourse around 'miscegenation' to prompt a reconsideration of Liverpool's Irish connections and the many communities Irish migrants came in to contact with, which continue to form part of city's community profile today.

We are aware that attitudes crystallised in 1919 continue to shape who agendas, views on mixed relationships and the offspring of such relationships. We believe these continue to impact on lives today and because we are aware of particular dual-heritage communities in Liverpool we will hold three guided story-sharing sessions in which anyone with Irish dual-heritage can come and tell their story. Specifically these sessions will consider black and Irish communities and individuals; Chinese and Irish and, lastly, Irish diaspora dual-heritage people.



Saturday Girl (2019) was also presented as part of Liverpool Irish Festival and at Open Eye Gallery, Tate Exchange, Tate Liverpool

<https://www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/women-mentors>

TATE

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ART & ARTISTS EXHIBITIONS & EVENTS TATE KIDS

TATE LIVERPOOL WORKSHOP

WOMEN MENTORS WITH OPEN EYE GALLERY

11-17 NOVEMBER 2019 AT 10.00-16.50

APPENDIX

REVIEWS & ARTICLES

Cearns, T. (2015) 'Casey Orr in Conversation with Tony Cearns', Look Photography Festival blog, 05/2015, <https://lookphotofestivalblog.wordpress.com/2015/05/07/in-conversation-with-casey-orr/>

Earnshaw, J. (2020) Statement of Support from Jane Earnshaw, Principal Arts Officer, Leeds City Council, Leeds Inspired

Ricalton, E. (2019) 'Saturday girls: young women ready for the weekend – in pictures', The Guardian Observer, 23 March <https://www.theguardian.com/artanddesign/gallery/2019/mar/23/saturday-girls-young-women-photography-casey-orr?page=with%3Aimg-10>

Siddall, L. (2014) 'Photography: A photographic study of how girls express themselves in Leeds by photographer Casey Orr', itsnicethat, 28 February <https://www.itsnicethat.com/articles/photography-casey-orr>

Smith, E. (2019) 'Saturday Girl', In:Visible Women brochure, 10/19, Available at: https://issuu.com/livirishfest/docs/iw_brochure_final

Smith, E. (2020) Statement of Support from Emma Smith, Director, Liverpool Irish Festival

Smyth, D. (2018) 'FORMAT Festival returns to Derby', British Journal of Photography, 17 December <https://www.bjp-online.com/2018/12/format19/>

Cearns, T. (2015) 'Casey Orr in Conversation with Tony Cearns', Look Photography Festival blog, 05/2015, <https://lookphotofestivalblog.wordpress.com/2015/05/07/in-conversation-with-casey-orr/>

Originally from Delaware, USA, Dr Casey Orr now lives in England where she works as a photographer, researcher and Senior Lecturer at Leeds Beckett University. She holds a Ph.D in photography. Her work is supported by Arts Council England and has been shown most recently in The Observer Magazine, The Royal Photographic Society's Contemporary Photography Magazine, as part of the Tour De France cultural program as well as The Yorkshire Sculpture Park and (the first time the walls of a prison have been used as a space for art) at HM Prison Leeds.

Tony Cearns caught up with Casey ahead of her visit to Liverpool this Saturday (9th May) as part of LOOK/15 Liverpool International Festival of Photography.

Tony Cearns

Casey, I find your "Saturday Girls" work so immediate, playful and refreshingly uncomplicated, but I suspect this apparent simplicity belies a depth in which your choice of subject tells us something about yourself and the nature of photography. Could you tell us a little about this and how photography shapes you as a person?

Casey Orr

My work starts with the autobiographical for sure. My current subject stems from the experience of being a woman and wondering about the lives of women and their specific relationship to power and visibility. My daughter just turned 13, so I think a lot about what it means to be a teenage girl and the ways we all navigated those years of change.

Hair is a performance, and cities on Saturdays are performance spaces where leisure, promenading and playful self-expression come together. The series is about the ways in which women communicate identity non-verbally. I love how there are hairstyles that keep returning and being reworked for new generations. It's a passing down of culture through generations of women, playing with different versions of becoming visible. These expressions of

self aren't something new but a re-contextualising of forms that have been inherited from mothers and grandmothers and back into our shared past. What seems so simple, so normal, is actually a really sophisticated form of communication.

Saturday Girl is about young women but also about how photography is woven into our lives. The portraits join the debates surrounding images of young women and the ubiquitous selfie culture; the continual sophisticated editing of self that is played out in social media.

So with Saturday Girl I'm using the language of photography to question the language of photography. And the Saturday Girl portraits are trying to do this, to show an alternative version of what it is to be female.

Tony Cearns

I am interested in something you said in your blog ... "The act of picture taking is one of being utterly aware and present, watching, looking, immersion in now".

I think it was Ansel Adams who said "To the complaint, 'There are no people in these photographs,' I respond, 'there are always two people: the photographer and the viewer.'"

Your portfolio is varied in subject matter and style, as equally comfortable in portraiture as it is in documentary. Which style of photography best allows you to explore your relationship to things and people and why?

Casey Orr

I think of my work as storytelling, through portraiture. For me, landscape is important punctuation in the story but the people are my main interest.

Cearns, T. (2015) 'Casey Orr in Conversation with Tony Cearns', Look Photography Festival blog, 05/2015, <https://lookphotofestivalblog.wordpress.com/2015/05/07/in-conversation-with-casey-orr/>

Saturday Girl is a social documentary project. It has more in common conceptually with street photography than anything else but consciously borrows from the language of fashion photography; this interests me. There are so many great examples of these approaches clashing – the studio environment used in documentary work – from Richard Avedon's 'In The American West', Irving Penn's 'Small Trades', to Terry Jones' ID Magazine 'Straight Up' street style portraits and their legacy in the cultural mix of art and fashion photography.

In reference to the first quote; yes, I often have this conversation with my yoga teacher sister. There's a lot of similarity in our work in the way in which taking photographs, like yoga, is a surrendering to the present. You heighten your awareness and just notice what's happening right now and respond to that. I love the relationship to the world and to people that photography allows, demands even. There's an awareness of the whole swirling, moving wonder of this life and my connection to it all.

Photographing is a time of intuitive decision making, a time of not thinking, planning or worrying but of being, and there's a great joy in that. And then the practice becomes a way of stopping time, of preserving and collecting, a type of taxidermy even! And there's a friction in these modes of photography that has engaged me for most of my life.

Second quote; yes, there's no such thing as objectivity. My photographs are a response to my own wondering about this life. I think of my portraits as collaborations in the way that, when they work, they reveal as much about me as they do about the subject. I am always there in the images yet photography hides this. Its ability to describe still dazzles us, even though we're such sophisticated consumers of images, we mistake the photograph as single truth.

Tony Cearns

Despite a recent revival in film, many photographers have left it behind for good. Estranged from your twin lens Mamiya you yourself have lamented,

"I don't want to go back to those ways of working, but I've lost something beautiful and I can hardly bear to face that loss." What is it that you have lost? Do you think this has changed your photography?

Casey Orr

I still feel very conflicted by this change to digital. For me the problem doesn't lie with the production values or quality of the final images which are exciting and staggering, but I worked well with the rough and tumble of a reliable, simple and mechanical tool; glass, metal and wood – often tossed in my backpack, wrapped in a tea towel. My 5x4 wooden Wista was essential to many of my projects – this cumbersome, heavy and labour-intensive way of working became a prop, a focus and ice-breaker between me and whoever I was photographing. I never like 35 mm cameras – I don't want to work that fast anyway – I'm much better when I'm slowed down by equipment.

Photography has multiple functions, one being art, other usages are as a tool that has been universally used and misused in support of power systems – recording, taxonomy, advertising, science and police work and I feel, with the digital cameras, very uncomfortable being misinterpreted as one of these photographers.

My cameras now work like computers, wondrous, complicated things with battery-fuelled excellence. I'm still conflicted but I'm not going back.

Ceans, T. (2015)'Casey Orr in Conversation with Tony Ceans', Look Photography Festival blog, 05/2015, <https://lookphotofestivalblog.wordpress.com/2015/05/07/in-conversation-with-casey-orr/>

Tony Ceans

I am very taken with your Mason-Dixon work. It has the feel of the "American Road Trip" genre reminiscent of Robert Frank, Inge Morat, Eggleston and others. What was the background to this work? I always think it refreshing to get a non-British take on the UK. Are you tempted to do something similar in the UK?

Casey Orr

I grew up along the Mason-Dixon Line and was interested in the powerful differentiation of cultures that exist on either sides of this line. I've spent a lot of time exploring invisibility and the way in which we embody culture and belonging. This internalised border is another version of the invisible power systems that exist – this is the stuff I'm trying to photograph.

I did an English journey a few years ago, By Water, which involved me riding my bike along the Leeds-Liverpool Canal to Liverpool where I boarded a container-ship to America. This way of exploring is thrilling and joyful. I can think of no better way to spend days than moving through landscape and culture with the only aim being to look, question, meet new people and make photographs.

Tony Ceans

Whose work do you currently admire and why? Aside from the influences in your formative years, which photographers most influence you now? What is it about their work that you find so powerful?

I love the resurgence in photography books. Photography feels like an exceptionally healthy and vibrant world at the moment full of quiet stories told with graphic and poetic integrity. I'm also really drawn to the way in which people are collaborating. Photography that functions as political activism and community engagement, while still having creative integrity, is really exciting. Just a few examples are Alec Soth and Little Brown Mushroom Press; Hoxton

Mini Press, Emily Schiffer's public art and community engagement project See Potential.

Tony Ceans

As a Senior Lecturer at Leeds Beckett University, what do you think you have gained by straddling two occupations: that of photographer and that of teacher and researcher? Has it influenced your photography? If so, how?

Casey Orr

I work on the Graphic Art and Design course at Leeds Beckett so my colleagues and students are of those disciplines – graphic design, illustration, animation, typography, theory and performance as well as photography – I love thinking about documentary photography in that context – in relation to other disciplines. I think it's vital for students to think about the context of their work, the graphic context but also the political context. My colleagues and I collaborate with students on events, performances and celebrations of feminism. We work within the city, having exhibitions and infiltrate the city in different ways. I love the atmosphere. I strongly believe in the relevance of art school and the importance of play, creativity and spontaneity.

Cearns, T. (2015)'Casey Orr in Conversation with Tony Cearns', Look Photography Festival blog, 05/2015, <https://lookphotofestivalblog.wordpress.com/2015/05/07/in-conversation-with-casey-orr/>

Tony Cearns

What advice do you give to your students who are serious about making a mark as photographers?

Casey Orr

I tell them to follow their hearts; to trust themselves and be sure they're making decisions that come from following their dreams, not their fears. My advice is "be hungry, be brave, be nice and ask lots of questions".

Tony Cearns

How has your approach developed in recent years and how do you see it developing in the future? What's next?

Casey Orr

Saturday Girl is heading to other cities. And I'm also working on a new series, "Animality: Women, Animals and Intuition", which is about the different ways women engage with animals and our animal selves.

There are so many projects I want to do, so many pictures to take. Along with these larger, longer projects I have on-going commissions for different clients and a few exciting collaborations in the pipeline. All of this somehow fits around my kids and family and friends and my lifelong obsession with swimming at every opportunity.

Leeds Beckett University

Leeds Inspired
Town Hall
The Headrow
Leeds
LS1 3AD

Tel: 0113 3786009
jane.earnshaw@leeds.gov.uk

21/04/2020

Dear Leeds Beckett University

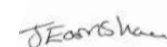
It is my pleasure to write a letter of support for Casey Orr and the Saturday Girl project.

Casey applied to Leeds Inspired in 2013 for grant funding for the Saturday Girl project. Our grant schemes are always heavily oversubscribed so competition for funds is fierce but even at the application stage Casey's project stood out as wanting to do something different. Few projects work with teenage girls and here was a project that wanted to really meet teenage girls on their own terms. It wasn't about teaching them, it wasn't about role models or aspirations, it was about them, about who they were and where they were at and about celebrating them as women. But our support was never just about the participants, we also wanted to support Casey as a photographer to create this body of work, Leeds Inspired is as much about supporting artists as it is about enabling Leeds residents to access the arts.

We knew that Saturday Girl would be a great project but we could not have foreseen how it would grow into the huge prize winning national project that it became. That Casey has delivered different editions of Saturday Girl in different cities across the U.K. is testament to the strength of the project and the arresting power of her photography.

We are proud to have played a role in supporting the project and we look forward to seeing what Casey does next.

Best Wishes



Principal Arts Officer
Leeds Inspired, Leeds City Council, City Development, Culture & Sport

**Earnshaw, J. (2020) Statement
of Support from Jane Earnshaw,
Principal Arts Officer, Leeds City
Council, Leeds Inspired**



Ricalton, E. (2019) 'Saturday girls: young women ready for the weekend – in pictures', The Guardian Observer, 23 March

<https://www.theguardian.com/artanddesign/gallery/2019/mar/23/saturday-girls-young-women-photography-casey-orr?page=with%3Aimg-10>



Saturday Girl
 Photo essay in The Guardian Observer
 [Image from newspaper and webpage]





“On Saturday afternoons over the past five years, photographer Casey Orr set up pop-up portrait studios in 14 cities and towns across the UK, including Leeds, Preston and Cardiff, waiting for young women to come along dressed up for the weekend. In all she photographed about 600 of them for her Saturday Girl project, which explores identity and self-expression. “There’s a certain time when a woman becomes visible in the world and there’s a power in that,” says Orr, who is also a lecturer at Leeds Beckett University. “It becomes a currency; the way you present yourself and the clothes you wear can be very creative and playful. It’s a really sophisticated thing.” A selection of these images are on show until 14 April at Format international photography festival in Derby, each over a metre wide (to be “experienced more as paintings”) and a book will be published by Bluecoat Press later in the year.”

Ricalton, E. (2019) ‘Saturday girls: young women ready for the weekend – in pictures’, *The Guardian Observer*, 23 March

“Casey’s sensitivity is vital to Saturday Girl’s success. Her process has been kind and observations generous. The portraits exude this and elevate ‘the girl’ for anyone witnessing the image.”

SATURDAY GIRL

Each day our Tate Exchange residency has a particular focus and a set of related activities. Most of the activities take place in Tate Exchange, where we will show work from photographer Casey Orr's series *Saturday Girl*, featuring portraits of girls in both Liverpool and Belfast.

Taken between 2015 and now, the images demonstrate the sensitive relationship girls have with their hair and the references many make to the generations of women that come before them, using styling, colour and cut. Bright but incisive, these portraits tell us stories about girls today. By comparing those of Liverpool and Belfast do we spot differences or highlight the similarity of our two cities?

Casey Orr: *Saturday Girl* is a collection of portraits of young women in the UK. Since 2013 I have photographed in 10 UK towns and cities with a pop up portrait studio on Saturday afternoons.

The portraits speak of the undercurrents in culture; the unspoken ways in which we express our values, beliefs, desires and tribe identities through the self. The series also explores regional and national UK identities as read through style and self-expression.

They capture young women being self-assured and playful in their public faces, creative and transformative in the world, but also vulnerable, funny and youthful.

In 2010 I brought my pop-up studio to Liverpool. It was here that *Saturday Girl* really expanded into a UK-wide series. Liverpool women seemed to speak a different language altogether; their volume turned up to ten in a multitude of ways which seemed to match the open, friendly and welcoming atmosphere of the city. The Liverpool look of wearing curlers in your hair while out shopping on a Saturday afternoon is just so playful and expressive – 'I'm going out tonight'. I wondered if other regions and cities were as singular as Liverpool and if you could read the culture of place through the ways women choose to look.

In 2017 I took my studio to Belfast. It was such a friendly atmosphere. People were chatting, asking questions (while) being photographed, and I can see in the portraits, a generosity of place, of people. I'm so interested in this, in the ways in which we hold our culture, beliefs and even the climate and landscape within ourselves.

I hope to photograph Dublin women on a Saturday soon. I'm interested in seeing the shared culture and history of Liverpool and Ireland in the faces of women... This is *Saturday Girl*.

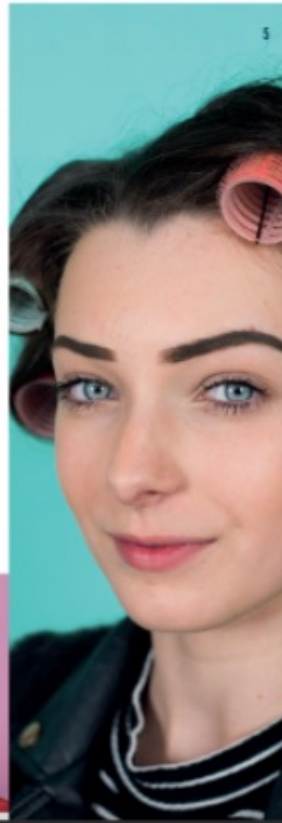
f t g+ LIVIRISHFEST #LIF2019 #INVISIBLEWOMEN

Liverpool Girl: Postcard and Invisible Women
Director Emma Smith and artist Casey Orr first worked together on LOCK/75, the Liverpool International Photography Festival. Since then, they continue to converse about the role of *Saturday Girl* and its unique ability to compare and contrast identity through place, time and observation.

In 2015 Emma wrote: "these are a depiction of 'our girls' today, but what will they mean in 10, 50, 100 years time? Will they bear witness to the multiple references within, such as the Victory Rolls of the 50s and the feline-eyeliner flicks of the 60s? ... or will these period resonances flatten? ... What do they mean to the subjects, makers and audiences?" We believe these questions remain pertinent. Now we also get to bear witness to the girls of two cities, simultaneously. What does this show us?

Casey's sensitivity is vital to *Saturday Girl*'s success. Her process has been kind and observations generous. The portraits produced evade this and elevate the girl for any one witnessing the image. This intent is a core tenet of the Invisible Women programme and we are pleased to include it here.

Saturday Girl will be published by Museum Press in May 2018. A selection of images will also be shown at Open Eye's future Tate Exchange programme. Images © 2019 Casey Orr. Belfast, Saturday Girl Belfast and Saturday Girl Liverpool all by Casey Orr.



Smith, E. (2019) 'Saturday Girl', In: Visible Women brochure, 10/19, Available at: https://issuu.com/livirishfest/docs/iw_brochure_final



“Casey’s work came to my attention early in 2015. I was then Executive Director of LOOK, Liverpool International Photography Festival.

After my season at LOOK, I moved to the Liverpool Irish Festival. Based on the genetics of the city, I knew many of the Saturday Girl images Casey shot in 2015 would have been of Liverpool Irish and Irish girls. I liked working with Casey and had seen how people responded to the work. I knew it would provide a really interesting conversation within the strand of work I had developed regarding In:Visible Women and Irish culture. I wondered what looking at Liverpool, compared to Belfast, would show us. The Festival had become a Tate Associate (2019) and was running a week long project for In:Visible Women. We mounted a small exhibit of 6 key images in the Tate Exchange space (Liverpool) plus a rolling presentation of a further 10, alongside the beautifully produced (giant) book of images Casey had generated of portraits from around the country.

There appear to be no limits to the ability of these portraits to speak to us, teach us about our society and instruct us about our specific time. Bearing witness to the girls of two cities or more, simultaneously, begins conversations, offers pathways into identity theory and elevates the idea of ‘story’. If we can question the artifice of the portrait, we can start to penetrate the depths of our own story. Saturday Girl does this with a ‘bubble-gum ease’. The images are intense and generous; personal but engaging; brave, but not arrogant. This seems to me very much like the process Casey used to develop Saturday Girl and the ongoing way in which she embodies her activism and skills.”

Emma Smith – Director, Liverpool Irish Festival, 4 January 2020

Smyth, D. (2018) 'FORMAT Festival returns to Derby', British Journal of Photography, 17 December

<https://www.bjp-online.com/2018/12/format19/>

Derby is a small British city but once every two years it hosts a big event – the FORMAT Festival. Directed by the well-respected photography specialist Louise Fedotov-Clements and running since 2004, FORMAT has established a firm reputation for interesting international work, and FORMAT19 looks set to continue the good work with exhibitions spread across both Derby and another neighbouring city, Nottingham. Taking place next spring, FORMAT19 is themed FOREVER/NOW and takes on an interesting contemporary question – the role of documentary photography.

“In 2007, while the photography world was still grappling with the idea of photography as an interpretive, non-narrative, non-representational medium, writer Lucy Soutter wrote about the ‘expressive’ versus the ‘straight’ documentary photograph, insightfully characterising the then two sides of the debate,” runs the FORMAT19 press material.

“Since then photography has grown to encompass many manifestations of the ‘crooked’ image through hybrid forms and visual practises and no longer worries about narrative versus abstraction, expressive versus objective. The new generation of photographic artists rush towards the new, embracing the rapid transformation that technology and cultural exchanges bring to it.”

As such it’s not surprising to see that the lead exhibition, a group show titled Mutable/Multiple features the work of Max Pinckers, whose celebrated book Margins of Excess is a look at documentary photography in the ‘post-truth’ era. This show also includes work by Stefanie Moshhammer, Amani Willett, Anne Golaz, Virginie Rebetez, and Edgar Martins and has been co- curated by Fedotov-Clements and Tim Clark to encourage “a further re-evaluation of the photographic narrative form”.

Other exhibitions in the festival include newly-commissioned work by Japanese artist Kensuke Koike, and exhibitions drawn from an open call which attracted 10,000 images from 47 countries;

FORMAT19 will also host the premiere of SIXTEEN, a multimedia project that asked what it’s like to be 16 in Britain now. Put together by project director Craig Easton and editorial director Anne Braybon, SIXTEEN features work by sixteen photographers and film makers.

Also included is an exhibition of work by industrial photographer Maurice Broomfield curated by Martin Barnes, V&A senior curator of photographs, plus exhibitions by emerging photographers Camillo Pasquarelli, Sharbendu De, Lucia Sekerková, Synchrondogs, and Dylan Hausthor. Laura Pannack’s project Separation, which shows couples affected by the vote on Brexit and which was commissioned by BJP-linked organisation 1854 Media, will also be on show.

The festival opening weekend takes place from 14-17 March, and includes a Photo Book Market curated by Polycopies head honcho Sebastian Arthur Hau, a conference organised by the University of Derby, a portfolio review, and much more.

FORMAT19 is open from 15 March-14 April 2019 in venues across Derby and Nottingham. The opening weekend is from 15-17 March <https://formatfestival.com>

Open Call Award Winners



FORMAT19 is delighted to announce the winners of the Open Call Awards.

It has been a difficult job to choose just one project as this year's entries to the festival Open Call have been of such a very high calibre but the decisions have finally been made and taking the top prize in the FORMAT19 Award is Casey Orr's portrait series *Saturday Girl*.

Orr's series is a contemporary, playful and celebratory collection of portraits about the styles, tribal identities and desires of British youth. The project shows the unspoken ways in which regional and national UK identities can be read through style and self-expression.



The Photography Show Award has been won by Graeme Oxby for *Forever Elvis*; a sensitive documentary of Elvis impersonators performing in clubs and taking part in competitions around the UK.

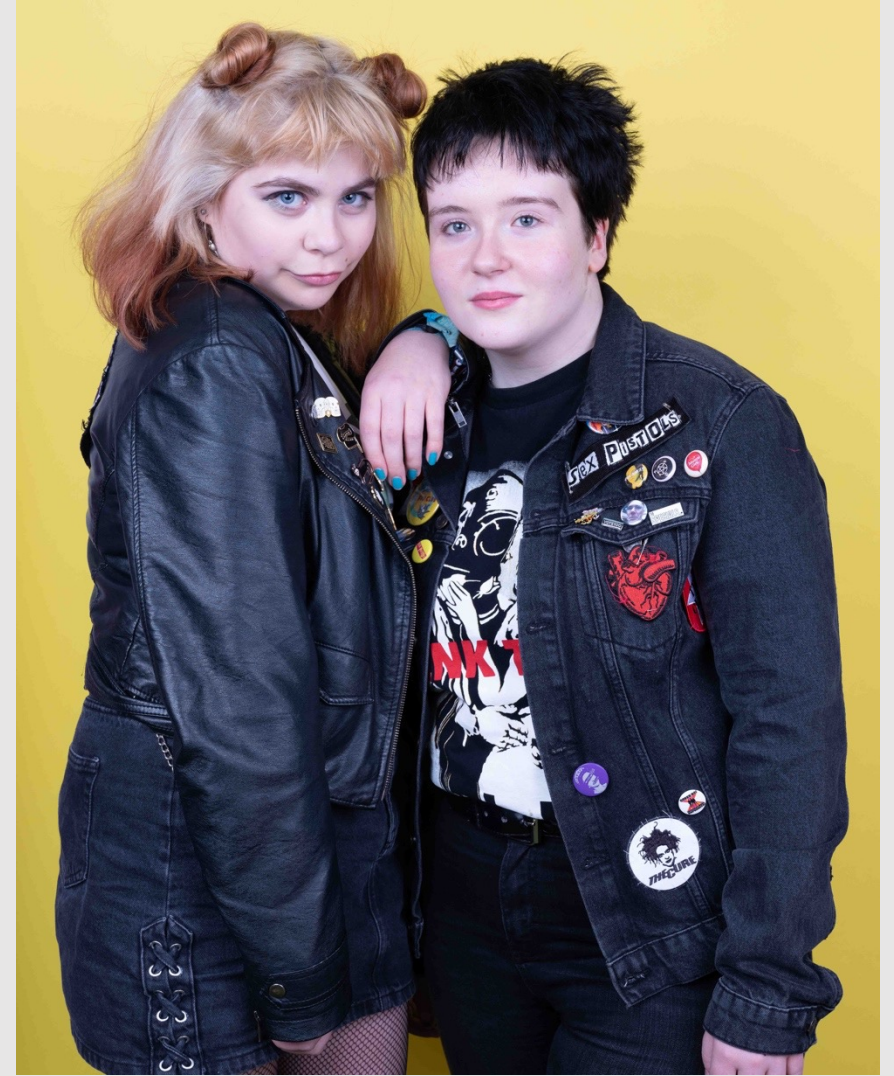
FORMAT Festival returns to Derby, UK from 15 March-14 April

written by Diane Smyth
Published on 17 December 2018



For the last five years Casey Orr has photographed young women with a touring pop-up studio in 14 towns and cities across Britain. Each Saturday, traditionally a day of meeting and socialising in public spaces, I invited young women to have their portraits taken. *Saturday Girl* is a contemporary, playful and celebratory collection of portraits about the styles, tribal identities and desires of youth © Casey Orr

Saturday Girl won the Format Photography Festival Award in 2019






21
EH



SOCIAL MEDIA

Casey Orr
March 27, 2016 · Sunday, March 27, 2016 at 8:56 AM

Saturday Girl loved being in The Caravan Gallery's Pride of Place Preston exhibition. Check them out...it's a wonder of a project.




Saturday Girl Project
March 27, 2016 ·

Hey Preston! Thanks for visiting the Saturday Girl studio! And thanks to The Caravan Gallery for inviting us into their Pride of Place Preston exhibition. Here are a few favourites from yesterday. (more soon!)

14

Like Comment Share

Saturday Girl Project added an event.
May 2, 2017 ·



SAT, MAY 6, 2017

Saturday Girl Cardiff

★ Interested

You like Saturday Girl Project


SOCIAL MEDIA

Saturday Girl Project
Published by Casey Orr [?] · January 7, 2018 · 🌐

Immy and lone Lamb came to be photographed today. Their portraits (at 15) begin and end (at 20) the Saturday Girl book.



Saturday Girl Project added an event.
July 11, 2017 · 🌐



SAT, JUL 22, 2017

Saturday Girl Birmingham
BOM 1 Dudley Street Birmingham B5 4EG

★ Interested

Jennifer and Vik went

SOCIAL MEDIA

 **Saturday Girl Project**
Published by Casey Orr [?] · May 30, 2017 · 🌐

Belfast!



BELFASTPHOTOFESTIVAL.COM

Saturday Girl
The Saturday Girl pop-up portrait studio is touring the UK in 2017,...

 **Leeds School of Arts** @LBU_LSA · 2 Oct 2015

Senior Lecturer Casey Orr in True North exhibition at White Cloth Gallery opening next week #BAS8 #photography #film

Opening night - October 8th 2015
6:30pm - 8:30pm

As part of
FOG
photography festival

Ricky Adam
Jonathan Turner
Casey Orr
Lizzie Coombes
Jamie Sinclair



🗨️ 2 ❤️ 📌

 **Aoife Monahan**
@AoifeJournalism

Speaking to Emma Smith after a successful first day of In:Visible women in @tateliverpool @JMUJournalism @LivIrishFest



🍷 10 5:15 PM - Oct 14, 2019

[See Aoife Monahan's other Tweets](#)

 **KIKI MACHIENTJE** @KIKIMACHIENTJE · 4 Mar 2014

Photography: A #photographic study of how girls express themselves in #Leeds by #CaseyOrr: bit.ly/1fEjxQu



🗨️ 2 ❤️ 1 📌

SOCIAL MEDIA

 **NLGC Network** @NLGC_Network · 1 Jan 2018

Whilst in Edinburgh, Bethan and Cath bumped into Casey Orr who was shooting for her #LotteryFunded Saturday Girl Project. She had a studio set up in the @Summerhallery basement and was capturing images of females who wear their personalities for all to see! #powerful #CaseyOrr



1 1 5

[Show this thread](#)

 **Casey Orr** @caseyannorr · 24 Mar 2019

Saturday Girl in The Guardian today! #saturdaygirl @formatfestival @LBU_AAD



Saturday girls: young women ready for the weekend – in pictures
Young women in cities around the UK get dressed up in their best in a pop-up photography project
theguardian.com

4 17 58

 **Open Eye Gallery**
November 13, 2019 · 🌐

The Female Gaze: The Tate Exchange invites you to join photographers Carolyn Mendelsohn and Casey Orr as they discuss their award winning portrait projects, Being Inbetween and Saturday Girl. Both independent projects explore the lives and identities of young women across the country and are due to be published alongside each other by Bluecoat Press in 2020. Join us on Thursday 14th November, 11am-1pm. Grab a copy of the book at Open Eye Gallery!

<https://www.eventbrite.co.uk/e/the-female-gaze-an-in-conver...>

EVENTBRITE.CO.UK 

The Female Gaze : An In Conversation with Carolyn Mendelsohn and Casey Orr

Join photographers Carolyn Mendelsohn and Casey Orr to hear more about their long-term portrait projects, Being Inbetween and Saturday...

SOCIAL MEDIA



Keywords:

Photography
Feminism
Portraiture
Style
Fashion
Youth

Key Dates:

April 2014 [Exhibition] Gallery Munro House, Leeds UK
April 2014 Saturday Girl book published with Bad Books
June 2014 Saturday Girl photo essay published in The Royal Photographic Society Contemporary Photography Journal
May 2015 [Exhibition and Publication] Look 15, Liverpool International Photography Festival
April 2016 [Exhibition] Hull International Photography Festival
March 2019 [Exhibition and Prize Winner] Format International Photography Festival, Derby
March 2019 Saturday Girl photo essay published in The Observer
October 2019 [Exhibition and presentation] Tate Exchange Tate Liverpool as part of Open Eye Gallery and Liverpool Irish Festival
2020 Saturday Girl book published with Bluecoat Press

Funding:

Arts Council England (2014, £5000)
Leeds Inspired (2014, £7000)
Arts Council England (2016, £7000)

Link:

<https://www.caseyorr.com>

WWW.LEEDSBECKETT.AC.UK/LARC

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