

My work, *Think Pink (booth wank at the NPG)*, was included in [Women in Revolt! Art and Activism in the UK 1970–1990](#) at Tate Britain, London, 8 Nov 23 - 7 April 24 when it transfers to National Galleries Scotland: Modern, Edinburgh, 25 May 24 - 26 January 25 and then to the Whitworth Art Gallery, Manchester, 7 March - 1 June 25.

The exhibition explored issues and events such as: the British Women's Liberation movement, the fight for legal changes impacting women, maternal and domestic experiences, [Rock Against Racism](#) and Punk, Greenham Common and the peace movement, the visibility of Black and South Asian Women Artists, Section 28 and the [AIDs pandemic](#).

I was name-checked in reviews in both The Guardian and The Art Newspaper.

*'We watch artist Liz Rideal's face in a photo-booth as she records the moment of orgasm. This self-portrait, she said, "is about having control over my auto-portrait while in a state of lack of control"'*. <https://www.theguardian.com/artanddesign/2023/nov/07/women-in-revolt-review-orgasms-punk-protests-and-one-long-scream>

<https://www.theartnewspaper.com/2023/11/22/tate-britain-invites-you-to-eat-the-patriarchyliterally>



The idea of the auto-erotic-auto-portrait seemed to me to be the ultimate in self-portraiture. To set up a conflict between the concept of the controlled self-image and disrupt this by recording the physical release of orgasm. These portraits capture my facial expressions in varying states of response to stimulation during the repeated five-second exposures of the photo-booth flash. I wanted to capture the moment of "la petite mort" and see this for myself.

This self-portrait is about having control over my auto-portrait whilst in a state of lack of control. Allowing the disruption of orgasmic physical release to be recorded. Auto-erotic-auto-portrait.