**Simon Fujiwara’s** early installations and narrative performances (2008-2012) largely traced his own identity formation as a multi-part auto-fiction presented through the restaging of his own childhood events, reconstructions of historical places associated with his conception and the mythologizing of his origins as an artist.  His work can be seen as a complex response and sometimes critique of the increasing cultural obsession with self-presentation that new technologies offered to his generation.  His 2010 installation and performance *Welcome to the Hotel Munber* reimagined the life of his father living in the hotel his family owned in Franco Spain of the 1970s, in a story in which he recasts his father as a gay bartender witnessing a secret unwritten history of gay life in the fascist dictatorship. In *The Mirror Stage* Fujiwara employed an 11 year old child actor to reenact his first encounter with a modern artwork at his hometown museum at the Tate St Ives – a painting that allegedly awakened sexual and artistic desires in the artist.

In his more recent works, Fujiwara has expanded his repertoire to encompass other people, historical and living as well as cultural objects and artifacts that shape our notion of the individual in a hyper-capitalist, digital reality. *Masks (Merkel)* is an ongoing series of paintings that together form a single giant fragmented portrait of the German Chancellor Angela Merkel. Made by applying the chancellor’s own makeup – an almost invisible powder created for HD cameras - to linen, the ethereal, near invisible works ask the viewer to consider the history of iconic portraiture and abstract painting in the context of current, volatile political concerns. In *Hello* and *The Happy Museum* Fujiwara collaborated with his brother, an “economist of happiness” to explore the conditions and presentations of human happiness in today’s social economic reality, through artifacts and characters as diverse as body painted mannequins to trash collectors in Mexico. In his most recent work *Joanne* Fujiwara collaborated with his high school art teacher, a former beauty queen and shamed victim of a tabloid nudity scandal in Britain, to present the journey of her public ‘reinvention’. In an installation of high-octane fashion photography and a glossy 12-minute film, Fujiwara presented the allures and pitfalls of self-presentation in current media formats, to a society that simultaneously demands authenticity and fantasy in equal measure.

Through his constant collaboration with others in the telling of supposedly personal stories, Fujiwara questions the myth of the contemporary individual – self-determined, self-narrativised, unique – and presents a highly contingent notion of the self that can only be defined through the participation of others in the individual’s myth.