

— **THIS CONDITION** is played out through the performance in taking an image, the self-portrait and the relationship with the subject, be it human or not, the physical world is affected by differing notions of perception and phenomenological understanding; the personal and public and the question as to whether the artist can determine the way the viewer interprets what they see; another concern in photographic discourse. Further to this, we could consider as artists in this exhibition have, the nature of the form itself. Our brains connect to our vision recording moments in time, often as short sequences of film, pointed by specific memories of taste, colour, touch, words said and those forgotten or not said, the materiality of sound, acting as moments captured by a photograph. But these moments can become blurred, transferred and transformed determined by our current understanding of past experiences. By negotiating techniques the artists often return us to the foundation of photography as an art form, be it through the investigations of artists like those of Man Ray, where the line between photography, painting, drawing and sculpture became blurred into an experience of perception to the real and artificial meaning of representation. The photograph becomes a 'selective interpretation' (10).

— **HERE IS A GROUP OF ARTISTS WORKING WITH THE MEDIUM OF PHOTOGRAPHY; ARTISTS WHO HAVE COME TOGETHER TO FORM A COLLECTIVE WHERE THEMES AND PROCESSES COME INTO CONTACT BUT PRACTICES REMAIN DISTINCT.**

— Such an exhibition highlights the varied approaches to the medium of photography rendering the photograph almost obsolete through conceptual aims and creative processes found within this exhibition. Some artists have responded to the space, specific or otherwise, while others have continued works in progress or have used this as a way of showcasing work previously unseen. Ultimately, what this exhibition presents is an idea of contemporary art practice now and through the medium used; 17 expressions of documenting, holding, and negotiating an experience in our time.

- Rebecca Harris

Footnotes:

- 1) Barthes, R. 'Camera Lucida: Reflections on Photography', Vintage, London, 1993 ed (first published by Editions du Seuil, Paris, 1980), p.20-21
- 2) 'While painting or a prose description can never be other than a narrowly selective interpretation, a photograph can be treated as a narrowly selective transparency. But despite the presumption of veracity that gives all photographs authority, interest, seductiveness, the work that photographers is not a generic exception. ... Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience.' (p.6) in Sontag, S. 'Susan Sontag on Photography', London: Penguin Books, 1977
- 3) '...technology has always been (in different ways) the determining question of humanity, of the human, of becoming-human or 'hominization' (p.54), Christopher Johnson, in Simon Glendinning and Robert Eaglestone ed., 'Derrida's legacies: literature and philosophy', Routledge, London, New York, 2008, p.54 – 65.
- 4) As Susan Sontag outlines, 'Photography has powers that no other image-system has ever enjoyed because, unlike the earlier ones, it is not dependent on an image maker. However carefully the photographer intervenes in setting up and guiding the image-making process, the process itself remains an optical-chemical (or electronic) one, the workings of which will inevitably be modified to provide still more detailed and, therefore, more useful maps of the real.' (p.158), Sontag, S. 'On Photography', London: Penguin Books, 1977.
- 5) Barthes goes on 'A specific photograph, in effect, is never distinguished from its referent (...), or at least it is not immediately or generally distinguished from its referent (...): it is not impossible to perceive the photographic signifier (...), but it requires a secondary action of knowledge or of reflection.' (Barthes, R. Camera Lucida, p. 4 and 5).
- 6) Derrida, J. 'Of Grammatology', Paris: Les Editions de Minuit, 1967. English translation by Gayatri Chakravorty Spivak, Baltimore: Johns Hopkins University Press, 1976. A corrected edition of the translation was published in 1998.
- 7) Deleuze, G. 'Cinema 2: The Time Machine', Trans H. Tomlinson and R. Galeta, Minneapolis: University of Minnesota Press, 1989, p.81
- 8) Birnbaum, D. 'Chronology', New York: Lukas & Sternberg, 2005. P.36-37
- 9) ibid
- 10) Sontag, S. 'On Photography', p.6



Georgina MacNamara
Burrow
Performances
C-type
76.5 x 24.1 cm



Fagner Bibiano
Selfless
Form