

Security 2018

Archival inkjet print

Single work exhibited in a group exhibition / FOR Code: 1905 Visual Arts and Crafts

Exhibited in: **Iris (Group Exhibition)**

Perth Centre for Photography, September 2018

Research Background

Many photographic artists produce staged tableaux in urban, public spaces. These images usually have high production values and involve numerous actors and support staff to realise the final image. Notable artists who work this way include Jeff Wall, Wang Qingsong and Gregory Crewdson.

This work uses their practice as a departure point to explore new approaches to producing tableaux and applying that to Western Australian-based subject matter.

Research Contribution

The exhibited work, *Security 2018*, is based on a process whereby I transform the built environment into theatrical stages where everyday experience is reworked into dramatic narratives.

By repetitiously photographing the same scene over a period of time I collect a number of ordinary citizens that I rework as 'actors' through Photoshop. I thereby introduce strangers to each other, people who appeared minutes apart within the same scene.

In essence the process collapses time, not space. As such, this process is a hybrid of documentary photography and montage techniques. Everyone appears exactly where they originally were in the scene, but as part of a cast that reveals the diverse nature of the citizens who occupy the space and the drama of the city.

Research Significance

The work could be seen as significant in terms of both a unique photographic technique and its creative application to an ever-evolving area within Australian cultural and arts humanities.

The IRIS Award is an international prize recognising new and outstanding portraiture in photographic art. The criteria for selection focuses on portraits that are unique, compelling and engaging whilst maintaining excellence in photography.

Concept, meaning and depth are equally as important as well executed work. Originality is essential and the award encourages work that is evocative and provocative, and in some ways, may be relevant to the current global cultural landscape.

In this regard my entry can be viewed as a continuum of both established fine-art photography and recent academic investigation whereby the continuing evolution of Western Australian society is re-presented with novel photographic processes.