



It's all about
the image

It's all about the image; what you see is what you see -

This pdf contains a selection of pictures from the project. The combination of processes involved in producing the images sometimes causes problems for the pdf compression process, employed for online display. This results in an occasional 'stroboscopic' effect visible in some pictures, as rainbow patterns. These anomalies do not appear in printed pictures.

"Like any other communicable characteristic of our time, visual expression has exponentially splintered into billions of alternative realities and wildly contradictory memes. Each reality has its own context and acolytes - suggesting that if everyone has their own 'truth', and 'currency' of perception and expression, then authenticity and authority have become functions of crowd dynamics – commoditised, with no fixed universal value, but instead, a mercurial metaphorical 'price' determined according to their popularity in the flow of the [Internet] loop." (Fake Phony Reality, 2016.)

I work with film photography, chosen because of a greater sensitivity to film and cameras - than paint. My current work experiments with the provenance, representation and perception of reality - as I experience it vicariously, watching a screen. Perhaps call the output 'Telescreens' - if you will.

The pictures are derived from moving image scenes found online or on Television, then rephotographed (from a screen) with a large format camera and transparency film. Pictorial conventions provide structure. The mix of active and passive production processes, (possibly including post production abstraction, fabrication and historical decay of source materials), and the large scale of printed pictures drives the look.

There's no hierarchy of subject matter – but an aimless, calculated pursuit of satisfaction and control. Whether this is achieved through 'real', appropriated, possibly accidental, or algorithmically influenced images, there's a continuous theme of deliberately searching for an aesthetic foil to counter the ubiquity of emotional evasion, apathy and groupthink. The objective is to seduce the viewer into a satisfied gaze, cause visual overload and eventual confusion. The tactics are to use mimesis and ambiguous exoteric to create plausible – but illusory, or possibly ulterior realities from images of real people and places.

The visual syntax is a compulsive, emotional and intuitive response to a photographic addiction - faced, or presented with over dose levels of material to choose from and sample. Some of this is banal, some broadcasts on a frequency of Kissing-er's 'constructive ambiguity' gone mad, or Surkovian polarity - a saturated and seemingly random shape shifting panoply of camouflage and promotion channeling the mantra: "perception is reality" (Lee Atwater).

The camera crystallises my reactions to what seems like a Möbius world where concentration and distraction have become the same thing.

Post Thucydides ('Words had to change their ordinary meaning and to take that which was now given them. '), McLuhan, Boorstin, Baudrillard, Neal Gabler, Vladislav Surkov & of course Trump – it seems that Debord's 'Spectacle' has metamorphosed into being and 'reality' has become fully subservient to images of its representation. And 'Hyperderealistaion' or

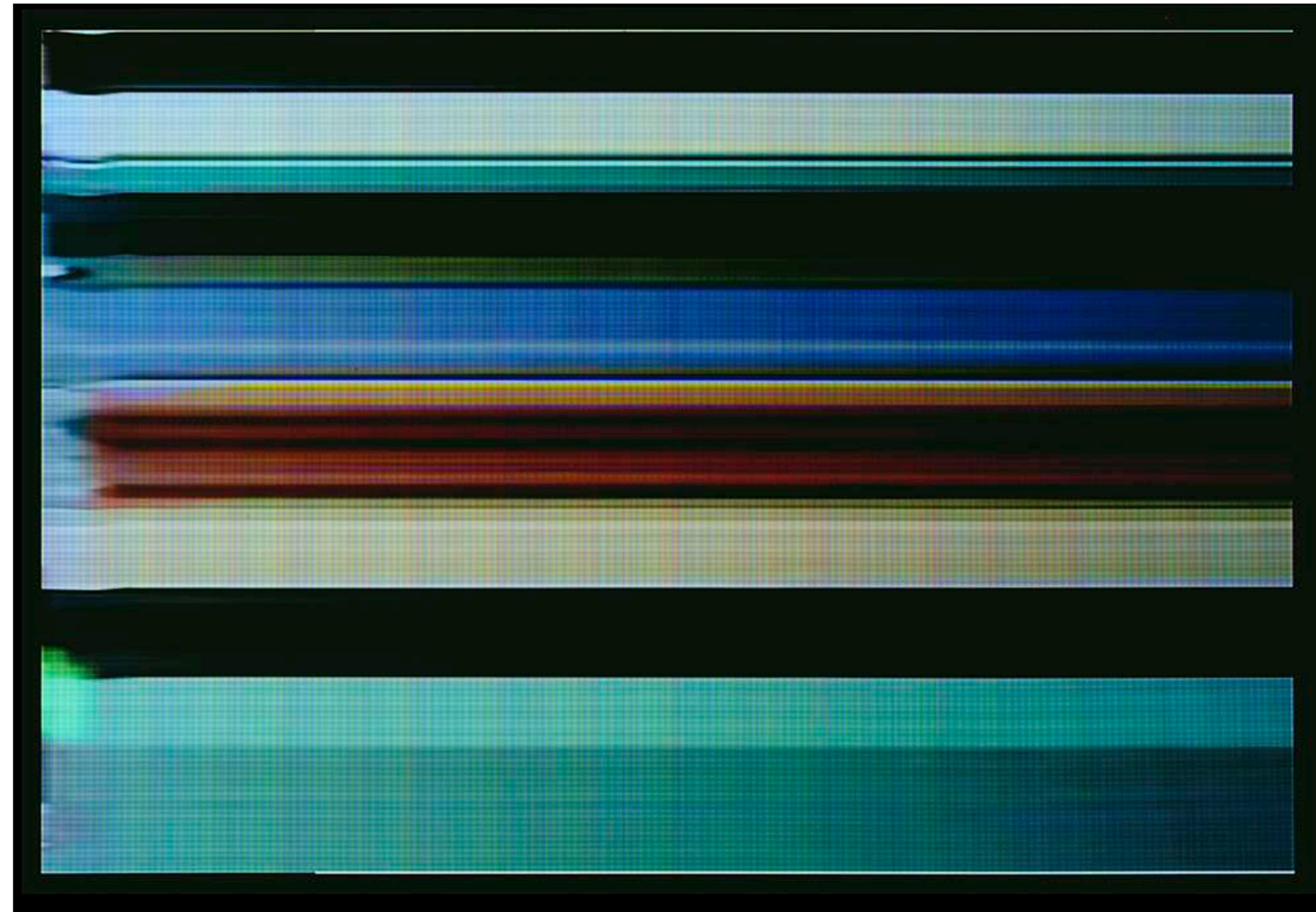
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or 'Correlative Dissonance' are now perhaps the foundations or explainers of the exponential reality that remains.

Disclaimer: All characters and events are entirely fictitious and any similarity to real places or people, living or dead, is purely coincidental and not intended. None of what you see really happened.

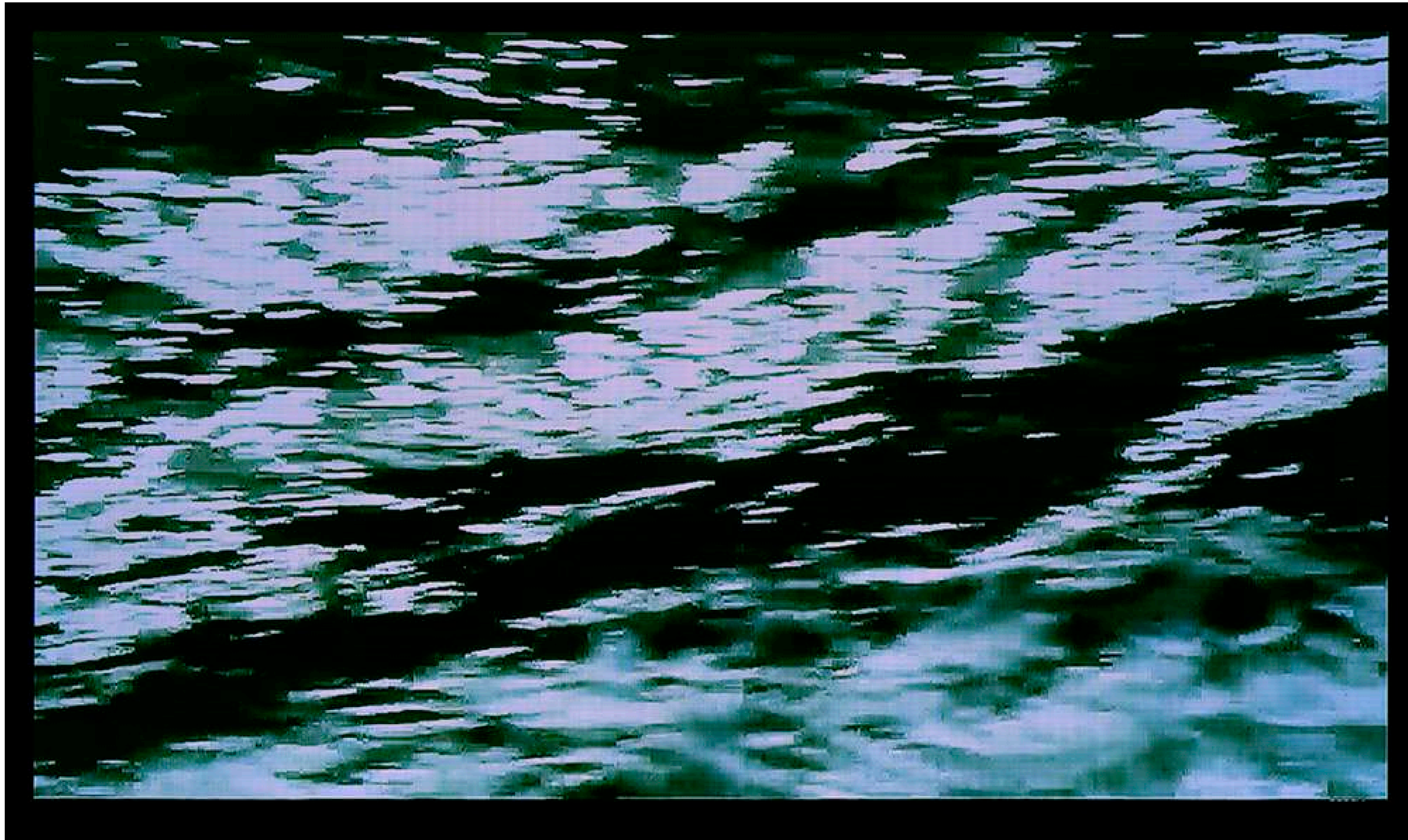


Two state solution - 2 x 140cm x 98cm, rephotographs. C Type, or Ink Jet prints.

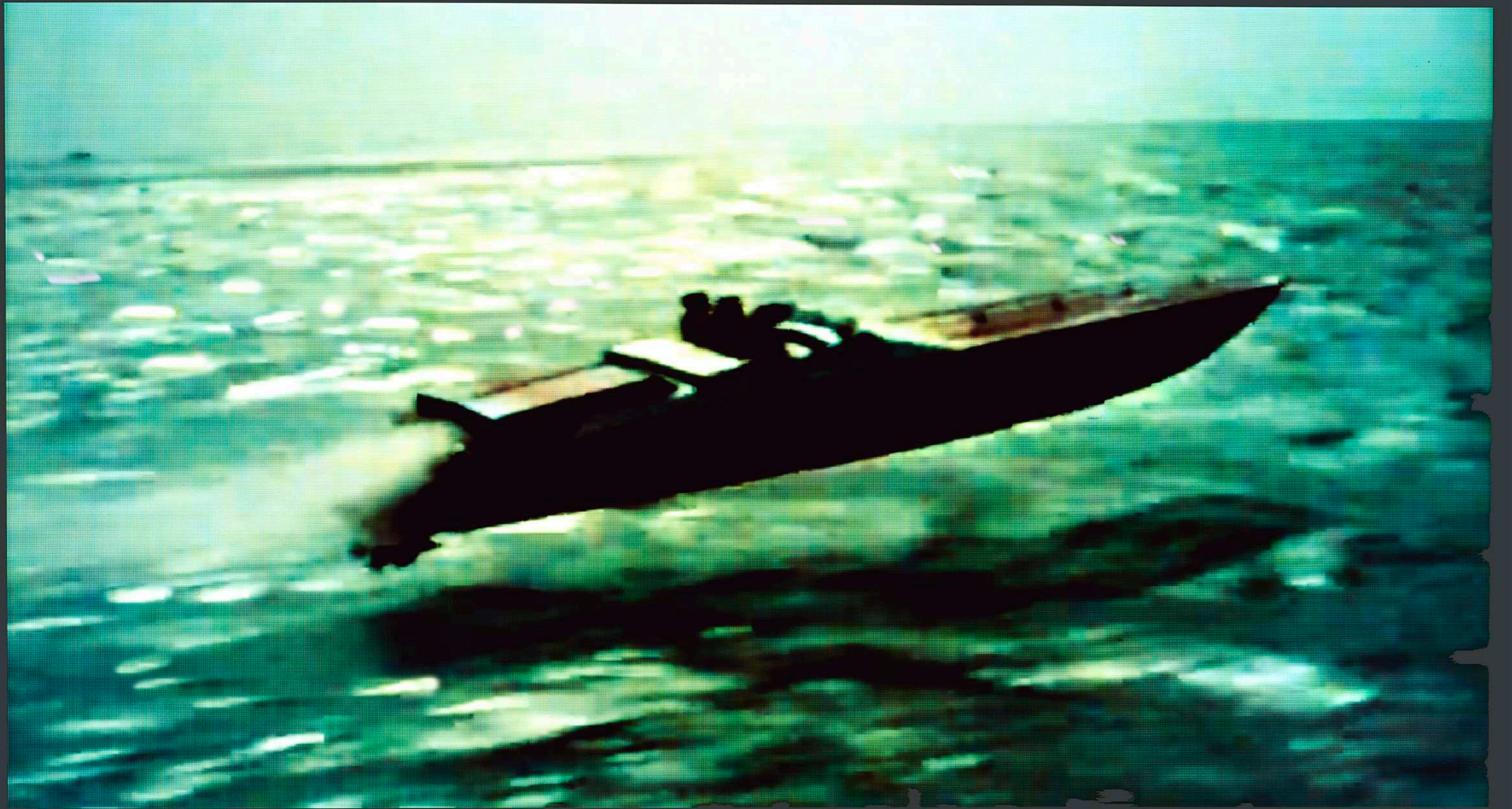


Two state solution - 2 x 140cm x 98cm, rephotographs. C Type, or Ink Jet prints.

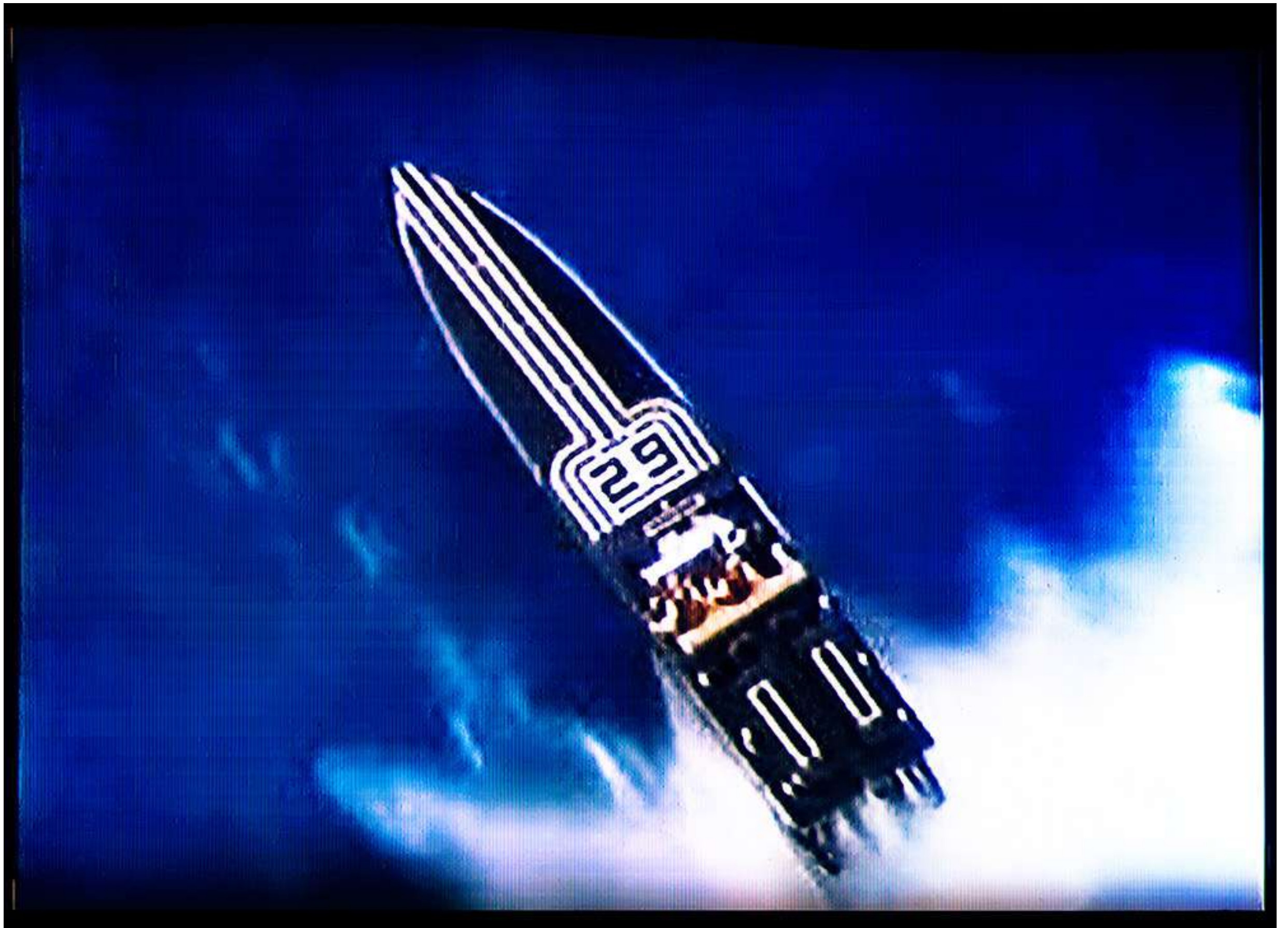




A cool and murmurous grave (continued). Diptych - 2 x 155cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.



Nothing lasts forever - 180cm x 98cm, rephotograph. C Type, or Ink Jet print .



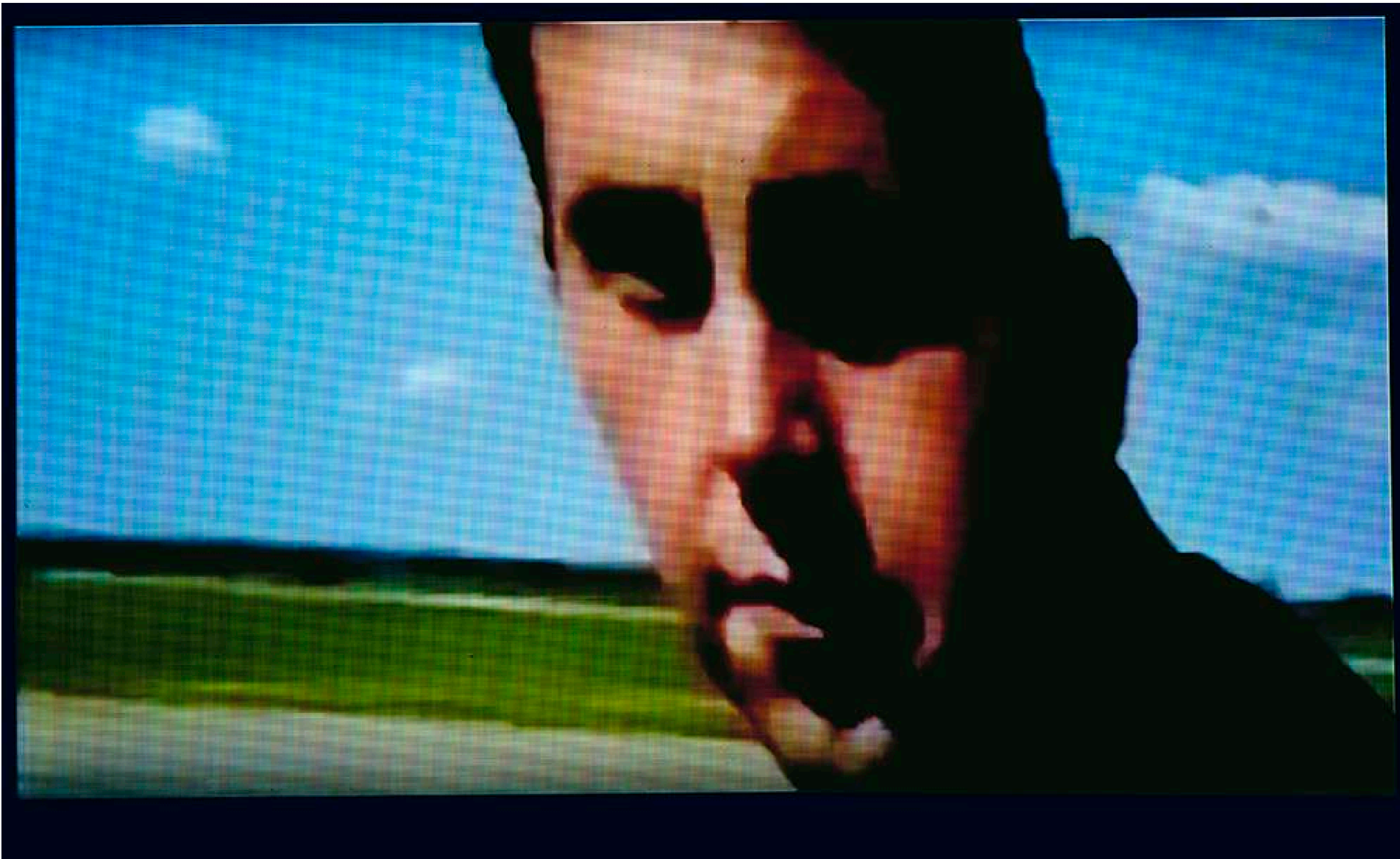
Nothing lasts forever - No. 29, 160cm x 98cm, rephotograph. C Type, or Ink Jet print .

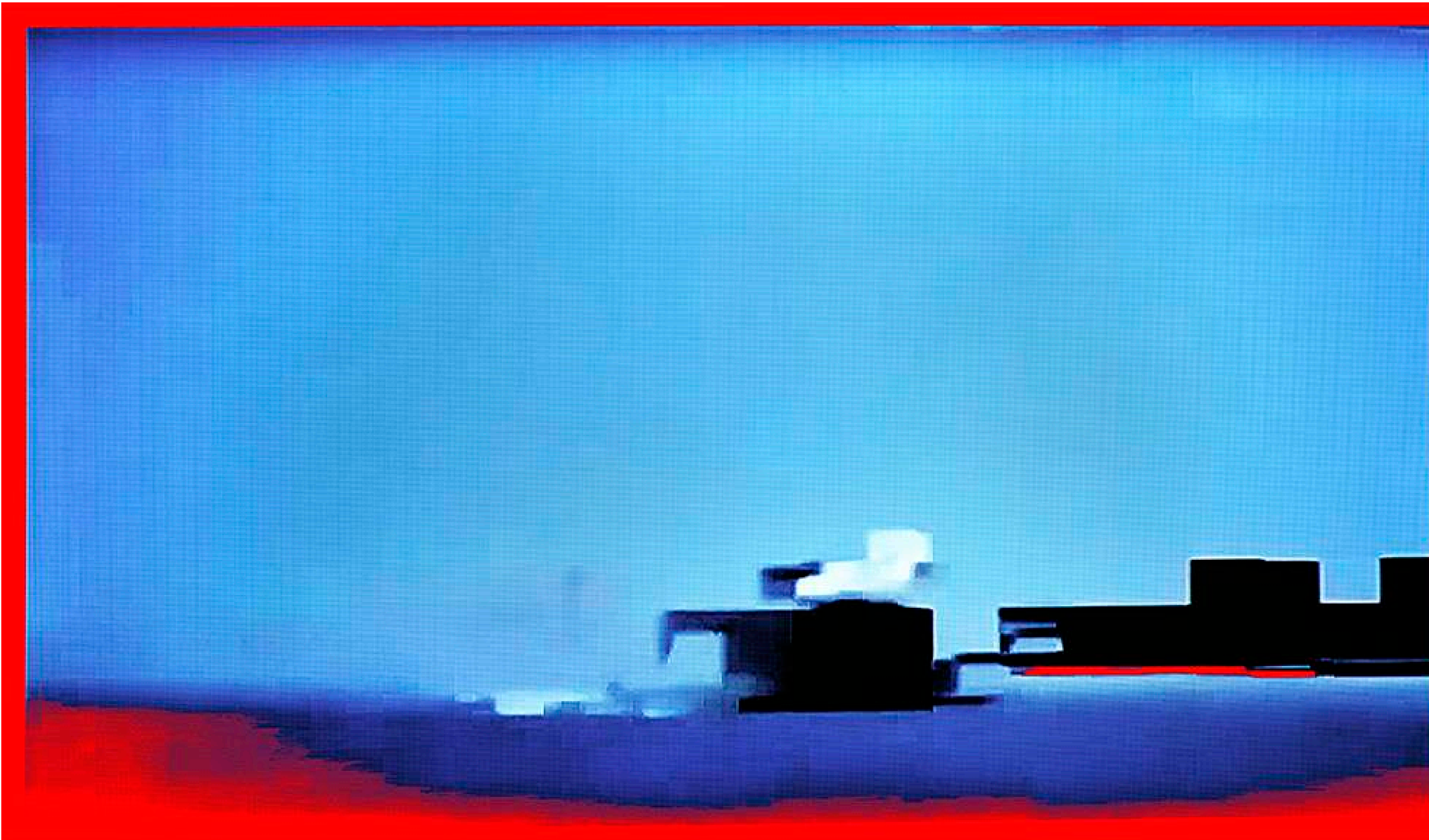
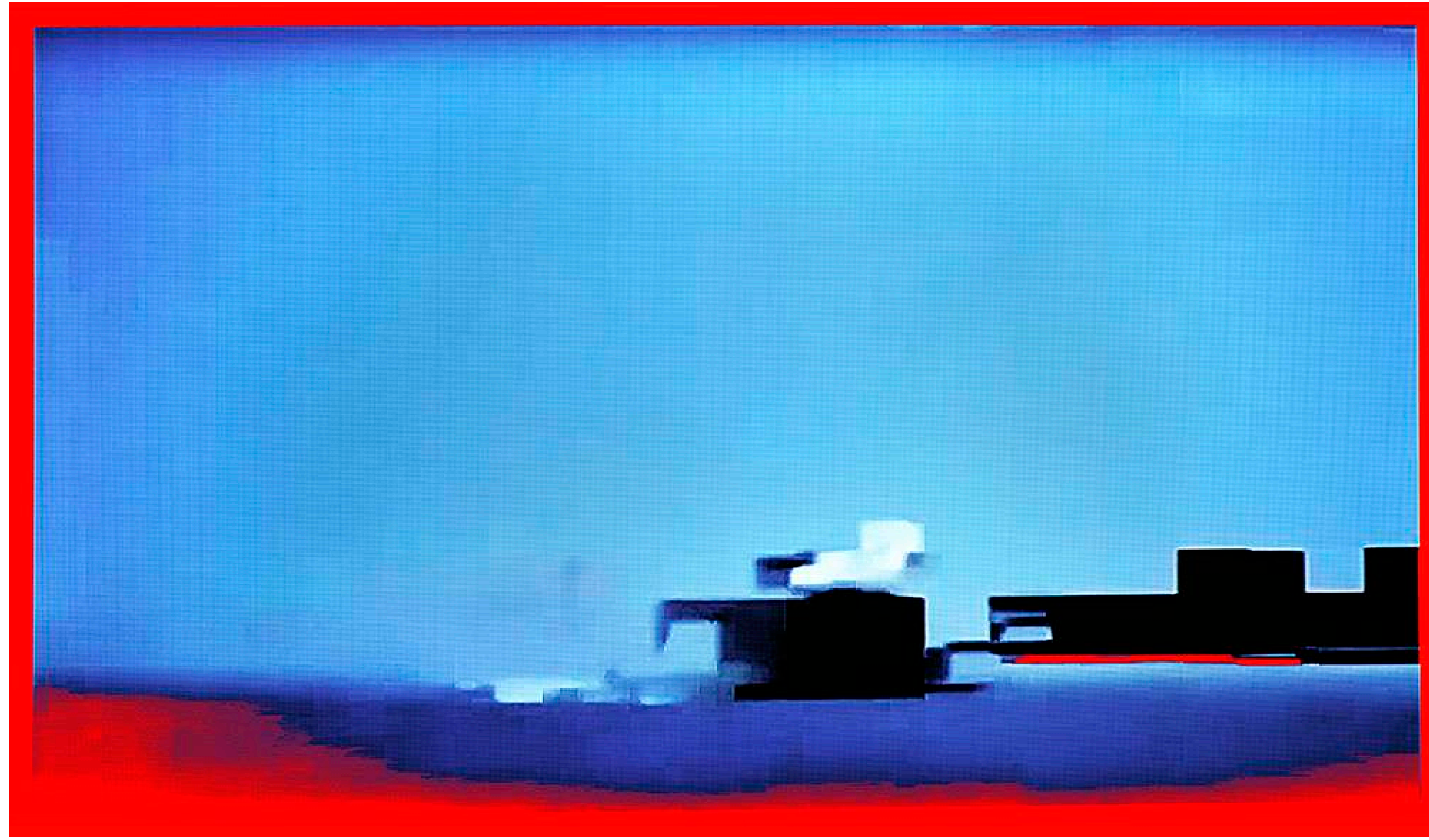
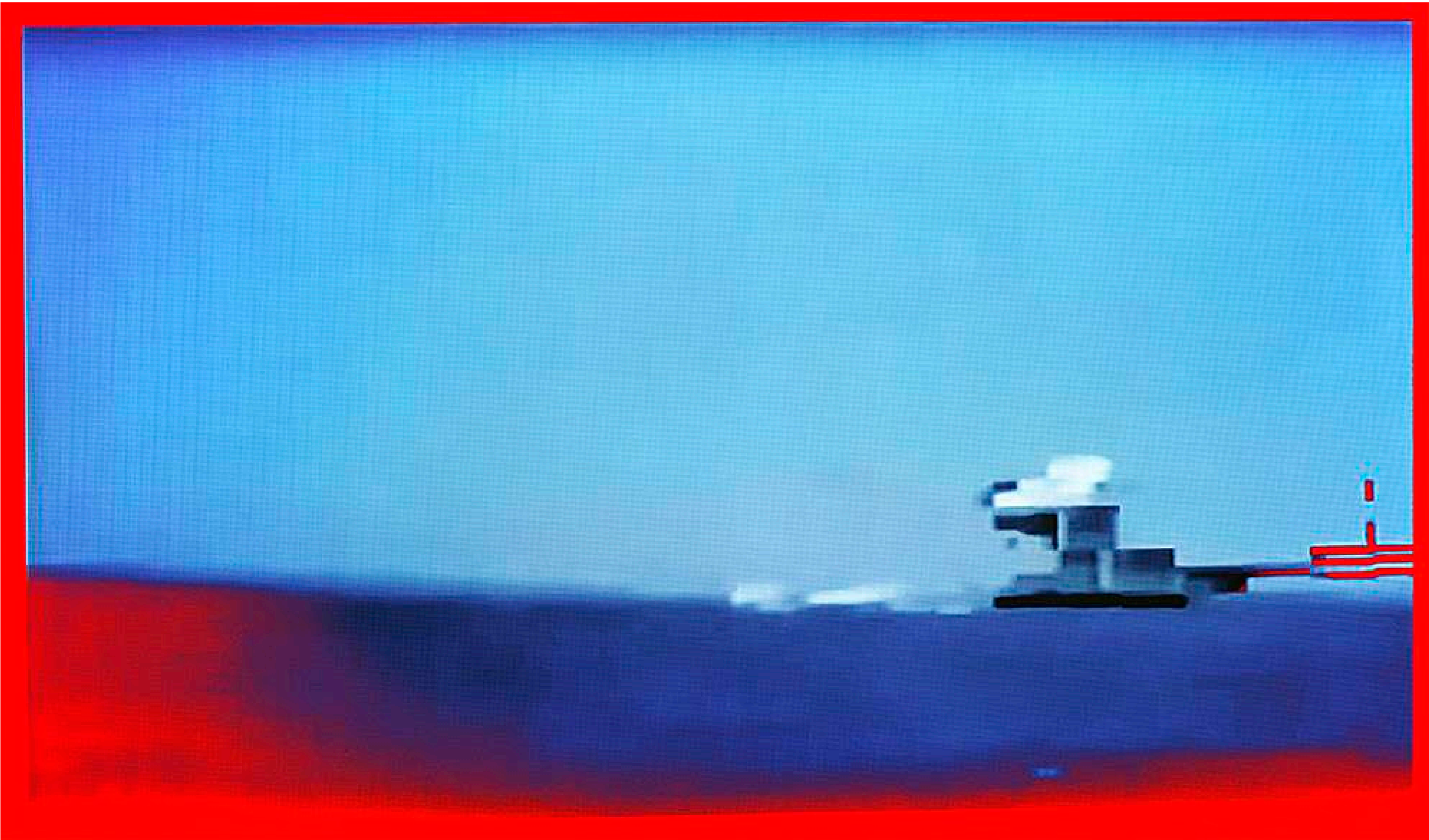


'I like to drink out of Styrofoams' Diptych - 2 x 135cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.



My fucking lifestyle! I could have a stroke. Diptych - 2 x 155cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.





this is my world and this is what it looks like. Triptych - 3 x 150cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.



No one really knows what the fuck is going on, but it's exciting. Triptych - 3 x 120cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.





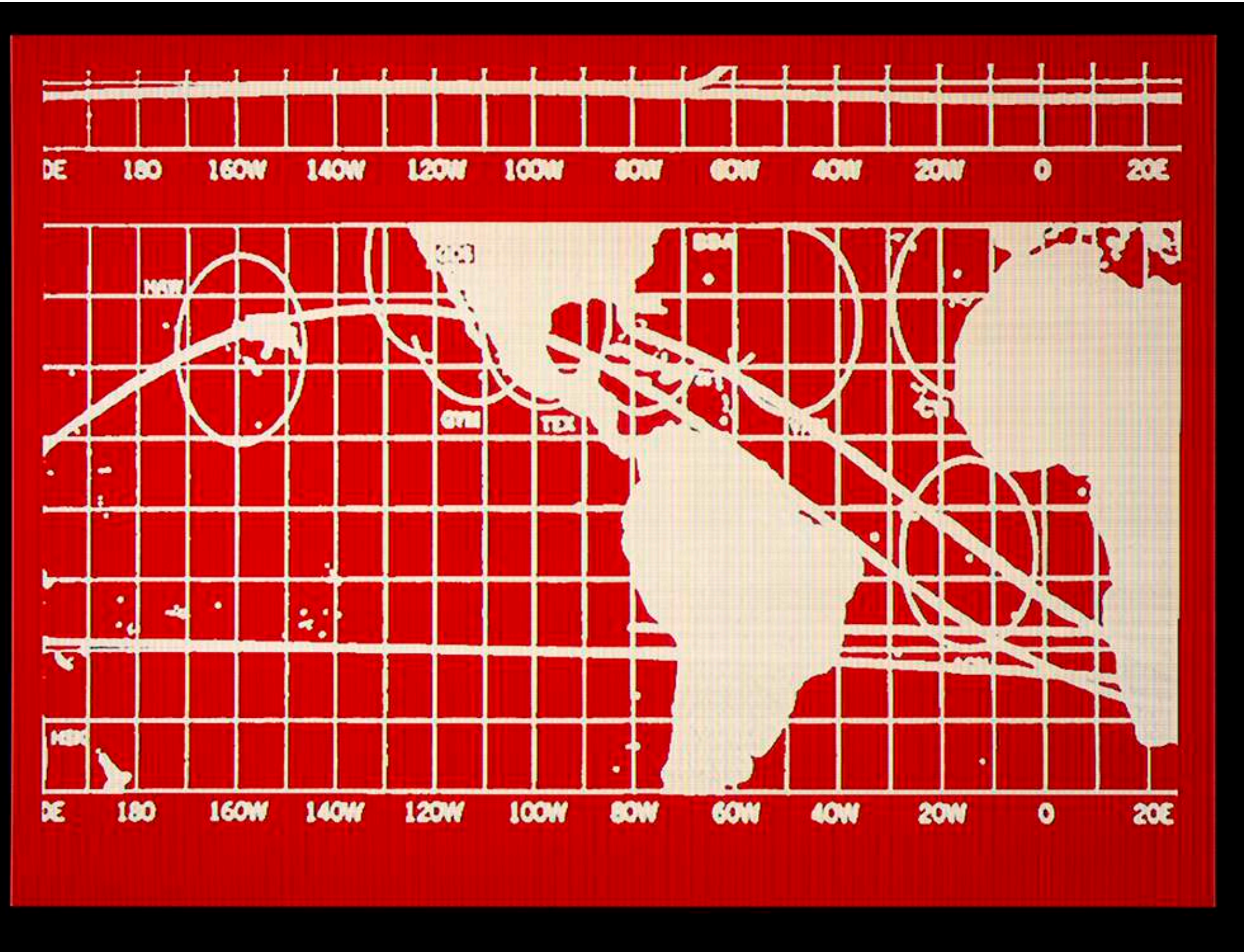
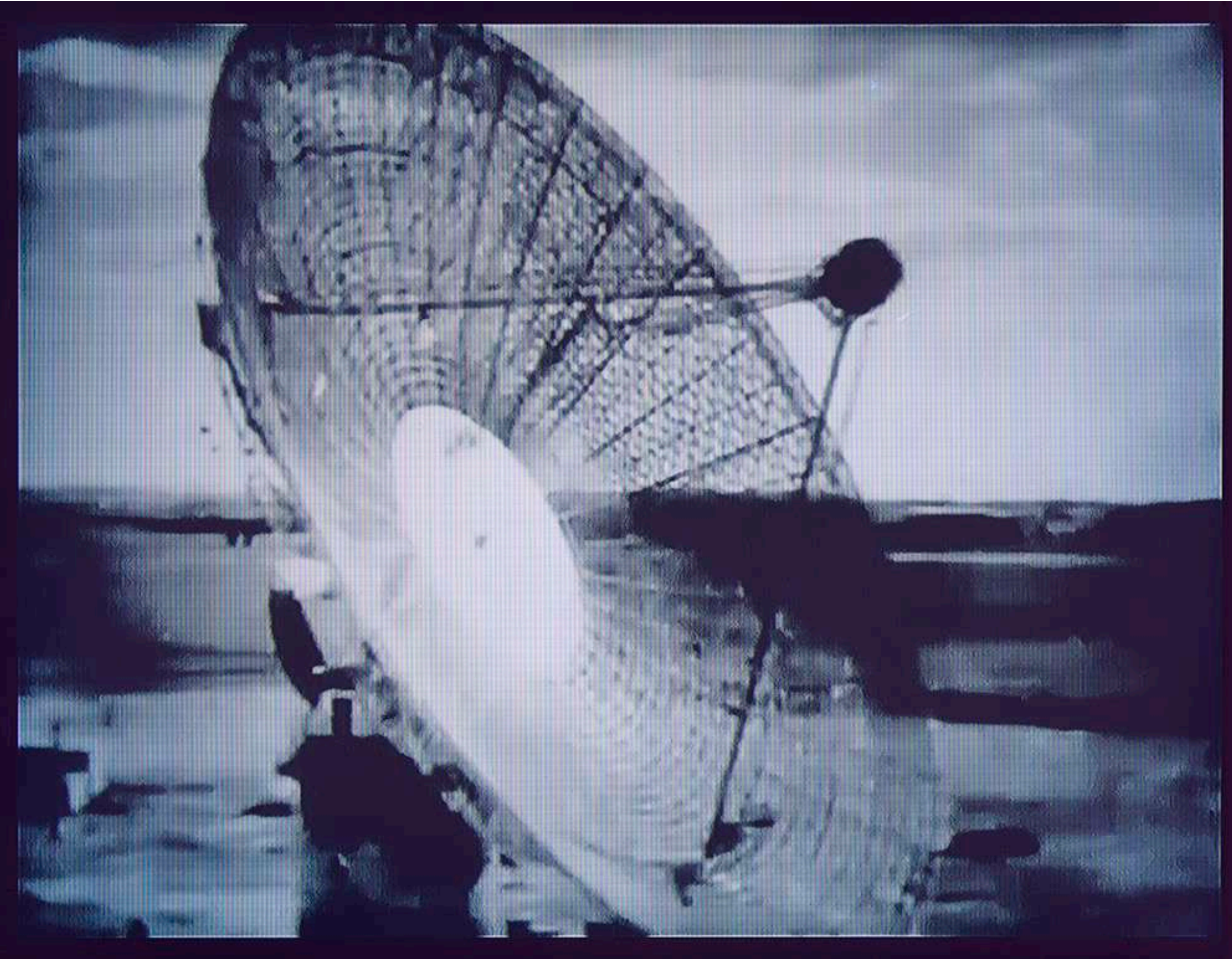
If you fall, they don't take you back. Diptych - 2 x 150cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.



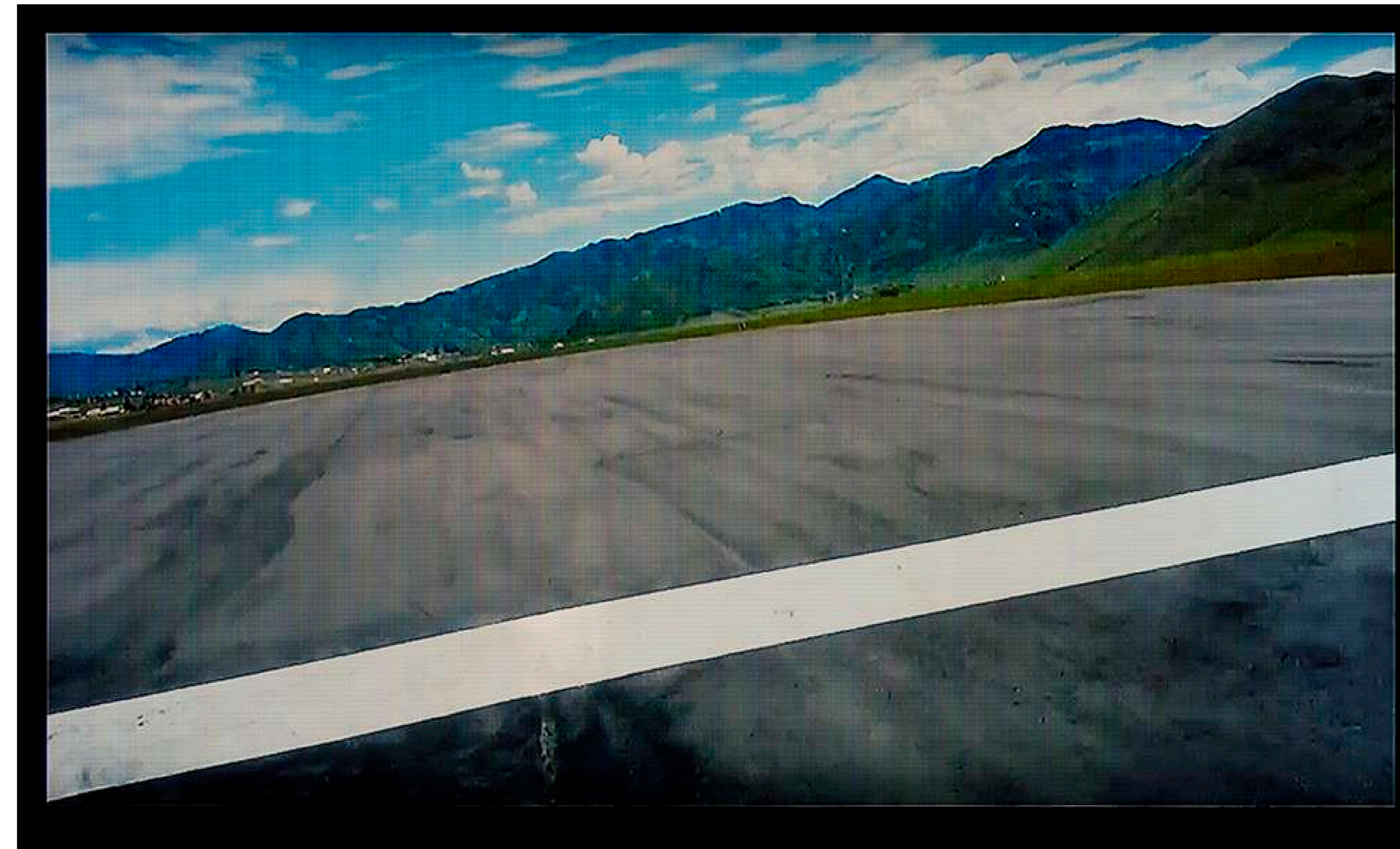
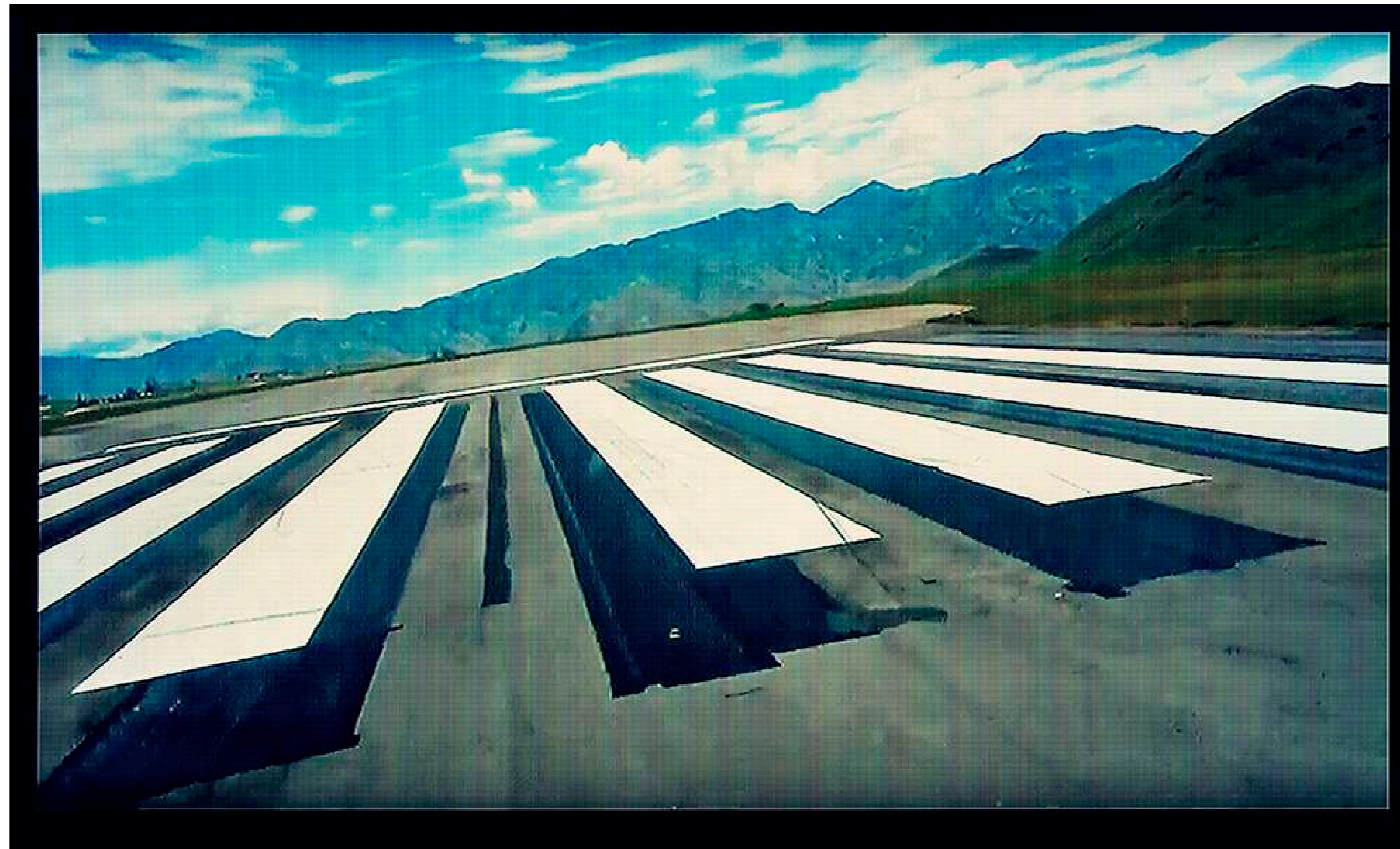
Every positive thought propels you in the right direction. Diptych, 2 x 150cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.



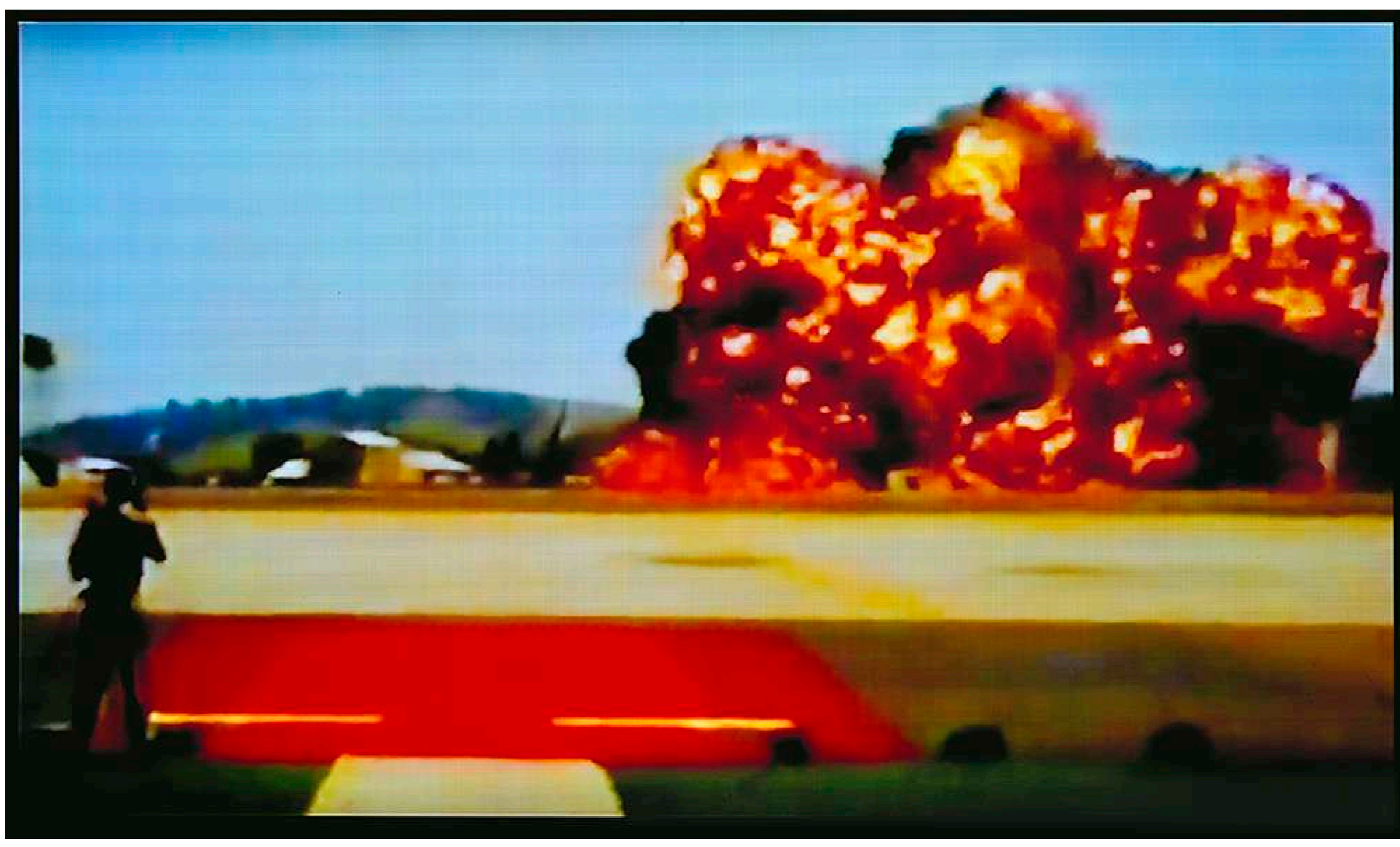
Let's face it. Diptych 2 x 140cm x 98cm (approx), rephotograph . C Type, or Ink Jet prints.



More information leads us to better decisions. Diptych - 2 x 150cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.

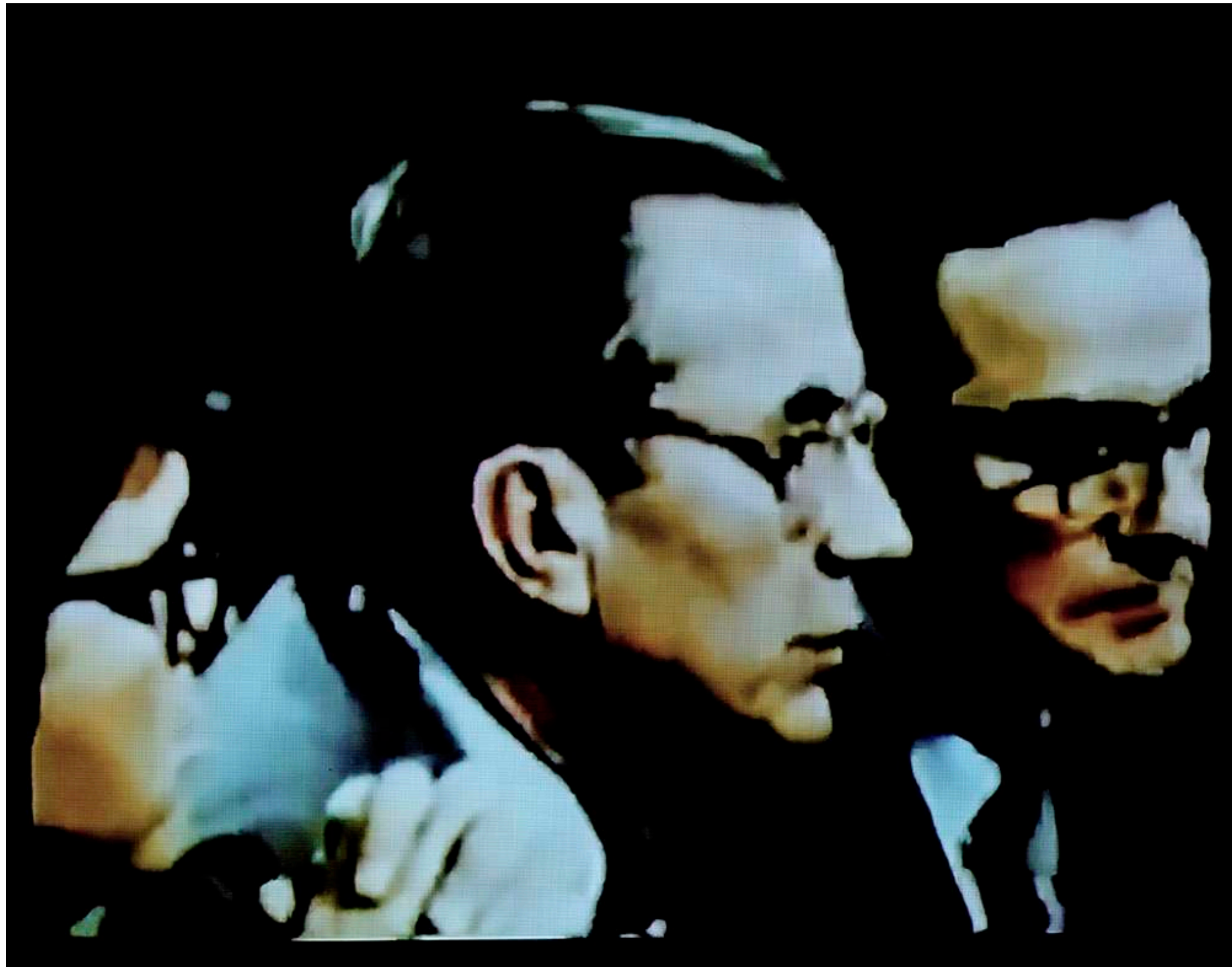


The Future we want is in our reach. Triptych 3 x 149cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.

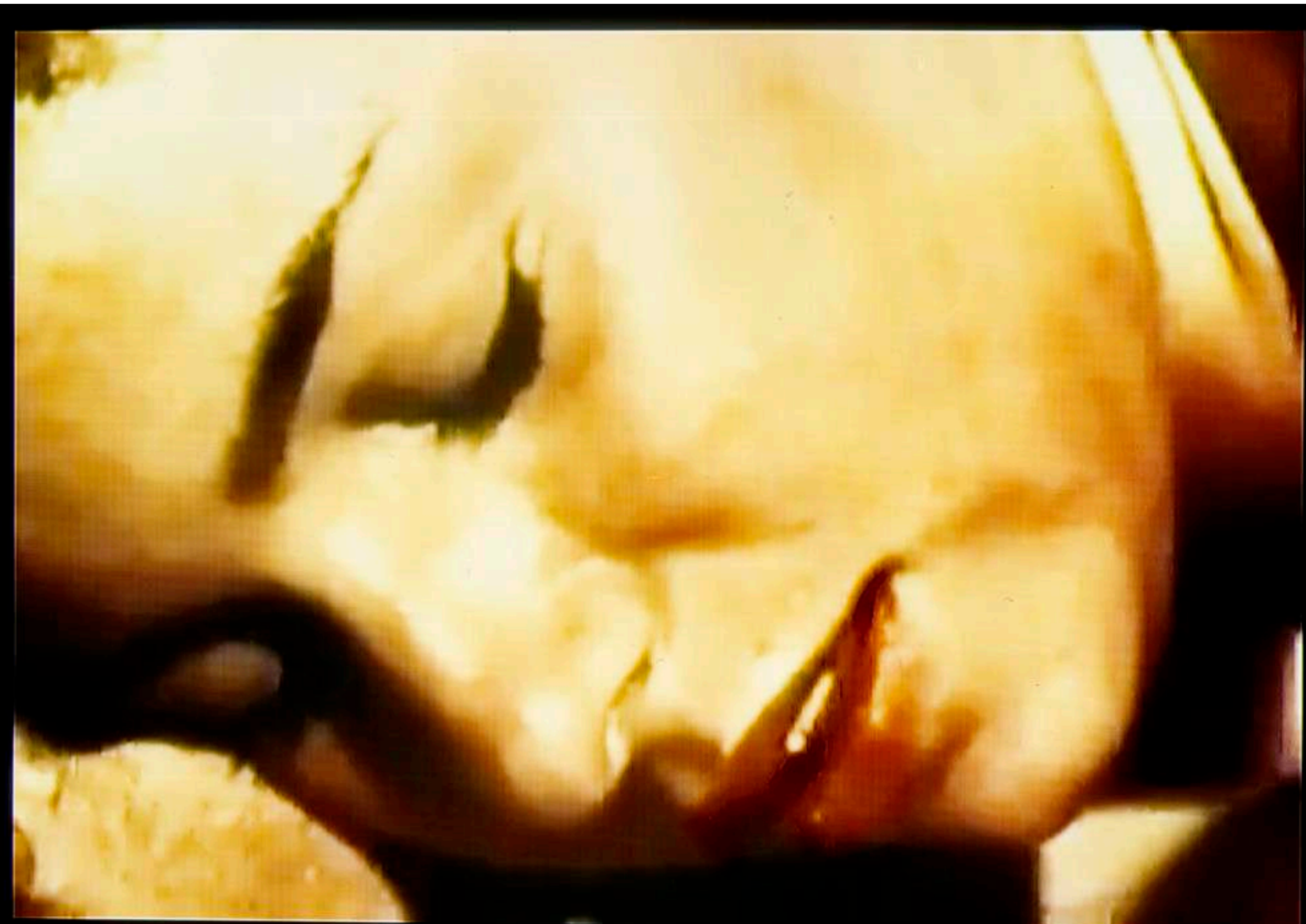


The bonfires of reality. Triptych 3 x 149cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.

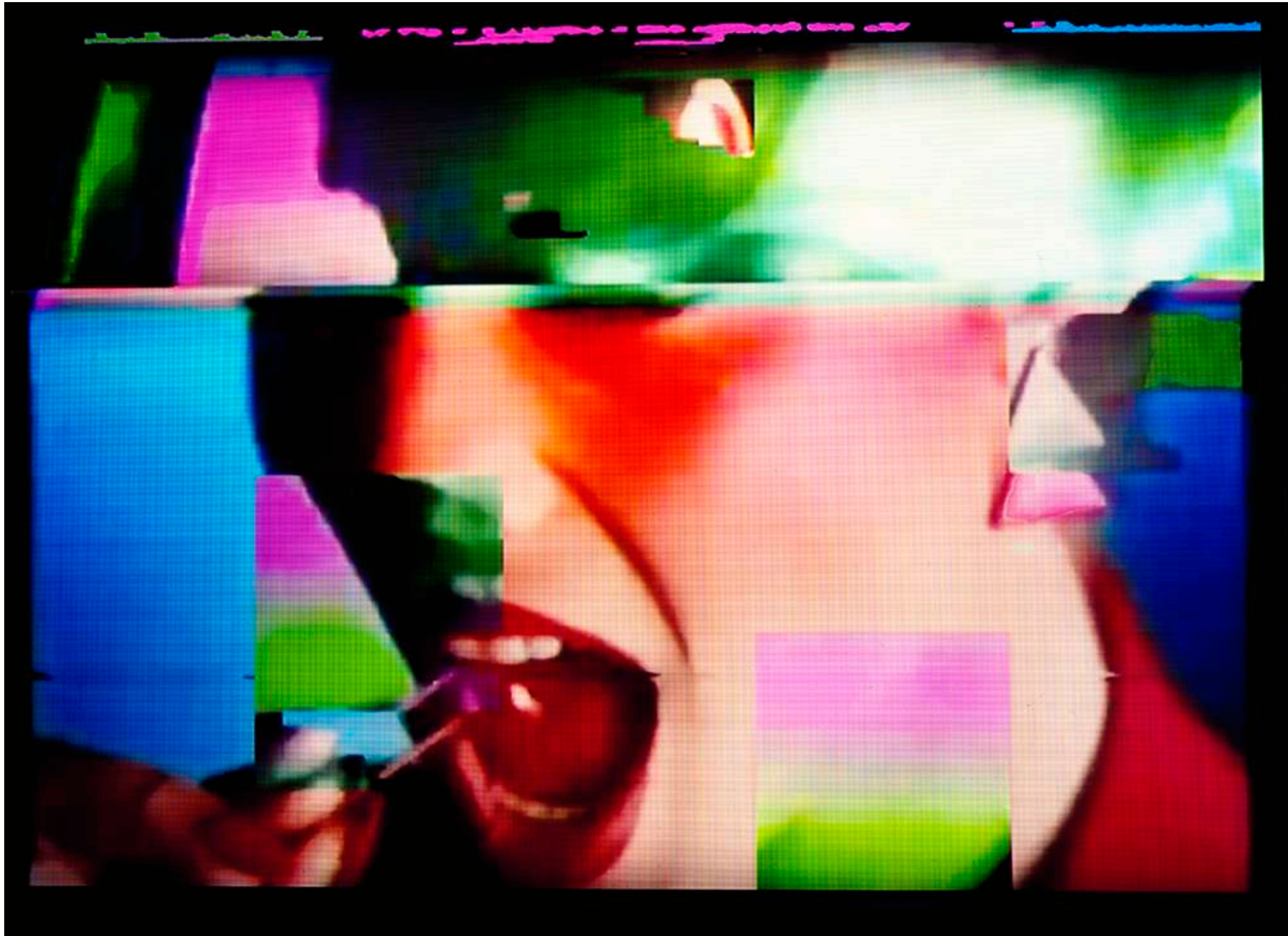
The bonfires of reality. Triptych 3 x 149cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.



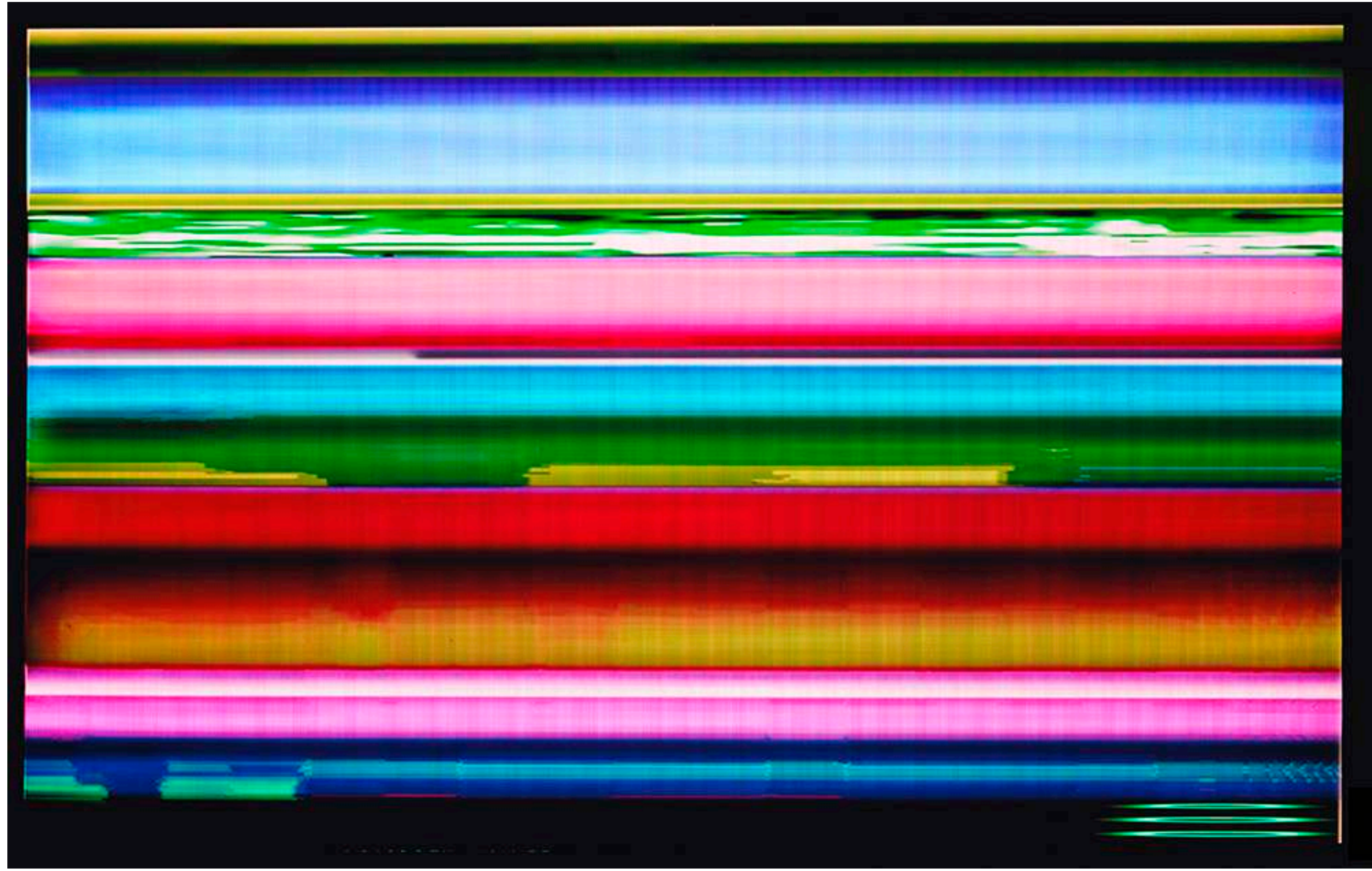
When I die there will be a final waltz playing in my head, that only I can hear. Diptych 2 x 140cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.



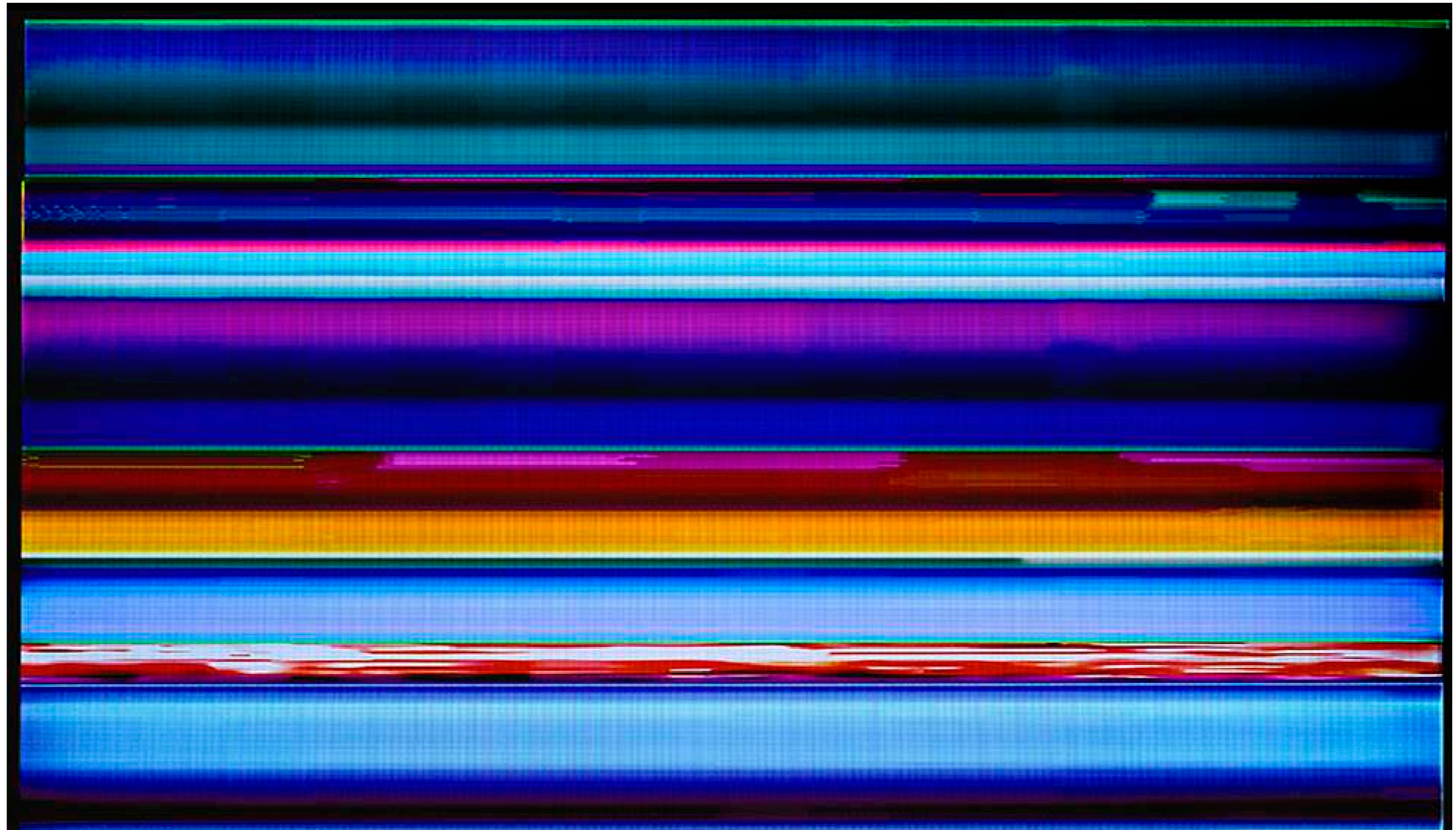
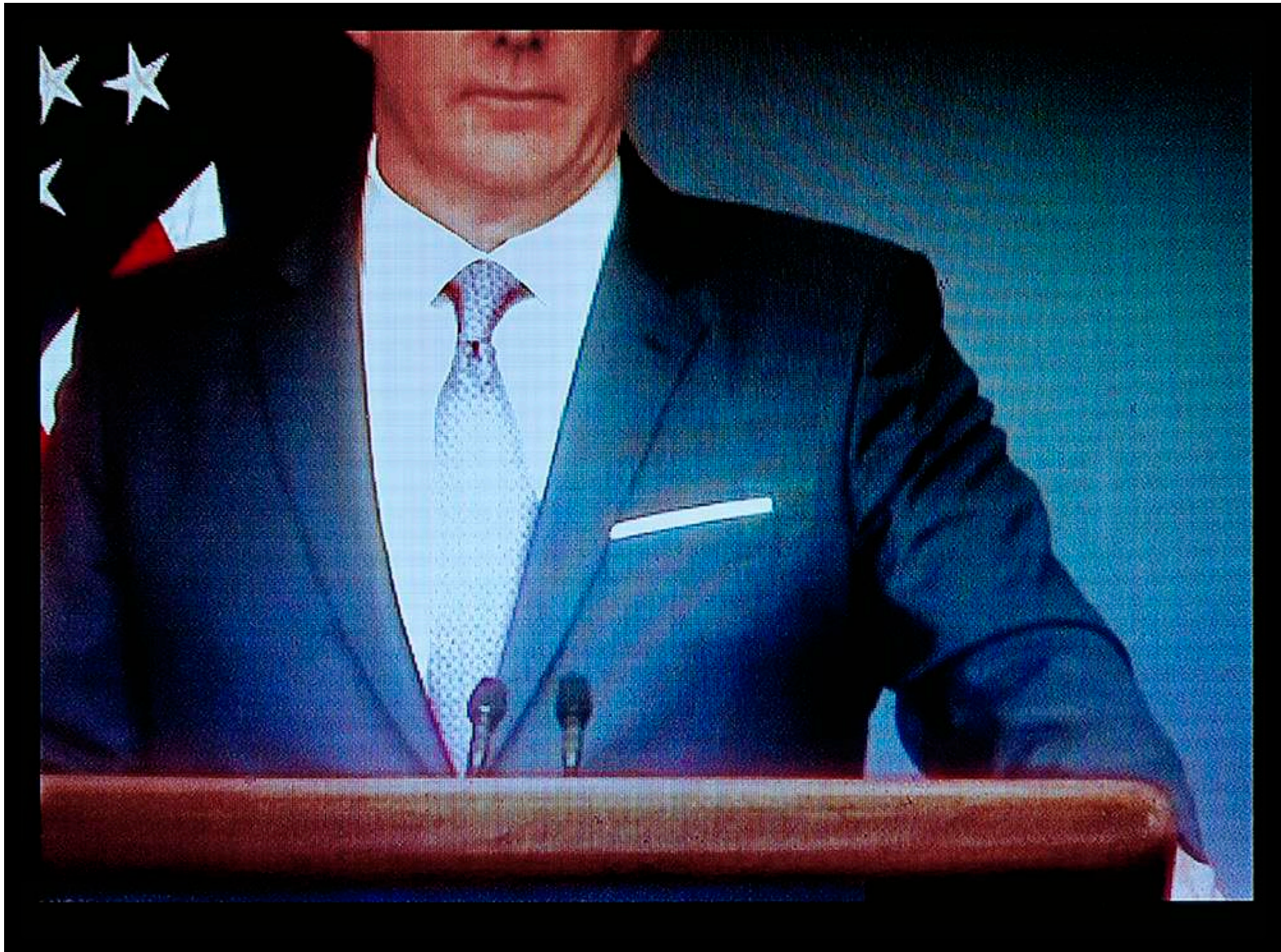
Do you wish to continue? Diptych - 2 x 135cm x 98cm (approx), rephotographs. C Type, or Ink Jet prints.



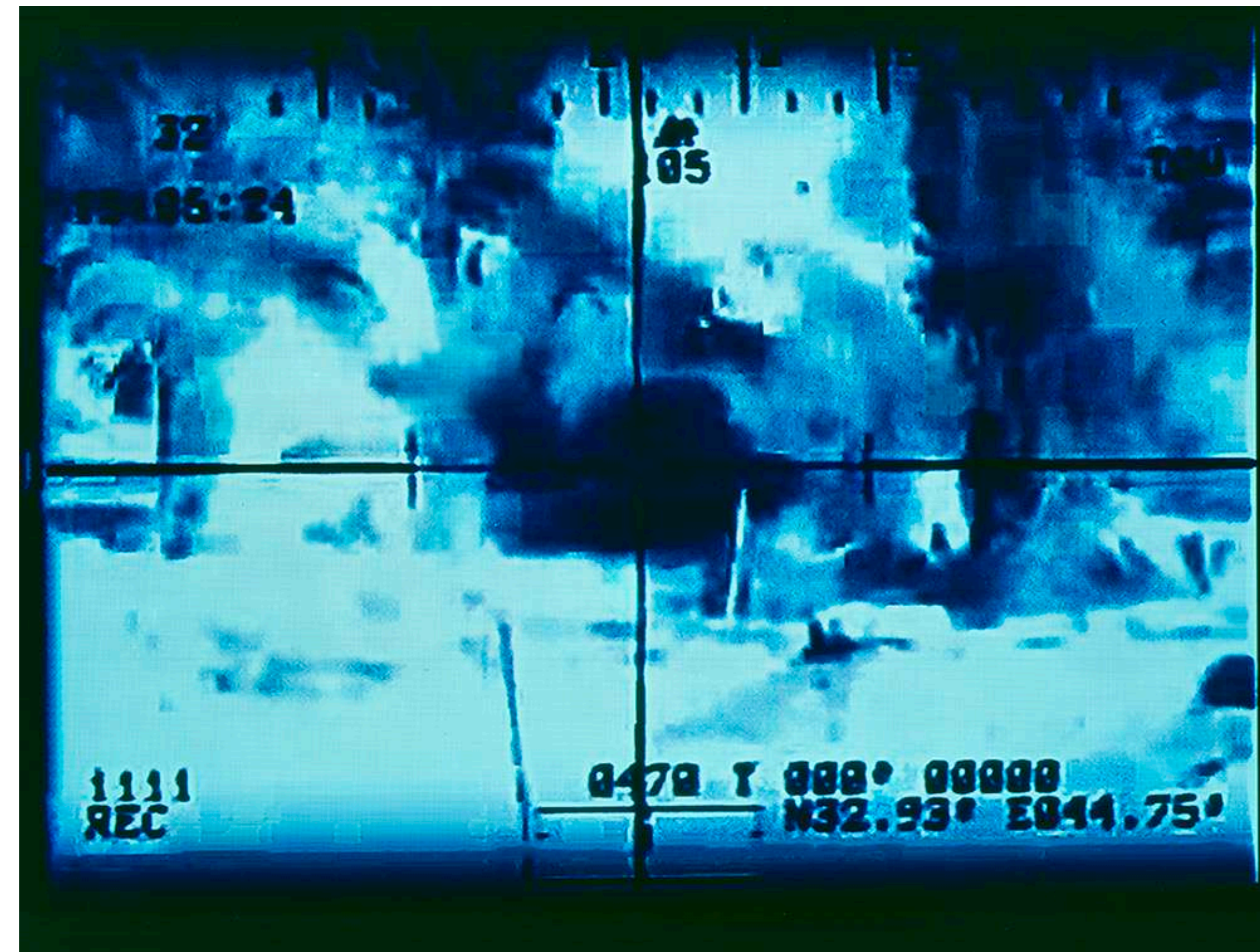
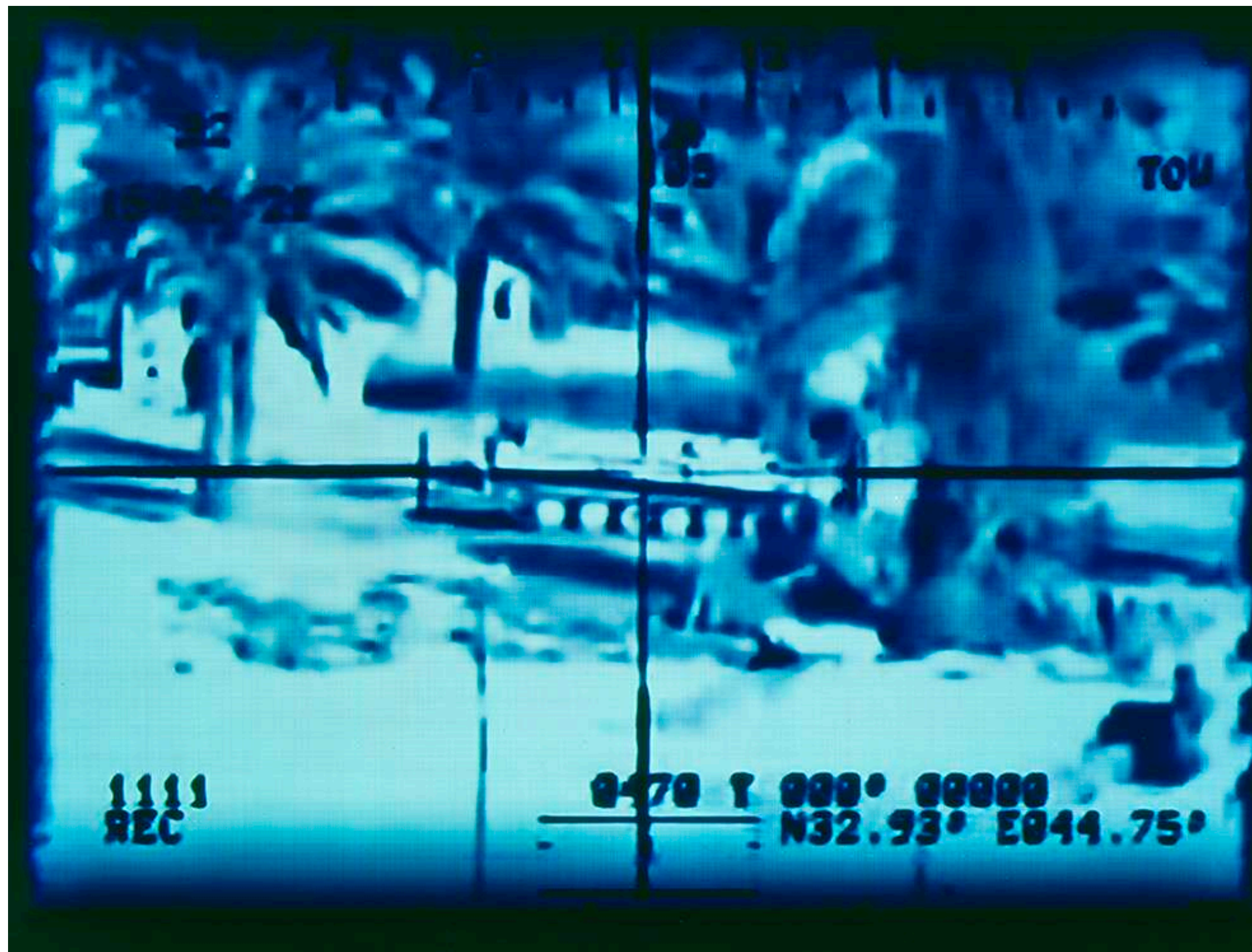
I might go to bed and make some phonecalls. Diptych 2 x 140cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.

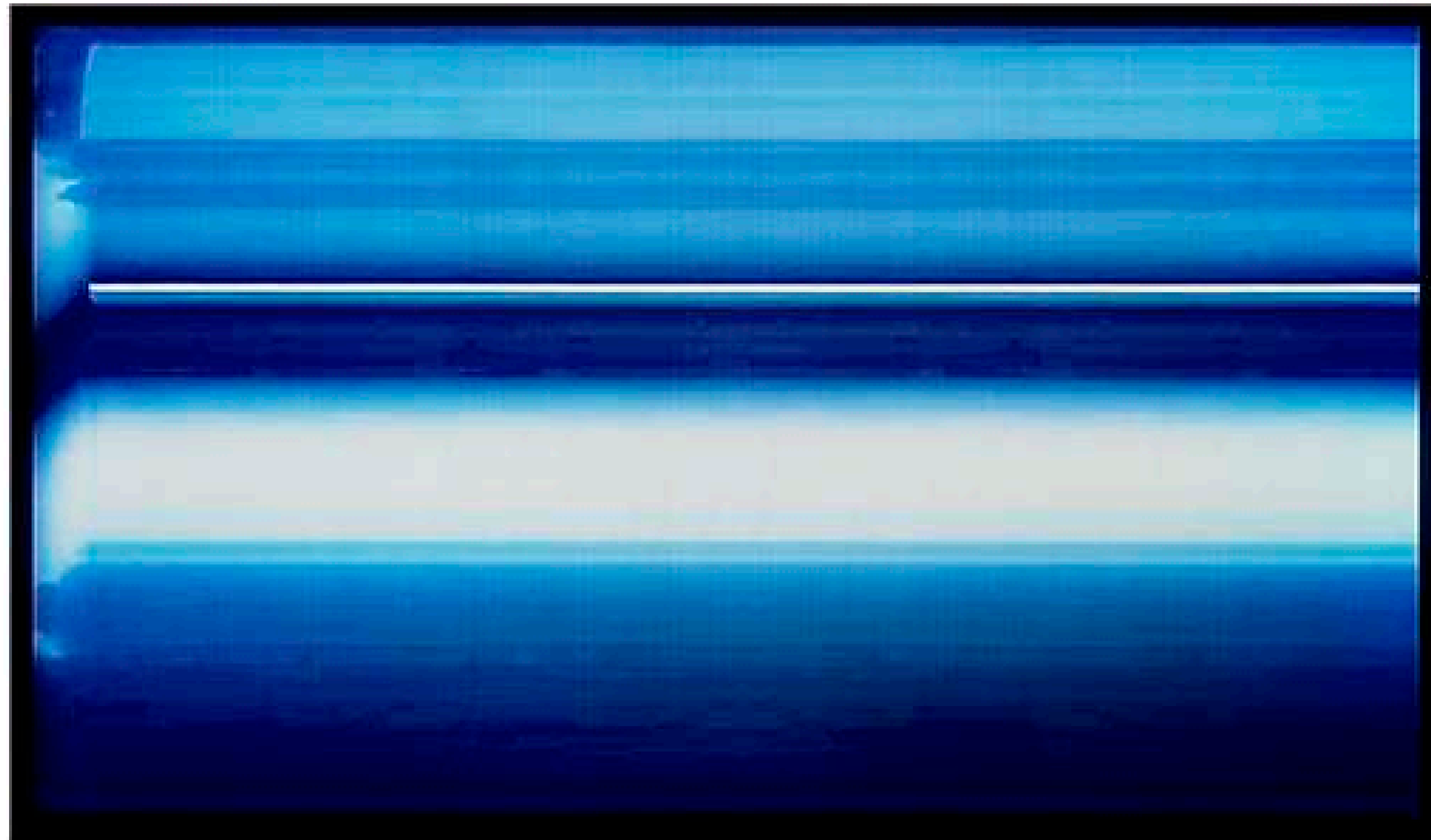


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Something better in mind. Asymetrical diptych, 2 x 145cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.

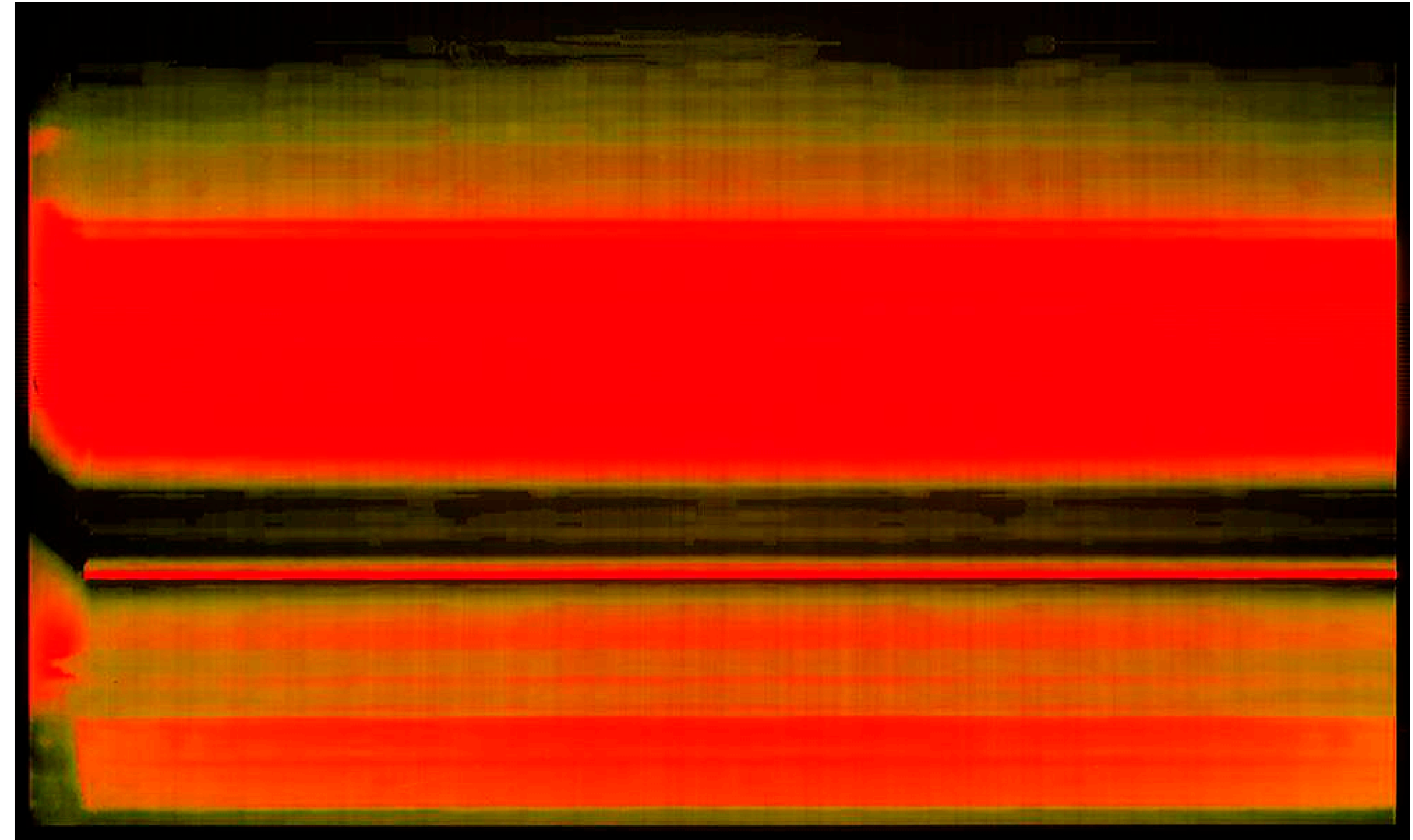




It's easy to see the beginning of things, it's harder to see the end. Approx 240cm x 80cm, rephotographs



Memory is a baited trap. Diptych, 2 x 150cm x 98cm (approx), rephotograph. C Type, or Ink Jet prints.











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