

Artist Statement

I'm intrigued by the way we imbue images with meaning. The way we see and interpret photographs is more about the things we have experienced and the socialisation that has formed us than what is contained in an image itself. I work with the idea that we see with our memory, and our memories activate the objects we see. As such, we see more than the object in front of us. We see an imaginary dream-image formed by fragments of remembered experiences that mingle with an elusive *something* within an object that attracts us.

Photography is a persistent reminder of the division between how our eyes see versus the way the lens sees. This places us in the uncomfortable position of asking which is the dream — our perceptions of the world or the world captured in the photographic image? This kind of philosophical question on seeing, and the implied world-making, attract me to the photographic medium.

Currently, my process involves rephotographing vintage hand-held found photographs and slides with my iPhone camera. As I look at these vintage images, which hold a past that is not my own, something I vaguely remember from my own past collides with the present moment of looking, transforming what I see and what I remember. In my work, this collision results in a visual expression of the supercharged memory fragments that resurface for most of us when we are in the act of looking. It is an ambiguous fragment that is neither related to the found image, nor something concrete from my past, but both simultaneously. This fragment of momentary seeing is transformed into an image that has no distinct reference to anything outside of itself but becomes part of an intimate process, involving combined vision and touch, to capture a fleeting dream-image from memory.

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