

## CJ Taylor – *The Hut*

A new 2.5D photo-cinema in 21:9 HD

### Statement

'The Hut' is a parallax video projection in 21:9 CinemaScope. Never before used in photography in a work of this magnitude, the technique embodies the idea of 'Elastic Photography', photomedia imbued with the illusion of depth.

'The Hut' is set in a 'nowherescape', a liminal hinterland of collapsible time that is at once bittersweet, life-affirming and deadly. This photo-cinematic project features unique applications of techniques that intimate depth in photography utilising programming that ensure no scenes repeat in the same order providing an exclusive experience for every visitor, putting time beyond duration.

The recent collision of photography and cinema in the new space of digital technology creates a unique portal through which to experience time, one that is not merely a conflation of the two mediums but is instead a new way to experience the world. Since its invention many writers have written on the peculiar nature of photographic temporality. I contend that now it is the revelation of time through the space that sits between photography and its fast-moving cousin - cinema - that allows us to reimagine the ever-present past. This "new time" sits between the stilled film and the filmic still, reality and illusion, analogue and digital. A *z-space* of time.

Recently Belgian photomedia artist David Claerbout (1969-) and Estonian film director Martii Helde (1987-) have independently blurred the lines of photography and film by reshaping moments in time, de-narrativising duration into a form of 'sense memory' of the kind found in the films of Andrei Tarkovsky. Drawing on the work of Deleuze, Agamben, Nietzsche, Baudrillard, and others I will explore various instances of these new 'photo-filmic spaces', and discuss their implications for creative agency within contemporary capitalism.

*The Hut* explores the indexical lamination of memory, history, narrative and reality afforded by photography imbued with the illusion of spatial dimensionality. My research investigates the notion that far from freezing a 'slice of time' photography reanimates perception through sensation rendering duration flexible and elastic.

Using the liminal landscape of South Australia as time's stage, I contend that time is 'collapsible', constantly unfolding and repeating. In embracing this temporal flow I submit that photomedia becomes our most compelling connection to time itself, as lived experience. It is this connection that can act as an ethical agent of change for the betterment of the landscape in which we live.

This project includes work created in South Australia, the ACT, the United States and the Outer Hebrides and Shetland Islands of Scotland. It includes artefacts photographed in the Adelaide Civic Collection, The South Australian Museum and the National Museum of Australia.

## Exegesis Extract

My research seeks to collapse time, history, fact and fiction into beautiful new worlds replete with certainty and contradiction. The malleability of time through the simultaneous presentation of still and moving imagery is central to my work within the 'expanded field'<sup>1</sup> of photomedia.

This work problematises what is real and not real by exploring a peculiarly Australian experience. These *nowherescapes* are gentle and edgy evocations of the slipperiness of time.

In them there is a reimagining, of people, place and art. They are all linked in their own ways. They challenge notions of reality, fiction, landscape and above all, of time. Time and nature are entwined together in a helical fashion.

My research asserts that it is the revelation of time through the spatial depth that sits between photography and cinema that allows us to reimagine the ever-present past. This 'new time' sits between the stilled film and the filmic still, reality and illusion, analogue and digital, 2D and 3D. A *z-space* of time. A time filled with possibility and hazards. A call to arms to live in constant awareness of the beautiful fragility of existence and to act accordingly. A time in perpetual generative collapse.

*As arts writer Jemima Kemp notes, Taylor '...brings us to an uneasy space where nature meets culture, one where the fragility of the bush is threatened... yet one where this proliferative energy, where nature abundant, beautiful, slippery and resistant pushes back and evades culture's force.'*

Nature resists culture. Nature pushes back.

## PhD program research awards

ANU EASS Patrons Higher Degree Research Award 2016

ANU CASS Materials Grant Award 2014

Adelaide Parklands Art Prize 2014

Australian Postgraduate Award

## Project work exhibited at the following galleries

National Portrait Gallery Canberra

Contemporary Art Centre of South Australia

State Library of South Australia

Galleria Marcolini Italy

Australian Centre For Photography

THIS IS NO FANTASY, Melbourne

Adelaide Festival Centre

Shimmer Photographic Biennale

.M Contemporary, Sydney

The Cat Street Gallery Hong Kong

ArtVerona Italy

SASA Gallery, Adelaide

Adelaide Town Hall

Perth Institute of Contemporary Art

The Image Conference Liverpool UK

## Biographical Information

*CJ Taylor's practice examines notions of beauty and the grotesque in an Australian vernacular.*

*Drawing upon the harsh beauty of the bushland surrounding his home on the Fleurieu Peninsula in*

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*South Australia he creates potent snapshots of a future embedded in the past, grounded in both science and the arts, in proof and in theory, in fact and in fiction.*

*His research examines the intersections and productions of time, hyperreality and affect within the photographic image.*

*Exhibited nationally and internationally, including the National Portrait Gallery's Australian Photographic Portrait Prize, Art Central Hong Kong, ArtVerona, Italy, the Pingyao International Photography Festival, China, the Eighth Biennial CCP Documentary Photography Award, and Hatched 2012, Perth Institute of Contemporary Arts. In 2014, work from his PhD research won the inaugural \$20,000 Adelaide Park Lands Art Prize and was shortlisted in the first Kennedy Prize for beauty. His work is held in the collection of the National Film and Sound Archive, Canberra and the RPH Collection, Perth, Fondazione Domus, Verona, national and international private collections.*

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<sup>1</sup> Baker, George, *Photography's Expanded Field*, October 114 (2005): pp121-40.

<sup>2</sup> Belden-Adams, Kris, *Modern time: Photography and temporality*, PhD dissertation (Advisor Dr Geoffrey Batchen), City University of New York, (2010): p33.