

opposite
Thomas STRUTH
Vico dei Monti, Naples
1988
Gelatin silver print
86 x 64 cm [34 x 25 in]

Struth has been making large scale street photographs since the 1970s. A slowness and deliberation is adopted in the visual description, encouraging the viewer to read the images as complex interactions of elements. Rather than focusing on single buildings, the camera takes in architectural relationships that have gradually accumulated over time. The edges and boundaries are as significant as the buildings themselves. In this way the image becomes a form of social history.

below

Cindy BERNARD

Ask the Dust: Dirty Harry [1971/1990]

1990

Colour photograph

11.5 x 58.5 cm [11.5 x 23 in]

No. 18 of a series of 21 photographs

Ask the Dust is a set of twenty-one photographs taken at sites that have been used in popular movies. They are shot from angles suggestive of the original camera positions and Bernard prints the images in the same aspect ratio as the films themselves. The audience may recall situations in the films and mentally project them onto the images. The series was meticulously researched using archive production notes to track down the often nondescript, generic locations. Cities have become mythologized through cinema so that they are experienced as a mixture of social memory and cinematic fantasy. Bernard's photographs echo this by blending the genres of documentary, crime scene photography and the film production still.

