

Islaanders

(Absence of) Remarkable Geography

Studio 19, Leigh-on-Sea, Essex, SS9 1DJ

13th November - 22nd November 2015





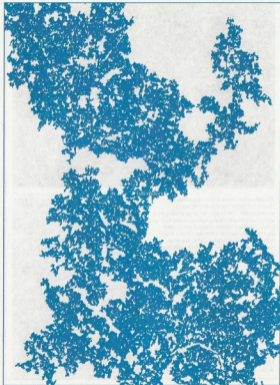
Islanders

Copyright 2015 The Tasker Press
All rights reserved

Printed and handbound in the United Kingdom

First edition

www.thetaskercollection.co.uk
thetaskercollection@gmail.com



SI42885488	0.180125	SI732233	0.180366	SI42695408	0.180395	SI42508548	0.180397
SI4347407	0.180328	SI474747	0.1806488	SI4734960	0.1804488	SI4234587	0.1804498
SI4320115	0.180375	SI441910	0.1807036	SI4734086	0.18047036	SI4720605	0.18047036
SI461101	0.1805861	SI400265	0.180980	SI4047520	0.1805400	SI4047520	0.1805400
SI152012	0.1811575	SI101707	0.1813221	SI4182022	0.1816221	SI4209132	0.1816221
SI152220	0.181295	SI401370	0.1820124	SI4084205	0.1821212	SI4084205	0.1821212
SI141844	0.181313	SI440110	0.182006	SI4180148	0.1818200	SI4180148	0.1818200
SI49377	0.181333	SI174801	0.181835	SI4180174	0.1728835	SI4180174	0.1728835
SI4811	0.181333	SI1211	0.1816241	SI418015	0.180696	SI418015	0.180696
SI463198	0.181348	SI1521	0.181313	SI4823580	0.1827641	SI4823580	0.1827641
SI171241	0.181348	SI15244	0.181313	SI4735244	0.1806625	SI4735244	0.1806625
SI41349	0.181348	SI145853	0.181313	SI4019860	0.1791513	SI4019860	0.1791513
SI45070	0.181348	SI12861	0.181313	SI4017090	0.179028	SI4017090	0.179028
SI455180	0.181348	SI455205	0.181313	SI4012870	0.1800795	SI4012870	0.1800795
SI4540249	0.181348	SI1540100	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI4529084	0.181348	SI15021	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI4475023	0.181348	SI15021	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI4440268	0.180762	SI1402786	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI4373401	0.1808830	SI4012798	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI5030808	0.181348	SI15005	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI40814825	0.0787827	SI4012798	0.181313	SI4012798	0.1800795	SI4012798	0.1800795
SI4922738	0.1813187	SI4922738	0.1813187	SI4012798	0.1800795	SI4012798	0.1800795
SI49588164	0.1288899	SI49588164	0.1288899	SI4012798	0.1800795	SI4012798	0.1800795
SI4958693	0.1251671	SI4958693	0.1251671	SI4012798	0.1800795	SI4012798	0.1800795
SI4992404	0.1251418	SI4992404	0.1251418	SI4012798	0.1800795	SI4012798	0.1800795
SI5075130	0.1478473	SI5075130	0.1478473	SI4012798	0.1800795	SI4012798	0.1800795
SI4881422	0.021607	SI4881422	0.021607	SI4012798	0.1800795	SI4012798	0.1800795
SI4934655	0.075242	SI4934655	0.075242	SI4012798	0.1800795	SI4012798	0.1800795
SI4089994	0.075242	SI4089994	0.075242	SI4012798	0.1800795	SI4012798	0.1800795
SI4061074	0.0502184	SI4061074	0.0502184	SI4012798	0.1800795	SI4012798	0.1800795
SI4099666	0.0041797	SI4099666	0.0041797	SI4012798	0.1800795	SI4012798	0.1800795
SI4725709	0.0041797	SI4725709	0.0041797	SI4012798	0.1800795	SI4012798	0.1800795
SI476851	0.0041797	SI476851	0.0041797	SI4012798	0.1800795	SI4012798	0.1800795
SI481084	0.0041797	SI481084	0.0041797	SI4012798	0.1800795	SI4012798	0.1800795
SI5047646	0.037438	SI5047646	0.037438	SI4012798	0.1800795	SI4012798	0.1800795
SI5031527	0.0882849	SI5031527	0.0882849	SI4012798	0.1800795	SI4012798	0.1800795
SI503031	0.040049	SI503031	0.040049	SI4012798	0.1800795	SI4012798	0.1800795
SI5025461	0.037438	SI5025461	0.037438	SI4012798	0.1800795	SI4012798	0.1800795
SI5023046	0.1174066	SI5023046	0.1174066	SI4012798	0.1800795	SI4012798	0.1800795
SI5022738	0.037438	SI5022738	0.037438	SI4012798	0.1800795	SI4012798	0.1800795
SI5078823	0.114030	SI5078823	0.114030	SI4012798	0.1800795	SI4012798	0.1800795
SI5080895	0.114030	SI5080895	0.114030	SI4012798	0.1800795	SI4012798	0.1800795
SI50406324	0.037438	SI50406324	0.037438	SI4012798	0.1800795	SI4012798	0.1800795
SI5079804	0.114030	SI5079804	0.114030	SI4012798	0.1800795	SI4012798	0.1800795
SI5095526	0.114030	SI5095526	0.114030	SI4012798	0.1800795	SI4012798	0.1800795
SI5090226	0.037438	SI5090226	0.037438	SI4012798	0.1800795	SI4012798	0.1800795
SI520621	0.1281372	SI520621	0.1281372	SI4012798	0.1800795	SI4012798	0.1800795
SI5195789	0.1401287	SI5195789	0.1401287	SI4012798	0.1800795	SI4012798	0.1800795
SI5193182	0.1286845	SI5193182	0.1286845	SI4012798	0.1800795	SI4012798	0.1800795

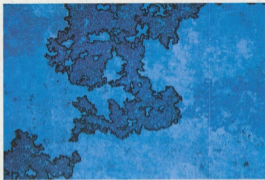


The *Fuldener* series depicts a number of abstracted forms taken from real world environments. The images are created using high definition textural photographs or scans with each piece utilizing a variety of layered and layered captions of numerous tolerances from a single initial image. This process highlights often unattended aspects and hides noticeable features, continuances are distinguished further using hand inked outlines.

Seemingly subtle and gritty in nature, the ambiguity of place in each piece stands in contrast to the built environment of the surfaces original existence. The meditative process of layering and inking provides an approach by which to stop and examine the world around us. Resonating the hallucinations of a rebellious cartographer the images recall maps of mainland or fjordia and present at a one-to-one scale a reduced surface at an ambiguous point in time and place. Using material gleaned from utopian post war social housing developments and defunct industries, a hantology of representation pervades each work. The lost futures of modernist brutalism and declining industry as subject of extended focus.

Seen as a metaphor for memory the multiple layers serve as a vagueness for the recall of particular details associated with a point past, while the inked outlines take the form of a broader generalisation of cognition. We remember a place but not necessarily all the specific temporal or objective aspects of our experience there. The pace of the 'now' often not allowing fleeting perceptions or proto thoughts on detail to form reliable and recallable memories.

When considered as such in combination with the knowledge of the environments from which the source material was gathered, the process of production can be seen as a call to observance in the perspective sense. The slowing of pace afforded by the process led technique provides a opportunity by which to consider the textural and haptic aspects of our surroundings. Surroundings so often overlooked in our unconscious rush to move onto the next space and its possible experiences, indifferent of the journey taken to get there. These unknown or hidden reference points in the built environment become representative of the sheltered island like destinations and bypassed locations which stand throughout our cities.



(This page and opposite) *Stranachweg* 370mm x 700mm



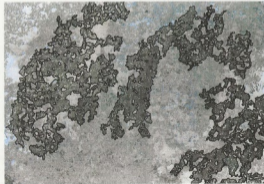
Time, more importantly the taking of it have resulted in the detail orientated creation of the images and has likewise lent itself to their handmade presentation. Tray frames, imperfect yet clearly made with consideration surround each image. Stand both in homage to the rough surfaces recorded in each original surface and in contrast to their final modified smooth representations.

Born from previous work within the realms of architectural photography and graphite rubbings of urban spaces, the series combines a number of artistic interests. The layering of surface sharing commonalities with the layering of sound in the artists sonic creations and finds indirect conceptual parallels with Pierre Schaeffer's music Concret. Schaeffer who saw his cut up compositions as a form of phenomenological philosophy turned practice, felt he was directly connecting on experience through the cutting up and amalgamation of his sonic recordings.

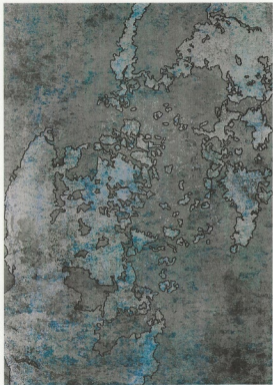
While not aspiring to be a direct visual interpretation of Schaeffer's ideas, theoretical and methodological similarities can be drawn from the restructured images. In the compositional choices made from the by products of societal needs, The Islanders as Schaeffer's pieces abstracts new forms of potential from a disregarded though still vitally important source point.

As the zoom or slow motion shot revealed the unseen, or a new movement for Walter Benjamin is the blossoming world of early cinema. So the layering reveals new structures through the considered processes applied to the images objective representations. The initial liminal nature of each surface stands in contrast to the depth provided by such process, a depth representative of the hidden man beyond the appreciable surface of the original subject. An amalgamated construct of minds eye beyond eyesight.

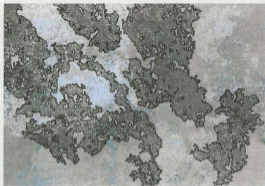
Vahin 370mm x 500mm



Solo House 370mm x 500mm

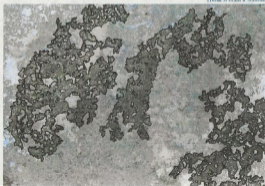


Drinka Bican 370mm x 500mm



Hedemmarba 370mm x 500mm

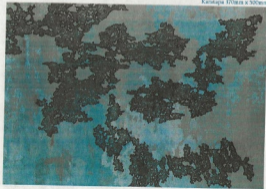
Trelas 370mm x 500mm





Akce Vag 370mm x 500mm

Kanapa 370mm x 500mm





Etelä-Pankki 370mm x 500mm



Fig. 1. *Trichia* sp. x 500µm

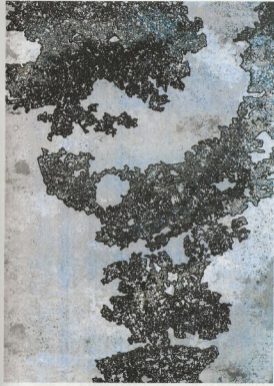
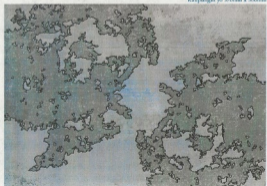


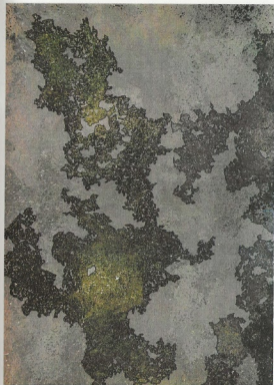
Fig. 2. *Trichia* sp. x 500µm



Hämä Pää 170mm x 500mm



Kaupungin yst 170mm x 500mm



Seuranta-alue 170mm x 500mm



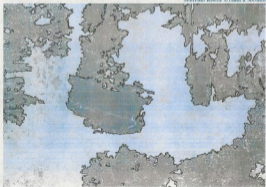
Polymen Mosonikkilä 300nan x 300nan



Kaunisilvarkkio 300nan x 300nan



Kasaalinen Teatteri 170m x 500m



Seuran Kokoja 170m x 500m



Vanha Kirjastoalue 170m x 500m



Landscapes 37/38cm x 30cm

Atmosphere being as important as content, each piece maintains the inherent ghost of its patriarchal forbear in an altogether transposed form. Representative of a pictorial alchemy of that which is personally retained and avowed trace from the figuratively indestructible and solidly built. A fictionally remembered, deliciously imagined essence of place, seen or envisaged simultaneously from all and no angles. Changing masses by moment from that which was known, through differing horizons of subsequent experience. To remember is to reinterpret and so mythologise, to expand, to contract, to reassemble the spaces and temporality of our past.

Such spaces in the case of *The Infrastructures* hold diverse qualities and quantities for all who have passed through and near. Extending beyond the sight of their walls, ceilings and nooks locations and structures carry into their external surroundings. Much as the propagated informing sounds of the environments in which they stand reflect off of or are absorbed into them, so their characters are changeably carried and echoed. Wave like, undulating and unpredictably their aspects subside, re-elic and coalesce with their locational fields physically, and beyond conceptually and immaterially.

Each piece is titled after the location or structural name from where the original source material was gathered, though transfigured through arbitrary translations and disassembled words or phrases. Cut and reassembled through such means to maintain the ambiguity inherent within the abstracted form of both the image final states, and their given names or locales. A tag or disassociated signifier as variable as the palette of colours and textures displayed in the images, though still loosely and subjectively meaningful through the visually presented and sensorially evoked.

Many thanks for your purchase, should you be interested in reading further on any of the subjects mentioned in this piece please see:

- Benjamin, Walter, 2008, *The Work of Art in the Age of Mechanical Reproduction*, Penguin
- ed. Cox, Christopher, Warren, Daniel, 2005, *Audible Culture*, Continuum International Publishing Group Inc.
- McLuhan, Marshall, 2010, *Understanding Media*, Routledge
- Merleau-Ponty, Maurice, 2007, *Phenomenology of Perception*, Routledge & Kegan Paul
- Schuler, R. Murray, 1994, *The Soundscape: Our Sonic Environment and the Tuning of the World*, Destiny

