

These images come from a body of work collectively titled 'Scenes on the Death of Nature". They are large (approximately life-size) black and white photographs. In this work I'm still interested in dealing with a particular problem which is to show the female body and to allude to feminine sexuality or (more correctly) to the representation of it, in such a way that the images are both visually/aesthetically pleasurable and critically productive.

One of the antecedents to this work is the feminist debate around the status of visual pleasure, understood psychoanalytically in terms of 'the look' or 'the gaze'; there's an aim of countering some of the conventional feminist wisdom on this issue which has been, it seems to me, too much about strategies of refusal of pleasure. Another departure point, carried over from earlier work, is the idea that conventional representations and histories inevitably contain the seeds of their own demise and that these can sometimes be made to surface; hence the play with classical and religious references.

So there's first of all the (re-) appearance of the body and consequently a concern with things like.. the way light falls on the body, the way bodies themselves fall or resist falling .. and a whole economy of expressions, gestures and poses which is, in the end, one of restraint more than anything else.

The title is intended to suggest a number of directions in which the work might be taken in terms of criticism and interpretation.

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