

Curatorial reflexion

The phrase 'body of evidence' evokes forensic investigation - an objective recording of material objects indicative of particular events, most especially those revolving around a criminal act. In the instance of the body of work presented here, its connotation serves as commentary upon the reflexive character of such documentary practices within the social phenomenon of acquiring souvenirs to mark the places we have been and experiences we have had in them. The subversive act of theft by which the objects in the photographs were acquired, and the understanding of their value and utility as mementos, brings into focus the complex interrelation of material and visual culture, and the constitutive role of objects and visual events in the formation of personal identities and social relations.

From silverware to fragments of celluloid film, these things invite the exploration of how people act on objects, how objects affect social action, and the continuous processes of attributing meaning through appropriation. They come to mediate new, personal meanings and memories; and compounded with the photographic document, become tools to create and communicate personalized history. The photographic record of experience is transformed into a mnemonic prosthesis, a device for the exterior storage of memory, providing authentication and serving as a prompt for an illusory clarity of recall. The photograph is not simply semiotic but an object that bears both agency and meaning. These works encourage us to look beyond the visual content of the photograph to reflect on embodied engagement with a world of objects that shapes and is shaped by interactions with it.

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