



Tracey Moffatt

Photo Analysis: 1 Something More #1

This image is Part of Tracey Moffatt's collection "Something More". It is used to begin the collection, done in landscape, which causes us to read the image Left to right. Moffatt has used this due to the narrative style the collection is done in, we read the story rather than one image at a time and follow on from each single image.

The image is produced in a studio, using actors and props to create a staged space for the narrative. The background is a painted backdrop of Australian backcountry used with props such as the shed wall and table in the mid ground of the image. We can identify the characters lifestyle by the setting we are given.

Our eye is immediately drawn to the main character standing almost middle frame in a kimono style red dress. We suspect the use of red as a symbolism of passion and life (a common Japanese identification of the symbolism of red). Furthermore the Kimono dress symbolises the difference in culture of the main character who is stated to be a "coloured" girl living in Australia, whether her culture is relative to the dress is irrelevant, it highlights the difference between the Woman and the other characters. Moffatt has placed the other characters in the background in less significant pastel colours and we fail to notice the ^{CHINESE} coloured-boy in the far background due to his similar attire. Moffatt has purposely done this to show the boy as part of the life the Woman is trying to get away from. Furthermore, the composition of the image is a tell-tale hint to the rest of the narrative, with the left of the image being the parts of her life the woman is attempting to leave behind (the boys, a symbol of racism as they point and laugh at her), meanwhile the right side of the image shows the misfortunes she is drawn to in her attempt to escape to Brisbane. Moffatt has cleverly given us everything we need to know about her tale throughout the narrative in her first image. (AN ESTABLISHING IMAGE)

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Influences And connections

The influences of Tracey Moffatt and those associated with her art form are often other Aboriginal Australian artists that carry powerful racial and political views in their work

Gordon Bennett



Gordon Bennett is an Australian artist with similar motives to that of Tracey Moffatt. He is born of Aboriginal descent and works with issues concerning racism in Australia.

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Although Tracey Moffatt's influences and connections in this instance are based purely on theme rather than composition, there are many artists that reflect similar structural and compositional styles such as Photo-montage or compilation/collage. We could relate Tracey Moffatt strongly to the other three artists I have studied - The Parke-Harrisons, Jeff Wall and Nic Nicosia - they all use a similar photo montage style. In particular Wall and Nicosia who use digital Manipulation and studio/artificial sets, lighting and actors to create their images.

Fiona Foley



Fiona Foley, also an Australian artist and photographer. Her works consistently confront the ideas of racism in Australia.

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Jeff Wall

Jeff Wall was born in Canada, September 29, 1946. He grew up in Vancouver pursuing artistic dreams. Wall attended The University of British Columbia earning a masters degree in Art and continuing Doctoral education at Courtauld Institute in London. After University and The institute Wall began a career as a teacher. In the Photography world Wall is best known for his large scale, cinematic works. His works are generally formed with a cast, set and crew and digital postproduction much Like artist Gregory Crewdson. Wall has had an incredibly successful amount of group and solo exhibitions and received significant awards throughout his 'Photographic' career, regardless of whether it was his main career or not.



Insomnia



The Destroyed Room 1978

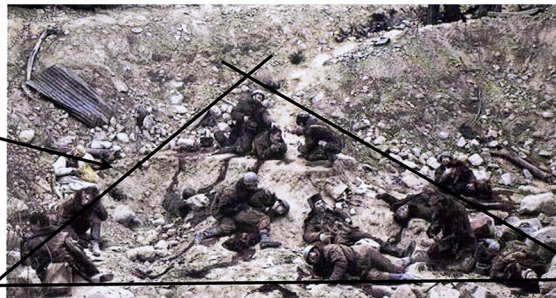


Body of work 6

Jeff wall has a distinct style in his body of work. He creates his images in large studios or in controlled and staged areas using Cast, crew, set, props and artificial lighting. His images are often compiled from several different staged images, digitally manipulated to form one large scale finish. this is known as Photo Montage. Wall's preferred presentation of his images is generally in large Transparency in Lightbox.

Walls images are often reminiscent of nineteenth century painting traditions developed into a cinematic modern approach. He uses strong tableau, triangular compositions and coupling/groupings throughout his work. We can relate him back to classic montage artists such as Henry Peach Robinson and Oscar Gustav Reijlander that use the similar montage style, where their works are developed from multiple single images. Or we note more individual works such as 'The destroyed room' (shown in body of work) to be similar in the theme, composition and colour choice, of "destruction of Sardanapalus". Wall is often basing his works significantly on other traditional or classical artist models, But introduces the modern cinematic approach which brings them shockingly into a visual concept of reality.

Triangular composition - Unlike Nicosia and his Image Like Photo-Journalism this Triangular composition does not influence our line of vision. Wall also uses the common classical composition of couplings or groupings, in this instance it may accentuate the stereotypes that each group represents.



Dead Troops Talk (A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986) 1992

Photo Analysis

This photograph is presented in transparency in Lightbox in 2290 x 4170 mm. It is presented in landscape format. The image is created in a temporary studio with performers, sets, props and make up artists. Each soldier of group of two is captured in individual images. The image is digitally manipulated (all individual soldiers have been stitched together) to create one full image.

There is no horizon line within the image, drawing the viewer's eye to the characters themselves, formed in a pyramid composition. This composition is classical of historical artworks done in the Montage style. Such as Oscar Gustav Reijlander's work in "Two Ways Of Life". Furthermore, this accentuates the couplings or groups of three that Wall has chosen to represent his figures in, basing this also, on the common Tableau style of classic montage work.

Wall uses the communication between the soldiers in this image as a representation of his cinematic concepts. It is obvious to the viewer that there is something going on outside the world of this image, there has been events happening before and after; the world of the image does not exist purely in one time segment. Wall describes this as the image having an "outside reality", it is almost as though it is a still frame of a film. He uses this technique in many of his images, such as "A ventriliquist at a birthday party in October, 1974" or "Pleading". Due to this communication we view the image as being part of something greater.

'Dead troops talk' has no horizon line, this creates an obscurity within the image. Although the image itself and image title allude to it being based in Afghanistan we cannot place the image to a certain setting or area, therefore it can be related to anywhere. Furthermore this is also another common composition - the cross or X composition, this is created by the road intersecting from right to left while the channel between the soldier groupings on the right bottom to the corrugated iron top left create the second arm of the cross.