

## Artist's statement

Here and There – these two terms confuse me. Apparent absolutes, they always seem so relative. I stand here, but I move over there and now – there is here and what was here, is there.

The digital world is also a world of binaries – one and zeros, the world of either/or, but never both. Yet with the rise of the digital world many binaries begin to dissolve or blur. While we are here, we are often also there, as a virtual presence – as voices on the telephone, users on the internet, operators of webpages and so on. Our photographic images float around cyberspace so that we are present while absent, we move between actual places at such speed that time zones evaporate. The solid divisions between opposites now seem fluid and malleable. So too with other binaries where once staunchly held and patrolled differences between borders are increasingly becoming impossible to maintain.

As the structures of the internet, computer aided design and relentless urbanisation grow, the world begins to resemble a single form – a mirror with only minor local variations. There is becoming here, or the other way around, I'm not sure. We are all linked in, increasingly all part of the whole and this is set to continue and accelerate along with the digital age.

The two lightjet prints *Here (255)* and *There (107)* show the number of people in the world that are born and die each minute respectively. They feature representations

of *The embarkation to Cythera* (1717) by Antoine Watteau and Arnold Böcklin's *Island of the Dead* (1880) on the walls of the homogenous office waiting rooms the figures occupy. The figures are all photos of individuals I have never met or seen but which are downloaded from the internet as free or bought sets. They are people somewhere, there not here, but somehow here at least virtually. The worlds of here and there are linked by the shadow of a bridge crossing the two images.

*Here is There* represents two suburban houses that mirror each other. The perspective lines that determine their construction are extended into space and join at the centre to create a new, third form. We are interconnected, intermeshed, interrelated, here and there simultaneously. The lines are partially illuminated by the video work opposite.

*Driveby* loops indefinitely and is intended to evoke both the diurnal movement of each day through light to dark, and a broader time scale where civilisations rise and fall from the world of nature. There are many references to contemporary conditions including the continually evolving digital world and its simultaneously restricting and liberating structures. The work is intended to be like a painting that needs repeated viewing over time to unfold.

Stephen Haley 2011