



Media Release
March 5, 2008
FOR IMMEDIATE RELEASE

Exhibition: Little Lost Boys

Artists: Victoria Chidley, Kirsty Cameron, Daisy Jackson

Opening: 5:30 Tuesday March 11th until 3pm Saturday March 29th

The Blue Oyster Art Project Space is proud to present *Little Lost Boys* an exhibition of photography and film by Auckland artists Kirsty Cameron, Victoria Chidley and Daisy Jackson. Set in the environments of dark suburbia *Little Lost Boys* is seductive and introspective exploration of voyeurism; its narratives are ambiguous and uncertain; alluding to strange fantasies and internal worlds.

There is a sense of the unknown underpinning all of the works in this exhibition; the viewer is posited to create their own narrative prompted by allusions to fear, suspicion and loss. Leaving the imagination to its own devices the exhibition brings introspection to a fearful pitch as the possibilities created through fantasy encourage a dark and nightmarish take.



Victoria Chidley, Headlight, 2006

Victoria Chidley

Little Lost Boys

Victoria Chidley's photographs are explorations of the kind of fear we can all experience in an open and empty space – there is just too much room for our minds to fill and for imaginations to run wild. The reluctance Chidley's images have to reveal their whole story forces the job onto the viewer, the artist only offering harrowing signposts. Most viewers can relate to an overactive imagination as the quick walk to the car at night feels like an eternity. Chidley explores her own fears, and at the same time embraces them, in her role of photographer she even enjoys them. As artist, she has reclaimed control of these personal fears and placed her model in the ominous position. There seems to be a twinning in Chidley's images– her duality of both darkness and light, the fear and desire which are interwoven in these imaginary situations...perhaps it is no coincidence that it is the artist's own twin sister who is her model.

'In the darkness of the night or eternal blindness we are most vulnerable and the imagination is free to run wild.'

Gruenberg, Christoph. "Life in the Dead Circus the Spectacle of the Real" The Uncanny – Artist Mike Kelley. Ed Christoph Gruenberg. London Tate Liverpool. 2004 p 57

Kirsty Cameron

Little Lost Boys

Kirsty Cameron's film *'The Swarm'* is set in the Auckland suburb of Howick, an innocuous environment rendered somehow sinister. *'The Swarm'* is filmed on the night of Halloween, an American tradition, which, via the commercial reaching of institutions like The Warehouse, has recently found its way into New Zealand's suburbs. The characters in the film are not actors but ordinary children out 'trick or treating' on the streets of Howick. A surreal soundtrack by Lovely Midget and the slow, deadening pace of the camera lends a menacing tone, so that the playful masks of the children assume a somehow threatening stance.

Daisy Jackson

Little Lost Boys

'Photographs do have an aura the aura of lost time and memories. I would add that this aura is sharply increased when the gaze of those who "knew" the person or scene in the photo seems lost.'

Jackson's works are re-photographed family photographs which the artist has found in second hand shops. Re-photographed beneath their glass frames these nameless faces peer out under the invasive flash and the cold numbering of their shop prices. Trapped in a kind of 'Neverland' - these little boys are truly lost. Rephotographed and enlarged beyond their small originals they transcend their reality - the empty white spaces that the flash has imposed on them is

reminiscent of the gaps surrounding their own stories, spirit-like and ethereal... we, the audience, conjure up their tales. Do these abjects represent the eventual fate of all photographs? Even our own family photographs over time, without their stories become anonymous pieces of the past, dismembered as opposed to remembered.

NB. Barthes Roland. "Camera Lucida" Reflections on Photography. Trans. Howard, Richard. Jonathan Cape Ltd, 1983.