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#29 What's Next?
Winter 2011/2012
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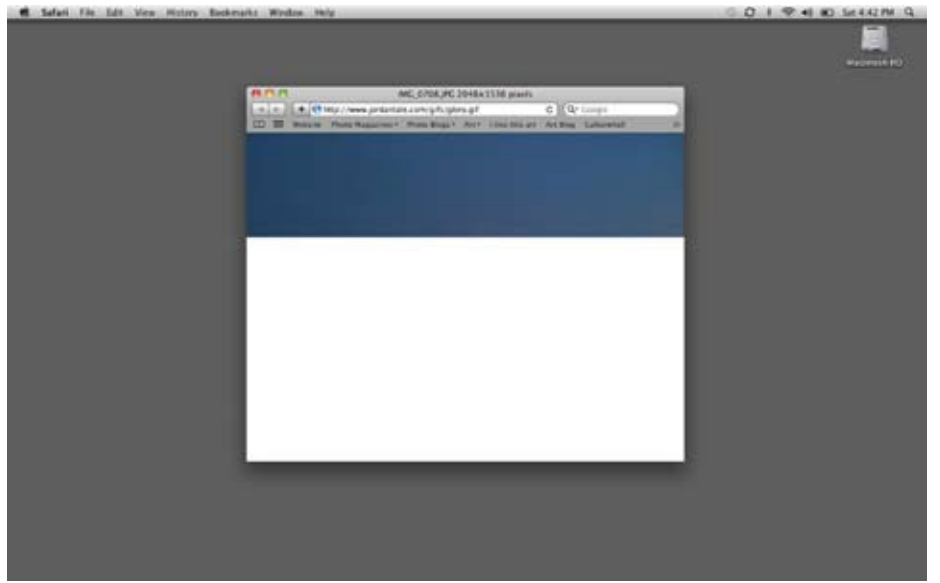
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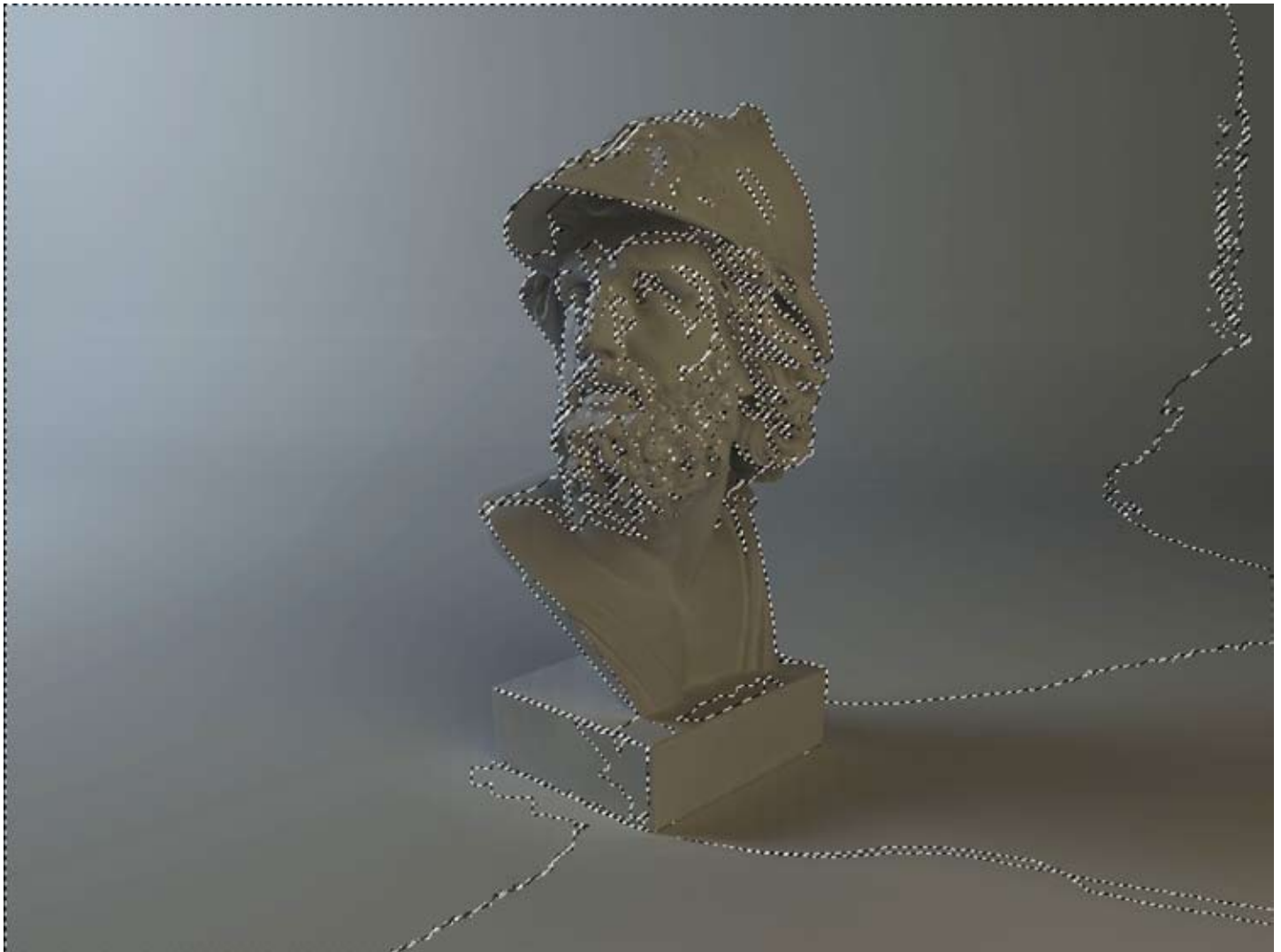












Jordan Tate

New Work



All images © Jordan Tate, 2010 – 2011

Jordan Tate's latest work wrestles with one of the key contemporary preoccupations of our field: photography *qua* photography. In other words: How do we see? What are suitable subjects for photography? And what are viable means of image-making?

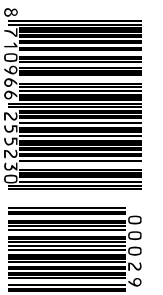
Tate's work belongs to a growing group of photographers indebted to predecessors Christopher Williams and James Welling. But Tate pushes the conversation beyond nostalgia and squarely into the present by indulging in screen-based images and non-traditional output methods like lenticular screens, animated gifs, and 3-D anaglyphs. For example, the marching ants – familiar to anyone with working knowledge of Photoshop – become embedded in his final image. These animated selection lines are usually a momentary visual reference or the trace of an artist's working process. Here they are transformed into the image's *raison d'être*.

His images frequently focus on indicators of an image in the making – a photograph of a Polaroid that could easily be an exposure/lighting test for a studio shoot; the depiction of an iPhone screen filled with what appears to be a colour bar; a web browser in the midst of download. All of these have become part of the familiar lingua franca of contemporary image making and image sharing, but usually they are kept behind the scenes. Boldly, Tate places these elements front and centre.

In another über-contemporary nod, Tate adopts a mode of working in which the traditional idea of a coherent style or artist series is dismissed, making room for seemingly disparate image-making modes to coexist within a single body of work. In an appropriately deadpan manner this series is entitled *New Work*. But it's not that the work is interesting just because it's new; it's interesting because it offers a compelling and quirky exploration of the work involved in new photography. ●

selected by

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