

FRONT COVER

Roger Hanley
electroPura #19
2013
vinyl print
260 x 320 cm

BACK COVER

Roger Hanley
electroPura #24
2013
pigment print
100 x 125 cm

INSIDE LEFT

Roger Hanley
electroPura #13
2013
pigment print
100 x 125 cm

INSIDE RIGHT

Roger Hanley
electroPura #26
2013
pigment print
100 x 125 cm

ROGER HANLEY

Margin Walker



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

PhD EXHIBITION 4 - 19 December 2013





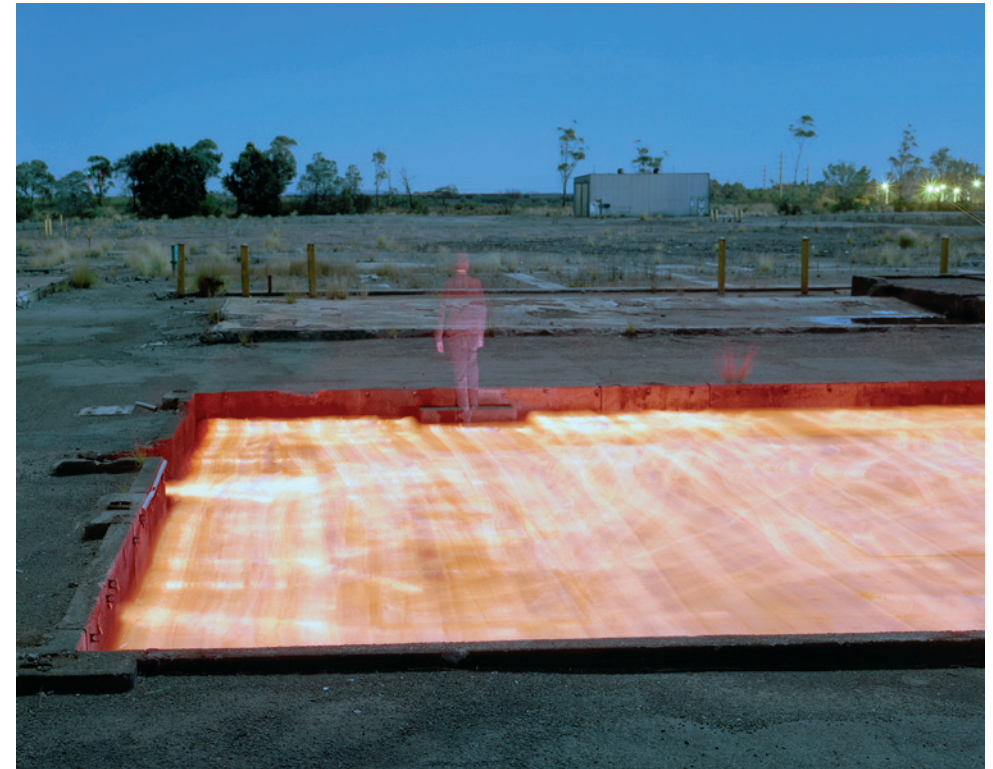
A desultory wanderer is seen to move through/ emerge from/ merge into a landscape that consists of more than relationships between the measurements of its space and the events of its past. It is a landscape that is also formed by dreams: dreams of dark and dreams of light.

My aspiration is that my work extends the complexity and possibilities of photography, and enables new insights into its nature. I maintain a faith in the sovereign eye of the photographer, and in the potential of that eye to reveal something new to the audience, to the society. To himself. I agree with art historian and critic James Elkins, who says "I find that seeing is essentially solitary, and photography is one of the emblems of that solitude."¹

The work can comfortably embrace numerous descriptions and explanations, and we must allow them because it shows us photographs from a warped/folded/distorted spatial/temporal/psychological matrix. Almost anything seems possible within them. They encompass the granularity of reality – dust, concrete, wind, odour, mud – and the ethereality of non-reality, or of hidden realities.

Space is opened, as it were, within space itself. In many of my photographs, I create - or find - somethings which are not yet a given; time-spaces and object-nothings which are not constituted of an easily articulated or describable knowing. I seek to show a manifestation of the between, which both is and is not. We see an image which is, at once, both surface, and beneath that surface.

Windows are opened into universes that are always present but concealed. We perceive a fusion of the rediscovered and the never-before-seen, of the known and the unknown. The imagination takes flight. We might speculate that these



places are, to coin a word, chronophasic: sequences of time-space that intersect and merge, briefly and partially, according to no pattern that we can perceive. If that account does not satisfy, we can add to the mix non-time and non-space, which bleed into the real world. Somewhere in there, in that churning *mélange*, there may be an answer, and somewhere in there, equally illusory, are the questions.

I am sure that my work could seem, perhaps to some, eccentric, but it should be more properly construed as ex-centric. It avoids, at least on the face of things, the centre, the obvious, the expected, but it does this, ironically, to get at the heart of the matter. The marginal or liminal, both solidly literal and purely apparent, are of crucial importance in understanding my photographs, or at least in approaching them with the goal or intent of understanding.

This world is not created from a vacuum. The photographs of *Margin Walker* are not just paracosms, counterfeits of life created for the purposes of fantasy. They are material manifestations of the ascendancy that feeling holds over logic; spontaneous, pressurised irruptions of held-back emotion into quotidian space.

In *Margin Walker* there is dissonance, engagement, despair, wonder, hope and loneliness. These photographs are the uncertain journey into myself.

I am the margin walker.

- Roger Hanley 2013

¹ James Elkins. *What Photography Is*. New York, London: Routledge, 2011, p. viii