

EXTEMPORANEOUS

HARRY FREEMAN

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WITH NO OBVIOUS NARRATIVES, AND FEW CLUES TO THE ARTIST'S INTENT, EXTEMPORANEOUS PRESENTS ITSELF AS A VISUAL MYSTERY. AKIN TO MOVIE STILLS, THE GRITTY IMAGES SPEAK OF SOMETHING OUTSIDE OF OUR REACH; SOMETHING 'OTHER'. THE VIEWER BECOMES AN UNDERCOVER AGENT - LET IN ON THE ACTION WHILE REMAINING, LIKE THE ARTIST, ON THE OUTSIDE. THE MYRIAD OF POSSIBLE WAYS TO INTERPRET THE WORK IS PREDICATED ON OUR FEELINGS ABOUT THE CITYSCAPE - COLOURED BY OUR HOPES, FEARS, LOVES, AND REGRETS. AMIDST THE GRIME AND LONELINESS ENDEMIC IN STARK BUILT ENVIRONMENTS, SOME KIND OF DARK FAIRY TALE HAS BEEN CONSTRUCTED.

HARRY FREEMAN WORKS SPONTANEOUSLY: A ROLL OF FILM, OR SEVERAL, IS SHOT ON THE RUN WITH POST-PRODUCTION IN MIND. STILL VERY MUCH ENAMOURSED BY THE PLAY OF LIGHT ON REAL FILM, THE ARTIST PUSHES THE CAPTURED IMAGE FURTHER BY DIGITALLY ADJUSTING THE TONAL LEVELS OF HIS SCANNED NEGATIVES CREATING A MORE PERSONAL AND POETIC VISION. THE CAMERA OF CHOICE IS THE HASSELBLAD 500C, A SIXTIES-ERA MEDIUM FORMAT SHOOTER. THE SWITCH BETWEEN ANALOGUE AND DIGITAL ALLOWS FOR CHANCE EVENTS SUCH AS DUST OR SCRATCHES ON THE FILM SURFACE TO ENTER INTO THE DIALOGUE.

THE ARTIST USES LIGHT AND COLOUR SPARINGLY, SEEKING HIS MEANINGS IN THE SHADOWY EDGES AND CORNERS WHERE UNEASE FOMENTS. STRANGE, FAMILIAR SCENES, NOT QUITE FROM A PLACE WE KNOW, DEFY EASY INTERPRETATIONS. HERE IS A WORLD PRESERVED IN A STATE OF FLUX, COMPRESSED WITHIN THE INSTANT A CAMERA LENS FLIPS ITS SHUTTER AND SEALS THE MOMENT. HERE IS THE CITY WITH ITS POWERFUL INVENTED SPACE, BRIMMING WITH POSSIBILITIES AND DANGERS. HARRY FREEMAN'S WORK SUGGESTS A WORLD TEETERING ON THE EDGE OF DARKNESS, OR THE PRECIPICE OF DAWN.

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