

# Marie Shannon

## Domestic scenery

*I do not see these pictures as conventional self-portraits no matter how much of myself is shown in them. They are 'pictures of myself' or 'pictures that include myself' but they are not limited to portraiture.*

*I think of these photographs as narrative pictures. To me they are more than visual images. I would like them to be 'read' — backwards and forwards, up and down, with the same sort of build-up of detail you get when you are reading a text.*

*My love of ordinary things is the basis of my art.*

The space of Marie Shannon's panoramas allows her a contrived casualness, relieving the need to pack everything into what she calls the 'tight space' of a single photograph. Her technical means is a juxtaposition of views taken with the normal lens of a 4x5 view camera. She uses available light and fully exploits tone and texture. Shannon presents herself in part — torso, hands, a glimpse of face, frequently deleting her head.

*It is a subconscious thing eliminating the head. It is not the presence of a body but the absence of a head that people react to and find hard to accept. These photographs are more about the showing of an object to the viewer not so much about the way I look holding it. However my clothing is an important aspect — another texture, another set of physical details that can be incorporated.*

*The photographs in threes seems to be a format able to encompass the amount of detail and the amount of view I want to give. If I am making a picture that is about the showing of something, putting it in the middle is the most obvious way of making it the main feature. A simple technique I employ is using long depth of field to give equal prominence, equal focus to everything. I find it interesting to put information where it is important, but not immediately obvious.*

Marie Shannon's method of image-making involves conscious awareness of the visual possibilities inherent in ordinary objects. The things she displays or presents are not *objets d'art*. They are things most people have in their homes though they certainly gain intrigue as part of the domestic scenery Shannon depicts. In her personal, richly-detailed images the viewer's imagination can roam free. Sundry household effects are the stuff of her images — furniture, garden implements, tools and materials, products of her own creativity. Primarily, Shannon is showing us aspects of herself.

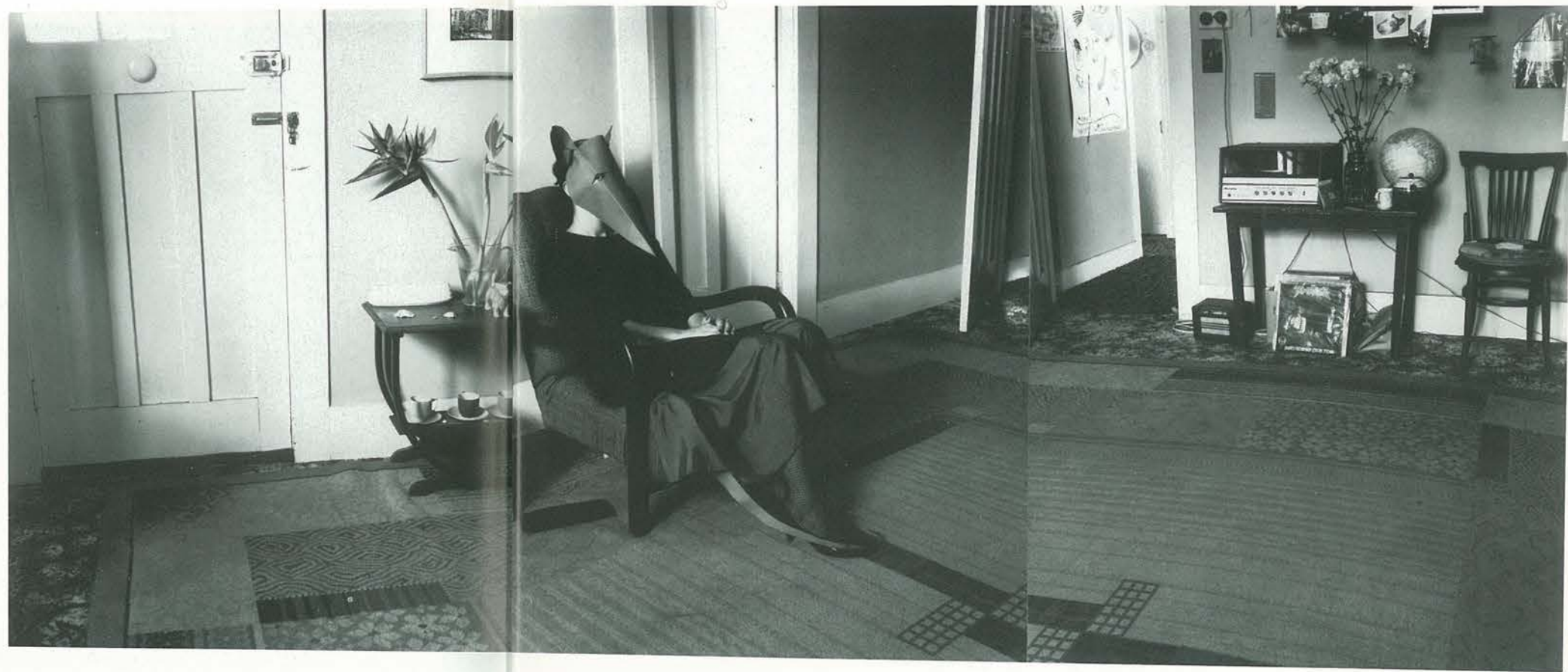
Rhondda Bosworth



*Indoor Fireworks, 1986*  
Joined gelatin silver print, 280 x 740mm



*Baby Clothes*, 1986  
Jointed gelatin silver print, 280x620mm



*The Rat in the Lounge*, 1986  
Joined gelatin silver print, 280 x 660mm



*St. Patrick's Day Manicure; The Wearing of the Green*, 1986  
Joined gelatin silver print, 280×660mm