

Barrie Jones / STATEMENT

Pacific Salmon Series I (four large cibachrome transparencies, on view in the new Vancouver Art Gallery's first exhibition) and *Pacific Salmon Series II* (reproduced here) were photographed in the Vancouver city landscape between 1980 and 1982.

Each photo is a record of "staged" real-time events. The fish was thrown literally through the viewing frame of the camera. Each image seen here exists uniquely as a photograph and could never be seen this way by the eye.

The constant visual element in all the photographs, the fish, is, ironically, the least real or substantial element. Its irregular visual imprint is the most unpredictable variable. The fish becomes the link between the water, land and the air.

Perception of time is important to the work. The four seasons provide the structure and logic for the images as a series. The intrusion of the fish as a specific occurrence contrasts with the year-long cycle. The simultaneous overlapping of the "timeless" scenes with the fleeting image of the fish creates a "meaningful coincidence."

I like to combine image-making with image-taking by layering dislocated images and events with cultural symbols and visual clichés. This creates tension and humour and prevents the images from being viewed in a predictable way.

This series combines the form of the scenic snapshot, the familiarity of the advertising image, with the accessibility of the snapshot thereby removing each photograph from any of these conventional associations. I use the photograph to accumulate images as memory does.







