

DANIEL GORDON  
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## Rip it up and start again

Daniel Gordon takes a sculptural approach to photography.

Education has played a pivotal role in Daniel Gordon's career. He attended "an extremely experimental high school", which used Gestalt theory as a means to teach emotional growth alongside a more traditional curriculum, altering the course of his life and opening him up to new possibilities – "of which being an artist was one". From there he went on to study for an MA at Yale University, where the tutors include Gregory Crewdson, Philip-Lorca diCorcia, Paul Graham, Tod Papageorge, Jock Reynolds and Collier Schorr. Yale is known for a certain type of staged photography,

in which set-up shots blur the boundary between fact and fiction, but Gordon never felt under any pressure to follow suit. "I guess I don't really see [my work] either fitting it or in opposition to any particular heritage," he says.

In fact, Gordon's deliberately gauche images look like the antithesis of Crewdson and diCorcia's polished work – but they also probe the boundaries between fact and fiction, questioning the veracity of photography and the nature of its link with reality. Gordon downloads images found online, prints them out then

constructs them into 3D sculptures depicting still lifes or people. He photographs the sculptures, turning them back into 2D objects that fool the eye. "If I look at what I'm making now, and what I've made in the past, on a fundamental level I see a continued investigation into this phenomenon that seems like magic. But in truth, I think it's a complex combination of factors that create the possibility of allowing the camera to transform what's in front of its lens," he explains. "I'm interested in transforming space, light and time photographically to make something that never existed

the way we see it in a photograph."

Gordon downloads the images from the internet for convenience, and also because he likes the idea of making immaterial objects material; once he's made a sculpture he lets it fall apart over time, then re-uses the elements for other work. His studio has become "a big mess of images all jumbled up through years of searching and printing found images", he says, and as the images decay he finds new ways of using them. "A kind of improvisation is possible," he says. "But I always make the joins visible, to reveal my hand." *BJP*



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