

Stage Presence

Lacey Lennon, Arlene Mejorado, Andrea C. Nieto and Emilianna Vazquez, Sasha Phylars-Burgess

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The Fulcrum, Los Angeles

To emit a stage presence, an audience is required regardless of how big or small. In photography, this presence is the product of its many variables including the stage and its audience, which both have the potential to take on a variety of shapes, sizes and responsibilities. For some, the person looking at the final photograph from the outside becomes the audience, whereas others suggest the primary audience is the person who's being photographed—usually collaborators in the process. Another variable: the “performer” has a responsibility to the audience to deliver an action no matter how subtle or scripted and it is this action that becomes the subject of the photo.

Because photography invokes the absence of the physical, the challenge lies in discerning what is found and what is arranged, or in other words how framing prompts the duration of a performance making less clear when it's over and reality begins. Despite photography's ability to render things more real, the different scales of performance complicate this process (i.e. hired actors, casual encounters, long term relationships, empty spaces, assembled structures, staged landscapes and documentary). What becomes more real is how photographs lend themselves to expressing kinds of interior truths through an imaginative or performed action.

In this case, photography can be seen as an act of communication and performance as a told story. Each image contains an implied narrative similar to the effect of a film still where spaces alone can become stories too. The action in the photograph is used to share social knowledge through ephemeral and embodied acts of transfer that communicate ways of being, feelings and memories that can only be understood by looking at a photo. The different scales of performance on display here explore the malleability of the photographic space as a theatre and exchange of ideas meeting people where they're at and picking up what they're putting down.

Lacey Lennon

Sudden and noiseless, 2022

Archival Pigment Print, 7.25 x 9.66 in

Blows and no more, 2022

Archival Pigment Print, 7.25 x 9.66 in

Arlene Mejorado

Buscala en las flores blancas (Find her in the white flowers), 2022

Archival Inkjet Print, 16 x 16 in

El Patio de abuela (Grandmother's Patio), 2021

Archival Inkjet Print, 26 x 40 in

Andrea C. Nieto and Emilianna Vazquez

La Moneda, Veracruz, Mexico 2022, 2024

Silver Gelatin Print on Fiber sealed in Selenium, 20 x 24 in

Oscar, Tecamachalco, Mexico 2022, 2024

Silver Gelatin Print on Fiber sealed in Selenium, 20 x 24 in

Untitled, Zacatecas, Mexico 2022, 2023

Silver Gelatin Print on Fiber sealed in Selenium, 11 x 14 in

Sasha Phylars-Burgess

THREE SISTERS BETWEEN THE AQUEDUCT, CLICHY-SOUS-BOIS, PARIS, FRANCE, 2023

Archival Pigment Print, 56 x 44 in

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