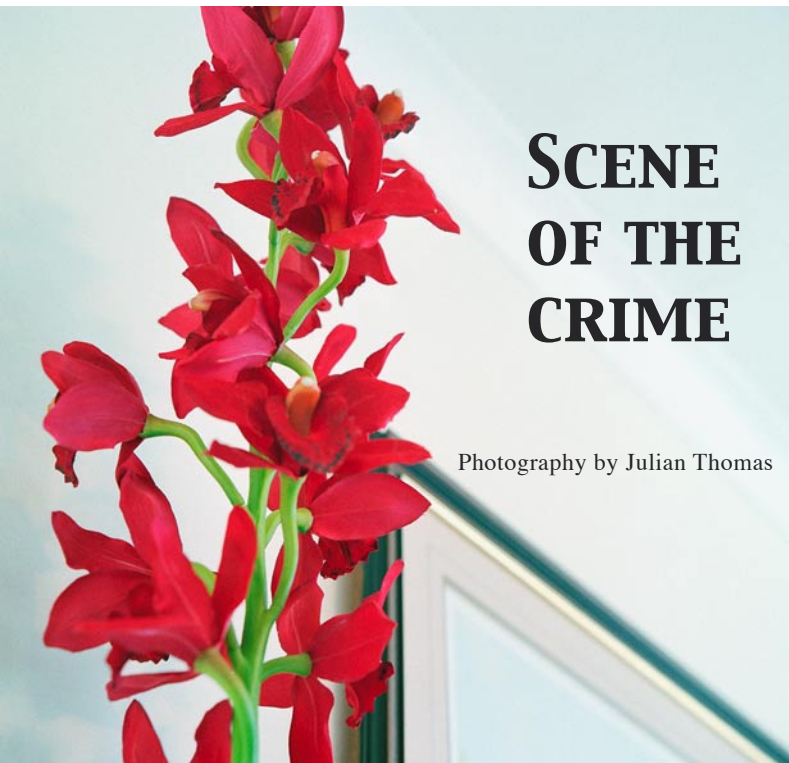
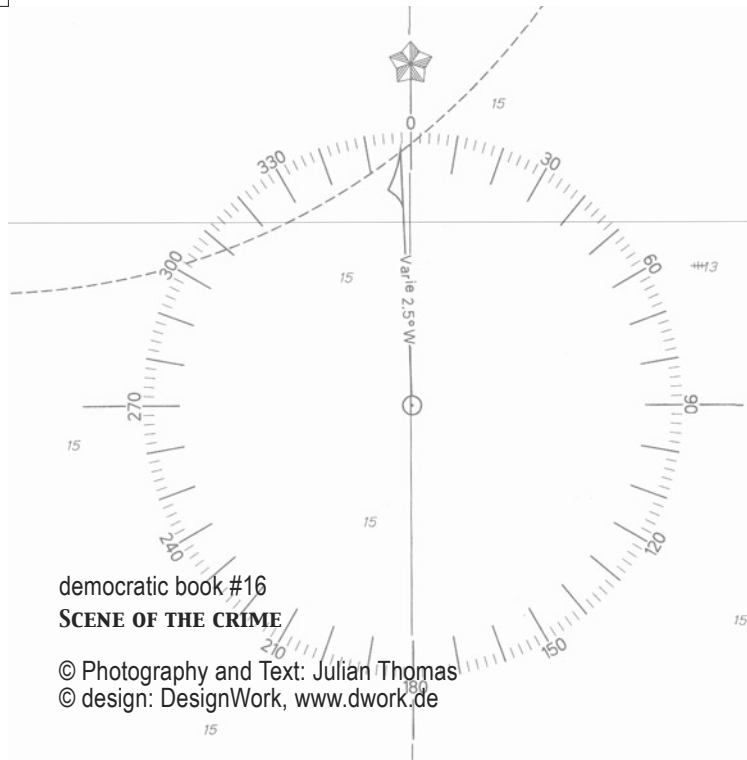


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SCENE OF THE CRIME

Photography by Julian Thomas

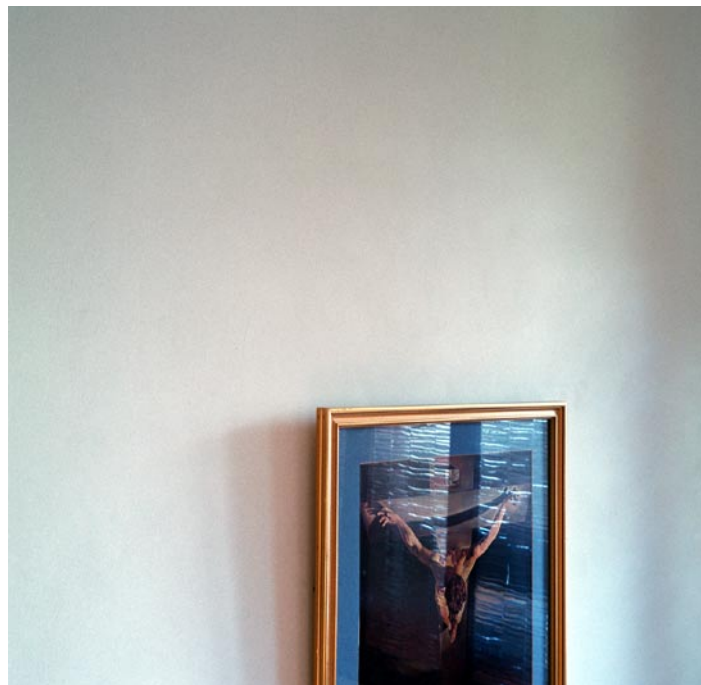


democratic book #16
SCENE OF THE CRIME

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SCENE OF THE CRIME

For those who have suffered times of emotional or psychological illness, recovery is a slow process. A major difficulty lies in the fact that the site of the problem is the body, but nothing can be touched, healed, or removed. One becomes a combination of victim, judge, jury and detective. 'Getting better' is a process of stumbling through images from the past and trying to make sense of a collection of often seemingly unrelated fragments

At some point in the recovery process, you have to go back - back to the scene of the crime. The images in this series are an account of such a return. They are clues, totems, representations of emotions, symbols, dialogues, inner narratives, and sometimes, fragments from nightmares.

I chose to use diptychs for two reasons: firstly, for the sense of narrative that can be implied within a single image when it is made up of two separate photographs; secondly, for the sense of dislocation that a diptych often creates as the viewer searches for meaning. The act of trying to find a relationship between two





images that have been very deliberately placed to form a single work encourages both a closer interrogation of the work, and also puts the viewer in a similar search for meaning to the person who has lived through this kind of problem. The search for understanding and resolution from a mass of fragmented memories is a key component of the healing process.

This project had a very long gestation period. People who knew my work well often commented that, regardless of the stated aim of previous projects, my images were about emotional states where the scene in front of me was often an excuse not to show the viewer a place, but to tell the viewer what I felt about it. It was with a lot of trepidation that I started this work, partly because I was unsure how to deal with the complexity of the subject, and partly because I did not want to return to this particular scene. A number of people helped enormously, often without realising it, but I'd like to thank three photographers whose comments and encouragement has helped my work over the years and gave me the confidence to complete this project. They are, in alphabetical order, Tim Atherton, John Brownlow, and Bee Flowers.









