

2nd March 2011

Press Release

Traces Of The Real

An exhibition of song exposure photographs by Hugh McCabe

Dates: May, June and July 2001

Opening Party: Thurs May 5th 7pm

Location: The Workmans Club

song exposure [sawng ek-spoh-zher]

a photograph created by opening the shutter at the start of a song and closing it at the end

Following a short run at the Fumbally Exchange in Dublin 8, the *Traces Of The Real* exhibition moves to the Workmans Club on Wellington Quay. *Traces Of The Real* is an exhibition of song exposure photographs taken by Hugh McCabe over the course of a year in Dublin music venues. A song exposure photograph is a photograph of the performance of a song, created by opening the shutter at the start of the song, and then closing it at the end. The resulting images capture the stages and equipment in vivid detail but cast the performers and audiences as fluid, transient and ghostlike presences in front of the lens. The aim of the series is to explore the notion of temporality within photographic representation, and to question the idea that photographs should correspond to discrete, frozen moments in time.

The inspiration came from renowned Japanese photographer Hiroshi Sugimoto's *Theaters* series. In this project, Sugimoto set up his camera at the back of ornate movie palaces in New York and other US cities, opened his shutter at the start of the film, and closed it at the end. The light from the projected movie becomes the light source for the photographic exposure and illuminates all corners of the theater over the duration of the film. *Traces Of The Real* started as an exploration of how this idea could be applied to live music concerts and evolved into an attempt to answer the following questions. Can one take a photograph of a song? If so, what would it look like?

The photographs were shot in a number of different venues: including Tripod, Vicar Street, The National Concert Hall, Grand Canal Theatre, The Village, The Button Factory and Whelans. A wide variety of artists were photographed in this manner: including The Frames, Adebisi Shank, Villagers, Daniel Johnston, Whale Watching, Thread Pulls, Grand Pocket Orchestra, Beach House, The Silver Mt Zion Memorial Orchestra, Patrick Kelleher, Sea Dog, Therapy? and many more.

The images are created using a mix of old and new technology. They are shot using a large format film camera fixed onto a tripod on the balcony. This produces a 5" by 4" negative which is digitized to give an image of enormously high resolution. These images are then printed by fine art printer David Monahan and mounted onto aluminum compound (dibond) panels.

Biography:

Hugh McCabe was born and lives in Dublin. He has spent more than fifteen years involved in the music scene, mainly as a musician but also releasing records and organizing gigs, before turning to photography in recent years. He completed the Certificate in Photography and Digital Imaging at NCAD in 2010 and has participated in a number of group exhibitions. *Traces Of The Real* is his first solo exhibition. He lectures in Creative Digital Media at the Institute of Technology Blanchardstown. Example images and further information on the *Traces Of The Real* project can be found at:

<http://www.tracesofthereal.com>

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