





While these small, public, manifestations of private aspirations may appear futile in the face of a relentless onslaught by development corporations, governments and commerce - their creators' continued determination to dream is seductive.

We all have some sort of 'downtown' experience locked in our memories. While Cuthbert is firm: 'a society gets the buildings it deserves. If we are unable to preserve things, it's because we just don't want them enough,' the photographs in this exhibition provide a focus for the viewer to question the value of their own 'downtown,' and whether or not they care about the preservation of such spaces. Cuthbert has worked as a photographer at the Tasmanian Museum and Art Gallery for a number of years, documenting the extensive collection through photography. He sees a commonality between this work and his artistic practice in a shared sense of heritage and a belief in the need to preserve.

Cuthbert captures his subjects via the lens of an 'objective' eye. About the 'look' of these photographs, he says, 'flat light is used to render every thing evenly - not to downplay or accentuate particular aspects of the subject - but to bathe them in a flat, featureless wash of light that just presents the object as it sits.' It could be described as a 'bureaucratic' vision, the sort of impersonal, anonymous way of seeing that large organizations use to record the world and its contents in a detached, rational way. The irony is that his photographic subjects come to life, expose their personal subjectivity, under this institutionalised gaze.