

## ***A d o l e s c e n t s***

Angela Tarlinton

Photographing children and young people is contentious. Although the images of nineteenth century photographers Julia Margaret Cameron and Lewis Carroll may not have been controversial in their time, judged by community standards today they would certainly have attracted controversy.

Bill Henson, Polixeni Papapetrou and Anne Ferran are among contemporary Australian photographers who have challenged notions of what is acceptable in the depiction of young subjects.

In 'Teenage Riot: Representations of Adolescence in Contemporary Art' (*Artlink*, vol. 21, no. 4), K P Hall wrote:

When contemplating images of childhood and particularly adolescence, we enter a complicated site of desire and longing, inextricably tied to the yearning for our own lost innocence—a kind of memorialising of the last steps on the path to adulthood. At the same time, our desire to protect children and preserve the wobbly sanctity of childhood ensures that there will always be a different kind of anxiety attached to looking at these images.

Germaine Greer threw down the gauntlet to wowers with her surprising *The Boy* in 2003. Natasha Walter began her *The Guardian* review of 11 October 2003 with:

The first thing that strikes you about Germaine Greer's new book is just how lovely it is; page after page of sheeny illustrations of fine, languid boys as seen by artists from Praxiteles to Annie Leibovitz. But this is much more than a great coffee table book. In it, Greer is asking us to celebrate the evanescent loveliness of boys, but to do so in a very serious way.

Angela Tarlinton has heard Greer's serious message. In *Adolescents* she has given us 18 beautiful black and white images of small town boys '... hovering between two worlds, with one foot in childhood they are drawn into the uncertainty of adulthood.' Tarlinton's boys are familiar, occupying the outdoor settings they inhabit as a matter of custom. Some appear defiant, others wistful. While their deep reflection seems genuine, I suspect it is more likely to reflect the directorial skills of the artist than the psychological state of her subjects. Tarlinton's boys are real, and they clearly aren't wimps.

Angela Tarlinton was born in Queanbeyan and now lives at Tathra on the NSW South Coast. Her work is in public and private collections in Australia and overseas. PhotoAccess is very pleased to present this sensitive, beautiful work by Angela Tarlinton in the HUW DAVIES GALLERY.

David Chalker



*The Boy*



*Fifteen*

## Artist's statement

My interest in the emerging and changing aspects of identity has prompted me to make the series 'Adolescents'. These are images of small town boys hovering between two worlds, with one foot in childhood they are drawn into the uncertainty of adulthood. At this age the struggle to answer the central question of identity—who am I really?—is nowhere more apparent.

As Germaine Greer suggested, 'delight in the boy can only be sharpened by the pathos and irony of his condition of becoming' (*The Boy* 2003). Becoming involves conflict, struggle and self-conscious searching. Adolescence is a state of awkward transition.

These images present the angst, but also the beauty of becoming.

## Angela Tarlinton

July 2007



*At The River II*



*Soldier Crab*

## Biography

Born Queanbeyan, Australia 1976  
Email: [angelatarlinton@hotmail.com](mailto:angelatarlinton@hotmail.com)

## Education

2002-2004 Creative Fine Arts (Photography)  
College of TAFE, Hornsby NSW

## Selected group exhibitions

- 2007 Making Faces, Bega Regional Gallery
  
- 2006 Bega Regional Art Awards, Bega Regional Gallery  
The William & Winifred Bowness Photography Prize, Monash Gallery Of Art, Wheelers Hill  
The Alice Prize, Araluen Art Galleries, Alice Springs  
Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Art Gallery, Gold Coast  
The Citigroup Australian Photographic Portrait Prize, Art Gallery of NSW, Sydney  
Head On-Alternative Portraits, Australian Photographers Gallery, Balmain  
McGregor Prize for Photography, University of Southern Queensland, Toowoomba
  
- 2005 The Citigroup Australian Photographic Portrait Prize, Art Gallery of NSW, Sydney
  
- 2004 The Josephine Ulrick National Photography Prize, Tweed River Art Gallery, Murwillumbah  
Head On-Alternative Portraits, Michael Nagy Fine Art Gallery, Woollahra  
TAFE NSW Arts and Design Prize-Selected Finalists, The Muse, Ultimo
  
- 2003 TAFE NSW Arts and Design Prize, The Downing Centre, Sydney and NSW Regional Tour  
Artefact, Side-On Gallery, Annandale

2002 Lumiere, Blender Gallery, Paddington

### Awards

2005 Olive Cotton Award for Photographic Portraiture Tweed River Art Gallery, Murwillumbah  
(Director's Choice Purchase Award & Highly Commended)

### Collections

Queensland Centre for Photography, Bulimba  
Tweed River Art Gallery, Murwillumbah  
Private collections in Australia, USA & UK



*Last Light*



*Oyster*



*Fourteen*



*Last Night*

## List of works

All images are Digital Type C Prints

There are two print sizes, both with a large white border

Sizes as listed (Edition of 10)

Additionally, smaller 35cm x 35/45cm Prints (Edition of 25) \$340.

			\$
1	Game Day	55 x 70 cm	\$540
2	Untitled II	55 x 55 cm	\$540
3	Devil Man	55 x 70 cm	\$540
4	The Boys	55 x 55 cm	\$540
5	Thirteen	55 x 65 cm	\$540
6	Soldier Crab	55 x 55 cm	\$540
7	The Boy	55 x 65 cm	\$540
8	Sweetbrier	55 x 55 cm	\$540
9	Fifteen	35 x 35 cm	\$540
10	Untitled	55 x 55 cm	\$540
11	At The Rocks	55 x 70 cm	\$540
12	At The River II	55 x 55 cm	\$540
13	Oyster	55 x 65 cm	\$540
14	Sixteen	55 x 55 cm	\$540
15	Last Night	55 x 70 cm	\$540
16	At The River	55 x 65 cm	\$540
17	Last Light	55 x 60 cm	\$540
18	Fourteen	55 x 65 cm	\$540



*Sixteen*



*The Boys*



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