



The Mighty Trail **(2014)**

Shah's work consists of a growing archive/collection of images which functions as her material. By constructing and contextualizing the images, she gradually builds towards a structured archive of the collective memory. Not valuing images for their unique qualities, but finding substance in the reproducibility and the collectiveness of images, she question's the objective and how the camera has blurred the fine line between fiction and reality.

*Shah is interested in the 'cliché' of the landscape of the American West and how this objective stretch of nature has been transformed into an allegorical landscape. With the essay 'The Mighty Trail' she uses the appropriation of the landscape of the American West as an example to discuss how the power of the camera transformed the 'objective'. The work 'A Landscape Without Figures' occurred as a consequence of the essay. The four screen video consist of appropriated loops of the landscapes from *The Searchers* (John Ford, 1956). By cutting out all the figures in the landscape you are left with only the 'décor' of the American West. With these crops, the movement of the camera, materiality and manipulation of the image become highlighted.*

Giulia Shah

Giulia Shah (1987, NL) investigates relevant crossovers and the implied oppositions between high and low culture, private and public domain, moving and still image and the personal and collective memory. She is mainly interested in the everyday consumption of images, today and throughout history. Her work is often not focusing on her own photographic images, but instead she performs as an archivist of existing material. Throughout this investigation she doesn't value images for their unique qualities but finds substance in their reproducibility and collectiveness. Giulia Shah graduated with a BA from the photography department of the Gerrit Rietveld Academy in Amsterdam and is currently studying for her MFA at Chelsea College of Arts in London.