Figure 3
Lorenzo Vitturi, *Dalston Anatomy*, installation view.
The Photographer's Gallery, London, 2014.
Courtesy of the artist and Flowers Gallery, London.

a related vein (and who, like Marie, attended the Royal College of Art) include Darren Harvey-Regen and Jonny Briggs, both of whom play with the notion of photographic trace, the push and pull between reality and representation and photographers' recurring fascination with the human body. While both painting and sculpture, particularly the body cast, have histories of fascination with the human figure and human flesh, *Orlando* riffs in particular on the photograph's affinity with the fetish, as theorized by Christian Metz.[19]

Lorenzo Vitturi (Venice, 1980) constructs sculptural assemblages from objects that he buys at Dalston Market, a highly globalized local market in East London that combines strands of commerce from the UK, the West Indies, Africa and China among many other sources. Photographs of these assemblages came together in a beautiful book with unique fabric covers, and into the installation *Dalston Anatomy* (2014) (fig. 3) at the Photographer's Gallery in London. Photography allows Vitturi to distil his assemblages into permanent images, to combine and juxtapose them and then to spin them out once more into three dimensions. The project exists on various platforms, with all of them relying on the power of the photograph to compress the chaotic visual content of the world into pleasurable images. Vitturi's images tap into the colorful seduction of commercial table-top photography, as well as the immediacy of everyday life represented in contemporary memes like the "food selfies" that people post on social media documenting their meals. This work engages photography's capacity to mediate between high and low forms, and to aestheticize junk. Vitturi's work also has a relationship to different studio practices, especially to photographs made by modernist sculptors from Brancusi to Moore, a genre of photography that might once have been regarded as mere documentation but which has emerged over the last decade as an art form in its own right, one aspect of the artistic exploration of the relationship between two and three dimensional form.[20]

Dominic Hawgood (1980, United Kingdom) uses computer-generated imagery to test the limits of what we perceive to be real in photography. His 2015 installation shot of the project *Under the Influence* (fig. 4) is a computer-generated rendering of an exhibition rather than an

19. See Christian Metz, 'Photography and Fetish', *October*, Vol. 34, Autumn 1985, 81–90.
20. See, for example, the exhibition *Rodin, Brancusi, Moore: Through the Sculptor's Lens* at Waddington Custot Galleries, London, 22 May–11 July 2015.

Figure 4
Dominic Hawgood, *Under the Influence*, installation view (digital render of an exhibition), 2015, vinyl prints, lightboxes and LED lights. Courtesy of the artist.

actual photograph, a strategy that allows the artist to imaginatively project what an ideal exhibition would look like, and in practical terms to solve curatorial problems, and to circulate his work in its ideal form. Some of the images within the rendered exhibition show objects that have been computer-generated rather than photographed. Depicting scenes and objects associated with exorcisms at African Pentecostal churches around London, this project reflects on the extremes of human experience and what is felt as authentic or real. Hawgood's projects borrow from more than one strand of photographic practice, with documentary directness brushing up against the tradition of staged art photography in which the studio is a place for discovery. The presentation is theatrical and boldly innovative, using LED strip lighting, colorful light boxes and black and white vinyl panels, shown alongside gritty black and white videos, slowed down from YouTube videos of exorcisms. The form the work takes is highly mediated via various digital processes, yet the investigation remains close to questions about the possibilities and purpose of photography in relation to human truth.

In these works of expanded photography, we see a number of tensions, between image and object, between craft and concept, between representation and presentation. In all cases, the work pushes beyond photography's traditional domains of the wall, the page and the screen, yet retains a deep connection to photographic ideas or impulses. The recent examples discussed in this essay circulate within the world of contemporary art and are not made solely by purist photographers for an exclusive photography audience. They have a history that comes both out of experiments that emerge from within photography-as-art, as well as out of a 1960s conceptual tradition that held photography at arm's length.

21. Jay David Bolter, Richard Grusin, *Remediation: Understanding New Media*, Cambridge, Mass. 2000, 270.