



MICHEILA PETERSFIELD
THE SILVER SCREEN

MICHEILA PETERSFIELD | THE SILVER SCREEN | 2018

The Silver Screen explores female narratives and voyeurism represented in film through a series of cinematic self-portraits. By reconstructing visual representations of peeping, body cropping and other forms of 'looking' that appear within cinema, I have exploited these elements of the gaze and exposed the female figure in false states of privacy.

These images draw upon my memories of growing up consuming femininity through movies and magazines. I would imitate these representations through dress-ups, glamourizing myself in my rural Tasmanian home. I have reconstructed these feminine narratives through my own lens, from an isolated perspective where the fantasy of femininity exists in solitude.

Cinema idealizes even the most private of female narratives to create scenes of voyeuristic pleasure. Objectification enters into intimate domains whether it be undressing, crying or sitting in bed. In this series I reflect on my own female viewing experience and how these ideals encourage us to fantasize about self-objectification and create an elusive standard of perfection. I have explored this by transforming myself into different characters that embody exaggerated femininity and performance.

While the audience takes on an intrusive position through the immersive narratives, this is undercut by the dramatic performance that reveals the artificiality of the images. By visually referencing the language of cinema and of past eras, these narratives create a feeling of nostalgia and familiarity. There is a sense of the uncanny as the narratives are evocative but twisted into something strange.



FRONT: *Bang Bang* (detail), 2018, digital print on archival paper; available in two sizes: 100 x 150 cm and 70 x 100 cm, edition of 5 (+2AP) ABOVE: *Whiskey and Tears*, 2018, digital print on archival paper, 70 x 100 cm, edition of 5 (+2AP)



Matches (detail), 2018, digital print on archival paper, 100 x 70 cm, edition of 5 (+2AP)



Washing Line, 2018, digital print on archival paper; 70 x 100 cm, edition of 5 (+2AP)



Lollipop, 2018, digital print on archival paper; 70 x 100 cm, edition of 5 (+2AP)



Television (detail), 2018, digital print on archival paper; 100 x 70 cm, edition of 5 (+2AP)



A World of My Own, 2018, digital print on archival paper, 70 x 100 cm, edition of 5 (+2AP)

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Micheila Petersfield is a photographic artist from Hobart, Tasmania. She graduated with an honors degree in fine arts from the University of Tasmania in 2017. Her practice is based in creating transformative self-portraits that focus on destabilizing photographic ideals of female representation through methods of reconstruction, performance and artifice.

These images create a friction between femininity and menace, their glossy appearance acts as a screen where girlishness is seen as a facade to conceal something more unsettling. Her work frequently draws upon the visual language of fashion photography and cinema to explore and disrupt ideal feminine fantasies. Micheila is represented by Despard Gallery in Hobart.



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