

Feet

TAMARA MAGGIO

Tamara Maggio (tamstaar@yahoo.ca) was born and raised in Montréal and moved to Calgary in 1996 to further her studies in art. She trained formally in painting, but recently adopted photographic and digital processes as part of her work. She has exhibited her work in several shows, including two solo exhibitions. She has a BFA from the Alberta College of Art and Design and is interested in pursuing future studies on the psychology of aesthetics.

Artist's Statement

I am an observer fascinated with the human body. I consider myself to be an expressionist and a feminist. I also see myself as being a dreamer.

My photographic work is about the human body. I use the human body as a tool, just like a camera, to express my ideas. I am inspired by its forms, lines, and volumes. I use sheet metal as the support for my photographs. The metal is also a metaphor for the skin. I clean and polish the metal, but I like to let some imperfection show. These imperfections represent scars, hair, moles, birthmarks ... Metaphorically, the metal becomes a second skin.

I like working with metal because it is a nontraditional material to combine with photographs. I find metal to be very cold and unforgiving to work with. The smoothness and coldness of the metal is a visually pleasant contrast to the warmth of my photographs. Because the photographs are printed on transparencies, the color of the metal shows through. The color of the metal then becomes the color of the skin.

I like the idea of taking closeup photographs of the human body. I like to get very close to my subjects. I believe this makes my photographs more personal and intimate.

My work is strongly influenced by the work of Betty Goodwin, Genevieve Cadieux, and Bev Tosh. I feel that I can relate to their work, their ways of thinking, and their ways of working. I connect with the ambiguity of Cadieux's images. My idea of second skin is closely related to that of Goodwin's work. Tosh's work simply takes my breath away. Her work reaches me really deep inside and inspires me greatly.

At the present moment, my work is relatively small. Two feet by four feet is the biggest. I find that working with smaller formats makes me physically closer to my work. I strongly feel that the physical presence of my body in my work is noticeable to the viewers. Since my work is best viewed close up, the personal space of the viewer is mixed with the space of the work, which makes my work even more intimate.





