

Matthew Finn

Artist Questionnaire

IG: Which artists/photographers do you particularly respect?

MF: The American Lee Friedlander was one of the first photographers I was introduced to back in the 1980s; I still work with a formal eye playing with elements within the frame so the viewer is taken on a journey around the image. *The Bechers* body of work is incredible, the whole dedication to time, place and composition are inspirational as is Nicholas Nikons *The Brown Sisters*.

IG: Why do you choose photography as your artistic medium?

MF: It chose me, having tried so many different areas to explore and having failed at them all, photography was the one that stuck so I felt I owed it to myself and the medium to explore what I wanted to say with a visual language compared to say music or performance. I also love the medium and still find it new and exciting.

IG: What are your main influences and how have they influenced your work?

MF: People, especially individuals I have concentrated my projects on have been the major influences on the work and the reasons I want to make the work. Without my Mother (obviously) this work could not exist. The relationships you build up through the projects turn them into collaborations, which for me is an exciting way of working and sharing ideas.

I have also been interested by films, especially films with a strong narrative and eloquent lighting and scenery. John Fords *My Darling Clementine* and Orson Wells' *The Magnificent Ambersons* are both incredible.

IG: Some of our visitors will be interested in the technical aspects of your project. What equipment did you use? And did it affect the way that you worked and the project outcome?

MF: The project has been shot with mainly Leica M6 Rangefinders cameras with either a 35mm or 50mm Lens and its only when my mother moved into a home

that I changed to a Mamiya 7 rangefinder as I felt the dimensions of her new surrounds fitted the more confined nature of the 6x7 format. I only use Ilford HP5 film and print all my own images on Fibre based paper of what ever is best available at the time of printing.

The reason I like rangefinders is that for me you have to look harder at what is in the frame and as a formalist this is important to how the images are made.

IG: Do you have any recommended reading to further contextualise the project?

MF: I like writers who work like detectives and unravel a photograph by really looking at them and dissecting what they could mean, John Szarkowski *Looking at Photograph*, Martha Roslers writings on Lee Friedlander or her great visual/text work on The Bowery or more contemporary Elizabeth Edwards *Anthropology and Photography*.

IG: What plans do you have for future projects?

MF: I hope to be able to continue this project on my mother, maybe moving the images away from her and concentrating more on objects? I have a new commission for Hull City of Culture 2017, so I plan to be making work in response to the city concentrating on its two Rugby clubs. I am also getting more involved with curating shows which offers a very different set of problems to that of taking the photographs.