

LINDBERG
CONTEMPORARY ART

PRESENTS

PAUL MARC JOFFE

INFERIOR OBLIQUE

1.	'LES TUEURS MELOMANES (THE ACCORDIONIST)' MTHATHA	\$2,800
2.	'THE SECRET PICTURE' BAN HUAY OUN, LAOS	\$2,800
3.	'SAUDADE (NOT FOR TRANSLATION)' BUS STOP, BAIXA CHIADO, LISBOA	\$2,800
4.	'16:47 HOUSE 17' IMIZAMO YETHU, CAPE TOWN	\$2,800
5.	'LIFE AND DEATH (POSTPONED)' ROUTE 899, ISRAEL-LEBANON BORDER	\$2,800
6.	'SUCH SOFT HANDS' BEACHFRONT, DURBAN	\$4,200
7.	'FRESH CUTS' BANGKOK	\$2,800
8.	'YESHIVA (SITTING) AT MIDNIGHT' TZFAT	\$2,800
9.	'DEAL, APPROACH TWO' GREEN MARKET SQUARE, CAPE TOWN	\$2,800
10.	'MOVEMENT UNTITLED' MORNINGTON ISLAND, QUEENSLAND	\$2,800
11.	'CARS AND MOUNTAINS' IMIZAMO YETHU, CAPE TOWN	\$2,800
12.	'FEEDING' BOARDWALK, TEL AVIV	\$2,800
13.	'TH8537' IMIZAMO YETHU, CAPE TOWN	\$2,800
14.	'MOVEMENT UNTITLED (SECOND)' IMIZAMO YETHU, CAPE TOWN	\$4,200
15.	'BEAUTY SPOT (RIGHT CHEEK)' QUNETRA, ISRAEL-SYRIA BORDER	\$2,800
16.	'THE AMUSEMENT' MELBOURNE	\$2,800
17.	'UNTITLED REFLECTION' ARAB CONTRACTORS (REAR), WAILING WALL, JERUSALEM	\$2,800
18.	'LA MAYEZA AYAFUMANEKA APHA' MTHATHA	\$2,800

ALL IMAGES PIGMENT INK ON COTTON PAPER, EDITIONS OF 8

INFERIOR OBLIQUE

It's a long journey to this Israel-Syria border; what has happened to this "beauty spot"? Closer to home in Melbourne, "the amusement" seems similarly far away. And who is dancing, wildly tangerine and beautifully toned, on Mornington Island?

These images are not just frozen moments. They are perhaps the centre of a chronology of events. They are not of the events themselves, but the frames that connect the events. They make us ponder the context, while freezing us tantalizingly in-between.

The camera is seemingly aimed slightly elsewhere; yet perfectly focused on the narrative fragments that trigger our engagement.

The camera is not aimed in judgment, at the "such soft hands" that hold the cold handguns. We can only guess the expressions on their faces. Who are they? What is their intent? We are swept forward with them in their disturbing wake of uncertainty.

This camera is not a patronizing voyeur.

It sees humour and nobility; warmth and humility.

It is, nonetheless, from elsewhere . . . it's mind and shutter, open.

Robert Clinch, 2009.