



jack
dale.

skin skin manipulations

MICHAEL QUIGLEY
MANIPULATES THE TAPE
RECORDER.

"It's funny that all the critics we have to deal with here are women. If a woman considers my photographs or any photographs I do, and uses a woman's approach towards what she identifies with, it's amazing what she can choose in lieu of what I can get involved with. Sometimes I throw in a bit of whimsy with the serious stuff. But a woman would miss out the serious stuff and go for the whimsy, because that's what they have insight into more than anything else."

"I think the majority of people here get ideas and then they executive them right away. It's not a thought process. There also seems to be a tremendous lack of understanding. I think we have a responsibility to our public. We may say "To hell with the public," but we have to entertain, whether it's in one print or a whole show."

"I remember when I put on my first one-man show at the Douglas Gallery. This was really the first time I was concerned with photography the nude, and I was terrified. Doug Christmas had an incident with paintings removed from his gallery, and then I came along. There was a terrific problem in that I became so over-conscious of feeling that it became a sheer technical show. Technically, it was fantastic. Emotionally, it was dead. Richard Simmons came to me afterwards and said, "I can't understand it. How can you present fifty photographs of the nude female form and not have one bit of feeling?" It was really an anti-erotic show, and I didn't realize that until somebody else told me. All these factors like 'Have I got a Victorian attitude?', plus consideration for the gallery, the audience, the police, the morality

squad, my wife, my kids, my bail money — all these things go through your mind. You finally reach the stage where you say "Forget it. It's too much — do what you want to do." And this particular second element is coming out now, where the erotic feelings *do* come out, where the hidden feelings — probably my own — for the female flesh, its texture and graphics come out."

"I remember the last day I was shooting, I really had a lot of fun. You see everything is basically a studio set-up — it's manipulated. You photograph and then you expose after. The last day we went up up into the country, far, far away, so that nothing was manipulated. It was *there*, and the model becomes herself and you become yourself. You photograph what you see, and then the manipulation follows in the print, in the sculpture."

"In the bridge sequence, we had just come down from the river, and there wasn't a soul up there by Stave Falls, not a soul, and I said to Chris, "Why don't you go to the other end of the bridge, take off your dress, and run like hell?" Well, she went to the other end, took off her clothes, and ran like hell, and while she did it she was laughing



like crazy. When she got to my end. I asked her, 'What's the matter?' and she said, 'There's two men working up there and one's yelling "Charlie! Charlie! can you see what's happening down there?" He couldn't believe it.' He was running down this big steel ladder and getting his friend, and then they both ran up again, he had his camera clutched in his hand. Normally I would photograph everything three times, just to make sure I have it. But this time I said no. Then I realized that when they went into the beer parlours in Mission that evening, they'd say 'Hey! You know what happened up at Stave Falls?'"

"As a photographer, as an artist, as an architect, or any of these things, we have a tendency to manipulate, to be influenced by so much of our surroundings, we have so many problems. We tend to forget about the beautiful, the humor, the whimsy, and these other elements which should creep in. Things are becoming too bloody serious. Things become constructed, they aren't evolved."

"The whole world's full of manipulators. And that's nice because then we can create our own personal fantasy out of our reality." ●