GEORGE BYRNE

POST TRUTH

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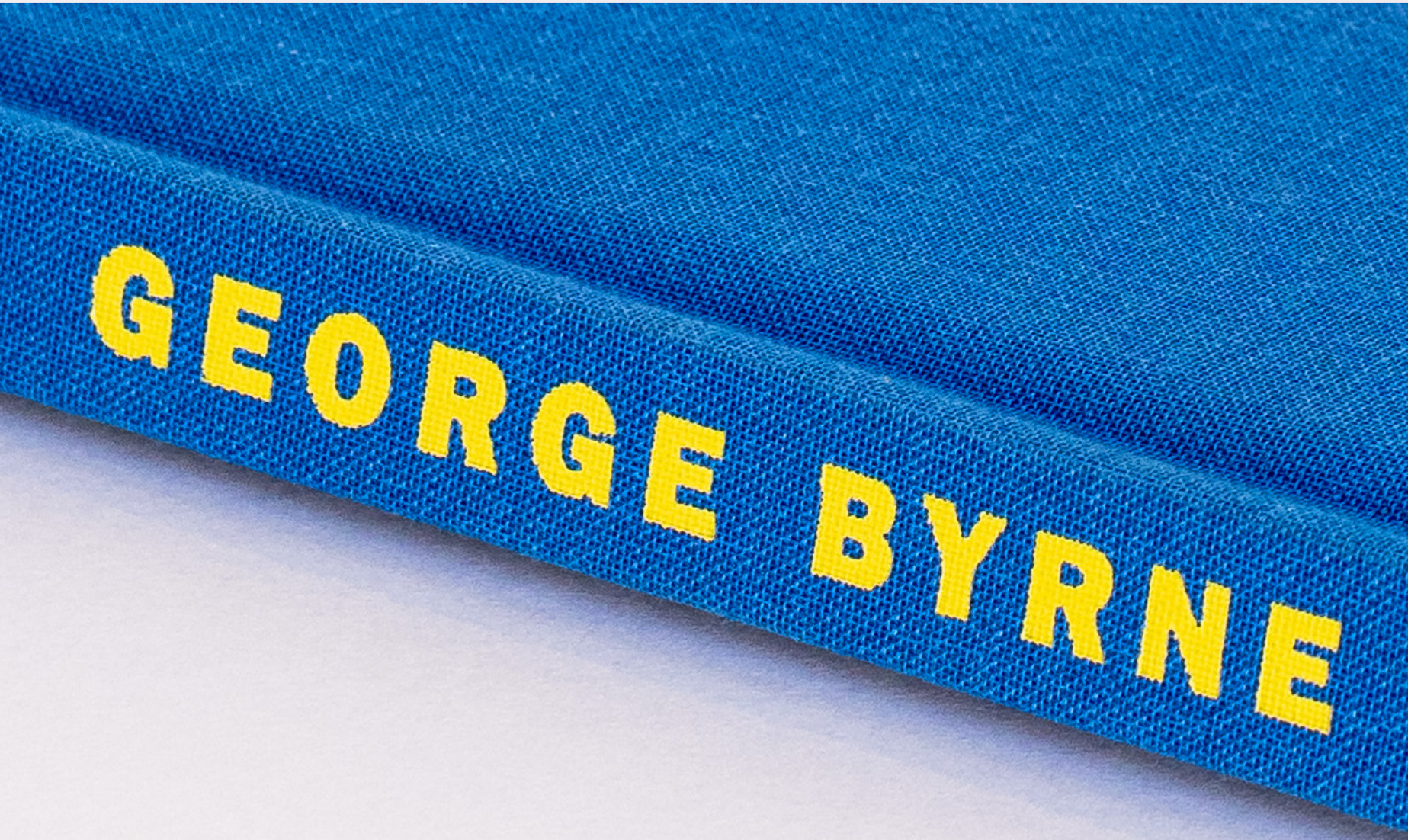
GEORGE BYRNE

Pink Desert, 2015

FOREWORD

"Here was the endlessly mute placidity of nature, indifferent to the great city here was the desert beneath these streets, around these streets, waiting for the city to die, to cover it with timeless sand once more."
—John Fante, *Ask the Dust*, 1939

The seed for this book was planted on September 23, 2010—my first day as a Los Angeles resident. I remember looking out of the plane window and being taken aback by the scale of the urban sprawl, the vast tracts of shimmering, dusty pink-grey suburbia. Even from way up there, I thought it looked strangely beautiful. Later that same day, driving through the streets of L.A. for the first time, I was transfixed. There was so much light that the streetscapes seemed to become two-dimensional, angular cutouts. Shadows dissected the open space and figures occasionally floated by like ghosts through washed-out pastel plains. It felt free, wild, and open. Laid out in front of me in that moment, I saw what would go on to form both the basis of my artistic practice and the essence of this book.

In the ensuing three years, I used myriad cameras to take tens of thousands of photos of L.A. and the surrounding areas. The advent of smartphones and IG aided the process of repetition, reduction, and recognition—or was it validation? Regardless, it was initially all driven by raw curiosity. I had no immediate ambition to print, let alone exhibit, any of the work, but as it all played out, and with the help of those new technologies, I started to see a clear enough through-line for a solid series to emerge.

The work featured in this book picks up from 2014/15, when I started using medium-format film cameras, namely the Mamiya 6 and a Pentax 67, both beautiful old cameras that allowed me to print bigger and better prints for exhibition. For this book I had the difficult task of choosing only 56 images (from a group of over 150), all works that at some point were printed and exhibited internationally between 2015 and 2020. (The standard exhibition sizes were 47 ½ x 59 ⅞" for the rectangular images, and 41 ⅜ x 41 ⅝" for the squares.) I wanted the book to show the evolution of the series thus far, from raw street observations to more calculated, collagic compositions, whose reality (or truth), have ended up in the eye of the beholder.

What I've learned over the past ten years is that photography is a more dynamic, expressive, and malleable medium than I ever knew. And while I'm not entirely sure where I'm going with it (especially now as I sit here with a face mask on in the midst of a global pandemic), I do know that I have put everything into my work. The images are me; they are both my conscious and subconscious, they are my attempt to instill order in chaos, beauty in decay, and hope in a sometimes-hopeless world. I hope you enjoy them.

Hotel Pool #1, 2015

POST TRUTH BOOK
1st EDITION / 2020
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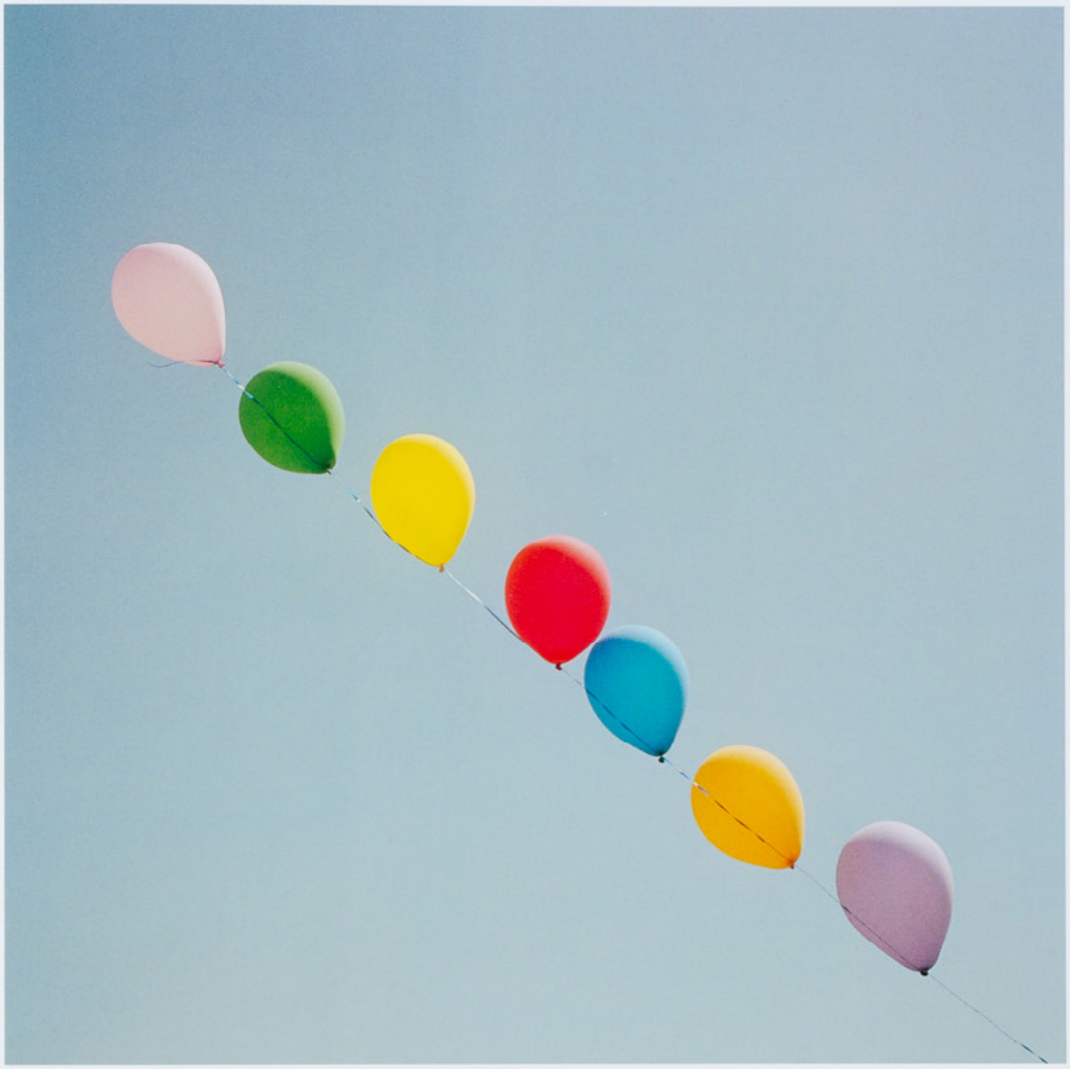

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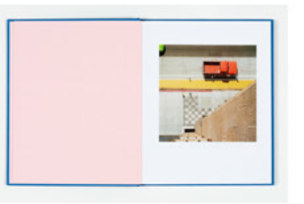

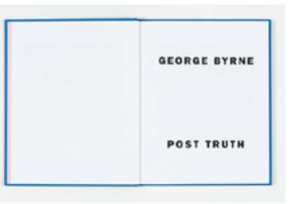
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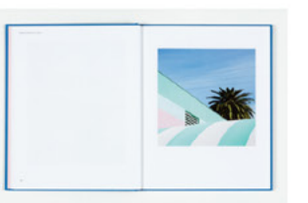

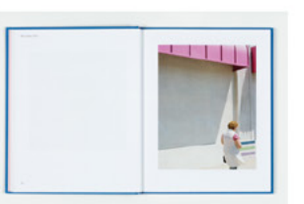

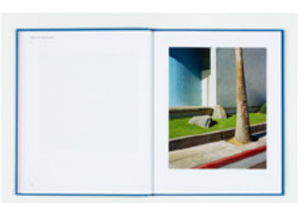

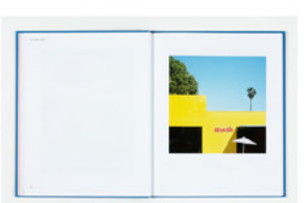

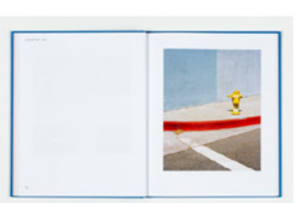

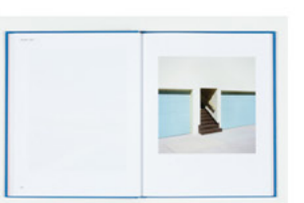

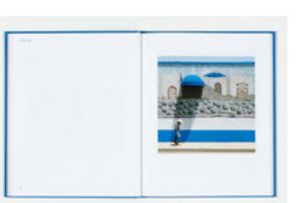

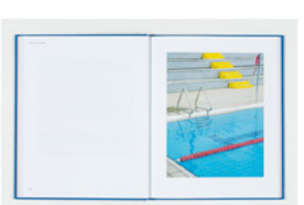

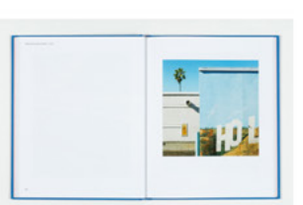

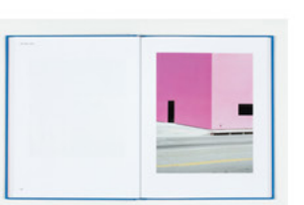

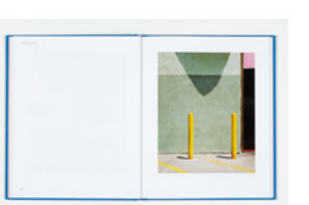

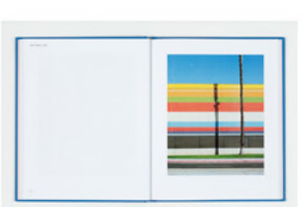

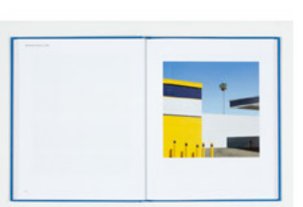

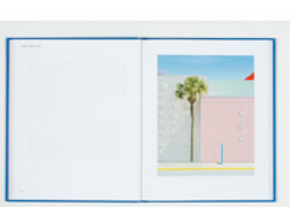

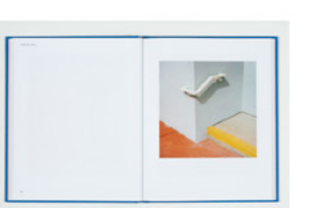

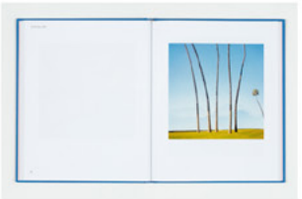
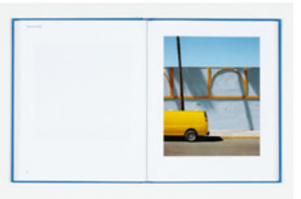
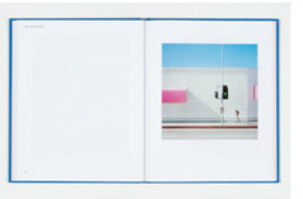
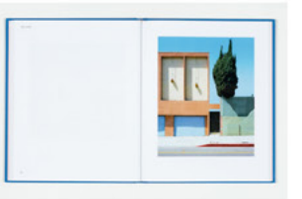
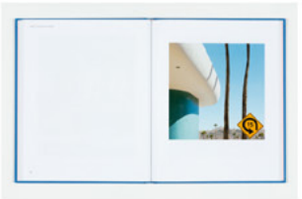

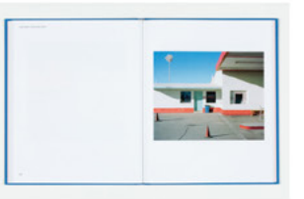
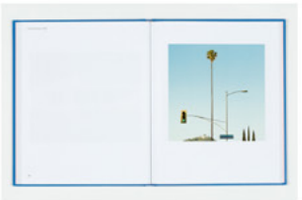
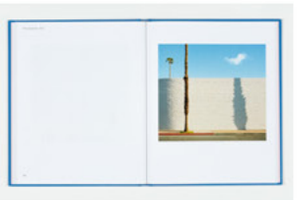
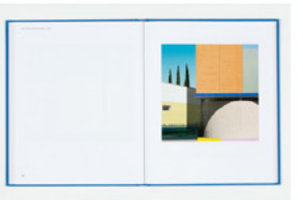

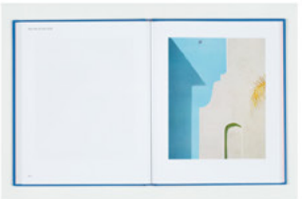

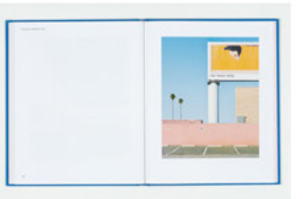

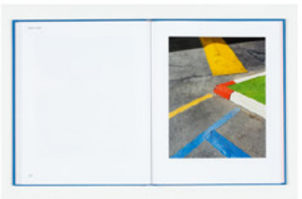

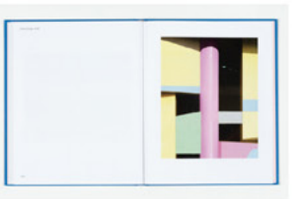

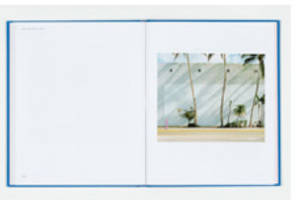
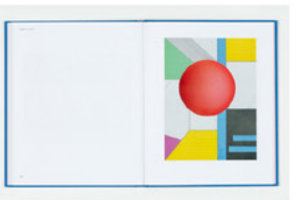

ABOUT

The Post Truth Book

9.75 x 12”
Signed / Editioned
Cloth cover with tip in
Edition size: 1500
ISBN: 978-0-578-70516-3
120 Pages
56 plates

This monograph is from a first edition, self-published run of 1500 copies.
It contains a selection of 56 high-quality monographs, all images that at some point were printed and exhibited internationally by George Byrne between 2015-2020. The book is 120 pages, hard cover, smith sewn, cloth over board.
The book is printed on Magno Satin paper & printed by Dr. Cantz’sche Druckerei in Stuttgart, Germany.

In order to publish this book, George worked with three highly respected collaborators: Producer/Editor - Stephanie Emerson, Designer - Michael Worthington (counterspace.net) and writer - Ian Volner. Ian Volner is a NYC based novelist and freelance architecture/culture writer whose essay introduces the book.

To view a video of the book page by page, click here.

Contact: contact@georgebyrne.com

www.georgebyrne.com