

Pezaloom, SMALL TOWN FETISH  
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Latrobe Regional Gallery

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Latrobe Regional Gallery is proudly supported by  
Latrobe City Council and Creative Victoria

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Latrobe Regional Gallery is Located on the traditional  
land of the Braiakaulung people of the Gunaikurnai  
nation. We pay respects to their Elders  
past and present.

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TS Elliot's *Prufrock*, the steady meditation on degeneration, lamenting in search for meaning; a musing on the slow development from energetic opinionated youth complete with facile reactions, to the complex neurosis of older age and its build-up of psychological and embodied sediment into forensic pathology.

*The Love Song of J Alfred Prufrock* was a standard study in the English Literature classes of the 1980's and many students, Pezaloom among them, wandered about the asphalt smothered playgrounds after examining its stanzas decrying "...do I dare to eat a peach? I shall wear white flannel trousers and walk along the beach?"<sup>3</sup> having no foresight regarding the profundity of Prufrock's middle aged rambling, or the bright light Elliot was shining into our own future corners.

The series *Long After Love Left* casts an eye around the vacated home of an old couple, telling the story of a wife passed on and a man alone. Unlike *Corners Collect Us* this examination is a more focused and somewhat sentimental gaze on the detritus of life's passing. Amassed, outdated, abandoned are themes replete in *Comfort Abandoned* which features rotund recliners in an otherwise empty room. This series leads into *Lifeboats on Land* which is arguably a social justice study, although Pezaloom denies this, insisting social and political commentary is not part of his oeuvre. However, when viewed alongside the previous works this series encapsulates

a crisis of poverty in contemporary housing affordability. The images are an unbiased depiction at the extreme of local living standards, raising uncomfortable political questions as well as providing a reflection on the local history which has seen such dramatic decline over a single generation of roll-out neoliberal economic policy.

Pezaloom's reluctance to engage in ideological posturing lends even more social strength to these works, in the absence of text-based justice messaging, these images are more powerful than activist works in their reflection of societies collective neglect. Pezaloom explains that he takes a minimal liberty in his use of image manipulation software, making alterations subtle enough to allow the source material to stand on its own and attributes his subject matter to a desire to depict the authenticity of small-town life, allowing the work itself to hold the final authority.

● Kate Zizys, 2019

#### Notes

1. Arc Yinnar was established in 1982 and still operates in the main street of Yinnar [arcyinnar.org.au](http://arcyinnar.org.au)
2. Owls of Nebraska is a post punk, trans-Tasman project of which Pezaloom is the primary photographer, <https://owlsonebraska.bandcamp.com/> & <https://www.youtube.com/channel/UCsxjR5X-WE8ixQ1Yxp1CHqA>
3. On interview Pezaloom claims his own internal mantra was the Madness lyric: "Baggy Trousers Dirty Shirt Pulling Hair and Eating Dirt, Teacher Comes To Break it Up, Hit Him on the Head with a Plastic Cup"



*Comfort Abandoned*, 2014, Type C photograph on di-bond mount, 420 mm x 297 mm, Courtesy of the artist

#### LIST OF WORKS

**Long after love left**  
Thirteen works from the series

*Long after love left* 2014  
Type C photograph on di-bond mount,  
297mm X 420mm  
Latrobe Regional Gallery Collection

**Dopa Kinesia**  
Four works from the series

*Dopa Kinesia*, 2015  
Type C photograph on di-bond mount,  
297mm X 420mm  
Latrobe Regional Gallery Collection

**Self portrait**  
*Self-portrait (portrait from Dopia Kinesia)*, 2014  
Type C photograph on di-bond mount,  
594mm X 841 mm  
Latrobe Regional Gallery Collection

**Life boats on land**  
Six works from the series

*Life boats on land*, 2017  
Type C photograph on di-bond mount  
297mm X 420mm  
Latrobe Regional Gallery Collection

**Comfort Abandoned**  
Three works from the series

*Comfort Abandoned*, 2014  
Type C photograph on di-bond mount  
420 mm x 297 mm  
Courtesy of the artist



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