

# PAUL GADD



## PAUL GADD

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PLEASE VISIT MY WEBSITE

[WWW.SAATCHIART.COM/PAULGADD](http://WWW.SAATCHIART.COM/PAULGADD)

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## LANDFILL

PAUL GADD

LANDFILL

PAUL GADD IS A BRITISH PHOTOGRAPHER LIVING AND WORKING FROM SEOUL, SOUTH KOREA. HIS PHOTOGRAPHY BEGAN WHILST HE WAS STUDYING FINE ART AT EPSOM SCHOOL OF ART IN THE UK, WHEN HE HAD TO PHOTOGRAPH SOME OF HIS SCULPTURES BECAUSE THEY WERE TOO BIG TO MOVE. INTRIGUED, PAUL DECIDED TO SWITCH HIS FOCUS AND ACQUIRED A BA IN PHOTOGRAPHY IN THE ARTS AT SWANSEA METROPOLITAN UNIVERSITY.

WHEN HE GRADUATED IN 1997, PAUL ENTERED THE YOUNG CATWALK PHOTOGRAPHER OF THE YEAR COMPETITION ORGANISED JOINTLY BY THE INDEPENDENT NEWSPAPER AND CLOTHES SHOW LIVE AND PLACED SECOND OUT OF 2,500 ENTRANTS. HE WAS THEN OFFERED A JOB BY THE LEGENDARY CATWALK PHOTOGRAPHER CHRIS MOORE AND WORKED WITH HIM SHOOTING FASHION SHOWS FOR THE NEXT FOUR YEARS.

KEEN TO EXPLORE OTHER FIELDS, PAUL TURNED FREELANCE AND MOVED TO ASIA, WHERE HE BEGAN CONCENTRATING ON FASHION AND PORTRAIT PHOTOGRAPHY AND PARTICIPATING IN SOLO AND JOINT EXHIBITIONS.

AFTER A FEW YEARS OF WORKING WITH FASHION MAGAZINES AND SHOOTING COMMERCIAL WORK, HE TURNED HIS INTEREST BACK TO FILM PHOTOGRAPHY. IN 2011 PAUL JOINTLY RUN A PHOTOGRAPHY STUDIO AND GALLERY IN KUALA LUMPUR, MALAYSIA CALLED THE PRINT ROOM. HERE HE WOULD TEACH THE TRADITIONAL METHODS OF FILM PHOTOGRAPHY AND DARKROOM PRINTING, ALSO CURATING EXHIBITIONS FOR PROFESSIONAL AND THE SMALL COMMUNITY OF EMERGING PHOTOGRAPHERS THAT THE PRINT ROOM HAS CREATED.

IN 2020 DURING COVID, THE PRINT ROOM, MALAYSIA CLOSED ITS DOORS AND PAUL MOVED TO SEOUL, SOUTH KOREA.

IN 2023 THE PRINT ROOM (SOUTH KOREA) OPENED.

PAUL'S PHOTOGRAPHS ARE MANIPULATED BY SCRATCHING OR TONING THE NEGATIVES, ADDING DIFFERENT MEDIUMS DURING HAND-PRINTING, THEN BLEACHING, PAINTING AND THE USE OF ENCAUSTIC ON THE FINAL STAGE. THOUGH HIS WORKS ARE IN EDITIONS, EACH PHOTOGRAPH IS AN ORIGINAL.

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LANDFILL, SPACE JUNGHAK, SEOUL, APRIL 2024 (SOLO)

THE OTHER ART FAIR, TRUMAN BREWERY, LONDON. MARCH 2024

RETURN TO FAIRYLAND, SPACE JUNGHAK, SEOUL, MARCH 2023 (SOLO)

THE OTHER ART FAIR, TRUMAN BREWERY, LONDON. OCTOBER 2022

GSPF 2022 (GELATIN SILVER PRINT FESTIVAL) SPACE JUNGHAK, SEOUL OCTOBER 2022 (GROUP)

THE PREVIEW ART FAIR, SEONGSU, SEOUL. APRIL 2022

THE OTHER ART FAIR, TRUMAN BREWERY, LONDON. MARCH 2022

“STATE OF MIND”, JEONJU ART GALLERY. NOVEMBER 2021 (SOLO)

14TH JEONJU INTERNATIONAL PHOTO FESTIVAL. OCTOBER 2021 (GROUP)

“FIN” THE PRINT ROOM, KUALA LUMPUR. AUGUST 2019 (GROUP)

ARTROOMS ROMA, CHURCH VILLAGE HOTEL, ROME. MARCH 2019

“STATE OF MIND”, THE PRINT ROOM, KUALA LUMPUR. FEBRUARY 2019 (SOLO)

ARTROOMS SEOUL, RIVERSIDE HOTEL, SEOUL. OCTOBER 2018

ART EXPO MALAYSIA PLUS, MITRA TRADE, KUALA LUMPUR, OCTOBER 2018

ART EXPO MALAYSIA PLUS, MITRA TRADE, KUALA LUMPUR, OCTOBER 2017

ENCORE, THE PRINT ROOM, KUALA LUMPUR, APRIL 2017 (GROUP)

VILLAGE/UP YOUR ALLEY (JOINT EXHIBITION) ART SPACE 1, PENANG, SEPTEMBER 2015 (GROUP)

TWISTED LIFE, THE PRINT ROOM, KUALA LUMPUR, JUNE 2015 (GROUP)

“VILLAGE”, THE PRINT ROOM, KUALA LUMPUR, APRIL 2015 (GROUP)

UP YOUR ALLEY, THE PRINT ROOM, KUALA LUMPUR, SEPTEMBER 2014 (GROUP)

“IT'S STILL LIFE...” CHINA HOUSE, PENANG, SEPTEMBER 2014 (GROUP)

“IT'S STILL LIFE...” REKA ART SPACE, PENANG, AUGUST 2014 (GROUP)

BODY, THE PRINT ROOM, KUALA LUMPUR, MAY 2014 (GROUP)

ART COLLABORATION, A-COLLECTION + GALLERY TOPIC, SEOUL, MARCH 2014 (GROUP)

“IT'S STILL LIFE...” THE PRINT ROOM, KUALA LUMPUR, NOVEMBER 2013 (GROUP)

48, THE PRINT ROOM, KUALA LUMPUR, JUNE 2013 (GROUP)

WITHIN THESE WALLS, CHINA HOUSE, PENANG FEBRUARY 2013 (GROUP)

WITHIN THESE WALLS, THE PRINT ROOM, KUALA LUMPUR DECEMBER 2012 (GROUP)

MARKET, CHINA HOUSE, PENANG, 2012 (GROUP)

MARKET, THE PRINT ROOM, KUALA LUMPUR, JULY 2012 (GROUP)

FIVE MINUTES, CHINA HOUSE, PENANG FEBRUARY 2012 (SOLO)

10, THE PRINT ROOM, KUALA LUMPUR, OCTOBER 2011 (GROUP)

FIVE MINUTES, THE PRINT ROOM, KUALA LUMPUR JULY 2011 (SOLO)

ARTS & EARTH KL PAC, KUALA LUMPUR 2006 (GROUP)

HOME OF PEACE ORPHANAGE, CHARITY EXHIBITION, BSC, KUALA LUMPUR 2006 (SOLO)

BLINK, DARLING MUSE, KUALA LUMPUR 2005 (GROUP)

WHEN I GROW UP...!IN AID OF NATIONAL CANCER SOCIETY MALAYSIA, BSC, KL 2004 (SOLO)

COLOUR, STONOR CENTRE, KUALA LUMPUR 2003 (SOLO)

PIGS MIGHT FLY, CENTRO CULTURAL, MALLORCA 1994 (SOLO)

## LANDFILL

AS A CHILD WHEN I VISITED MY GRANDFATHER'S GRAVE I WOULD ALWAYS FIND MYSELF WALKING AROUND THE CEMETERY LOOKING AT AND READING ABOUT THE PEOPLE BURIED THERE, I FOUND IT INTERESTING AND SOMEWHAT CALMING. SOME OF THE GRAVES WOULD HAVE FRESHLY PICKED FLOWERS WHERE SOMEONE RECENTLY VISITED A LOVED ONE, OTHERS HAD WILTED OR DRIED FLOWERS WHERE THE VISITS WERE LESS FREQUENT, AND SOME; HAD NOTHING AT ALL - THEIR GRAVES WERE NOW OVERGROWN, ALMOST DISAPPEARING BACK INTO THE GROUND, AS IF THEY HAD NEVER EXISTED.

THE FIRST TIME I VISITED A CEMETERY IN SEOUL WAS IN 2022. I HAD OFTEN PASSED BY CEMETERIES BUT HAD NEVER BEEN IN ONE. I WOULD ALWAYS NOTICE HOW COLOURFUL THE FLOWERS WERE, WHICH OFTEN EVOKED NOSTALGIC MEMORIES.

BUT WHEN I FINALLY VISITED A CEMETERY IN SOUTH KOREA, I REALIZED THAT THESE BEAUTIFUL FLOWERS THAT I WOULD ALWAYS SEE FROM AFAR WEREN'T REAL FLOWERS AT ALL; THEY WERE ACTUALLY PLASTIC FLOWERS. THERE WASN'T A SINGLE GRAVE THAT HAD ANY REAL FLOWERS. I WAS HORRIFIED.

WHEN I DIE, IF SOMEONE I KNEW PUT A BUNCH OF PLASTIC FLOWERS TO REMEMBER ME, I THINK I WOULD COME BACK AND HAUNT THEM.

DURING ONE OF MY VISITS I CAME ACROSS AN OLD STONE WALL. WITHIN THIS WALL, AND I GUESS OUT OF SHEER LAZINESS, PEOPLE HAD BEEN PUTTING THEIR USED FLOWERS IN THE CRACKS. OVER TIME THE WALL BECAME ENGULFED WITH FAKE FLOWERS THAT IT COULD NO LONGER BE SEEN. I FOUND IT QUITE DISTURBING THAT A WALL OF FAKE FLOWERS HAD BECOME A THING OF BEAUTY.

EVERY TIME I VISITED, THE WALL JUST BECAME BIGGER AND BIGGER, UNTIL ONE DAY WHEN I WENT TO SEE IF THE WALL HAD EVOLVED, I DISCOVERED IT HAD BEEN DEMOLISHED. THE STAFF HAD TAKEN IT ALL DOWN, LEAVING THOUSANDS OF PIECES OF MICROPLASTICS SCATTERED ALL OVER THE GROUND.

THIS IS WHEN I HAD THE IDEA TO RECREATE THE WALL IN MY STUDIO. I WOULD WALK AROUND THE CEMETERY, PICK UP THE PLASTIC FLOWERS OUT OF THE RUBBISH AND TAKE THEM BACK TO MY STUDIO TO PHOTOGRAPH THEM. ON MY LAST VISIT I WAS GIVEN PERMISSION TO SORT THROUGH THE HUGE SKIPS FULL OF FLOWERS. THE BACK SEAT OF THE CAR AND THE BOOT WERE FULL. SO MANY FLOWERS BUT ALL I COULD SMELL WAS PLASTIC AND SOJU...

WHEN I FIRST SET UP MY PLASTIC WALL, NO MATTER HOW MANY TIMES I KEPT PHOTOGRAPHING THE FLOWERS I FELT THAT SOMETHING WAS MISSING FROM THE SHOTS.

ADDING SOME WILDLIFE HELPED BUT I STILL WASN'T HAPPY WITH WHAT I HAD ACHIEVED

IT WASN'T UNTIL I CAME ACROSS AN ARTICLE THAT I READ, ACCORDING TO STATISTICS, IN SOUTH KOREA THE AREA OCCUPIED BY THE DEAD IS GREATER THAN THAT OCCUPIED BY THE LIVING. THIS IS DUE TO THE TRADITIONAL BURIAL METHOD. PEOPLE WOULD LOOK FOR AN AUSPICIOUS BURIAL SITE ON A MOUNTAIN SIDE TO MEET THE THEORY OF FENG SHUI(PUNGSU JIRI).

THIS LED ME TO USE LIVE MODELS, CAST THEIR BODIES AND ARRANGE THEM AMONG THE FLOWERS AND WILDLIFE. EACH OF THE PHOTOGRAPHS, ALTHOUGH SHARING THE SAME CONCEPT, WHETHER FAKE PLASTIC FLOWERS OR US AS PEOPLE, WILL ALL END UP IN THE SAME "LANDFILL." THEY ALSO HOLD THEIR OWN INDIVIDUAL STORY.

EVERY YEAR MORE THAN 2,000 TONS OF FAKE FLOWERS ARE IMPORTED FROM CHINA TO SOUTH KOREA, MOST OF THESE FLOWERS WILL END UP ON SOMEONE'S GRAVE AND THEN LATER INTO A LANDFILL. FAKE FLOWERS CONSIST OF SYNTHETIC FIBRES, PLASTICS, VINYL AND IRON WHICH MAKES IT DIFFICULT TO RECYCLE, PROLONGED SUNLIGHT CREATES MICROPLASTICS WHICH ADVERSELY AFFECTS THE HUMAN BODY AND THE ENVIRONMENT. FURTHERMORE, WHEN INCINERATED OR PUT INTO A LANDFILL, HARMFUL SUBSTANCES SUCH AS DIOXIN ARE GENERATED.



**LANDFILL 2023**

Toned silver gelatin hand print on fibre paper with encaustic relief

47cm x 47cm

Edition 1 of 10

06

07



**GAIA 2024**

Toned silver gelatin hand print on gloss fibre paper with encaustic  
57cm x 46cm  
Edition 1 of 10

08

09



**MENTIROSO 2024**

Toned silver gelatin hand print on gloss fibre paper with encaustic  
57cm x 46cm  
Edition 1 of 10



**TO KILL A BUTTERFLY 2023**

Toned silver gelatin hand print on gloss fibre paper

47cm x 47cm

Edition 1 of 10



**THEY 2023**

Toned silver gelatin hand print on warm tone fibre paper with encaustic  
46cm x 57cm  
Edition 2 of 10





**NARCISSUS GAZE 2023**

Toned silver gelatin hand print on warm tone fibre paper with encaustic  
47cm x 47cm  
Edition 1 of 10

14



**TORSO 2023**

Toned silver gelatin hand print on warm tone fibre paper with encaustic  
57cm x 46cm  
Edition 1 of 10



16

17

**MACHIAVELLIAN 2024**

Toned silver gelatin hand print on warm tone fibre paper with encaustic  
47cm x 47cm  
Edition 1 of 10



**FINITE 2024**

Toned silver gelatin hand print on fibre paper with encaustic relief  
47cm x 47cm  
Edition 2 of 10

18

19



**LANDFILL 2023**

Hand painted toned silver gelatin hand print on fibre paper with encaustic relief  
24.2cm x 24.2cm  
Edition open no 1&2



20

21

**PARAGON 2022**

Hand painted toned silver gelatin hand print on fibre paper with encaustic relief

46cm x 57cm

Edition 1 of 10

“THE ONLY THING THAT BURNS IN HELL IS THE PART OF YOU THAT  
WON’T LET GO OF YOUR LIFE: YOUR MEMORIES, YOUR ATTACHMENTS.  
THEY BURN THEM ALL AWAY, BUT THEY’RE NOT PUNISHING YOU,  
THEY’RE FREEING YOUR SOUL. IF YOU’RE FRIGHTENED OF DYING  
AND YOU’RE HOLDING ON, YOU’LL SEE DEVILS TEARING YOUR LIFE  
AWAY. IF YOU’VE MADE YOUR PEACE, THEN THE DEVILS ARE REALLY  
ANGELS FREEING YOU FROM THE EARTH.”

— MEISTER ECKHART —

22

23



**MOTHER IN PURGATORY 2024**

Toned silver gelatin hand print on fibre paper with encaustic relief

57cm x 46cm

Edition 1 of 10



**ANOSMIA #1 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique

24

25



**ANOSMIA #2 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique



**ANOSMIA #3 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique

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27



**ANOSMIA #4 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique



**ANOSMIA #5 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique



**ANOSMIA #6 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique





**ANOSMIA #7 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique

30



**ANOSMIA #8 2024**

Hand painted toned silver gelatin hand print on fibre paper  
34.5cm x 34.5cm  
Edition Unique

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