

Trish Morrissey's practice can be described broadly by the term "documentary aesthetic". This is becoming a genre of photography that courts the real by staging pictures. The theorising inevitably gets tangled up in photography's historical relationship with "truth" and its postmodernist critique. With Morrissey, however, staging is more than an arch gloss on the impossibility of representation; it is a door left open to let us view her in the act of constructing photographic meaning—imagining, remembering, planning, staging, acting, looking, deciding. It is her way into the heart of such issues as family experiences and national identities, feminine and masculine roles, and relationships between strangers. Her work does not so much define these subjects but uses photography to probe their boundaries, often left intact in everyday life.

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