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After the Flood

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Abstract

When the World Trade Centre was destroyed in New York on 11 September 2001, I felt devastation for all the victims of this atrocity. This included the terrorist themselves as well as the families of the dead and injured and of the perpetrators. When America used this atrocity as a reason to attack Iraq I was very disturbed by the transposition of lines of blame to a country that had no direct link to this attack on the USA.



After the Flood
(Digital print, 2007)

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Juilee Pryor

When the World Trade Centre was destroyed in New York on 11 September 2001, I felt devastation for all the victims of this atrocity. This included the terrorist themselves as well as the families of the dead and injured and of the perpetrators. When America used this atrocity as a reason to attack Iraq I was very disturbed by the transposition of lines of blame to a country that had no direct link to this attack on the USA.

In the opening days of the American invasion of Iraq there was heavy collateral damage brought about by the 'shock and awe' tactics used by the attacking forces. One of the most profound and devastating early losses was the sacking and looting of the Museum of Baghdad. I felt that the decimation of this institution and the theft and loss of its collections should be listed as a war crime in itself, as well as a crime against all humanity.

As an artist I need to cross through the barrage of propaganda emanating from all the different countries involved in the production and export of cultures of terror to the rest of the world. In this new series of work entitled *After the Flood* I am using the future in order to comment on events from the present and recent past. If documentary evidence of the major events of the present were located for perpetuity in a museum or institution which is subsequently destroyed then what remains within the destruction is all that is left for future historians to work with in order to make sense of the turbulent times of the long distant past.

These images could be seen as random surviving documentation from a war in the present that historians in the very distant future are trying to reassemble into some semblance of coherence in order to make some sense of their own present times.

By faking lost documentation from the future I am giving myself the freedom to cultivate a different viewpoint of the past and draw conclusions and inferences of the present that serve as a personal catharsis against terror.