



2020

BA(Hons) Photography
Graduate Show
University of Brighton

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FOREWORD

ESSAY: Changing Views

STEPHEN BULL

Senior Lecturer in Photography University of Brighton, June 2020

Photography begins with a view from a window. Joseph Nicéphore Niépce's indistinct exposure, made during a contemplative eight hours in 1826 from a window looking out over his estate in France, is often regarded as the first photograph. A decade later, William Henry Fox Talbot invited those looking at the first negative, created in his Lacock Abbey home, to study the image closely in order to count the 200 squares of glass within the latticed window it depicts. Reporting on the view of the Boulevard du Temple, made in 1839 by Louis-Jacques-Mandé Daguerre via his apartment window, the scientist Alexander von Humboldt noted with awe that analysis of the finely detailed image revealed such minutiae as a distant skylight with a broken pane.

These photographs, all made before photography was officially announced, were created from inside the photographers' homes, looking out. Each used some form of camera obscura, a box, at its most basic, into which light enters via a small aperture and within which an inverted image of what is outside is projected. If sensitised material is placed inside, that image can be recorded. The first such devices, predating the desire to fix the image by many centuries, were often rooms themselves (camera obscura translating from the Latin into 'dark room' or 'dark chamber'). People would enter a room-sized camera obscura and observe the moving spectacle of the outside world from the inside. What they saw was a world turned upside down.

Views from domestic windows appear throughout photography. Wall-length windows looking out onto South Kensington are the backgrounds of many of Lady Clementina Hawarden's early 1860s photographs, where rooms in her home become studios. The views of Sister Mary Bradley on the lives of her Harlem neighbours, expressed as she gazes from her window, form the central visual and verbal narrative in Roy DeCarava and Langston Hughes' pioneering 1955 photobook *The Sweet Flypaper of Life*. For his 1974 series *From Window*, Masahisa Fukase looked out each day and photographed his wife Yoko performing for the camera as she left their home for work. In myriad ways, these and the countless other photographic projects where windows look onto the world, reflect their creators' varied experiences of that world in the times and places the photographs were made.

The work made by the students of BA (Hons) Photography at the University of Brighton in 2020 also represents multi-faceted experiences and views. In recent months, like so many people, their ways of seeing the world have often been restricted to windows and screens within their rooms. Uniquely, also via screens, the Graduate Show in 2020 brings the work of these students to your room, wherever in the world that may be. But these students are not just inside recording what is outside. With their diversity of approaches and their sensitive contemplation, studies and analysis, the graduating Photography students of 2020 also have the potential to change views of the world.

EDITOR'S NOTE

MARTINA LA TROBE-BATEMAN
with TAYLOR LYTTLETON

Taylor writes on her cover design: "Firstly, it was a pleasure to be a part of the designing of this catalogue, to work with, for the last time on this course, wonderful creative minds.

The year 2020, to all forty-two of us, was the year we were graduating and showcasing a wide spectrum of photographic works at the degree-show. Then the Covid-19 pandemic came and everything changed, meaning that work was jeopardised and that 2020 no longer held the same meaning. For some of us the university journey has been disrupted, and for some of us this now continues beyond 2020. This has meant that not everyone on this year's course is displaying the work they were working towards.

In the design of the catalogue cover we wanted to represent all forty-two students who journeyed with us, and portray a sense of collective spirit that contributed so much to our university experience. So many wonderful relationships have developed over time here, and it would be sad to miss out any of those wonderful people.

We wanted to convey a sense of hope in the cover's design. Each square is representative of each student, where we have selected a colour from each student's work. The square, and therefore each student, stand in solidarity with each other. "

The work and research within the Photography department at the University of Brighton is distinctively rooted within a fine arts context. Far from the common categorisations "landscape", "portrait", or "documentary" for example, that are often called upon to frame photography in popular settings, we as students have come to understand both our practice and our writing on photography as research. Much of our work has been focused on photography as a discursive practice, and how the making, viewing and dissemination of photographs has shaped our collective thinking as a society, our understanding of reality, and ultimately how photography has changed and shaped our world and continues to do so. We have delved deeply into the quest after photography itself, its histories, the materiality of the print, the performative aspects of its practice, its relation to the wider arts, its many ways of making meaning, and its use and abuse in the service of the powerful and the marginalised. This amazing breadth of exploration is reflected in the wide spectrum of work collected in this catalogue.

The loss of opportunity to finish work in the way we had hoped and especially the move to a digital degree show has been a disappointment to us all, and has affected those whose practice is centred around the use of the darkrooms most profoundly. So, I have decided to curate this catalogue in a way that provides a flow designed to resemble the experience of walking through an exhibition. The works are grouped in chapters highlighting an area of research. This is not to suggest that the works contained in the chapters are solely to be read in this way, nor would we want to "pigeonhole" any of the artists. On the

contrary, it is eye-opening to consider that all the works included speak into any of the other headings too. A feminist piece, for example, may be shown as a piece of research considering photography as agency, but at the same time it also functions as an emotional archive, a response in the form of making, and as an exploration of photography itself.

This new format of presenting our work also brings with it opportunities. A traditional arts degree-show would focus entirely on the practice based student work. However, the real world of photography contains many writers who, in their roles as editors, lecturers, journalists, bloggers, researchers, archivists, educators, art-dealers, and so forth only ever write about photographs, many without the need for an ongoing art practice of their own. Our course, too, has produced some students who count themselves as writers as much as artists. So, in addition to the time-honoured inclusion of an essay by one of our senior lecturers, I have opened the pages of this catalogue to our writers, who present selected excerpts or abridged versions of their dissertations or recent essays.

And now, without further ado, we hope you enjoy this way of presenting our research and practice to you, and find delight in our work.

ON PHOTOGRAPHY

“This collection of images presents an exploration into the physical properties of darkroom paper. All of the paper used has passed its chemical expiration date, some date as far back as the 1920’s. It has been processed using traditional darkroom methods, however without exposure to light via an enlarger, therefore any image that emerges is either as a result of a light leak prior to my acquisition, or else produced solely by the action of the darkroom chemistry in combination with the chemical properties of the paper. The images exist as a culmination of several years’ investigation into techniques of cameraless photography. With each different process I have sought to simplify the elements to the fewest necessary that will produce an image, to have as little interference with the paper as possible, and to find a pure expression of photography, or rather to discover the purity of photography expressing itself.”





George works primarily with photographic materials, however to describe the works he produces as photography could often be considered to be stretching the capacities of the term. George is fascinated with the properties of darkroom paper, because they are filled with light sensitive image making potential just waiting to be unlocked, like a canvas that is filled with paint and needs to be squeezed in order to release it. There is something poetic about the paper being imbued with image that is unseen, the image hides within the paper rather than is produced upon it. He uses this property of darkroom paper as the main source of image generation. George does not use camera, film, enlarger, lens, sometimes even light is left out of the process, and in this sense although he uses the materials of photography he does not necessarily make 'photography'.

A large part of George's creative stimulus originates within a desire to explore the way in which a given thing works. He enjoys to take the collective components apart and to view them in isolation, this gives me a greater understanding and appreciation of how the 'thing' works as a whole. He often find himself imagining what is happening on the inside of an object, the engine of a car, or the mechanical workings of a watch for example, and he pictures what the moving parts are doing, how they move with each other, and what effects are produced. This notion is often apparent with his art practice, a sense of a deconstruction of the process, not as a critique upon the philosophy, but as an investigation and discovery of how the process actually works.

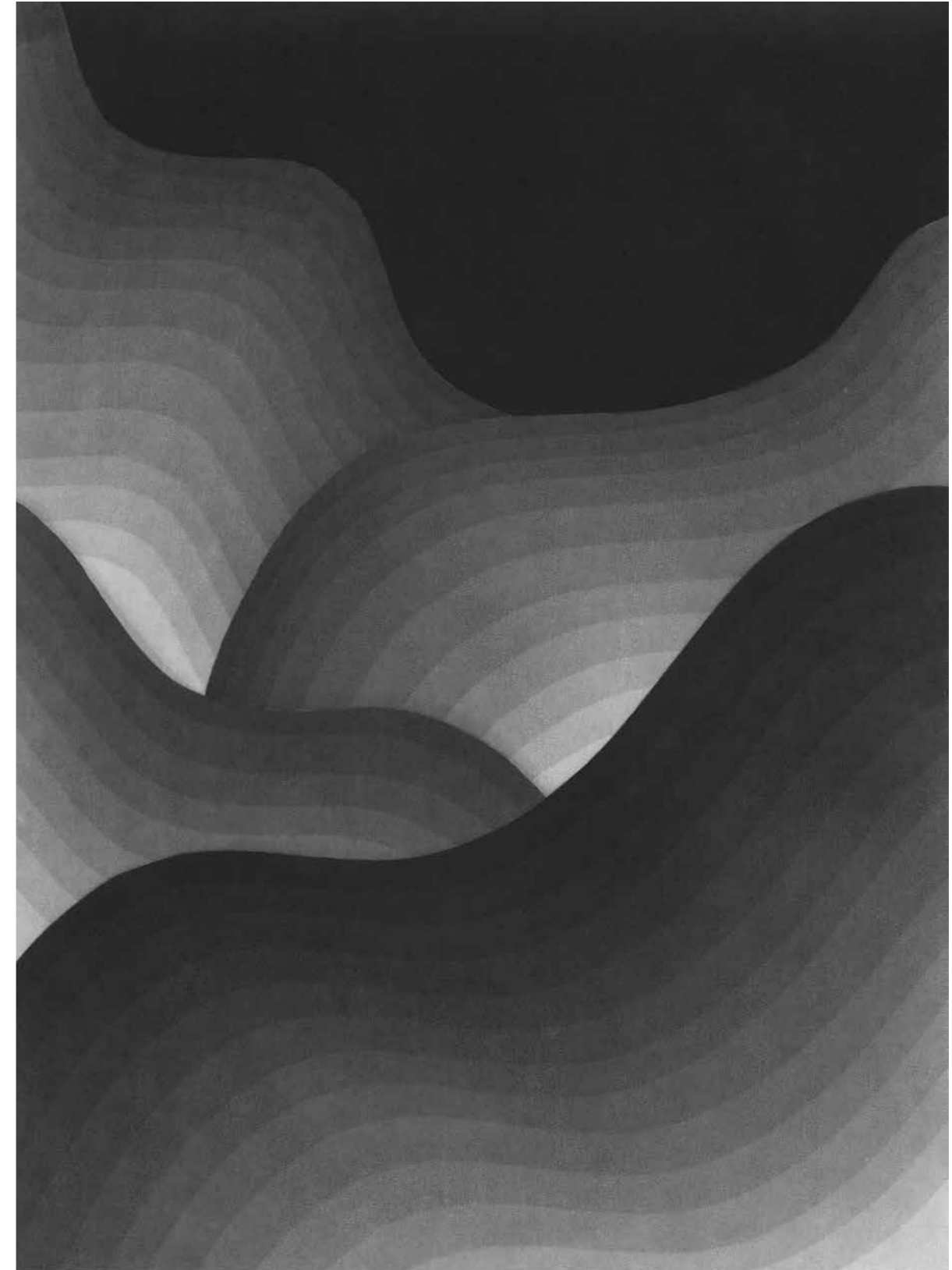
“The picture, considered only in its ultimate nature, is but a succession or variety of stronger lights thrown upon one part of the paper, and of deeper shadows on another.”

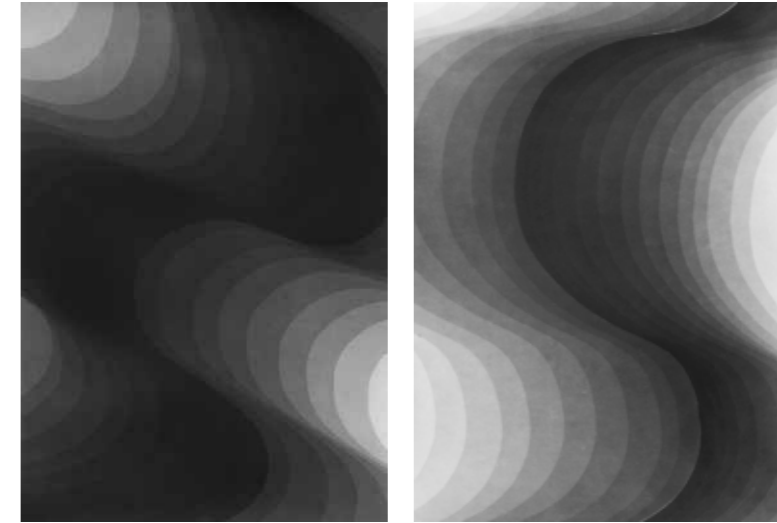
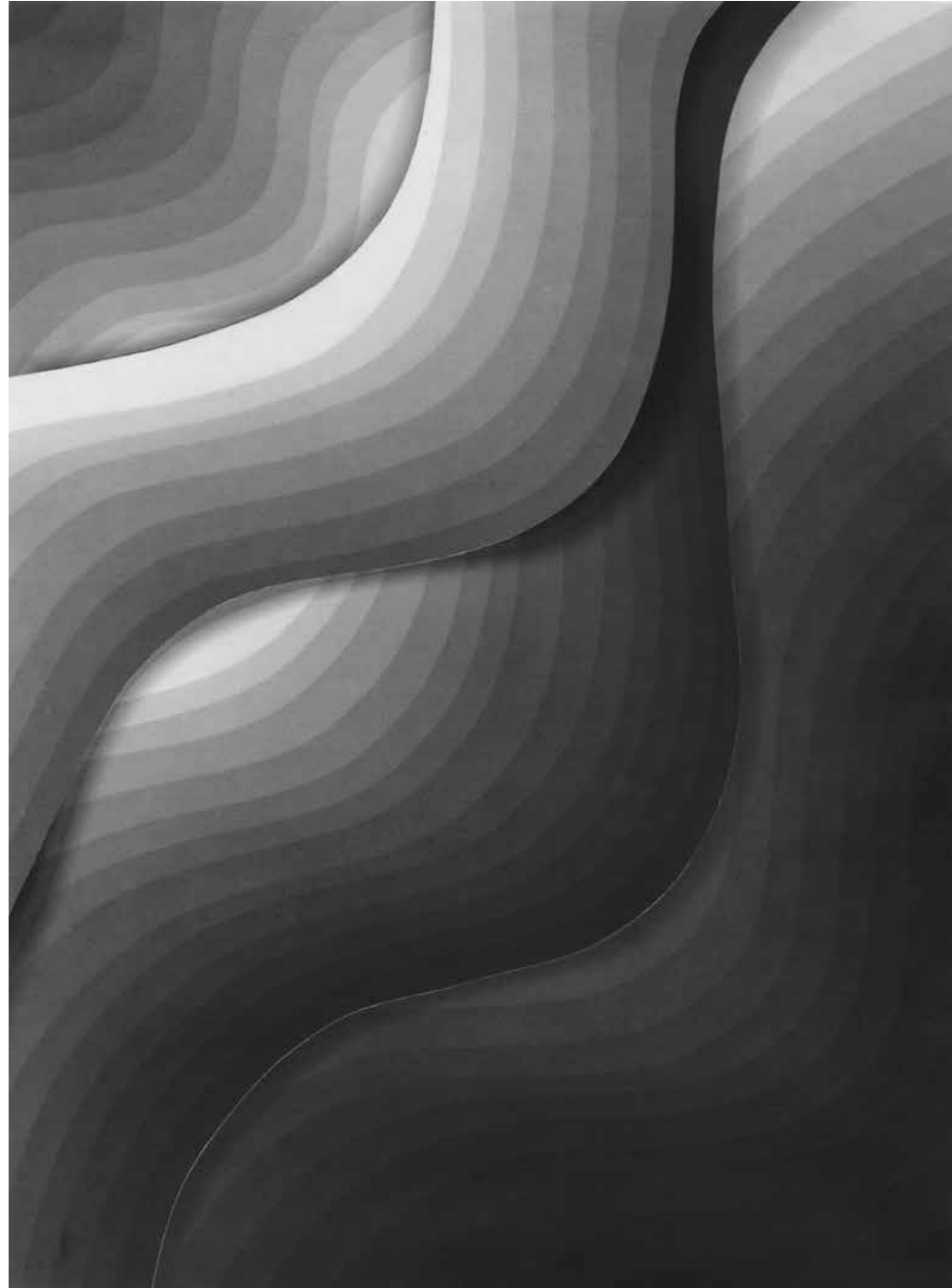
Henry Fox Talbot, The Pencil of Nature (1844 – 1846)

‘That Which It Is’ explores the ontological nature of photography – its essence. Light and time, coupled with the human desire to ‘fix’, are exposed as the medium’s fundamental characteristics those properties without which it simply would not be.

As camera-less images, each handcrafted print in this series is unique, created solely through the contact of light on light-sensitive paper. By stripping the medium down in such a way, photography’s intrinsic nature is allowed to shine through.

The longer the light has been allowed to sit on the paper, the darker the greys. The shorter the time, the lighter those greys become. From faint white to pure black, each tone represents a different interval of time – all of which collide into the quiet space of a single frame.”





Louise is an artist and photographer currently based in Brighton, UK. Although most often photographic in nature, her creative practice habitually embraces and is inspired by a range of artistic mediums. Quiet by nature, she often delves into philosophical thought, creating conceptual and poetic works that deal with the nature of photography, temporality and the human condition.

A process-led photographer and artist, Louise continues to be inspired by both historic and alternative photographic processes and techniques. Most notably,

she has explored the space of the darkroom, producing camera-less images resulting from vigorous experimentation and a relentless curiosity about light and light-sensitive materials.

Her creative practice can now be described as an attempt to explore what defines photography itself. By working purely with light and light-sensitive paper, Louise has been able to explore the depths of the medium – to delve into photography's core.

“Naturalis Imprimo explores the themes surrounding the nature of fixing a photograph, particularly concerning the motives that consume a photographer to make a photograph permanent. This fascination to make an image permanent draws on the nineteenth century founding race to become the pioneer of photography. To investigate the fixed image through photographic practice, I have explored a wide range of alternative processes. Studying chemistry before photography I often combine both within my work. This allows me to make use of old techniques to address current problems.

Stripping photography back to its bones, a photograph is dependant on two things light and light-sensitive material. In Naturalis Imprimo I found both elements in nature. The work comprises of harmonious prints, that I continually strived to fix. The balance between the fragility of nature and the scientifically rooted ambition to fix a photograph became increasingly important throughout the development of this work.”





Sofia is an experimental photographer who combines her knowledge of chemistry to push the limitations of photography. She often works with old alternatives processes, where methodologies are limited. This pushes her to think beyond typical photographic processes, into more hypothetical practices. The starting point for 'Naturalis Imprimo' stemmed from her determination to print onto a living plant, whilst keeping it alive. This developed into a critical balance throughout her work. As she relentlessly tried different experimental processes, the work transformed into a mission to fix a photograph made



entirely from resources found in nature. Each piece is a snippet from different experimental processes, together forming her endeavour to fix photography by using chemistry.

Images:

- 1 Chlorophyll print of pyrus slice on pyrus tree leaf
- 2 Chlorophyll print of pyrus slice on pyrus tree leaf with fragments of assembled pyrus leaf
- 3 Fragments of assembled pyrus leaf

“Throughout history, photographs have been created through a set of organised instructions which designate set processes to ensure an image produced is that of a ‘recognisable’ nature. In my view, the referentiality of an image hangs purely at the mercy of these practices set in place by earlier traditional photographers, chemists and technicians.

Through parody and cynicism directed towards the early 20th century ‘pure’ photographers, this series discusses the phenomena of referentiality and the processes within the contemporary medium of photography.”





“The work ‘.. .. 86’ combines primary and secondary imagery in experimental practice. Through c-type printed computer screengrabs, appropriated promotional photographs and theoretical text, the work fantasises ownership, analysing the fetishization of objects, and critiques consumer culture.

Exploring advertising imagery, it considers the gaps between printed pages or backlit screens, amalgamating the format of conventional book pages into one spread. When presented in continuation, as can be found on my website, the interaction is forced, necessitating the viewer to scroll through the piece like a bespoke webpage that neither tells a story, nor sells a product.

‘.. .. 86’ borrows text from David Bate’s book ‘Photography The Key Concepts’ (2009), and images from Paterson’s 1979 publications ‘The Book of the Darkroom’ and ‘The Book of Photography’, with re-workings from Paterson’s website patersonphotographic.com.

“We are asked to fall in love with an object through its image. Through its image we are infatuated. Because of this image on the printed page, or the backlit screen, we devote our desire. Our desire culminated through accumulated digits and paper notes. With no means of measurement, the object in the picture is dis-embodied, and it can become as large or small as the viewer imagines it to be in their mind. But their mind is emptied, then filled with desire. The object could be overwhelmingly fulfilling, or, possess all the drama of a kitchen sink. Instead we find another way to subside our desire. In a photograph I can have this or that object, in fact, every object. We know that satisfaction is always short-lived; desire is never fulfilled. It is hard to admit that objects do not fulfil desire, they only temporarily subjugate it.”

This written piece interlaces my words with those of the writer and artist David Bate, from his book ‘Photography The Key Concepts’, chapter 6 ‘The Rhetoric of Still Life.’
Bate, D. (2009). ‘Photography: The Key Concepts’. 1st ed. London: Bloomsbury Academic.”

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Lauren is a Midlands born and Brighton based photographic artist. Interested in analogue photographic equipment and processes, she playfully introduces these themes into the digital world. Using the camera, or anything with a similar function, she uses the medium to probe society, expose her emotion, or perceive the passed by. Working across medias, from film through to moving image, Lauren's work often efforts to break the fourth wall, where she can inform the viewer that she is the photographer, and this is photography, about photography.

Working in the centre of appropriation, scanning and darkroom practice in her most recent work, she has created a piece that celebrates both objects and pictures, whilst critiquing society's consumer culture at the same time. '... 86' is a festival of the techniques that she enjoys to use and enjoys to see in the influential artworks around her. Combining colour darkroom practice with appropriation and one of the many theoretical texts that she admires, she has created a piece that causes the viewer to ask more questions than it answers, which entirely fits the style of her practice.

“They say he was a gentle, affable and courteous man, he was always willing to carry out his demanding duties uncomplainingly. This is how the photographer’s colleagues would describe him.

Having never met the photographer was the trigger for me to fabricate memories that would soon haunt me. In the process, it’s easy to confuse which memories are real and which are made up. Nonetheless, they all scatter.

*Scattered memories that are like dreams.
Scattered dreams that seem like real memories.*

Ode to the Photographer is ultimately a project shot on medium format using monochrome film depicting made-up memories of my grandfather, the Photographer.”

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Antonia Maria is an experimental freelance photographer, currently based in Nicosia, Cyprus. Her work revolves around analogue and darkroom-based techniques. She has a keen interest in archival, documentary and studio photography. In her practice she favours monochrome tones and themes which are often considered dark.





ESSAY

ESSAY: The Neo-Photographic Image : Discussing contemporary Post-Photographic works in relation to past photographic and artistic processes, histories and theories (dissertation, abridged)

ELLÉ HILL

Student, March 2020

The following text is taken from some of the discussion within my dissertation. It explores the way in which contemporary post-photographic works forms the new image environment of today based upon past artistic histories. When talking about post-photography, I am applying Robert Shore's definition from his book *Post Photography: The Artist with a Camera*, of it being a "moment, not a movement", that all of the works included share a social and technological context (2014, p7), which is contradictory in its nature.

In 1990, the first digital camera was produced by Kodak (Hand, 2012, p108), birthing what became to be known as 'the digital era'. The new digital cameras were first only accessible to professionals, which allowed for a change in image production that was distributed to the public through traditional media. Although this was the case, Charlotte Cotton explores how "digital hardware and materials were rejected outright [in the 2000s] by some practitioners in favour of the perceived 'authenticity' and photographic continuity of analogue and chemical techniques" (2015, p7).

The ontological status of the image is questioned when issues regarding the drastic change to photography's identity through the digital are bought up. Connectability is part of this, along with the loss of materiality, authenticity and ownership that the digital alters in comparison to its analogue predecessor. Here we see post-photography enter the picture.

Joan Fontcuberta is a practitioner and writer who focuses on the truthfulness of the photograph and how the image has changed during the post-photographic era. In his 2014 book *Pandora's Camera*, he explores how "in the ontological realm, [the digital era] has heated up debate about the supposed death of photography" (p58). This death that he is referring to is the death of analogue photography, the digital being the 'post', or after, photography. This second invention of the photograph was met with the same criticism in comparison to past versions of the medium.

So far, we can determine that post-photographic work almost encompasses a commentary on what we have lost in the digital shift. The digital has introduced not the death of analogue photography, but more so how we view it and how it is used. Like Shore comments, post-photographic images share a common social and technological context of this shift (2014, p11). Maybe it is more appropriate to say we witnessed the death of some photographic theories and public opinion on the image during the new thinking on a new type of image.

Post-photography is not only hard to define, but also contradictory to itself due to the ways that many different photographers explore the issues of the digital shift. This conforms with the idea of Shores definition, as it is visible through the works of artists such as Chen Nong, Chloe Sells, Andreas Gursky, Dan Holdsworth, Felicity Hammond and Letha Wilson. They explore the ideas of post-photography in a multitude of different ways.

David Tomas, a writer and theorist on photography, has discussed his opinions

of photography and post-photography in the Montreal Photo Biennial catalogue edited by Fontcuberta. He discusses the creation of the image as being like a local network consisting of the subject, the camera and the photographer. In this sense, he claims that "Photography has therefore always been post-photographic, and moreover, post-human" (Tomas, 2015, p134). He categorises the use of a camera automatically making photography post-photographic, as it involves the use of a machine, like the digital emphasises. This is seen in the works of Holdsworth, Gursky and Hammond more in my opinion, as they all use the digital more heavily than the rest. There is however an argument that Tomas is correct, that each of the photographers discussed uses apparatus created by humans that make images produced from the machine, or local network. This can be traced back to the anxieties that the images have created in the public throughout its history.

The history of art and photography is central to the discussion of post-photography. All art is linked, whether it be visual or written, as it all takes inspiration from each other. As Di Bello expresses, photography is interdisciplinary, something that cannot be separated from other discourses (2008), which Tomas agrees with, stating that "it is not possible to treat photography in isolation; on the contrary, it must be treated rationally" (2015, p130). This reflection on history is also important as the whole concept behind post-photography is to explore answers to question that have become apparent through the shift to digital images, where the identity of photography has morphed.

The term post refers to after, which links to the idea of the death of photography, but I have come to the conclusion that there was no death of photography, that photography has flourished into things that we did not think that it could become before the invention of the digital. In the same way that painting has evolved due to the influence of the image forcing it to become more abstract (Galassi, 1981, p12), the digital image has forced photography to either conform with the idea of the digital to an extreme, or to push it to the opposite end of the spectrum, away from what we think that the image could be. This is visible in all of the aforementioned photographers works, and their combinations of different histories of visual art, creating new hybrid forms of mediums primarily focusing on the image and what it can be manipulated into.

Due to the way that post refers to the death of photography, I think that it is not a suitable term to refer to the moment of photography that creates discussion on the current image environment. Instead of thinking about the death of, we should perhaps consider there to be a birth of a new kind of photography, one that pushes the image to represent new things. I propose that the term neo-photography would be a more suitable label to refer to this new era of the photographic image. Neo refers to not only new, but also to a revived form of something, which is wholly suitable in this case. Like Hammond's and Wilson's photo-sculptures, or Sells' and Nong's painterly images, there is a re-birth of the different art forms, a revival of different histories in the form of contemporary images. The use of processes combining analogue methods with the digital, as in the case of Holdsworth and Gursky,

emphasise the birth of a new way of working, that both states of photography can exist within one image to represent something new.

Martin Hand believes that "photography's fundamental concept has been about light imprinting and image at a specific juncture in space and time" (2012, p15), which neo-photography can perhaps disprove. The work of all of the photographers mentioned manipulates the idea of time, and in some cases light. The element of time is not linear, much like that of photography's history.

Finally, linked to the idea of the continuity of neo-photography, the discussion of neo-photographies has to be addressed. As I have deduced, there is no definition to what neo-photographic works can consist of, they only relate to responding to photographic issues prompted by the digital. The contradictory nature that this results in, that some works will have contrasting ideas in comparison, there is no conformity to it. The idea of photographs, as photography having multiple existences, relates to the issues that neo-photography presents. This has been discussed by Geoffrey Batchen, his writing becoming a key text in thinking about post-photography or its other terms, which has influenced and encompasses my introduction of neo-photography.

At its core, neo-photography responds to photographic as well as artistic histories in order to comment on the image environment of today. This image environment is largely reliant of the digital and the change that it has bought about. Each artist reacts in different ways that often push the ideas of materiality, authorship and ownership, among other things, to the extreme. The use of process and mediums largely give this impact, the anachronistic elements of the work giving the context of the photographs exploring different questions bought about by the digital era.

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**PHOTOGRAPHY AS CRITICAL
PRACTICE**

“The objects’ seemingly organic, yet human-made forms, hint towards a kind of archaeological intervention, where the process of human activity meets material culture. The ambiguity of this process is posed through the concealment of the cloth, in turn, revealing a sense of uncertainty which aims to challenge perspective. These gaps in ‘The Industrial Site’ require pockets of knowledge that aim to reflect notions of myth and rituals, where actions and objects become very much both personal and cultural normalities. In disclosing the very thing that has been made, the works importance shifts to the process of production, questioning our relationship to the production and reproduction of objects.”





The Industrial Site makes what is impersonal, personal, through the fetishisation of production; through the delicacy of cloth and soft textures. The personal is wrapped up in the domestic setting, where perhaps bread making is taking place, but is soon rejected through the cloths disguise. In this work, there is no one produced outcome; the function of each object intertwine into a continuous back and forth between each parts, where equilibrium is no longer obvious. It is the role of photography here that allows this disfunction of linear time to operate, where all parts of production coexist. This role of photography here is similar to that of the cloth, acting as an illusionistic device.

The ambiguous forms, particularly that of the parcels, could resemble something ancient, something archaeological, posing the audience as

archaeologists. Discovering, identifying and categorising are processes humans adopt in understanding the material world in which we live in. The Industrial Site holds glimpses of information that provoke the audience to dig deeper, revealing the creative process of observation and thought.

Notions of myth and ritual are rooted deep in the work, where gaps of knowledge are filled through personal and collective memory. Although meaning may have been different for the artist, the work attempts to allow the viewer to develop their own meanings to the objects. In a commodified world where the production of objects are unruly, we still hold onto preciousness, and desire to keep and protect objects that are imbued with meaning.

“The surface of the nude female body is a space to celebrate. Not only the surface but the form which it wraps around. Anatomical strength and power are constructed through the natural dimensions which are found in all female bodies.”

“What interests me most is neither still life nor landscape it is the human figure.”

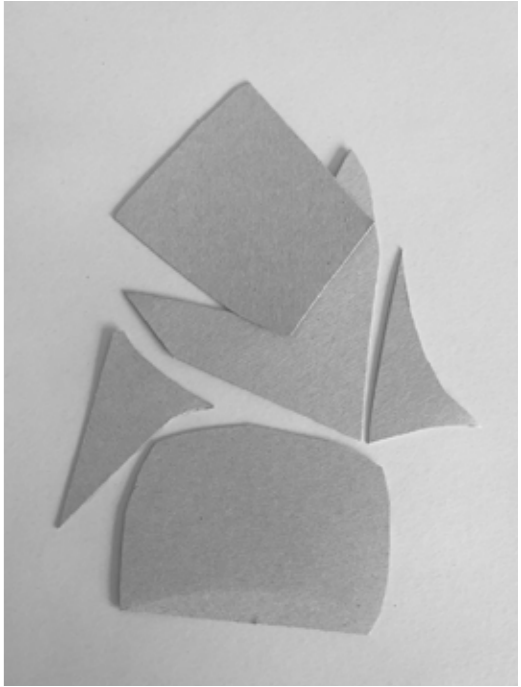
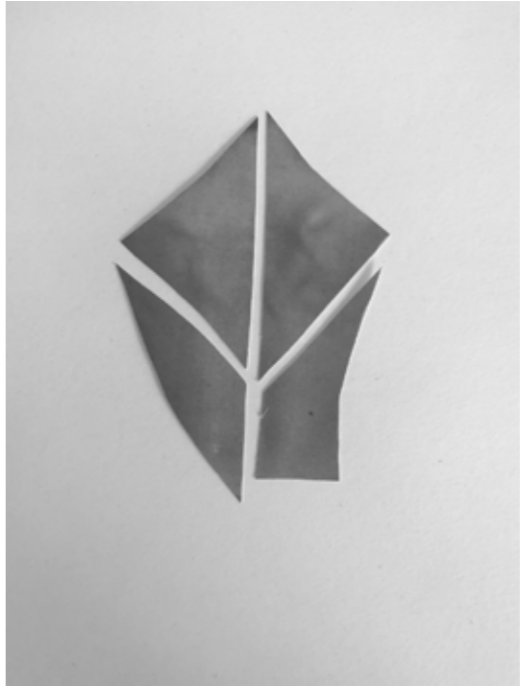
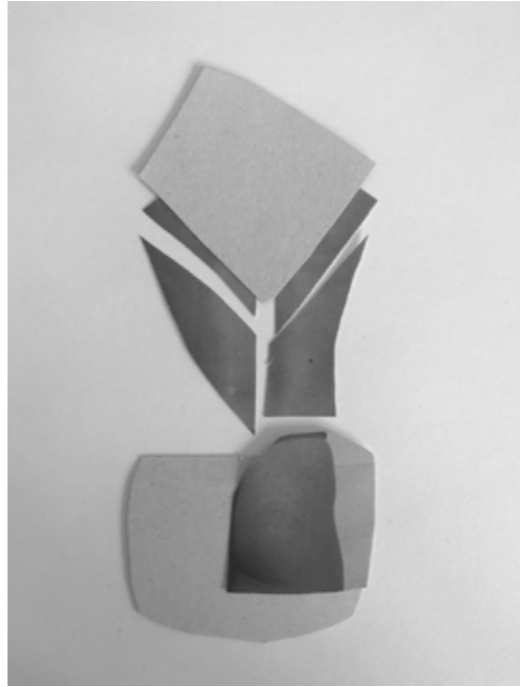
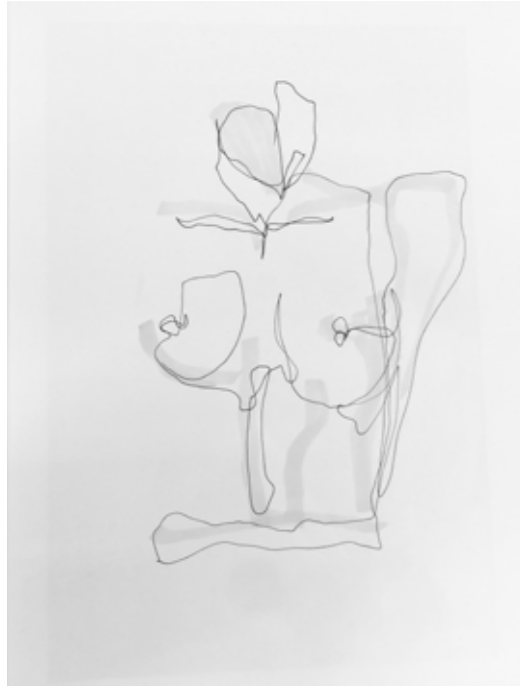
“Cutting into colour reminds me of the sculptor’s direct carving.”

“Creativity takes courage.”

Henri Matisse

What I found inspiring about Matisse’s cut-outs was the process and how he was carving into colour with his scissors. He would rearrange his shapes into different compositions on his wall, until he found the best outcome. This made me think as a photographer how could I bring this process of manipulating shapes which have been carved from a flat surface into compositions which invite new ways of seeing.”





PHOTOGRAPHY AS AGENCY

“Sit Like a Lady is a protest piece that comes from a personal place of anger regarding gender in society. Seeing a woman sitting with legs apart ‘manspreading’ has negative connotations; it is perceived as sexual. The work challenges these assumptions, creating new perspectives of women. Sit Like a Lady uses ‘manspreading’ as a visual metaphor to revolt against patriarchal stereotypes of women.

The women depicted in Sit Like a Lady were friends with a common interest in equality. The body of work was initially shot in the photographic studio. Due to the Covid-19 pandemic, however, the production took a different turn instead of portraying my sitters in the studio, they were asked to take their own photos at home. This remote documentary strategy opened up new conceptual opportunities.

Sit Like a Lady has created a community of women eager to continue fighting against the patriarchy through remote collaboration.”





Emily Bond is a documentary photographer who explores issues surrounding feminism. Her motivations come from aspects of the world that frustrate, anger or confuse her. She processes those feelings by turning them into documentary photographic series. Her work deals with serious issues, but she depicts them in ways that are enjoyable to view and experience, in the hope that her messages on feminism and equity are conveyed effectively.

Emily's most recent body of work 'Sit Like a Lady' is a good example of this process. In February 2020, Emily was riding on the London Underground, sat comfortably with her legs parted, not taking up other people's space. A fellow female passenger sitting opposite looked at her posture with disgust. The woman's contempt sparked an anger which motivated her to begin her research into internalised sexism in modern society. It occurred to Emily that

the woman would not have treated her contemptuously had she been a man. Even if the woman wasn't judging the way Emily was sat, the possibility that she might have been was enough to spark a deep-seated response and this body of work.

From this seemingly insignificant incident on the tube, Emily began to educate herself more and more about the injustices and inequality women endure on a daily basis. She developed an understanding that sexism is part of the fabric of everyday life. 'Sit Like a Lady' aims to make everyone more aware of this sexism by presenting women in this 'manspreading' position. One thing to ask yourself when you view 'Sit Like a Lady' is 'does this make me feel uncomfortable?' If your answer is 'yes', then you may want to reevaluate how you view gender and women.

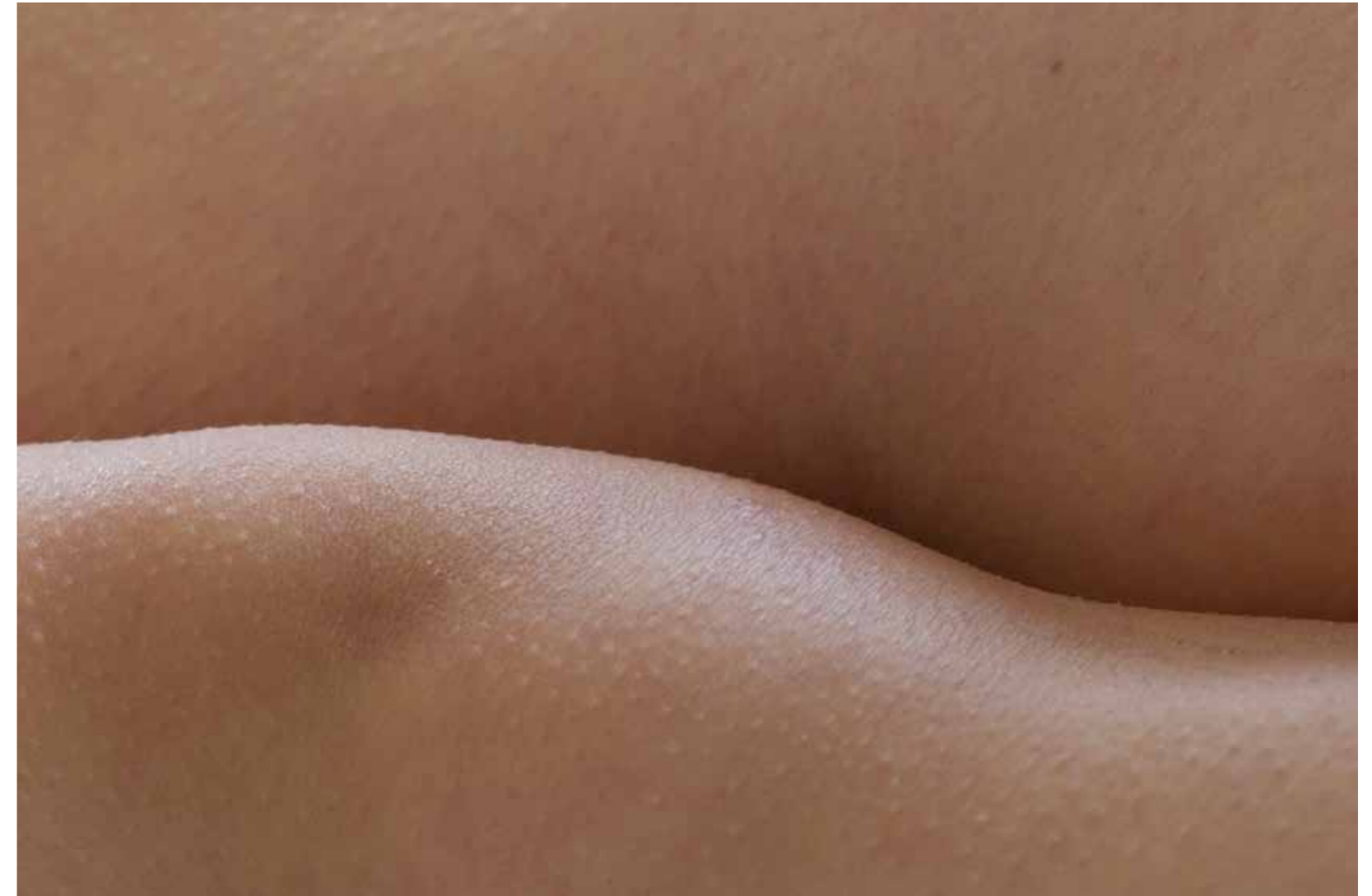
“Physical touch and intimacy is necessary for our psychological and mental wellbeing.

Also known as haptic communication, touch is the primary nonverbal way to communicate that impacts our interpersonal relationships. Through various scientific studies, touch has proven necessary to our survival. There is such great power in what we may consider to be ordinary exchanges and moments. My experiences of touch have taught me that intimacy, touch and connection are necessary to the human experience. They make me grateful for those I have in my life who show me such love and affection. It shows the capacity that we have to love and be loved, you know the type of love that fills you with immense contentment.

Nostalgic and tender, ‘Details of Love and Touch’ intends to celebrate the intimacies of touch and connection alongside anecdotal experiences that make us hopeful for a positive reunion with our loved one’s post-lockdown.”

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Rebecca Lennox's practice revolves around race, heritage and whiteness. From still life to macro photography, she is constantly exploring ways to interact with the viewer to get them to acknowledge the systemic racism that is inextricably linked to our society and, hence, our everyday lives. With a dissertation titled, 'Exposing White Supremacy in Photography:

Discussing how white photographers perpetuate the subjugation of people of colour in photography, and how Black photographers are reclaiming their agency and taking up space', Lennox intends to delve deeper into this research with the hope of dismantling these white supremacist structures, no matter how small the scale.



“My project is called Straight from the Heart and describes the spirit in which I approached my subjects and how they responded in kind. In these photographs, I explore themes of diversity, vulnerability and resilience, concentrating on bringing out the inner essence of the person and their individuality.”

l e a n n e n e w t o n

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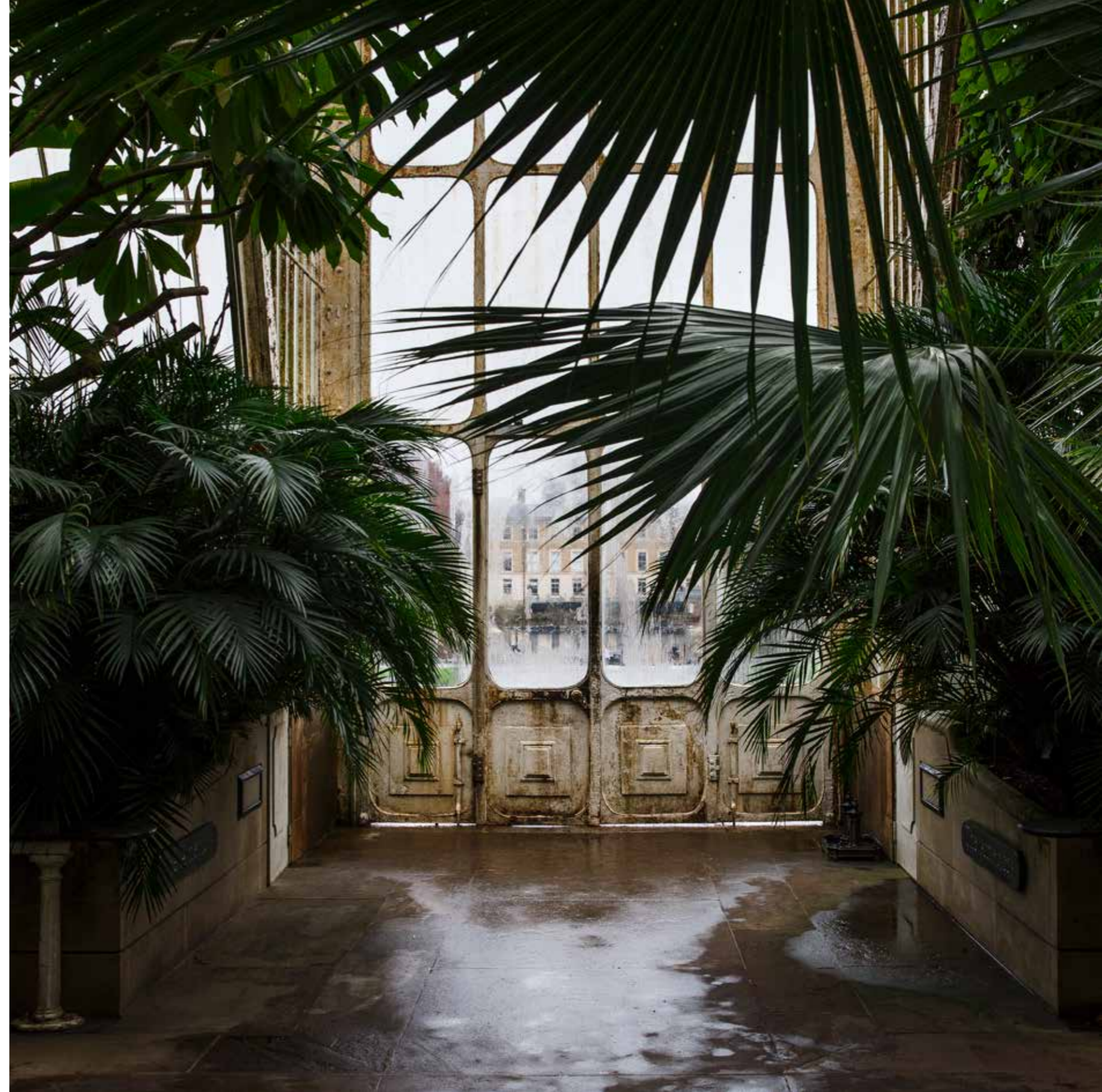
“PALM is first and foremost a script for a play.

There are two central questions at the heart of the work. One is the question of belonging and home. The second is the question of construction and to what extent our discursive practices and our conscious and subconscious constructions of the world shape and either regenerate or re-invent our world.

As an exploration of these ideas PALM is also a work and an act of refusal. The work refuses to conform to the given discursive modes of operation. It refuses categorisation. The palm becomes a character and as the viewer identifies with it, it becomes the hermeneutical key with which the potential for an emotional and allegorical reading is unlocked. In order to read photographs as a script for a play, the viewer must abandon all they think they know and start again on a journey of reframing, rethinking, reimagining and rediscovery.”

w w w . m l t b . c o . u k

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Racism. Belonging. When does someone truly belong? And when is appropriation culture? What constitutes belonging? What seemed like a side issue during the overwhelming initial impact of the Coronavirus pandemic has suddenly and tragically been brought to the fore again through the brutal murder of George Floyd at the hands of a police officer in Minneapolis, USA. But for how long? As long as the press has dramatic pictures to sell? Countering racism and xenophobia begins not with declaring hatred or blame, but with a careful unpicking of one's own engagement in the historical processes that have produced and worked to construct difference, whiteness, entitlement and ideas of possession of land, national identity and what it means to be human. Only when awareness of one's own implication in the reproduction of these assumed "facts of the world as it is now" is discovered, can change begin.

Ultimately the viewer becomes the director and main actor of PALM. It is both their performative gestures as they attempt to engage with the oversized book, their engagement, or lack thereof, with the various forms of literary expression within its pages, and the play that takes shape within the viewers' imagination which becomes the true locus of the work. It is here that the cliff-hanger scene

of the play is decided, anew with every new viewing. Will they resist the temptation to categorize, name, identify and box the various aspects of the play? Will they engage with the play's demand to forgo categorisation in favour of an interpretive reading by unknown methods? And finally, will they emerge with a different view of the world? A view that allows for change, imagination and agency? Time will tell.

View the script being handled as an object with a voice performance of the included songs, poems and dialogue here:
<https://vimeo.com/420356776>

Martina is a conceptual artist and theologian. In her artistic practice and research she is interested in the ways we see and construct our world. Her process uses the application of the conventions of one genre to another as a lens for interpretation to allow new meanings to emerge. She mixes photography, theater, performance, sculpture, dance, spoken word, paper, writing, moving image, book making and installation in a refusal of categorization. As a writer she addresses whiteness and colonialism, postmodernism in the context of faith, and hermeneutics.

ESSAY

ESSAY: Exposing White Supremacy in Photography

Discussing how white photographers perpetuate the subjugation of people of colour in photography, and how Black photographers are reclaiming their agency and taking up space (excerpt)

REBECCA PARKER-LENNOX

Student, March 2020

Dissertation, excerpt from Chapter 4:
Deana Lawson and Liz Johnson Artur – Recentering Blackness

Whilst it seems impossible for white photographers to be able to capture Black and Brown bodies without the interference of their own whiteness and racism; there is a possible solution that enables representation, encourages authenticity and provides diversity. Black photographers documenting their own communities provides a space free from oppressive gazes, enabling them to become central figures with their own narratives; becoming “a kind of gaze of empowerment, inclusion, and warmth” (Schorr, 2017).

Liz Johnson Artur has dedicated over three decades to depicting the Black diaspora across the world as a way of connecting with people and understanding her own Russian-Ghanaian heritage. The ‘Black Balloon Archive’ began in 1991 and is an ongoing project highlighting the historical erasure of Black history and communities that is only beginning to be documented.

Photographic documentation of Black and Brown bodies was typically used for classification and anthropological research in the nineteenth century, as supposed evidence for why the white race was superior to all others. The V&A’s collection holds five albumen prints titled ‘Principal Types of Different Human Races’ including Africa, The Americas, Asia, Europe and Oceania that were created in 1862. Photographic works like these were justified under the guise of scientific research, with the V&A suggesting that “this form of classifying and comparing people has troubling connotations of racism” (V&A, 2020), deciding that rather than condemning this racist typology, phrenology and pseudoscience as blatantly racist they attempt to remain objective suggesting this comparison between races is justifiable. Ultimately, the V&A just reveals it is another white dominated institution that continues the subjugation of Black and Brown bodies.

Therefore, Artur’s ongoing archive takes on an undeniable importance for the Black diaspora. Through “borrowing from and breaking with the canons of traditional black portraiture...the emerging new talent is creating new, self-referential visions of black power that continue the work of normalising the representations of blackness” (Sargent, 2019:16) highlighting Artur’s dedication to deliberately constructing images that counter the history of misrepresentation of the Black community. Spilling out and overtaking Artur’s apartment, these photographs become small pinpoints and full stops in Black identity from all parts of the world, contributing to representing our community as diverse, complex and rich.

Artur’s image ‘Under 18’s Rave’ taken in East London in 2004 exemplifies the celebration of one’s Blackness. The image depicts a large group of Black teenagers that swell beyond the composition of the image, illustrating to the viewer the mass of people that are present highlighting how the “the diaspora is everywhere if you are interested to find it” (Artur quoted by Ferguson, 2019); emulating a massive sense of community in their shared interest. Moreover, the fact that this image has little to no interference of whiteness, both in front

of and behind the camera, emphasises the solidarity and unity that has become a necessity in surviving this world built on oppression. Despite this unfortunate truth, the people pictured have been able to come together to experience this event with the full spectrum of their emotions. Artur’s flash and large depth of field has been able to capture each expression from shock to awe providing every individual with agency in that current moment. Such a small luxury has been granted to these teenagers through being photographed by Artur; this agency is crucial as it is often relinquished and placed in the hands of the oppressor to maintain the subordination of Black and Brown bodies. What Artur has managed to achieve in this image is the resilience of a collective community whereby they’re refusing, and challenging, restrictive racist stereotypes to diminish their identities and expression. I think this becomes pertinent when considering how large groups of Black teenagers are persistently represented in the media as intimidating and violent gang members. Yet Artur’s image allows them to be just what they are: children. Innocent and free in their enjoyment of music alongside their friends.

Furthermore, the diversity that Artur has been able to capture through varying skin tones, hair textures and styles highlights how “black-produced images carve out space for black beauty, a long-contested notion in the mainstream that is a known fact before the lens of a black photographer” (Sargent, 2019:11), celebrating the unification of the Black diaspora in all its capacities. This beauty is encapsulated only by one who truly understands, lives and represents the richness of the community as well – an equal dynamic between photographer and sitter. Through this, Artur has been able to subvert the damaging narrative that aims to divide and diminish the community as savage and inferior, outlining the necessity of Black photographers capturing Black people to begin to alter this discourse in photography.

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ESSAY

ESSAY: How racism and the colonial phantasy are used to sell cameras (abridged)

MARTINA LA TROBE-BATEMAN

Student, January 2019

In the field of contemporary whiteness studies and the discussion surrounding race and the gaze, scholars have taken a number of different approaches to observe and articulate the construct of race. If race is a regime of looking, as Kalpana Seshandri-Crooks posits (Seshandri-Crooks, 2000), then it must have a powerful interrelationship with photography. Photography is the mechanism by which the gaze is not only recorded but by which it can be infinitely multiplied. I examine the way in which contemporary amateur photography makes use of race as a method in an attempt to achieve wholeness and power, and how this racist desire and the colonialist phantasy is further exploited and fuelled by the photography industry for monetary gain.

Seshandri-Crooks theorizes race as fundamentally a regime of looking (Seshandri-Crooks, 2000, p. 2) through a Lacanian analysis of race, in which the master signifier, whiteness, causes humanity to sort itself in a signifier chain according to it, thereby establishing the logic of domination. By reading the signifier whiteness alongside the anxiety caused by the constitutive lack of the sexed subject, she concludes that whiteness promises to fill this space of lack and thereby appears to offer wholeness. Whiteness becomes a method to achieve absolute humanness (Seshandri-Crooks, 2000, pp. 7, 21). The enduring success of Whiteness as a master signifier is guaranteed by visual difference, which gives the appearance of a scientific certainty of racial difference. This status quo, the paradox of Whiteness, Seshandri -Crooks suggests, is further preserved and protected by the language of respect for difference (Seshandri-Crooks, 2000, p. 45).

Sara Ahmed discusses whiteness through a phenomenological approach observing how bodies are oriented through the ongoing and unfinished history of race that defines “what bodies can do”. She contextualizes whiteness as an “orientation that puts certain things within reach” and observes that whiteness is “invisible and unmarked” in so much as spaces are oriented around whiteness and render it unseen (Ahmed, 2007, p. 157). Race, she explains, is not reducible to skin colour. When bodies “pass” as acceptable, as white in white spaces, these bodies become part of the mass, they become invisible. When a body appears “out of place” it stands out and the person experiences the pressure of an external consciousness upon them. Ahmed writes: “To feel negated is to feel pressure upon your bodily surface; your body feels the pressure point as a restriction in what it can do.” This restriction of course is not felt by a white person in a space that is, or they consider, to be white. Ahmed describes whiteness as a “habit, as second nature, [...] whiteness is what bodies do” (Ahmed, 2007, p. 156). Her argument can be extended to allow a demarcation of spaces as white spaces to include all those where white bodies are unconscious of their own whiteness, in that their actions are not restricted merely by being. This is particularly interesting in a colonial context, in which it is possible for a single white body surrounded entirely by non-white bodies to be entirely unaware of themselves as white.

Sartre made a clear distinction between the eye, a physical given, and the gaze, a deliberate act (Sartre, [1943] 2003, p. 282). This being-looked-at causes the victim of the gaze to take note of themselves, they suddenly become conscious

of themselves as a body, a thing even, within a given space and time. It is in this passive act of being subjected to the gaze of the other, that their present, their truth, their temporalization is imposed on the self. This, Sartre argues, limits freedom and the potential of future action to the point of entrapment (Wollen, 2007, p. 99). Sara Ahmed supposes, that it is precisely at this moment of the hostile white gaze, that a body becomes racialized, or made black, by becoming an object within a historical schema of colonialism in a “white world” (Ahmed, 2007, p. 153).

In her essay Tiffany, friend of people of color: White investments in antiracism Audrey Tompson argues that “taking on the alleviation of white guilt as an antiracist project, keeps whiteness at the center of antiracism” (Thompson, 2003, p. 24). She quotes Caribbean-Canadian feminist Sherene Razack: “we (people of colour) are always being asked to tell our stories for your (white people’s) benefit, stories that you can’t hear because of the benefit you derive from hearing them” (Thompson, 2003, p. 17). This benefit is situated within the “white pleasures of identification and empathy” and provides both a redemption and absolution of the white reader as well as lifting them to a position of power. She argues that these “white redemption fantasies in which the good white supposedly comes to know and be at one with the racialized other and his or her struggle against racism” might be a “new form of white privilege” and a way in which whites “create and sustain” the “possessive investment in whiteness” (Thompson, 2003, p. 17).

The Canon EOS-R advertisement film clip begins with the photographer being named and identified as Brent Stirton, Photojournalist. The viewer can both hear his voice as narrator and read his words as subtitle captions. All other people in the film remain nameless, voiceless and without identity. In the opening scene, Brent is active in the foreground “shooting” the mostly nude or barely covered by tribal dress passive, dark skinned bodies in the background, lit only by their close proximity to the open fire, their dark skin serving to underline the technological achievement of the camera of capturing black skin during the blackness of night. In his book “Images of Savages” Gustav Jahoda identifies a number of key characteristics that have been attributed throughout history to raced bodies in an attempt to dehumanise including the denial of a capacity for speech and intelligent thought, stressing nudity or tribal clothing, assigning sexual attributes, “backwardness” or childishness, and a particular idea of “hardiness” proven by a lack of sensory awareness and thereby an ability to endure pain and extremes of temperature (Jahoda, 1999, pp. 64-67). In one swift stroke this half second scene manages to provide a visual “proof” for all these ideas at once.

In the next scene Brent can be seen sitting surrounded by a circle of women in tribal dress, singing and clapping. One woman is in the centre, she performs for the camera, her nude breasts bouncing as she dances. In this scene, both sexual desire and power dynamics are at work as well as the otherness of the opposite sex being underlined by the otherness of the different skin colour and tribal dress. Brent, the only male in the image, is surrounded by beautiful women. He is sitting down, with the permission to fix his gaze on them and

and photograph them. The women stand and perform for him. Brent is, within the frame of the image, as if “in possession” of the women, he is the power centre of the image.

A still photograph from the accompanying blog section of the Canon website depicts Brent in safari dress and two unnamed young men in the nude apart from a loin cloth. Brent holds up his high tech camera so that the three of them can look at the image display. The young men hold a wooden bow and spear. The scene has a hunting narrative to it. Brent, having successfully “shot” the thing at which his camera had been aimed shares his success, which was guaranteed by the advanced technology that he is able to use. The young men, it appears, have been less lucky in their efforts, they cannot show Brent anything. Instead they hold onto their in comparatively primitive weapons and marvel at Brent’s “catch” instead. Ironically, the “prey” that was so masterfully shot by Brent and which they are admiring, is highly likely to have been the young men themselves, who had been posing moments before in a bow and spear hunting scene for Brent, as proven by a still image from this situation shown as part of the film. The focus of the photograph, the only thing that is sharp and in focus within the frame, is the camera itself and its technological achievement. Rather poignantly again, even the camera is named, Canon is clearly legible in the frame.

Within the context I have provided it is easy to question Brent’s stated aim of “documenting Namibia’s vanishing cultures” (Stirton, 2019) but especially Canon’s use of the material. As I have already shown, the way in which the people that feature in the documentary are shown, conforms to all the classical stereotypes of historical ideas of race. When examined in the light of Wollen and gaze theory, the male-female eroticized gaze and subsequent objectification of the women filmed becomes apparent. The resulting denial of power is further underscored by their name-and voicelessness in the film. This apparent muteness and lack of identification has echoes of racism of Orwellian proportion. He writes in Marakesh in 1939: “there are so many of them! Are they really the same flesh as yourself? Do they even have names? Or are they merely a kind of undifferentiated brown stuff [...]?” (Orwell, 1953 [1939]). The idea that the viewer is seeing objects rather than people is supported by the language used in the frame: Brent has focused on something rather than someone. With Ahmed, the women’s reification also becomes the moment of their racialization, expressed by the freedom and ease with which their nude breasts and bodies are received as a natural part of tribal existence. Thus perceived entirely as “other” and “thing”, they may now be studied without empathy or emotion as a subject of scientific, historical and anthropological interest. This results in a position of power for Brent, the human among things, the photographer, with whom the potential client, presumably a white, male amateur photographer is intended to identify.

When further examined through Ahmed’s lens, Brent’s being does not appear impeded by his surroundings at all. He is the star photographer, working within his remit to preserve this waning culture for the benefit of the world. He is the (racially) invisible body surrounded by bodies that are “other”, despite

the fact that he is the only white body in the frame surrounded by many black bodies, leading me to suggest that both he and subsequently the viewer (still) interpret his surroundings as a (colonial) white space. This thought of the colonial phantasy is further supported by his safari dress, the use of visual and linguistic clues relating to hunting as well as through the “post-hunting scene”. The photographer, again, holds a position of power in a place of adventure where he experiences success, admiration and a natural ease and certainty of being, over and above his local hosts.

It is within this imagined colonial context that the phantasy of the good white saviour and the achievement of wholeness through an unbridled embrace of the primary signifier whiteness, as Seshandri-Crooks puts it, can take hold. The viewer finds identification with Brent, friend of the marginalised tribe, and thus receives absolution from all racial guilt, when read in line with Thompson. The photographer, and with him the potential client, benefit thus, they experience the redemption brought by their idealized empathetic identification with the tribe and not only become a better person in the process but know the bliss of having risen into the fullest measure of their complete humanity, by being able to fully embrace their whiteness, free of guilt.

Canon uses the work of Brent Stirton in order to market its latest mirrorless camera to the amateur and semi-professional market. I have shown the film to use a colonialist racist phantasy that suggests a masked narrative of male power, adventure, a white saviour, absolution and the promise of personal wholeness for monetary gain. I deeply disagree with all of the messages purported by the advertisement. If this type of advertising leads to clients buying into the dream by buying the camera, then it is precisely this client base in whom photography as an agent for the perpetuation of racism and chauvinism will live on. By continuing to use this material on their website, Canon actively display a “possessive investment in whiteness” and in a male dominated photography industry. I would, however, not go so far as to say they have a deliberate anti-feminist and racist agenda. I do think that Canon is blind to its inherent culture of ethnocentricity and male chauvinistic orientation.

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**PHOTOGRAPHY AS POETRY AND
EMOTIONAL ARCHIVE**

“Sunrise Erased the Blue Moon’ explores the ideas of time, reflecting on both its positive and negative aspects. Having looked at the family album as reference, the work builds on these relationships looking at what time has given us and what it will take from us. It also builds on the levels of love and compassion that have flourished over the years. ‘Sunrise Erased the Blue Moon’ is a celebration of the past but a preparation for the future. A blueprint for time. A blueprint of an angel.”





Joe Kelland is a young photographer and artist that has explored many avenues of photography. After reflecting on his work, it was clear that themes of home and what it means to different people were always influential in the work. This is why this work takes the time to focus on what home means to Joe. This work specifically became about the people that inhabit this home and the way he feels about them.

'Sunrise Erased the Blue Moon' explores the ideas of time, reflecting on both its positive and negative aspects. Having looked at the family album as reference, the work builds on these relationships looking at what time has given us and what it will take from us. The project works with processes that develop differently when the factor of time is altered, resulting in a visual language that aids the theme of the work. Joe really developed a strong love for darkroom processes during this project. The manipulation of time created physical results that created dynamic and relevant visuals to the work.

COVID - 19 certainly created an interesting journey for this body of work and altered the process of creation. There became a larger emphasis on the cyanotype method due to the way that this is a process that is easier to complete at home. In ways however this unprecedented and strange time became a factor in influencing the work. It was centred around Joe's grandparents whom he was now no longer able to have any physical contact with. What is described and shown throughout the work as such precious moments between family was now taken away during the process of creation. In ways this gave the work so much more poignancy as it was now not only a project reflecting on the importance of contact with loved ones but a lived reality. It made the weight of realising to cherish the ones we love before they are gone all that heavier. Using images that span over many years, the project builds on the idea of transience and the beauty that comes with this fragility. 'Sunrise Erased the Blue Moon' is a celebration of the past but a preparation for the future.



“Gdad’ is a memorial book that explores the complicated and often distorted relationship I had with my grandad. It was in his last few years I discovered he had different personas he would present to relatives, friends and strangers, depending on the individual. Towards the end of his life he lost control of these personas because of Alzheimer’s. He became unaware of what he was presenting to whom.

My project’s process was personal. It allowed me to confront the past and accept reality. My work displays a number of components taken from a forgotten family archive in a red suitcase. This includes an assortment of photographs and diaries written by my great-grandfather. The archival material is combined with images focused fundamentally on photomontage, my main practice as a photographer. The montaged flowers represent the loss my family and I suffered as a form of closure and new beginnings.”



with the best. when



Alan Latham, my granddad, was a complicated man. I will always love him unconditionally. Several years ago in the summer, I lost the granddad I knew. He lived with my immediate family for comfort when he began to suffer the effects of Alzheimer's disease. The house became silent. Not silent in noise, silent in spirit. The sound of his muffled radio talked into the night with the secrets of his past. The disease took the granddad I recognised and forced him to relive what he once was. It unravelled the life my father had hidden from my sister and I. An aggressive and damaging man. I ignored his existence. I could not believe he was the same man. I would not believe he was the same man. He was always so eager to teach us, help us pursue paths in life, comfort us and show how much he loved us. He was not the person revealed in those later years.

He moved into a care home a year later. Alzheimer's had taken him under its wing. I visited three times in three years. He left behind the treasures of a red suitcase. A family archive. Diary entries from his father, Fred. Photographs of his face as a child. Postcards from his holidays. It was another life I had not seen. I do not want to remember the granddad I ignored.

I sit quietly on the wooden bench with white lion heads, casting the shadows away. I can smell the scent of old lingering cigarette smoke. It is a stale smell, but it is his stale smell. My granddad. He sits beside me. He does not look like the man I last saw. He appears as the man I grew up with. Lean, tall, rough hands, long toenails, a cheeky smile with a brazened chesty cough. The sun beats down on our faces. It was always sunny when he visited. He hid behind those yellow rays. His garden was neat, potted plants sat as an audience. Pink. It was so pink. The birds visited, the insects, the frogs. His garden was his kingdom. The one place he could truly rule without hurting those around him.

He draws a cigarette away from his mouth. His gold wedding ring reflects the sunlight. His hands are wrinkled, old. He points a camera towards railway tracks ahead of us. The silence is filled by the scream of a steam locomotive.

The screaming stops, replaced by the distant drum of the man he became. Not the man I see before me, nor the man I last saw. He had different personas. To me, he had three. He was the man he wanted me to see, the man he was before and the man he was at the end. But he forgot. He smiles at the sun. A vacant smile. It reminded me of the man I last saw. The man I last saw was not always vacant, he could remember. He remembered faces. He remembered echoes. He became an echo.

He forgot about the man he was before. I could not. It was the man that he became. I look at my granddad in front of me. I cannot fathom his life before and after. Such complication. He faces me with that vacant smile. I can see in his eyes a man, not an empty reflection. But I do not think he is sorry. It slipped through his fingers and became too late. It was too late before he became the man I last saw. The man in front of me was the only redeeming persona he had. He picks the cigarette back up to his mouth. He inhales deeply. That and his wheeze is all I can hear, everything has stopped.

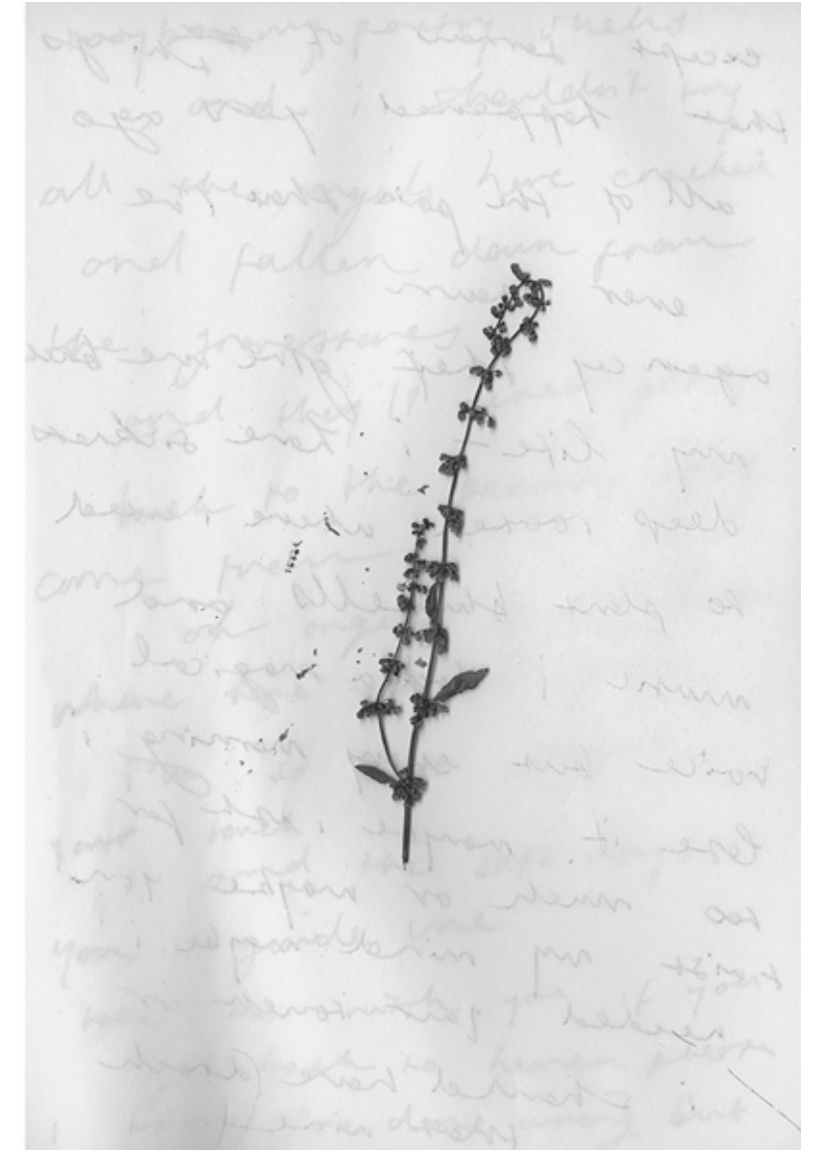
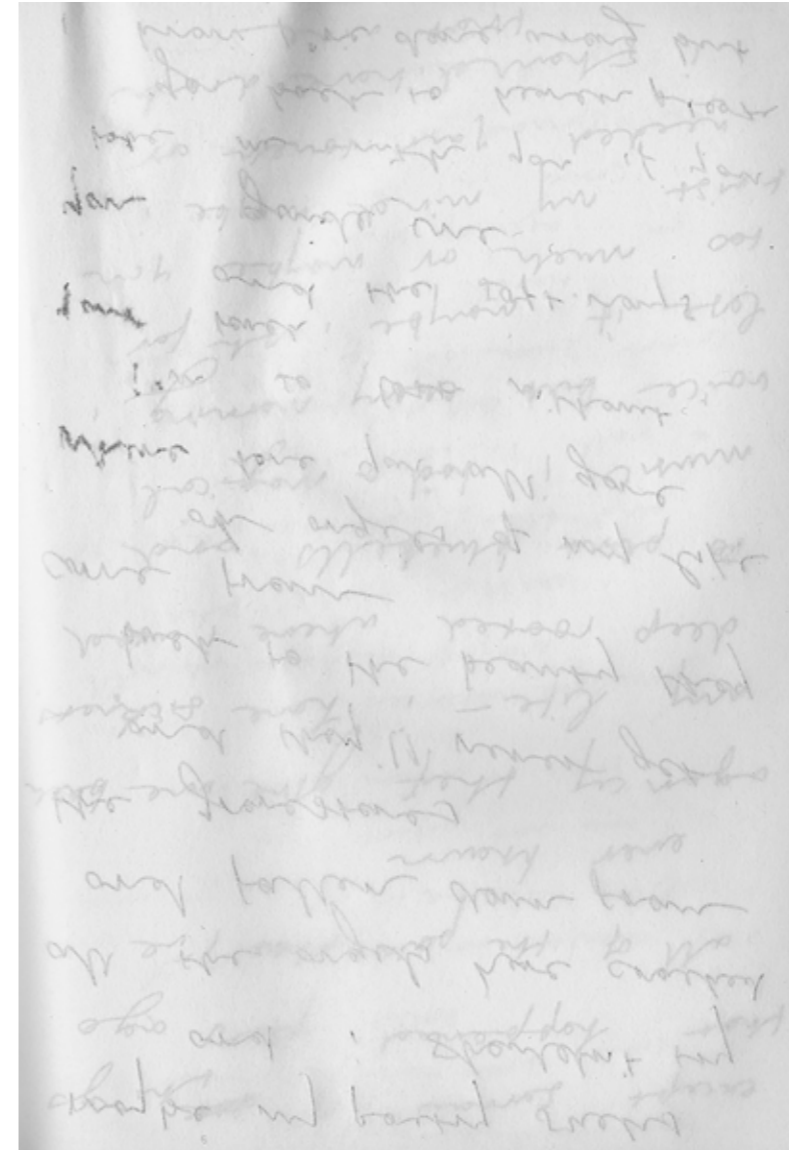
I close my eyes. I feel regret and sadness. I was good to the granddad that sits before me but did not understand the man I last saw. I am glad the man in front of me did not see who I became. I challenged him when he was suffering and I shouldn't have because he could not remember the man he was before. I did not know the man he was, but I let him ruin the closure he could have had in his final life.

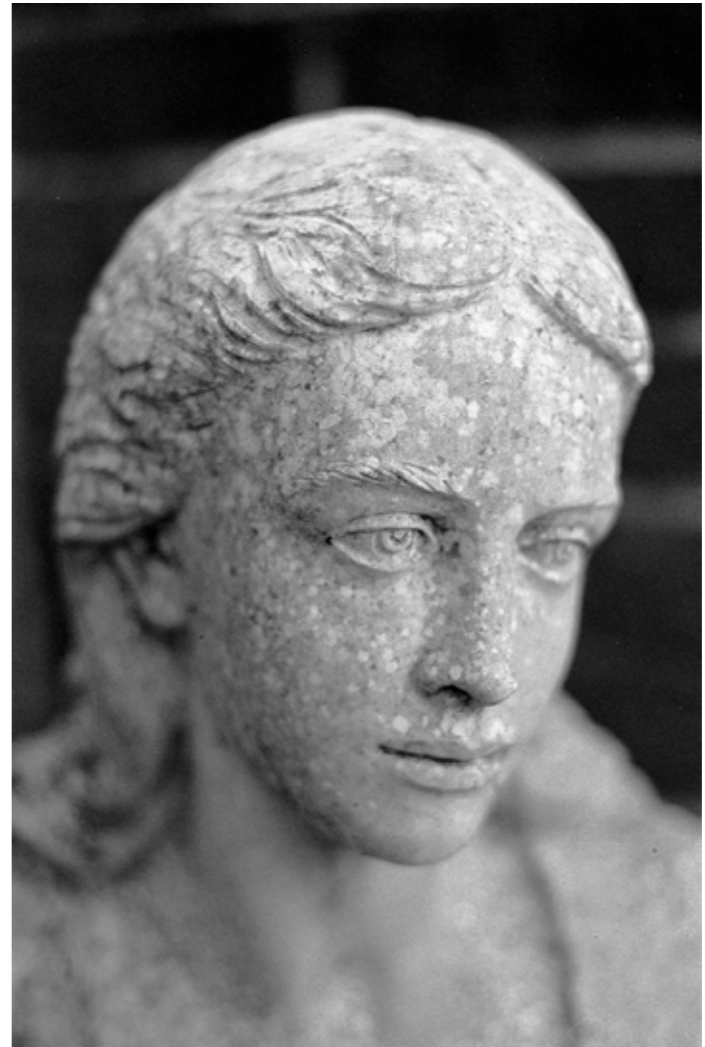
I am sorry.

He rises from the bench, flinging his cigarette to the ground. The dying smoke wafts to our noses. He stretches his arms out. I wrap mine around him, he the same to me. His warmth radiates with the sun. He is not fragile like the man I last saw. He lets go of me and squeezes my hand.

"Cheerio" he says with a grin.

“Hineni” is about that which you can see, a candlelit face, the nape of an ex-lover’s neck, that light on those trees in the garden of a house you no longer live in. It is about all things delicate and beautiful, made silent, turned to stone. It is about the monochrome abstraction of passion and sorrow; about how many binaries can exist in a single moment. My never-ending search for peace. All the words left unspoken, everything we never dared to say out loud. I hear these words when I see these photographs, as if they hang within the fibres of the paper. It is as much about you as it is about me. What echoes do you hear?”





“This body of work ‘Return to Eden’ investigates a time when we were all present, a time when everything stood still. We got lost in our human desire to return to the natural world when it became the only thing we had left. We learned to accept and truly cherish the beauty of nature for everything that it is.”





Meggie's creative practice has always seemingly focused on the very conceptual side of photography, photographing things that really explore the mystery and uniqueness of the world. Her practice aims to capture the beauty in the very ordinary and mundane aspects of life. She has always been interested in truly bringing mystery, life and feeling into her work.

“I am a Brazilian English artist who primarily works with analogue photography. My work focuses on the relation between mental and physical health and the natural landscape. ‘Saúde’ is a collection of photographs created during my final year studying at the University of Brighton. The body of work explores and documents the relationship between my mother’s battle with cancer and the nature walks she undertook in her process of recovery. This is a story of survival and perseverance, a collaboration between mother and son. I hope to create an encounter for the viewer which is engaging, relatable and arresting, where viewers’ own experiences with recovery may afford diverse interpretations of the work. I draw on techniques of candid and landscape photography to inspire spontaneous compositions. ‘Saúde’ is a celebration of health and blessings.”





“My project “Nostalgia” is a set of photographs taken on a medium format camera that focuses on themes surrounding home and the feeling of safety that it brings. When I was about 10 my mother decided to leave Poland and move to England. As a young child it was very hard for me to leave all my friends, school and the home I grew up in. Since then going to Poland was always exciting. These photographs represent good memories and places that made and still make me happy.”





“Dilapidated Memories’ is a photobook that explores the struggle of letting go of childhood. After returning to a familiar place after a time away and being confronted with monuments of memories from long ago and seeing them in a different light, the pain of seeing them battered and decaying. During the course of creating these images I found myself holding onto the romanticised version of these structures I remembered instead of the run down reality, the process helped me come to terms with change and having a healthy way of fondly remembering the past without hindering development.

The book was shot around my childhood home, in particular the garden that sparked my love of nature, every image is accompanied by a memory tied to the location. This body of work aims to create a sense of atmosphere and nostalgia that allows the viewer to revisit their childhood while acknowledging transition.”



“Currents in the flood’ is an experimental project exploring the act of seeing, perceiving and having an awareness of the self. Of constant capturing and writing and absorbing I have observed my creative flow. Through observing interaction between material and elements; the self and the universe, the mind creates an illusion of what reality is.

‘Currents in the flood’ suggests that by being mindful and introspective we can free ourselves of judgement and distortion and go with the flow of life.

*Serenity of thought, gentleness, silence, self-control, and purity of purpose- all these are declared as the austerity of the mind.
Bhagavad Gita, 17 16”*

l a u r i e m o r l e y

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Laurie is an artist from Devon working with film photography and fine art. Her current practice is a mindful exploration of the act of seeing and experiencing. Through experimentation and unique film soups, the material interaction mirrors external environments in which you explore and connect with.

She began this project by seeing where her outlet would take her. She decided to soak the film to add an extra element and layer to the diaristic photos, alongside writing. She used sea water, river water, alcohol, tea and coffee. She saw how the bodies of water that we interact with and things we drink influence and react with the material of the film. Everything stood still during lockdown and helped her see life as a piece of art, capturing, unfolding, perceiving and keeping moments permanently. Laurie noticed that her perception of what was around her is somehow a reflection of

the world around her and herself through the visual sense. The awareness of noticing what she's seeing seems lucid as she controls what she captures, but she loses control when she let the elements take force.

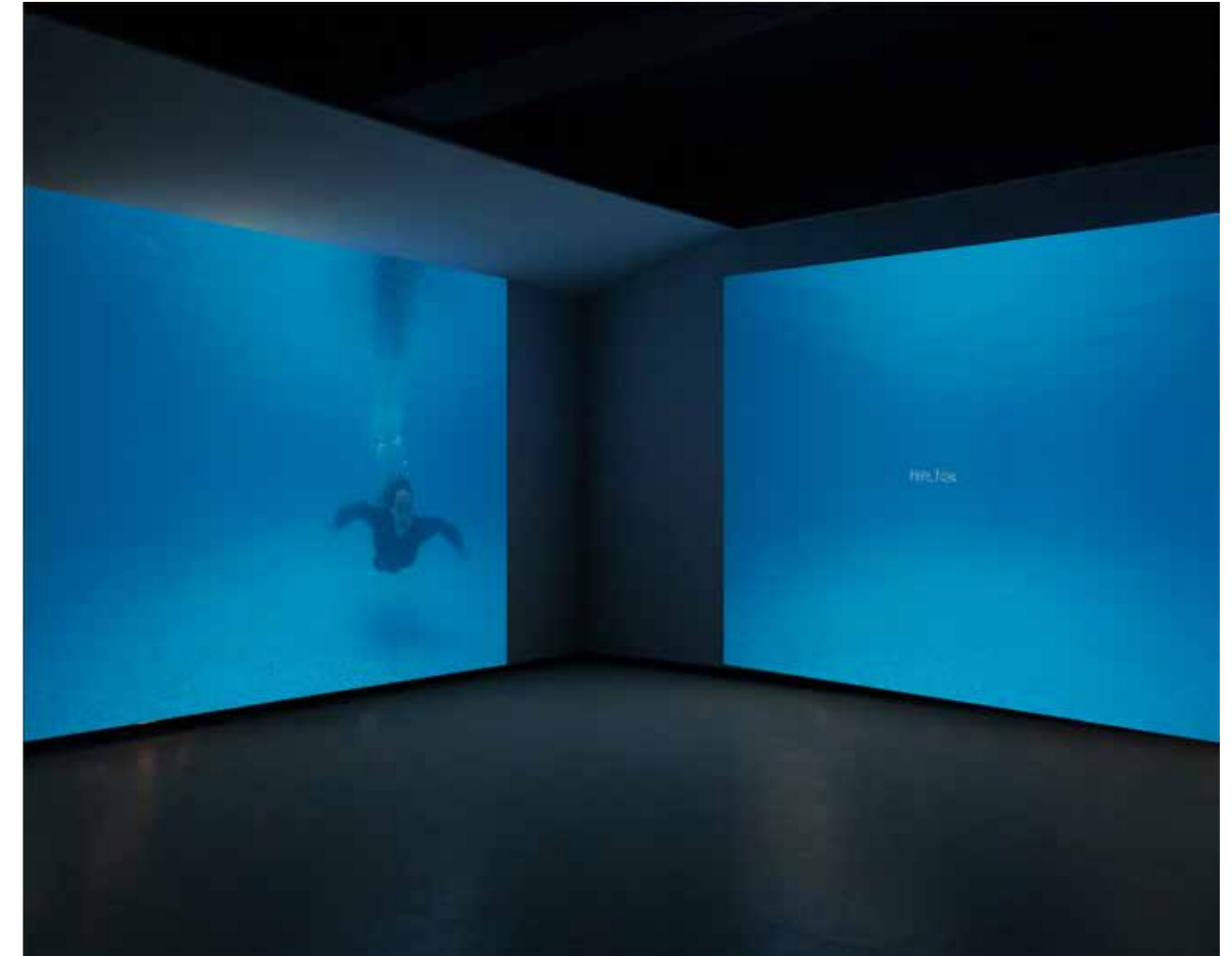
Using water theme represents how we interact with the elements of life. Our emotions, states of consciousness, and what and who we interact with takes effect on the self. The water mirrors how energy flows around and inside us. Our minds build illusions of reality and life, reinforcing them, strengthening thinking and beliefs. The mind is a distorted version of the objectified reality. Our self is defined by the worlds and difference in it. With mindful observation and introspection, we can be free of judgement without distortions. When the mind is still and free from refinement, we can be in harmony with it and go with the flow of life.

“Seldom do we find ourselves resting in the oceanic depth of the here and now. For it is here - in the now - where we find our true self, which lies behind our physical body, shifting emotions, and chattering mind.”
‘The Power of Now’ Eckhart Tolle

“I want the viewer to feel immersed in the blue of the water. To hopefully feel present and heal from whatever he is going through. I want to leave it simple and open for the viewer, for you, to put your own feelings on it. There and then, take it and make it yours.” , ‘Here, Now.’”

www.inesambrosio.com

www.instagram.com/inesambrosio.art/



Watch the moving image piece here:
<https://vimeo.com/inesambrosio/herenow>

Ines finds her inspiration in her surroundings. By focusing on human interaction with nature and the elements, especially the water and the sun, she wants to connect with the viewer. She plays visually with the concepts of memory and time. As a surfer from a young age, when she is not creating, she

is in the water which is inevitably a constant influence of her work. 'Here, Now' is a performance moving image piece that is born as a response to emotional intense life events, the loss of a close family member followed by mandatory self-isolation. When searching for the emptiness of thought and the healing of the mind, the letting go of what's left behind and the acceptance of what's to come surely she returns to her element and constant inspiration of her works - Water.



“What Was (and no longer is) was born from an aching, low-burning anxiety for the difficulties of the present and the uncertainties of the future.

The use of alternative photographic processes represents a source of comfort and emotional catharsis. The significance of the shell lies within its figurative potential for inhabitation and shelter from the perils of the outside world; like a miniscule microcosm, its contents unbeknownst to us, contained within a perfect spiral. The prints, translated into a digital format via a scanner, a medium that bridges the gap between analogue and digital, explore and overstep the boundaries of the physical and the ethereal.

The result is a triptych of scanographs, each one made up of its own triptych of shells that display the progressive deterioration of the subject from its integral structure to an indistinguishable virtual form.”





Caitlin Irving is a Brighton-based photographer whose practice mainly revolves around ideas of racial and cultural identity expressed through self-portraits, still lifes, and abstract landscapes. These themes stem from her Somali background, coming to terms with biracial identity, and experiences as a second generation immigrant and daughter of a refugee navigating both Western European and East African culture. Recently, Caitlin's work has shifted towards alternative photographic techniques, finding comfort in the laborious nature of liquid emulsion printing, and the clarity that comes with spending time in the darkroom.

What Was (and no longer is) started off as both a reflection of the uncertainty

of the times we are living in, and of the artist's own personal struggles and anxieties. The aim was to produce a large volume of handmade emulsion prints, as a sort of coping mechanism, a means of achieving catharsis and reassurance through repetition. With the event of the global pandemic, the core concept of the work had to be adapted to the resources and tools available. The physical prints needed to be translated into a digital format that could effectively communicate the transition from stable materiality to volatile immateriality. By scanning and distorting the prints by hand, a part of the manual aspect of the process could be preserved, creating a channel of communication between analogue and digital.

ESSAY

ESSAY: If 'The Death of the Author' brings the birth of the viewer, then what of the life of the picture?

(abridged)

LAUREN MASON

Student, January 2019

"A text's unity lies not in its origin but in its destination." (Barthes: 1977, p.148)

The text looks at philosopher and linguist Roland Barthes and his seventh essay from the 1977 publication 'Image, Music, Text', 'The Death of the Author'. It is examined through the critical analyses of Janet Wolff, Michael Foucault and Sean Burke. The life of the pictures discussed reference the work of photographic artist Joachim Schmid, working mainly with appropriated imagery.

To begin, it is best to consider how the term author can best be applied to photographic standards. By definition, an author is a writer, meaning 'to write', however, an author can also simply mean any originator or creator. In this it can be recognised, that whether a writer, painter, sculptor or photographer, all are the same. All are the author. To simplify the initial ideas of the controversial modernist text, Barthes voiced that an author and their works cannot be separated. "literature...in ordinary culture is tyrannically centred on the author, his person, his life, his tastes, his passions...Baudelaire's work is the failure of Baudelaire the man, Van Gogh's his madness, Tchaikovsky's his vice. The explanation of a work is always sought in the man or woman who produced it." (Barthes: 1977, p.143)

An author's works are an extension of themselves and cannot exist independently. The reader, or viewer, is put under tyranny of the author. Their interpretative rights are stolen. Meaning is given over solely to the creator. Barthes suggests that authorship is like fathering a child. He - the author - "exists before it, thinks, suffers, lives for it" (1977, p.145). In this way, it can be imagined that ultimately the author is responsible for their child and wants to control the way it is seen. A similar view to this is shared by art historian Janet Wolff, as written in her 1993 text 'The Social Production of Art'. Like with Barthes, Wolff culminates that often we wrongly see art history not for the individual lives of works: "one of the major obstacles to the proper understanding and analyses of art has been the view of art history as the history of artists...In particular, it will be important to move away from a conception of the author as a fixed and monolithic originator of meanings." (Wolff: 1993, p.118 - 129)

In comparing the author to a monolithic entity, Wolff highlights the tyrannical powers they are given, observing that this view needs to be eradicated. Michael Foucault's 1977 essay 'What is an Author?' featured in 'Language, Counter-Memory, Practise', visits Barthes theories, discussing the idea of what makes an author. In looking at the effects of an author's name as a reference, Foucault says: "Obviously not a pure and simple reference, the proper name (and the authors name as well) has other than indicative functions. It is more than a gesture, a finger pointed at someone; it is, to a certain extent, the equivalent of a description." (Foucault: 1977, p.121)

In this, we can see that the authors authorities are found even just within the mention of their name. With this in mind, we can now begin to look at the work of photographic artist Joachim Schmid, and how his work can be analysed for

the lived life of the pictures. For an introduction, Stephen Bull in his 2011 essay for *Vigovisións* says: "Joachim Schmid is a thief and a liar...For twenty years he has been taking other people's photographs and using them for his own purposes. He has even gone so far as to falsely claim that some of these pictures are lost works by famous photographers." (Bull: 2011, p.2) Schmid's 1989 'Meisterwerke der Fotokunst' was a work of extreme trickery. Working in appropriation, Schmid spends his time searching for photographic relics anywhere possible. Market stalls and photoboos, he re-appropriates these found images in clever ways, bringing new-found life to abandoned imagery by assigning them to new authors. Considering the power that is held in an author's name, Schmid work plays on this. The Meisterwerke portfolio are images plundered from amateur snap shooters that could just pass for the works of canonical photographers. When Schmid pairs them with the caption 'Ansel Adams, Yosemite National Park, 1956' the rocky mountain valley could seem like a lost f64 classic (Bull: 2007).

With found images, the death of their initial author is unavoidable. The works are orphaned and waiting for a new parent. Schmid works opportunistically. They do not have an author to eradicate, so rather, they are forcefully introduced, whether we asked for their name or not. In 'The Death of the Author', Barthes presents the author as a deity. This could harmlessly be examined as gratification where it is due, however, Barthes implies the opposite. Challenging traditional views of deserved author-credits, he pushes that authors negatively provide limitations on their works.

"We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture." (Barthes: 1977, p.146) Barthes states that texts can never claim originality. Made up of imitative lines, they are simply reworkings of what, instrumentally, can be reworked. But the text does not have to preach only one message, authorless, the work would have a chance for polysemes. The God-like author limits this. "Once the author is removed, the claim to decipher a text becomes quite futile. To give a text an author is to impose a limit on the text, to furnish it with a final signified...when the Author has been found, the text is 'explained'". (Barthes: 1977, p.147) By imposing a fake author name to an appropriated image, Schmid forges authenticity, almost playing the God-like author himself. Similar to the title of Sean Burke's 1992 publication 'The Death and Return of the Author', the image is re-born under a new identity, and could perhaps be seen dancing at a masquerade ball, enjoying its new-found fame. "With the author all differences and conflicts are neutralised; polysemia is cancelled." (Burke: 1992, p.24) It is important to understand though, at no point does Barthes call for murder. As with Schmid's work, he is merely creating an author worthy of killing. Burke states in his book: "Roland Barthes...does not so much destroy the 'Author-God', but participates in its construction. He must create a king worthy of killing." (Burke: 1992, p.26-27).

Barthes wrote 'The Death of The Author' simultaneously with his preparation

to write an analysis of Balzac's short story 'Sarrasine', the quote from which the opening of his text comes from. It could be said that Barthes himself was in fact laying the foundations for a theoretical understanding of his own analytic essay that would later follow (Burke: 1992). In this way, we might assess that when Barthes called upon the destruction of domineering authors, he was instead building them up.

Throughout his essay Barthes appeared to hold a vendetta against authors as a whole, even though being an author himself, however, Barthes is not attempting to enforce a regime to overthrow writers everywhere, or to become a tyrannical leader. He attempts to liberate the reader. Barthes desires for the reader, or viewer, to be able to see the work for what it is. Freed. To look to the text, or photograph, or painting, as if it were an entity separate to its maker, for this can make the interpretation of the final works far more fluid than originally assumed. Concluding the text, he declares: "we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author." (Barthes: 1977, p.148)

Both Barthes and Burke, Foucault and Wolff try to pronounce that polysemia doesn't have to be cancelled. The text, painting, or photograph need not to have only one fixed meaning; Schmid's 'Meisterwerke der Fotokunst' played with permissions to push the viewer towards re-thinking our understandings of 'The Masters' and what made them who they are. Through the death of the author, the picture is allowed to live on in all forms of interpretation.

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(Fig.1) Joachim Schmid, Ansel Adams Yosemite National Park, 1956



(Fig.2) Joachim Schmid, August Sander Middle Class Twins, 1924

**PHOTOGRAPHY AS RESPONSE
PANDEMIC & LOCKDOWN**

“‘Consistent with Advice’ was created at home in London in early 2020 during the national lockdown responding to the COVID-19 pandemic. Using communication material produced by the UK public sector, I have re-appropriated, recontextualised, and re-constructed visual elements from these publications.

Governments have continually issued advice about different crises. Some of these crises have not occurred but dominated the public discourse and popular culture. Other crises which have arisen have either not entered popular consciousness or have slipped from it. These government-issued edicts at times of actual or perceived crisis have largely been similar, regardless of emergency. One can map the advice from the different dangers, and when one compares this it becomes apparent that it is essentially useless; it will not help.

This project maps advice from previous crises onto advice issued for the current pandemic and conveys the consistency of the inadequacy of official instructions. ”





This work, 'Consistent with Advice', creates a dialogue between screens, audience, and content focusing on the relationship between preparedness, paranoia, and information distribution. The studio monitors are an industrial medium and receptacles of re-presented communication material within the domestic space.

I have taken the visual language and text from public information films and used these as a source of imagery, specifically, the films of 'Protect and Survive', 1976, a public information series on civil defence produced by the British government. The purpose of this was to inform the British public on protective measures to take during a nuclear attack, and consists of a mixture of book-lets, radio broadcasts, and public information films.

The information had originally been intended for distribution only in the event of a dire national emergency but provoked such intense public interest that the pamphlets were authorised for general release in May 1980. The films were produced by Richard Taylor Cartoons, the production studio behind the 'Charley Says', 1973, safety information films for children.

For the purposes of my work, the Cold War context is disregarded; the focus being on the government advice. The cultural impact of 'Protect and Survive' was pronounced. Some examples of works of art strongly influenced by, and even explicitly referencing it, include the graphic novel and film of the same name 'When the Wind Blows' by Raymond Briggs. The title of my piece 'Consistent with Advice' is a phrase from the pamphlet issued in early April 2020 by the UK Government, 'CORONAVIRUS: STAY AT HOME, PROTECT THE NHS, SAVE LIVES', where the last line of the last paragraph states "this is consistent with advice from the Chief Medical Officer." This is analogous to Briggs' adaptation of the phrase "where the wind blows" from the 'Protect and Survive' booklet, describing the dangers of nuclear fall-out, for the title of his 1982 graphic novel. Other works which use 'Protect and Survive' as source material include 'Two Tribes', an anti-war song by British band 'Frankie Goes to Hollywood' which samples the audio from the public information film. A photographic series that shares the name is 'Protect and Survive', 1981, by Peter Kennard from 'Target London', a folio of 18 posters, bleakly satirising the Margaret Thatcher regime's nuclear attack directives.

In 'Consistent with Advice', I create a tension between the anachronistic studio monitors displaying dictatorial instructions and the everyday domestic settings, conveying the inadequacy of official advice. The work aims to mediate the relationship between the artist, the audience, and the established structures of official information distribution and information consumption, thus exposing and the tension between these.

During the development of this project, I was reminded of Joe Pettet Smith's project 'Preparations for the Worst-Case Scenario', 2016-Present. He explores the "heightened sense of unease that has come to define our times [and] has crept into all aspects of popular culture". He used appropriated reaction shots of main characters from disaster movies ('Independence Day', 1996, 'Twister', 1996, 'The Day After Tomorrow', 2005 et al.) without showing the resulting reverse shot of the event to convey this unease.

The sense of authority and directive that is found with the monitors has been used in Hollywood productions to present aesthetically coherent, but unrealistic, graphic design shorthand. This use is a way to convey visual storytelling to the audience, which is distinct from actual governmental emergency broadcasts. These are not as visually coherent and do not confer the same kind of authority or urgency as fictional ones.

I am not the first to take information aesthetic, specifically the public information films produced for the UK government's Central Office of Information, from the mid- to late-20th century and adapt it for satire, critique, or commentary. An example of this aesthetic being used to evoke a specific period is Kris

Straub's 'LOCAL58TV', 2016-Present, short films, which was based on mid- to late-20th century American public television broadcasts.

Additionally, 'Look Around You', Robert Popper and Peter Serafinowicz, 2002-2005, used the aesthetic of Open University education broadcasts to satirise educational content from the 1970s and 1980s as well as, in my opinion, questioning the legitimacy of the information of such content. This segues into the contemporary notion of "fake news" and "disinformation campaigns" online. Another ironic use of government broadcast aesthetic was the sketch 'The Quiz Broadcast' in 'That Mitchell and Webb Look', 2006-2010. This probably took inspiration from the real Wartime Broadcasting Service. The sketch uses a repeated, superimposed statement of "REMAIN INDOORS", similar in design to the title on the 'Protect and Survive' booklet. These kinds of simple, repetitive instructions have re-emerged during the COVID-19 pandemic but, similarly, it is my contention that these are not universally appropriate or helpful.

'Scarfolk Council', Richard Littler, 2013-Present, also appropriates graphic design aesthetics found in print material from the 1970s. In 2017, Littler made a 'Detect and Surveil' book cover in reaction to the news that the Imperial War Museum would be reissuing 'Protect and Survive'. Littler's ongoing series of satirical reimagining of 1970s era public information with contemporary anxieties, such as Brexit, global warming, and institutional overreach.

Numerous fine art practitioners that have influenced the content and outcome of my series. For instance, Sara Cwynar, in her moving image and photo series 'Soft Film', 2016, she explores how objects circulate via the Internet and the lives that these objects have now which they could not have had before. As an example, the association of melamine plastics with the 1970s and how those plastics are now used, or unused, today.

Nam June Paik's 'TV Garden', 1974-77, is an overt influence as Paik imagined a future landscape where technology is an integral part of the natural world. Placing TV sets alongside live plants, he creates an environment in which the seemingly distinct realms of electronics and nature coexist. His approach follows the Buddhist belief that all things are interdependent and closely connected. It also suggests that technology is not in conflict with nature but an extension of the human realm. Bruce Nauman's 'Raw Material Washing Hands, Normal (A of A/B) Raw Material Washing Hands, Normal (B of A/B)', 1996, stacked two screens as a video installation. On these were shown the artist washing his hands with vigour, much like contemporary diktat. The energy of the gesture and the distortive effect of the double screen evoke a sinister prior event and a sense panic or fear. With this work Nauman continues his ongoing investigation into human psychology and feelings of discomfort.

As a result of the national lockdown, my work was produced away from the university facilities. Having to produce the final piece at home required the use of the domestic setting. The monitors themselves, as they are incongruous with the domestic setting in which they are placed, are already eerie. Presenting appropriated instructions from the historically prescient series of public information films, conveys the aesthetic of governmental information distribution. This information shown, devised, and dispersed by the government, is a form of visual language that has reappeared in the contemporary era. However, I propose that, as in the Cold War, the advice for the current crisis is, at best, inadequate.

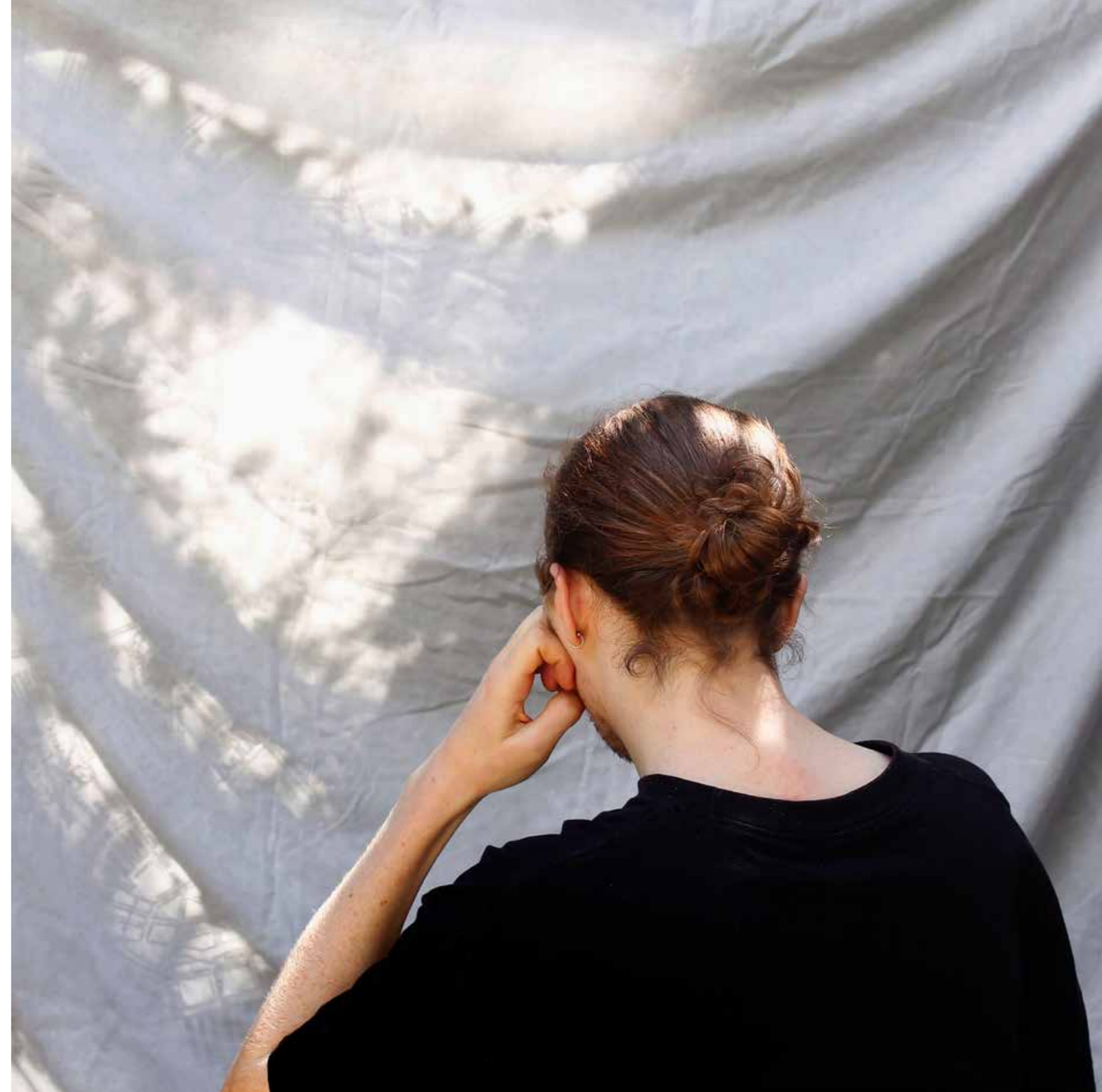
My current position, locked down as the result of governmental diktat, has made the creation of this piece relevant and personal in an entirely unexpected way. I hope to display the work as intended soon.

External Links:
Booklet - <https://www.flipsnack.com/8ACAED5569B/consistent-with-advice-booklet.html> Sculptural installation in gallery space - <https://www.youtube.com/watch?v=Mr0PY7loerA>

“Exploring the idea of temporal states in time in response to the COVID-19 Pandemic, ‘Staging Uncertainty’ acts as a form of personal reflection and understanding which aims to find a sense of assurance at a time of huge uncertainty and frustration. Concerned particularly with the passing of time within the domestic space – and very much the idea of being absorbed by ‘lost time’ altogether – I have created a subtle narrative that focuses on the representation of human thought and emotion. Rather than seek out and capture a ‘decisive moment’ of absorbed reverie, I have staged the scene as more a constructed and immersive moment. Symbolising the temporal state of the current moment I have used household objects to create ephemeral set-ups in which the domestic space becomes a backdrop for the familial. Questioning the line between the documentary and the theatrical, all assumptions about photography, representation and reality merge into one.”

f l y n n m c d o n n e l l

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While other countries have been explicitly black and white in their instructions, Britain has been less clear, leaving its people in a limbo state of uncertainty. This 'grey area' in which we've found ourselves in – something that was proposed in order to ease fears of social and economic collapse – has instead created more fear and confusion that will ultimately lead to more unrest in the months and years to come.

As a recent report by the London School for Economics' Centre for Economic Performance concludes, the pandemic will damage the life prospects of all Britons aged under 25. Young people are now less likely to fare better than past generations, less likely to climb the income ladder and less likely to fulfil their potential, regardless of their background. Even before the crisis, younger generations have been facing declining "absolute mobility" – falling real wages, fewer opportunities and stagnant or declining living standards.

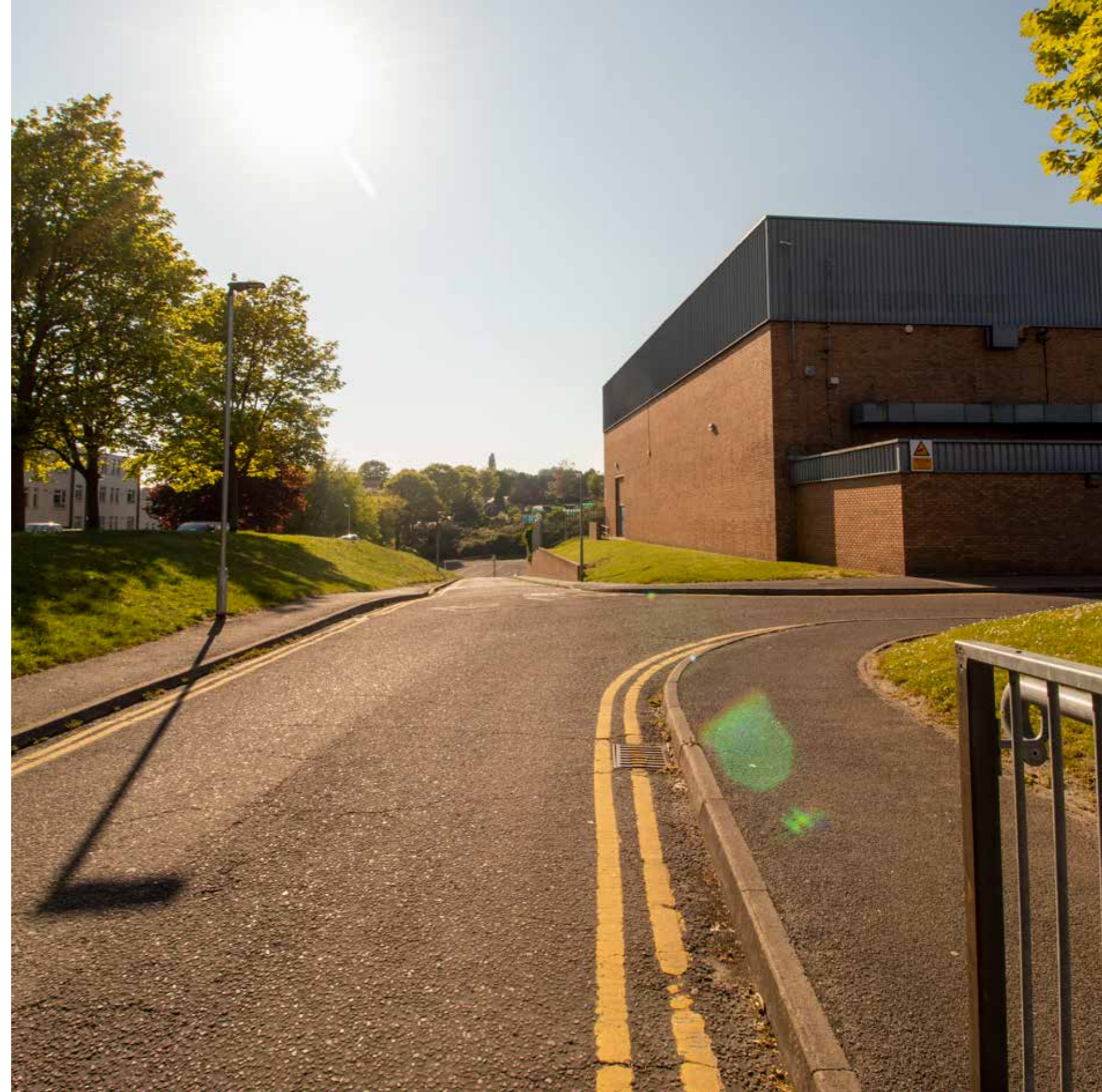
Now as one chapter ends and another begins, what would normally be a time for optimism and excitement has instead become a process of reflection and remembering; in its most uncertain and unimaginable form. From inner frustration with the unrealistic pressures and expectations of institutional forces throughout life and the monotonous realities of the banality of the everyday that collide with the naïve standards of others. The comfort of home and sense of belonging feels compromised by uncertainty.

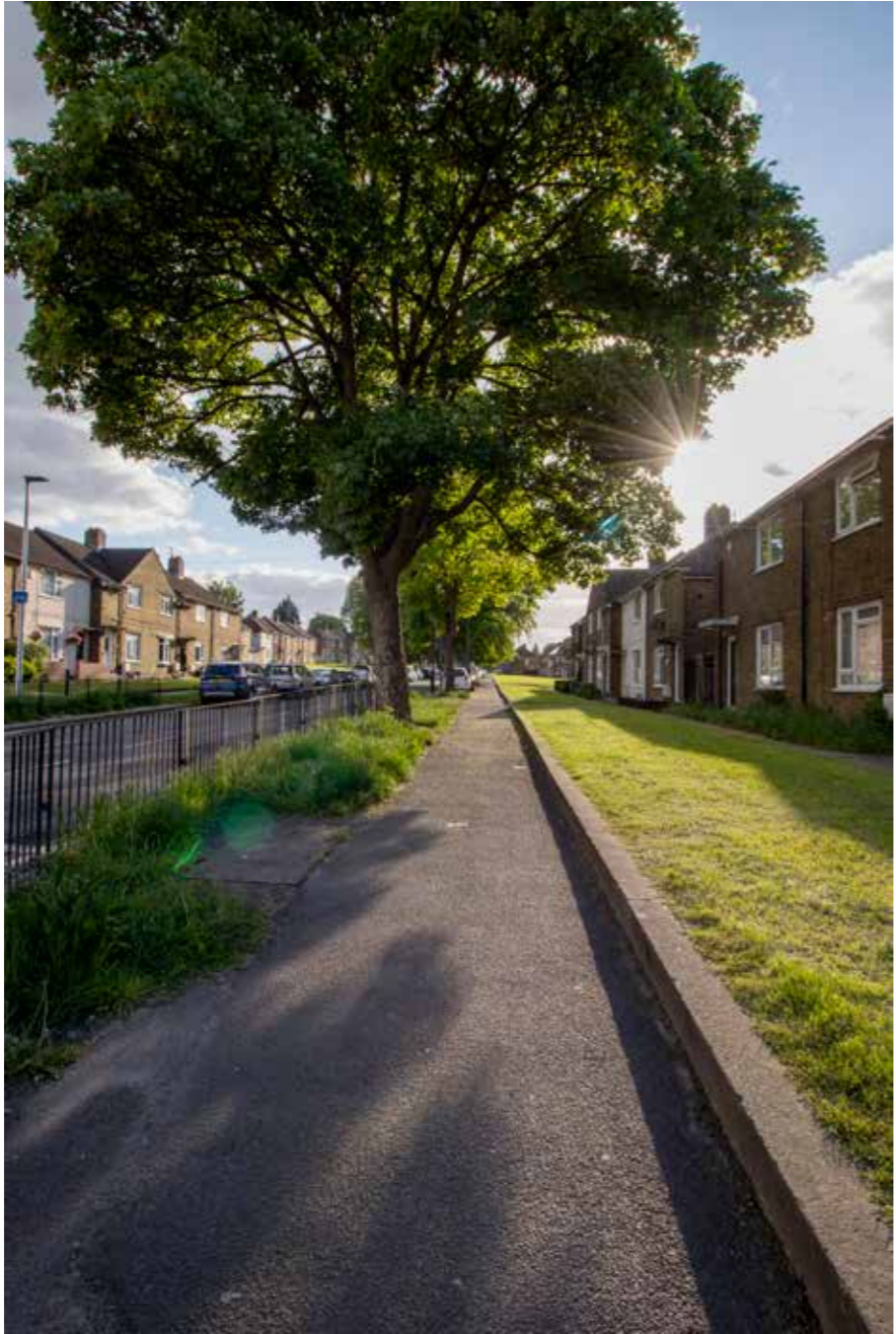
Even more than ever the process of looking, remembering and reflecting has become a vital form of reassurance and self-therapy.

“Journeys is a walking-based project which focuses on walking to three different locations during lockdown. The concept was to photograph the three journeys that I took which were repetitive in the sense that the same things kept occurring such as streets, cars and signs. These were not the only things to reoccur colour and shapes also reoccurred as well. The aim of the project was to show how life has changed since lockdown started. Most of the photos do not have people in, however, there is a trace of civilization by the little things within the photos. The three locations were local due to the lockdown restrictions. The three locations are Broomhill Park, Strood High Street, Darnley Road/Lilac Road. The locations can be looked at as individual journeys or can be connected together to form one long journey, as when one journey ends the next one begins. ”

s h a r o n a g h l a w l o r

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“Blue Somnolence explores insomnia, sleep terror disorder and idiopathic hypersomnia. It attempts to visualise how these disorders affect and overcome us, how we cope with them and why they may occur. I have used the cyanotype process to print these images while using pillowcases as a canvas, juxtaposing the comfort of a pillow with the disturbance of the chaotic subject.

Addressing the experiences of the artist, the artist’s mother and the artist’s brother, each piece in Blue Somnolence suggests unsettled states generated through the COVID-19 lockdown 2020.

In response to Blue Somnolence I created a book titled AKER that expresses a more impassioned depth, unveiling a more emotive side of those involved through cyanotype process in a diaristic approach.”





Xuxa is a young artist who thoroughly enjoys experimentation and a hands-on approach when it comes to her practice. Photography has always played a big role in her life with an intense passion for portraiture, film photography and historical processes. In her efficacious desire to explore all kinds of photography, Xuxa found a strong love in particular for the cyanotype process. Spellbound by how a photograph can be so beautifully transformed into something so poetic, it has become a key area in Xuxa's work. Fascinated by the effect that cyanotypes have and how versatile they are when it comes to printing, Xuxa took this into further development within her practice. Blue Somnolence is an emotive exploration focusing on the sleep disorders dealt with by the artist and her family members. The pillowcases are to be appreciated as individual art works as well as a collective piece. Each pillowcase has its own name which when presented together forms a poem about the mixture of experiences felt from the sleep disorders represented.

Alongside the pillowcases, Xuxa created a book titled AKER using her development of cyanotype prints as a medium to act as a more in-depth representation of the emotions felt. It speaks the thoughts and feelings of those affected and involved in the work, adding to the overall vehemence of the creation. Blue Somnolence and AKER were produced during the COVID-19 lockdown 2020. With this experience and the absence of university facilities this body of work suffered before being able to be adapted to the circumstances. It took much longer than originally intended but Xuxa was able to fashion a darkroom at home and expose the prints in an outdoor space. The piece was intended to be an installation of a much larger size accompanied by a hardbound book and a portfolio box encasing some of the test prints from throughout the project. The final creation showcases 16 cyanotypes on pillowcases alongside a book of cyanotype prints.

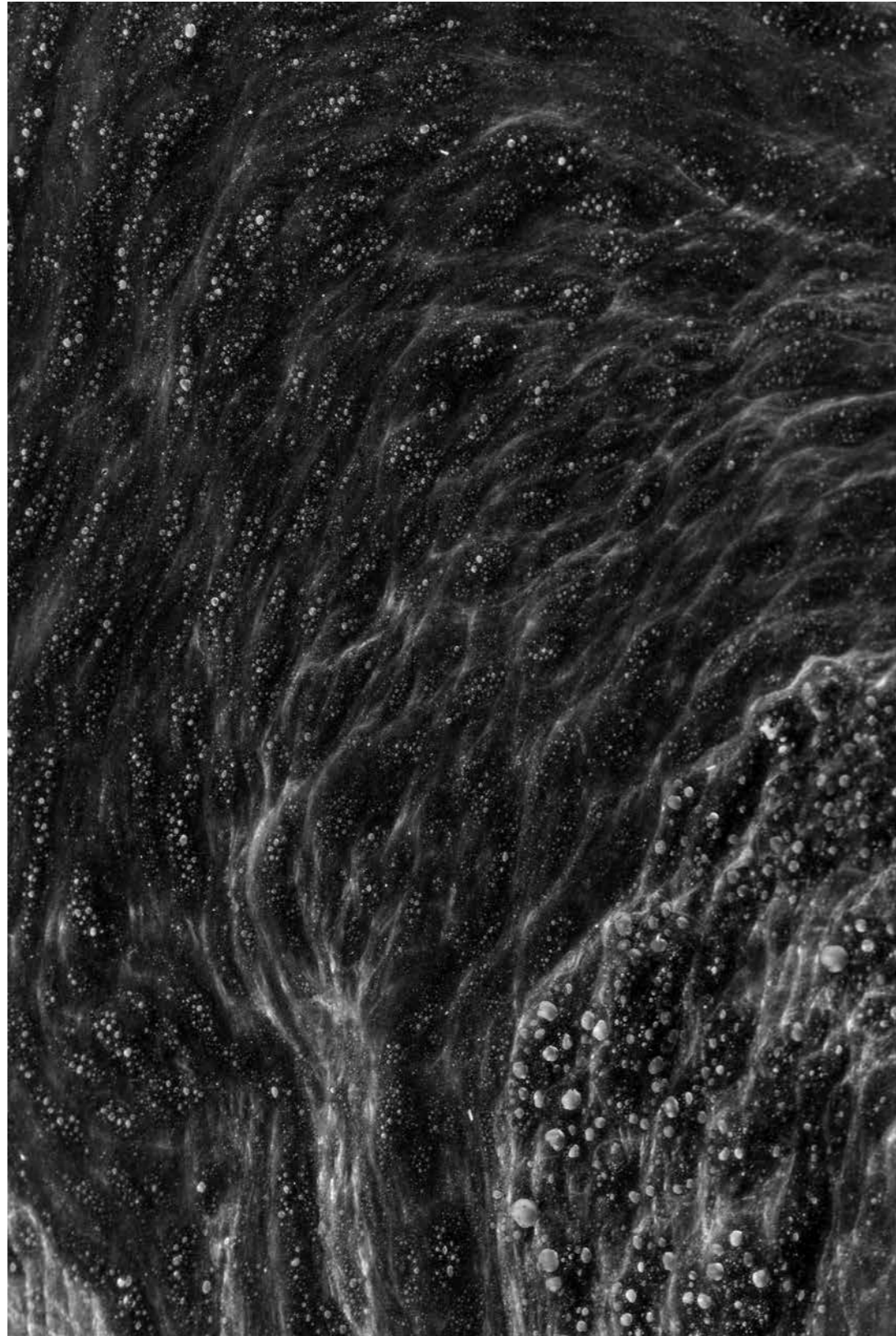
PHOTOGRAPHY AS VISUAL ENQUIRY

“The Fragmented Landscape’ is a project that captures my embodied response to the coastal space, forcing my practice to shift from being purely conceptual into something that resonates with my audience. The series exists to be a study of these coastal fragments, as I strive to achieve an understanding of the elements within the landscape that have been affected by the processes of erosion. I hope to create a sense of a movement within and across each image, communicating the idea of how each surface is continuously changing into something new. The Fragmented Landscape consists of a body of work that presents how by using the scanner I am able to construct a landscape using the fragments that it offers me. My work balances on the line between abstraction, imagination and representation - displaying the relationship between the positive and negative image in order to express this.”

h o l l y r o y c r o f t

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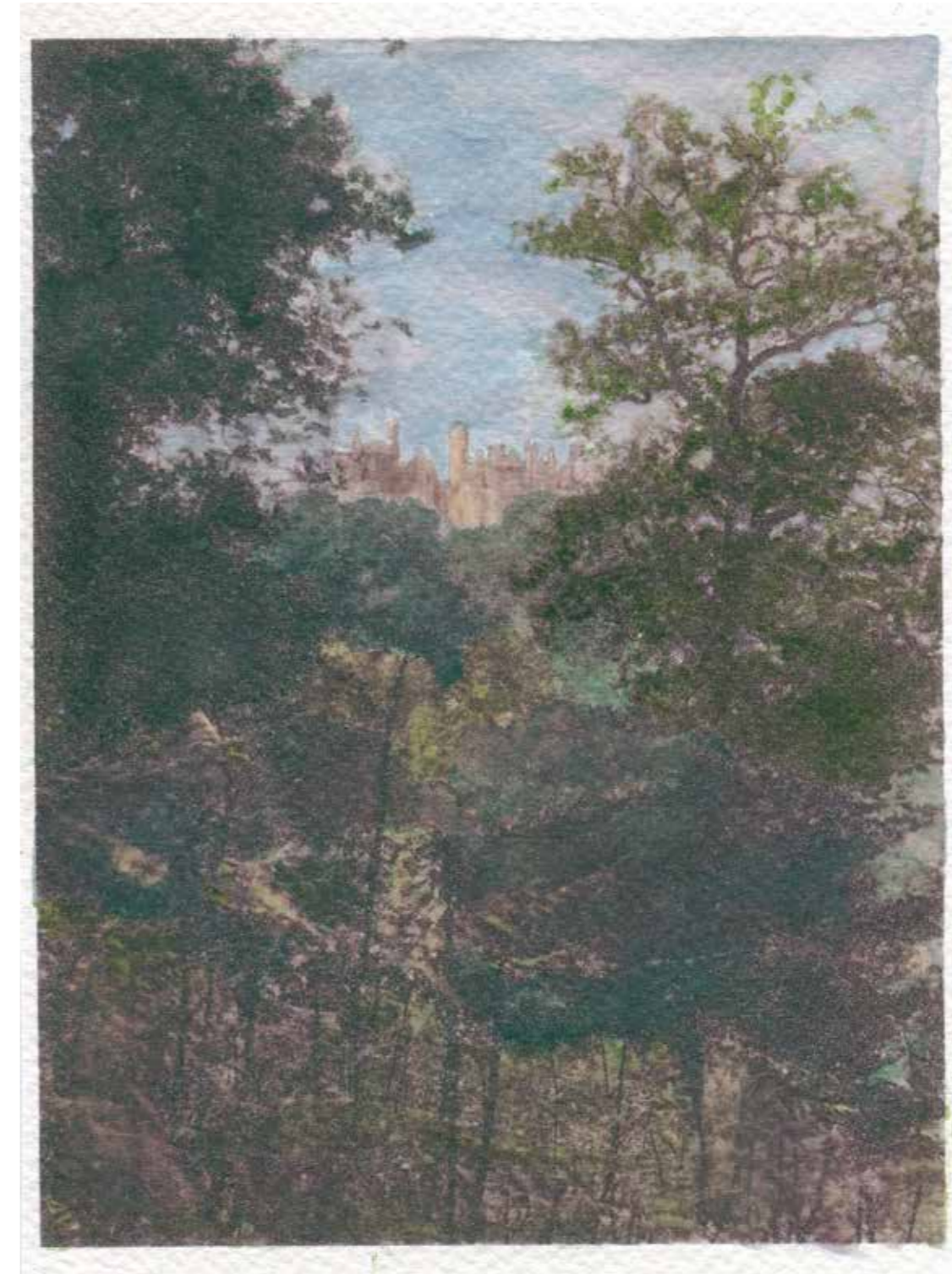


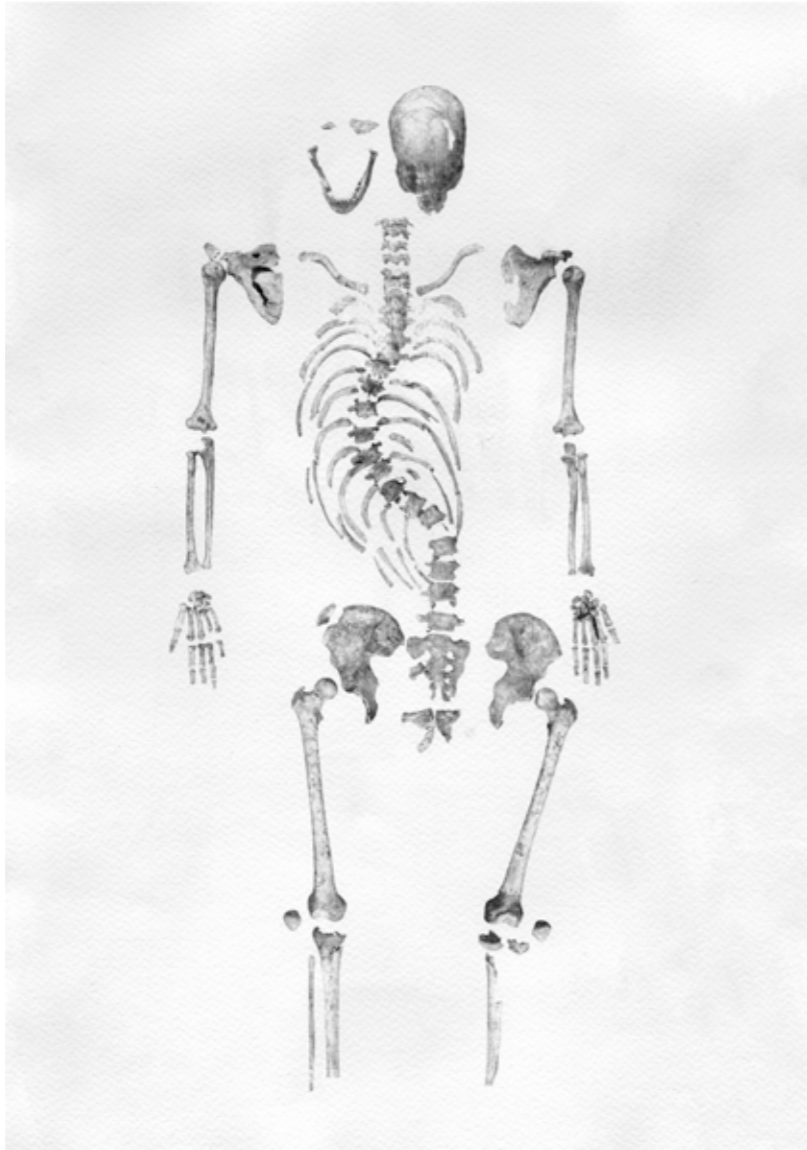


“Legra’ is a body of work that attempts to dive deeper into the landscape of Leicester, to see how these myths are present in our collective consciousness and surrounding environments. The mythological landscape has long since been within our memories, changing and flowing with different cultures and retellings. From children, we are told stories of these mythological beings, often monsters, to teach us about morals or to scare us into complying.

‘Legra’ was produced in spring 2020. It is comprised of a mixture of liquid photographic emulsion and inkjet prints, drawing upon a long history of hand colouring photographs. The prints have been painted on with watercolours, attempting to blur the lines between the mediums and their disparate relations to mythology and reality.

Special thanks to the Record Office for Leicestershire, Leicester and Rutland for some of the archive material used within this work.”





Ellé Hill is an art-based photographer from Leicester, who often explores how reality is perceived through her works. Much of her practice is shaped around how we experience the world, how we as humans attach meanings to it and how we alter it.

Many of her recent works use analogue methods in order to explore topics, particularly leaning to more towards experimental processes. There is sometimes an integration of digital imaging techniques or manipulation, which aims to combine different photographic histories and meanings within works.

“Illustrated Woodland is a mixed media documentation of the expansive woodland landscape. The immersive images in this series are all packed to the frame with organic matter; aiming to give the illusion of being enveloped by nature whilst showcasing the beauty that can be found here.

This installation has two strands following the same theme of woodland documentation. First is that of the panorama images consisting of multiple photographs stitched together post-production which are bursting with vibrancy and colours. These photographs are a visual and literal record of the topographic landscape intended to have a calming influence.

The second set of images included here follow an interactive, abstract route and are made up of natural plant matter which is intensely compressed to watercolour paper and boiled with iron modifiers. The dyes from the plants found in the landscape create their own aesthetic images as a form of camera-less photography.”

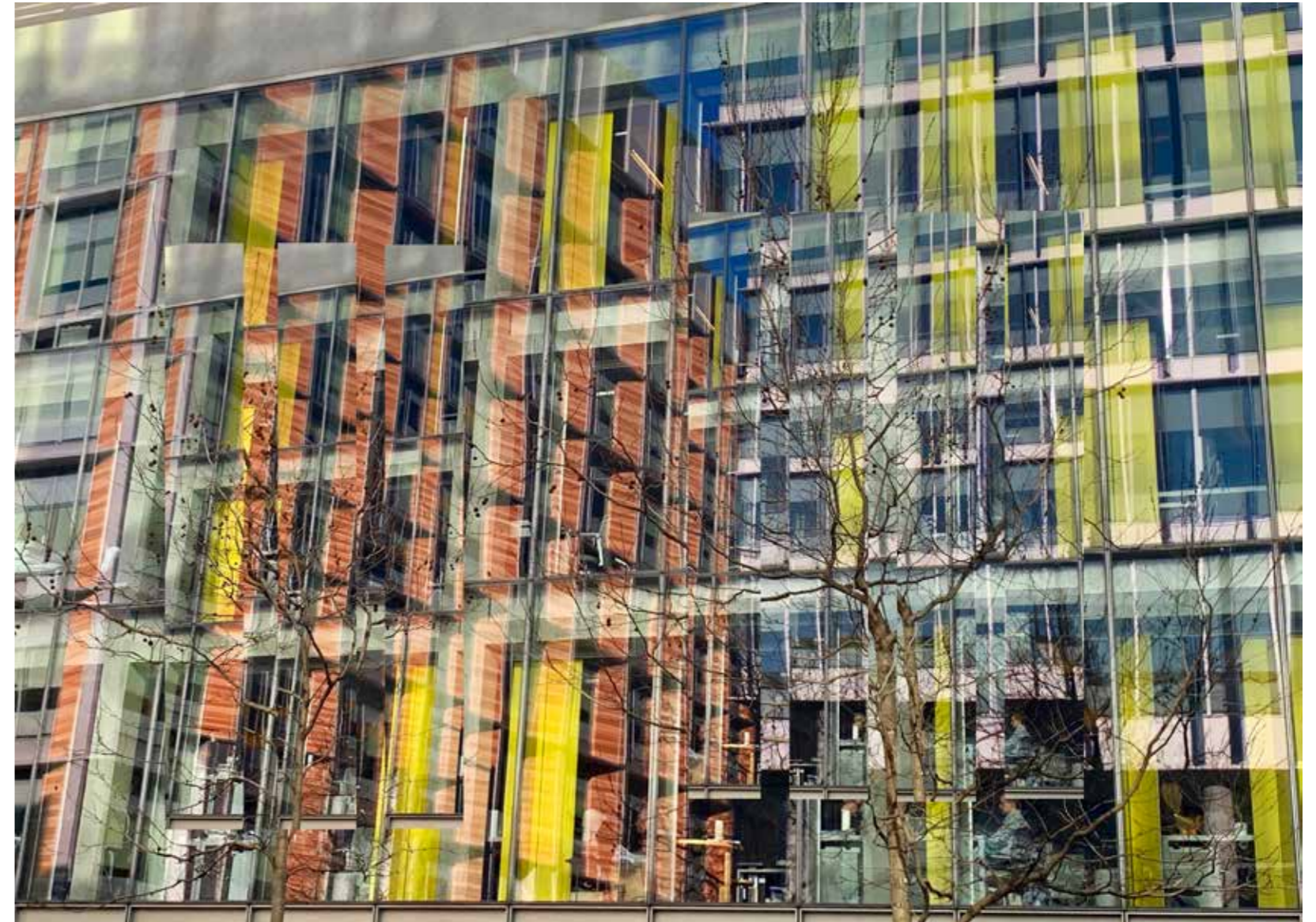




“‘Ad simul’ is about nature and the man made. It highlights the existence of nature even in the most unlikely of places, drawing parallels between the structures we use in our architecture and the structures we see in the greenery around us. Translating simply to “to coexist”, this work explores the universal patterns within the world we live in, emphasising the idea of Biophilia and its ever-increasing importance in our current society. Exploring the idea of reflection, this work uses collage and layers to produce an abstracted view of the steps architects are now taking to reinvigorate our bond with the natural world.

‘Biophilia’ - an innate and genetically determined affinity of human beings with the natural world.

*“When human beings remove themselves from the natural environment, the biophilic learning rules are not replaced by modern versions equally well adapted to artefacts. Instead, they persist from generation to generation. For the indefinite future, urban dwellers will go on dreaming of snakes for reasons they cannot explain.” – E.O Wilson
– ‘Biophilia Hypothesis’”*





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University of Brighton - Photography BA(Hons)

GRADUATE EXHIBITION CATALOGUE

2020