

~~HABITAT~~

All artists are alike. They dream
of doing something that's more
social, more collaborative, and
more real than art.

—Dan Graham



Sadie Wechsler — Part 1: Redo (2015)

Louise Clements

—Welcome to the 2017 edition of FORMAT International Photography Festival. FORMAT presents a curated selection of the best emerging international talent, alongside the masters of photography, for audiences to see, debate and engage with. Founded in 2004, FORMAT is focused on the best of what photography is and can be. FORMAT17 is the biggest and most ambitious edition to date. Situated in venues across Derby and beyond, it has quickly established itself as a must-see event in the international cultural calendar.

For FORMAT17, we have curated a programme that explores the theme of HABITAT, through a selection of outstanding photography that documents the world around us. This theme will open up the diverse range of experiences and stories that comprise our complex existences, including flora, fauna, landscapes and digital lives. For this year's festival we wanted to expose the solutions and conditions of the state that humanity is in, on micro and macro levels, including work that considers our short and long term impact on the world locally and worldwide. Human action, smart as well as stupid, now affects the biology, meteorology and geology of the planet. The tangible impacts of these changes are recorded in the world's geography, politics, conflicts, migrations, plants, oceans and wildlife. Human-made changes in the environment, industry, technology, warfare, migration and climate are occurring at such unprecedented rates that the impact on the Earth has pushed us into a new cultural geological era known as the Anthropocene. This marks a new geological epoch in which human activity is considered such a powerful influence on the environment, climate and

ecology of the planet that it will leave a long-term signature in the strata record. We have become titanic geological agents and our legacy will be visible for millennia to come.

At FORMAT17, we want audiences to interpret this theme as inventively as possible. After all, there is no one way to understand the complexity of the age that we are in, as it is still happening around us. One of the festival's leading exhibitions, Ahead still lies our future – curated by Hester Keijser and myself – presents artists such as Ester Vonplon, Lida Abdul, Kenta Kobayashi, Ursula Biemann, Zhang Jungang, Wanuri Kahiu, Lisa Barnard, Sohrab Hura, Sadie Wechsler and Hannah Darabi, who encourage the viewer to speculate about futures imagined on a global scale. The show focuses on how the selected artists reimagine the ways that we inhabit the physical world, using diverse approaches to tell their stories. The artworks range from Ester Vonplon's intricately composed requiem for the melting glaciers in her native Switzerland, to Lida Abdul's monumental video installation What we have overlooked, in which she returns to her homeland of Afghanistan to ask how the individual can process memories of a country so marked by war and tragedy. All of the artists look at the interconnected nature of the human spirit and the habitats that we encounter or create.

The FORMAT17 open call presents a curated selection of more than 50 photographers and projects, chosen by our international jury from hundreds of outstanding submissions from over 68 countries worldwide. The successful entries are wide-ranging; from a study of the Brexit heartland Basildon to life in Svalbard the world's northernmost town; from a series of artificial rock formations along the Spanish coastline to the interior landscapes of the European Space Agency; projects on being queer and Muslim, through to radiation traces in objects in Fukushima; from concerns over the break-up of Yugoslavia to a visual archaeology of the East End of London; these are just some of the rich narratives you will encounter at FORMAT17. Photobooks are also an important feature of the festival, we are happy to welcome Kassel Photobook Dummies exhibition and also to collaborate with Sebastian Arthur Hau on our new photobook market programme.

Supporting the production of new work is an ongoing focus of FORMAT. At this year's festival we are proud to present new commissions and residencies from; Kalen Lee in collaboration with WYNG Masters Hong Kong; the Flâneur – New Urban Narratives commissions with Tom Hunter, Liz Hingley and Discipula supported by the EU, First Art and Procur.art; DASH

residency and INSIDE commission with Daniel Regan and Antonia Attwood; Blind Boys and Miniclick mass participation collaboration with Delhi Photo Festival; Relmagine India collaboration as part of the Here, There and Everywhere programme with NAE, Delfina Foundation, Primary, MAC, British Council and multiple India partners featuring artists Shivani Gupta, Aradhana Seth, Bandish Projekt and the Indian Memory Project with Anusha Yadav, Tanvi Mishra. Another major feature of the festival this year is a specially curated exhibition exploring the history of W.W. Winter, which draws from the archives of the world's longest running photo studio, led by QUAD, Heritage Lottery and Derby Museums.

Since the beginning of FORMAT, we have supported emerging talents through our open call, commissions, workshops, exhibitions, residencies, portfolio review events and awards. We have also pioneered experiments with digital media global mass participation. During the biennial and off-year seasons we carefully curate a programme of great events, lively evenings, exhibitions and international collaborations. The festival is designed as a global meeting place where people can come to celebrate photography, make friends and contribute to the future of the medium. Alongside the celebration, we have a responsibility to raise awareness of important issues, support working artists and engage audiences – opening channels for multiple voices to be heard from around the world in fun, friendly and unexpected ways.

None of this would be possible without the commitment and enthusiasm of our teams, committed artists and partners. We would like to thank everyone involved including QUAD, the University of Derby and Arts Council England, alongside new and established partners; Derby Museums, Déda, Derby City Council, Derby Cathedral, Riverlights, Affinity Photo, Procur.art, Patrons Brian Griffin, Royal Photographic Society, Clifton Cameras, staff teams at QUAD and FORMAT, Monica Allende, Hester Keijser, British Journal of Photography, the FORMAT volunteers and all the photographers, curators, participants and many more valuable contributors for working with us to produce another important festival.

Louise Clements
Artistic Director

Ahead still lies our future

Prologue

"The earth is the very quintessence of the human condition, and earthly nature, for all we know, may be unique in the universe in providing human beings with a habitat in which they can move and breathe without effort and without artifice. The human artifice of the world separates human existence from all mere animal environment, but life itself is outside this artificial world, and through life man remains related to all other living organisms. For some time now, a great many scientific endeavors have been directed toward making life also 'artificial,' toward cutting the last tie through which even man belongs among the children of nature. [...] The question is only whether we wish to use our new scientific and technical knowledge in this direction, and this question cannot be decided by scientific means; it is a political question of the first order and therefore can hardly be left to the decision of professional scientists or professional politicians.¹"

—Hannah Arendt

Hester Keijser

—Almost 60 years after Hannah Arendt, that prescient thinker of our age, wrote these words in the Prologue to The Human Condition; "Humans are causing climate to change '170 times faster than natural forces.'" It is the title of a random newspaper article² on climate change, reporting on a study published in a scientific magazine called the Anthropocene Review.³ A few weeks prior, another headline in the same newspaper stated that "Donald Trump orders Environmental Protection Agency to delete all climate change information from its website."⁴ In response, scientists are busy saving their work by downloading it to private hard drives before it is taken down and made inaccessible to the general public.

This much is clear – we have now arrived in the middle of the foretold strife between professional scientists and professional politicians on who gets to decide which direction our future shall take. Yet, if we may believe Arendt, a decision of this order can hardly be left to either party, but instead requires each one of us, as the body politic, to engage and take action. And perhaps it requires that life itself, as embodied by all non-human living beings, is to be given a voice in a future that – despite all – still lies ahead.

HABITAT is the overarching theme of this year's edition of FORMAT Festival. This habitat, as the 'earthly nature' that provides us with the space we grow and live in, is at risk of no longer being able to provide all this 'without effort and without artifice'. Geo-engineering has moved from the realm of speculative science fiction into our everyday world, where it is debated as a serious option to repair the damage done to the planet.

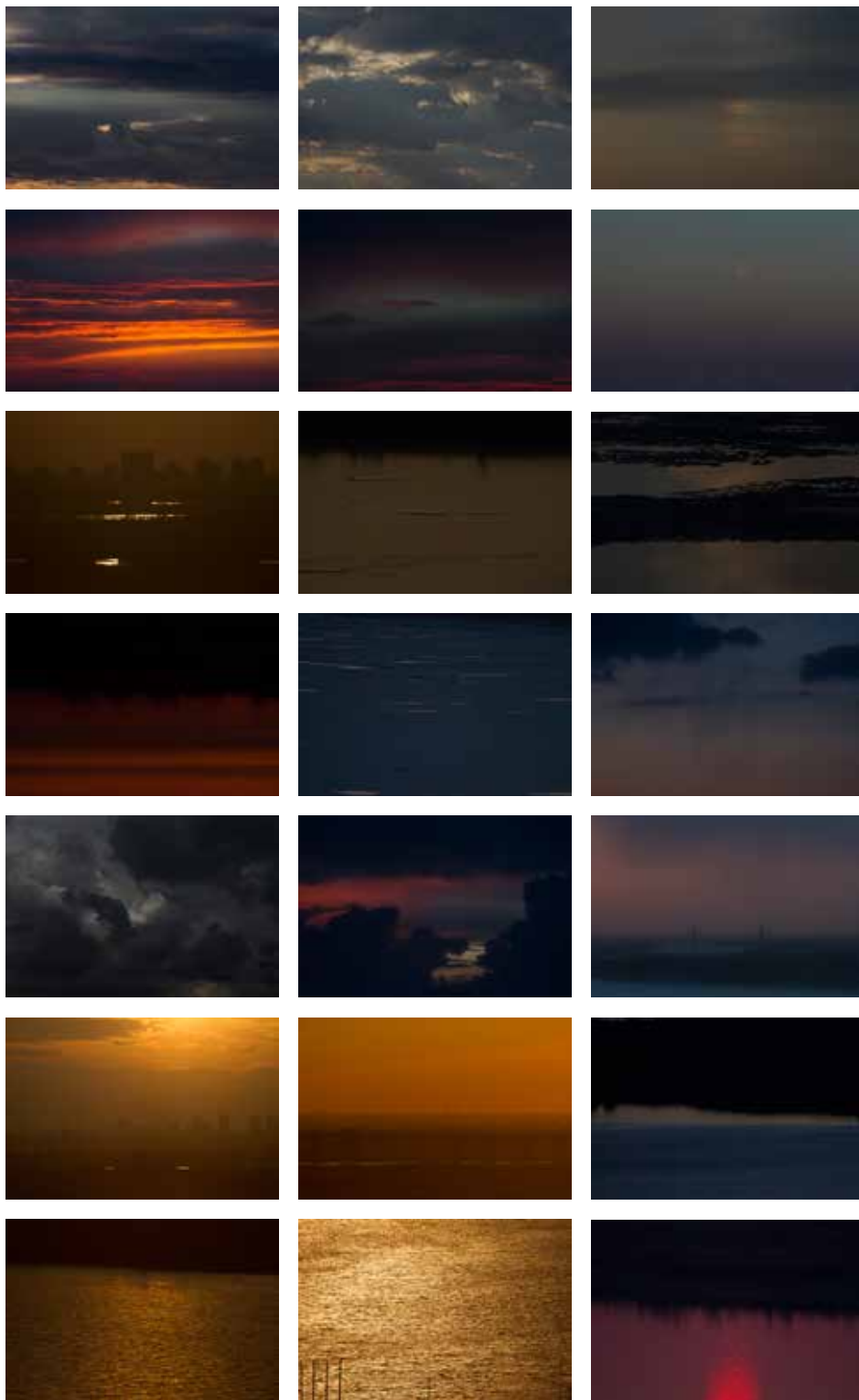
To write about photography, to write something so fleeting as a curatorial statement in times like these, when our mere existence and that of our children is endangered, seems almost frivolous. Photography in itself, as a technical medium, is in no way better or worse equipped than any other medium by which we share our concerns about the present, or embody our visions of the future. That is why this year's edition of the festival includes video, film, interactive installations, research diaries and even sculptural elements. Not because there is a need to become more multi-disciplinary or inclusive of contemporary practices and new technologies, which sees photographers diversifying their skills in order to reach a wider audience. All that is due to market-driven developments in the business, which requires photographers to become proficient at tasks previously reserved for other paid professionals, and which

1. Hannah Arendt, Human Condition, p.3, University of Chicago Press, 2nd ed. 1958

2. Humans are causing climate to change '170 times faster than natural forces', Jon Sharman, The Independent, 12.02.17

3. 'The Anthropocene equation', by Owen Gaffney and Will Steffen, The Anthropocene Review, 10.02.17

4. Donald Trump orders Environmental Protection Agency to delete all climate change information from its website, Andrew Griffin, The Independent, 25.01.17



Zhang Jungang — Bridge and Nearby Scenery (2013–16)

indirectly contributes to a further loss of employment and an increase in low-wage work in the sector. Instead, the guiding principle in the selection of participants for Ahead still lies our future was something else: a demonstrated ability of the artist to be, above all, an author of speculative (but not spectacular) futures about life on Earth and ways of living it, together.

In the small and sheltered circle of specialists in contemporary photography, we could debate the merits of each work, how it is situated in, or departs from, photographic history, and in what sense it shows an intelligent-intuitive awareness of the digital-algorithmic future of the medium. Yet how can that matter when life itself, outside our world of artifice, is what needs our focus? Instead of looking at the exhibited work in terms of its aesthetics, should we not come a bit closer and listen to what each participant is voicing through the work?

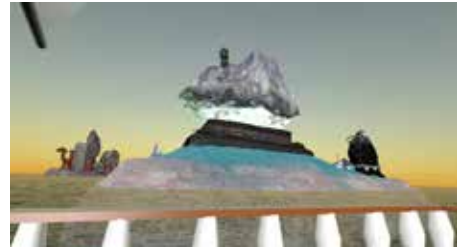
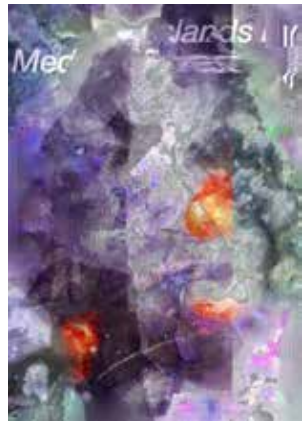
FORMAT Festival never had the intention to only be a gathering for academics and professionals, nor is it a funfair full of entertaining distractions from our daily drudgeries. In the first place, it is a gathering of minds, like-minded or not, of bodies, political or not, of the simple human beings that we are, who all have a stake in the future, and who all are possessed by an innate need to share our views, exchanging old meanings for new perspectives. Because the future, believe it or not, is still something to be excited about, now maybe even more than – well, not ever – but more than it has been in a long time.

Epilogue

"Human mammals need to radically re-envision their relationships to the planet as well as their ability to listen and learn to the living environments around them. We need to learn Earthspeak. The Earth and her eco-systems and the planetary relationship to the cosmos all have a lexicon, syntax, diction. The Earth is screaming her head off. [...] The Earth has been waiting for us to develop and fully realise an actual relationship rather than a conquering and exploiting act of murder. We need to move away from colonisation impulses and toward a radical intimacy with the planet and everything on it. A love that is as deep as the one we claim we have for life-partners or children. We need to de-hierarchise our love and compassion and redirect that force as a renewable and sustainable energy. Yes, I'm serious. Humans are not the only thing to love. And it will take fight."⁵

——Lidia Yuknavitch

5. In: 'We Asked Sci-Fi Writers About The Future Of Climate Change', Maddie Crum, The Huffington Post, 06.02.17



NORIKONAKAZATO + Kenta Cobayashi
feat. Psychic VR Lab——ISLAND IS ISLANDS (2015)



Sadie Wechsler——Part 1: Redo (2015)



Ester Vonplon — Gletscherfahrt (2015)



Sohrab Hura — The Song of Sparrows
in a Hundred Days of Summer (2013)



Hannah Darabi—Waiting Grounds (2011–13)



Lida Abdul—What we have overlooked (2011)



Wanuri Kahiu — Pumzi (2009)



Ursula Biemann — Forest Law (2014)



Lida Abdul——**What we have overlooked** (2011)

What we have overlooked, filmed by a lake near Kabul, shows a man progressively slipping underwater while holding a flag. In a series of close-up and distant views, we follow the actions of the man to whom the subtitles give a voice, until he finally vanishes below the surface. Seen up close, the man exudes a mix of pride, trepidation and vulnerability. He is much further away in the other projection, dominated and overwhelmed by the expanse of the lake, the sky, and mountains in the distance – his flag seems as if it is about to disappear into the lake altogether.

In this video, Lida Abdul examines the relationship between individual and nation, represented by the flag, its abstract symbol. The almost dialectical relationship created between a man and his country – which not only over-determines his presence but can even demand the sacrifice of his life – leads the artist to make clear the high-price that nationalist sentiment can incur: the annulment of the individual. The ‘petition for another world’ embodied in her art remains as urgent as ever.

Lisa Barnard——**The Canary and the Hammer** (2015–17)

The Canary and the Hammer considers how we are surrounded by gold – though we may rarely actually see or handle it. Gold is concealed in much of the technology we use and is a barometer for the state of the economy, and, most fundamentally, is a symbol of ultimate value, beauty, purity, greed and political power.

The gold depository created by Barnard charts the complex cluster of the mythologies of its discovery, the brutal world of mining and the sexual politics of the industry. Barnard investigates how gold has become an indispensable component in the engineering and electronic industries, and how its application as a nano-material offers solutions to a range of global health and environmental challenges.

Like the ‘canary’ taken into the mine, gold is the gauge by which we monitor our environment – the hammer is the tool that smashes the structures to which it is embedded. Gold provides a prism through which globalism can be refracted in its diverging histories, each unfolding along another strand, underpinned by a peculiar act of faith in its ultimate value.

Ursula Biemann——**Forest Law** (2014)

The oil-and-mining frontier in the Ecuadorian Amazon – one of the most biodiverse and mineral-rich regions on Earth – is currently under pressure from the expansion of large-scale extraction activities. Situated at the transition between the Amazon floodplains and the Andean mountains, this border zone fulfills vital functions in global climate regulation. It is also the home of indigenous nations and a land of great ethno-cultural diversity.

At the heart of Forest Law – in which Biemann unravels the complex assemblage of interests that animate the physical, mythical and legal dimensions of the forest – is a series of landmark legal cases that bring the forest to court to plead for the Rights of Nature. In 2012, the Kichwa Indigenous People of Sarayuku won a paradigmatic trial based on their cosmology of the Living Forest. Up to this day, Ecuador remains non-compliant with the ruling of the Inter-American Court of Human Rights, highlighting the continued relevance of Biemann’s work.

Forest Law is synchronised video shot with two cameras on a field trip undertaken with Brazilian architect, Paulo Tavares, in the Amazonian rainforest in 2013.

NORIKONAKAZATO + Kenta Cobayashi feat. Psychic VR Lab
——**ISLAND IS ISLANDS** (2015)

ISLAND IS ISLANDS was a collaboration between Kenta Cobayashi and fashion designer NORIKONAKAZATO featuring God Scorpion from Psychic VR Lab. The central motif of the installation is the idea of ISLAND, as created by Nakazato and Cobayashi. Think of the island as a vehicle idling around Tokyo – encountering it could trigger a shift in the viewer’s thinking.

The installation, an architectural intervention, led visitors through a passage into a space where ISLAND could be experienced in virtual reality. The island is not contained inside this virtual world – it is this extra dimension itself. We do not arrive at the islands, instead the islands come to us but it is impossible to know when, where or to whom it will come.

The contemporary image is like debris floating at sea, where it may cumulate into islets. The island world as projected by the VR headset represents the ISLANDS on which we live, and is a place of re-mix, re-cycle and re-creation of this floating debris. On this tropical resort, photography and even fashion are re-created and re-appear, like magic, in 3D.

Hannah Darabi——**Waiting Grounds** (2011–13)

Waiting Grounds, inspired by a JG Ballard story, conjoins photography with literature in a work featuring a town under construction near Tehran. By pairing photographs with fragments copied directly from the printed page, Darabi’s work enacts specific psychological and social facts brought forth by the promise of a future held forever in waiting. In Ballard’s story, the main character, who starts working on a mining planet with a hot, desert climate, learns that life on Earth is terminated. All that is left is its history, engraved in code on gold columns. So, he decides to wait for the future, a future that ‘whatever it is, it must be worth waiting for’. Darabi uses Ballard’s texts to mirror the state of waiting for a suspended future in a country where history has been rewritten over and over again, and where each revised history has its own glorious past, in turn becoming an example for a potential future. Meanwhile, the blistering sun that threatens to blind the view, seems the only stable recurrence in an eternal, unmoving present.

Sohrab Hura——The Song of Sparrows in a Hundred Days of Summer (2013–ongoing)

Barwani in the central state of Madhya Pradesh in India is one of that country's hottest regions. Since 2013, Sohrab Hura has photographed the summer in Savariyapani, a small village council hidden among the region's barren landscape. With little rainfall and extreme temperatures, life here can sometimes take on an unexpected reality in the twilight moments of the heat.

The Song of Sparrows in a Hundred Days of Summer is a work in progress on rural India. While initially drawn to the social element of the space – a space that is either politically loaded or unrealistically and patronisingly exoticised – Hura has shifted his interest to photographing the almost unbearable heat of the summer days, and the slowness it brings to his life and that of the villagers. Being forced to embrace such heat pushes the human experience to the limit of its endurance, of its body and of its relationships to others.

Zhang Jungang——Bridge and Nearby Scenery (2013–16)

Bridge and Nearby Scenery consists of research notes by Zhang Jungang, based in Harbin, a megacity in northern China with characteristically long winters and short summers. Between 2013 and 2016, Jungang photographed the view from his balcony, looking out over the bridge across the Songhua River. He recorded the shifts in colour and visibility, different each moment, as he describes it 'in a response to the richness of the world'. He published the results of his studies online, adding personal reflections on his findings, primarily from his position as a photographer, interspersed with quotes on landscape and art history, taken from his research materials.

Bridge and Nearby Scenery is a factual observation of the fracturing of light over a city affected by smog like many other places in China, due to massive industrialisation driven by rising global demands for raw materials and consumer goods. Instead of raising an activist outcry over the problems caused by air pollution, we find in Jungang a reserved but utterly fascinated observer of the beauty that accompanies these developments.

Wanuri Kahiu——Pumzi (2009)

In Pumzi, an afro-futurist, eco-critical film, nature is extinct. The outside is dead. Asha lives and works as a museum curator in one of the indoor communities set up by the Maitu Council, in which all materials are to be recycled in a closed loop no-waste system, but which is also oppressive and based on total surveillance. When Asha receives a box in the mail

containing soil, she plants an old seed in it which starts to germinate instantly. Asha appeals to the Council for permission to investigate the possibility of life on the outside, but the Council denies her exit visa. Asha breaks out of the indoor community to go into the dead and barren desert to plant the seedling and possibly find life on the outside.

Ester Vonplon——Gletscherfahrt (2015)

For two years, Ester Vonplon photographed the Swiss glaciers during the summer, which they spend covered by white cloths: huge stretches of material, negligently sewn together with long and crooked stitches. The glacier milk that soaks the cloth leaves small dark streaks on the fabric, which serves to keep direct radiation from the ice on sunny days. As a witness to the slow and steady melting of the ice, the covered part of the glacier reminded her of the body of a human being in its last breath, already cloaked in its burial shroud. The photographs reveal the use of the cloth as a desperate attempt to counteract the effects of climate change. She considers Gletscherfahrt as a requiem for the glaciers.

Gletschermilch translates as 'glacial milk', which consists of fine-grained rock particles, generated by mechanical grinding of bedrock by glacial erosion. Suspended in meltwater the particles make the water appear cloudy. They reflect predominantly the bluish-green part of the spectrum, making the lakes light up in a rich turquoise. Audio: Gletschermilch by Stephan Eicher + Ester Vonplon

Sadie Wechsler——Part 1: Redo (2015)

In Part 1: Redo, Sadie Wechsler creates and reflects upon a natural landscape as it explodes and reforms around its last survivors. Rocks form one on top of the next, a river cuts through the layers, freezes, thaws and splits the layers apart. Millions and billions of years now sit side by side. The incongruity of time and the disorientation of place allow for the emergence of stories and possibilities. Just as a place is constantly redistributed, so is the flat photographic plane, shifting, mutable, alive and unrestrained.

Urgency and tactility transform bodies and land through collage, consolidation and exaggeration. These tools reflect different techniques of constructing and manipulating our surroundings. The images discover a place where documentation becomes appropriation, transformation leads to reconfiguration and all expectations disappear before they arrive.

Wechsler's images encapsulate, advertise and iconise a reality that the artist controls, where space is mutable. She visually approximates the disruptions and shifts of her experiences in the world. If photography as a medium is capable of change, acclimation and physicality, it will speak natively to a life in flux.

—Open Call Artists







Alexey Shlyk — The Appleseed Necklace [105](#)











Yohei Kichiraku——from the book Birds (2015)
Curated by Rodrigo Orrantia——Modern Ornithologies 102



Stephen Gill——Pigeons
Modern Ornithologies



Anaïs López — No Bird Sang (2013)
Modern Ornithologies



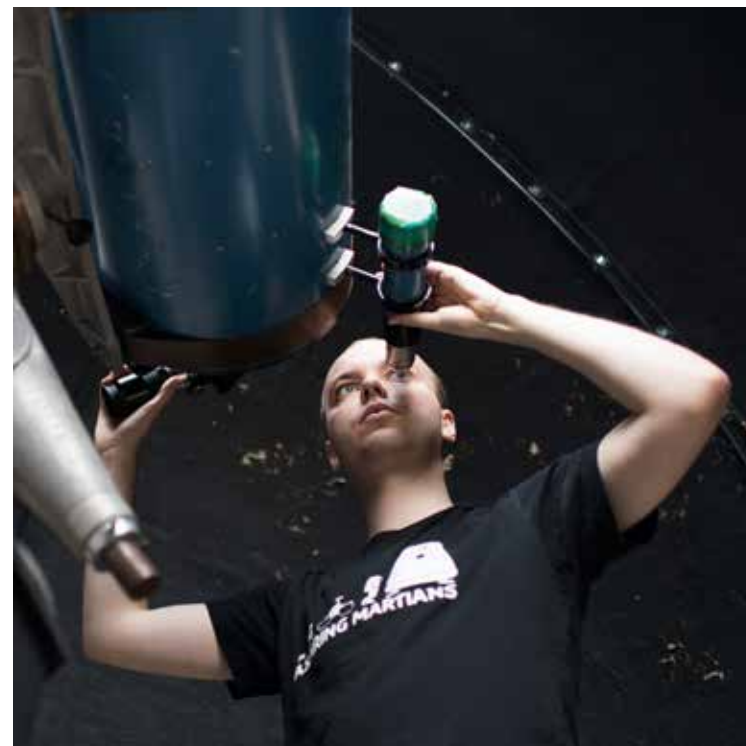
Ricardo Cases — Paloma al aire
 Martin Parr — Mark Goes to Mongolia
Modern Ornithologies



Leon Reindl——Heartbeats in the Night
 Mark Mattock——Where Rude Boys Never Think to Look
Modern Ornithologies



Maria Strum and Cemre Yesil——For Birds' Sake (2016)
Modern Ornithologies

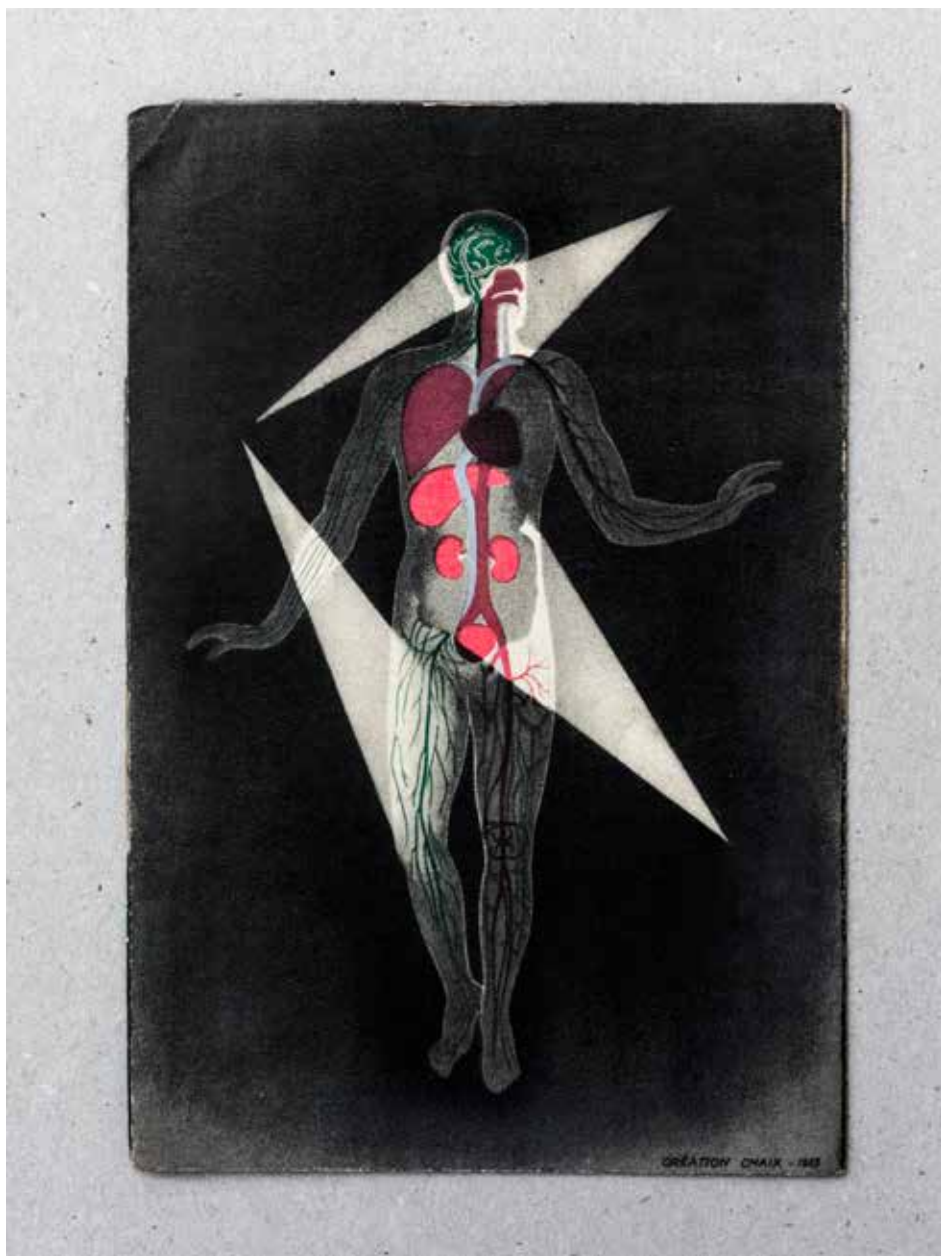




Carlos Alba——The Observation of Trifles 84



Rachel Glass——The Domestic Aviary 94

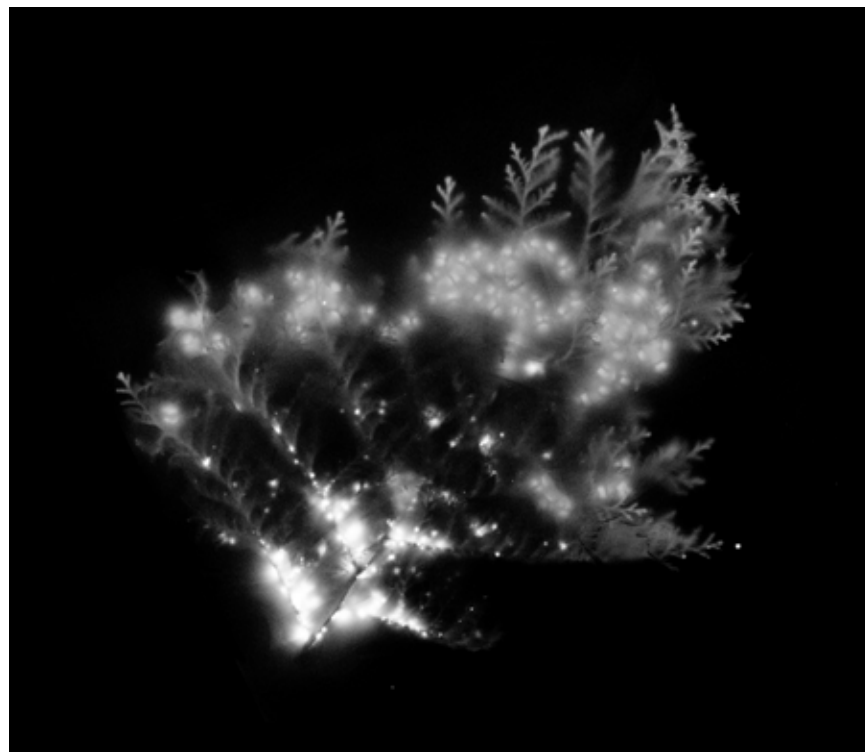


Andrew Bruce — Cold Air Rising 89





Tim Simmons — Clearing [106](#)



Masamichi Kagaya — Autoradiograph [95](#)



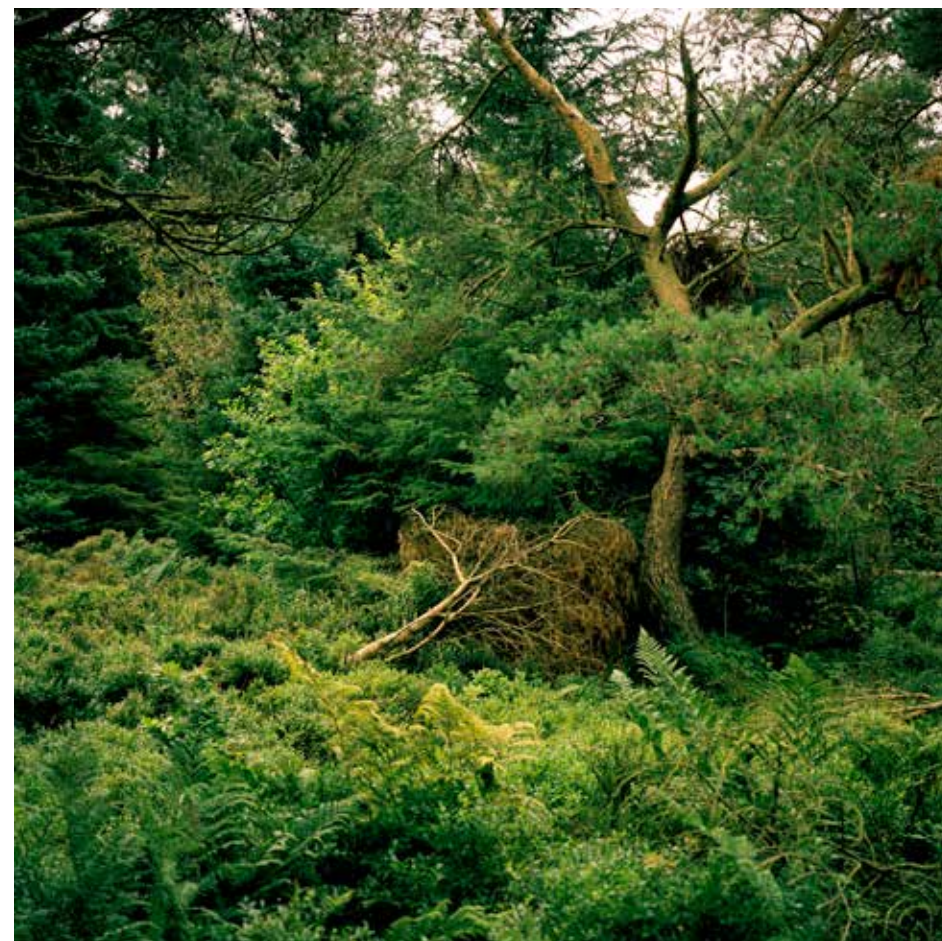
Liz Orton — The Longest and Darkest of Recollections [103](#)



Dara McGrath — Project Cleansweep [100](#)



Dragana Jurisic — YU: The Lost Country 95



Mark Wright — The Fireside and the Sanctuary 110



Christopher Bethell — The Duke of Earl 88



Martin Errichiello & Filippo Menichetti — In Fourth Person 92



Jon Tonks — Cargo Prophecy Coconut King [108](#)



Stephanie Rushton — The Archaea [104](#)





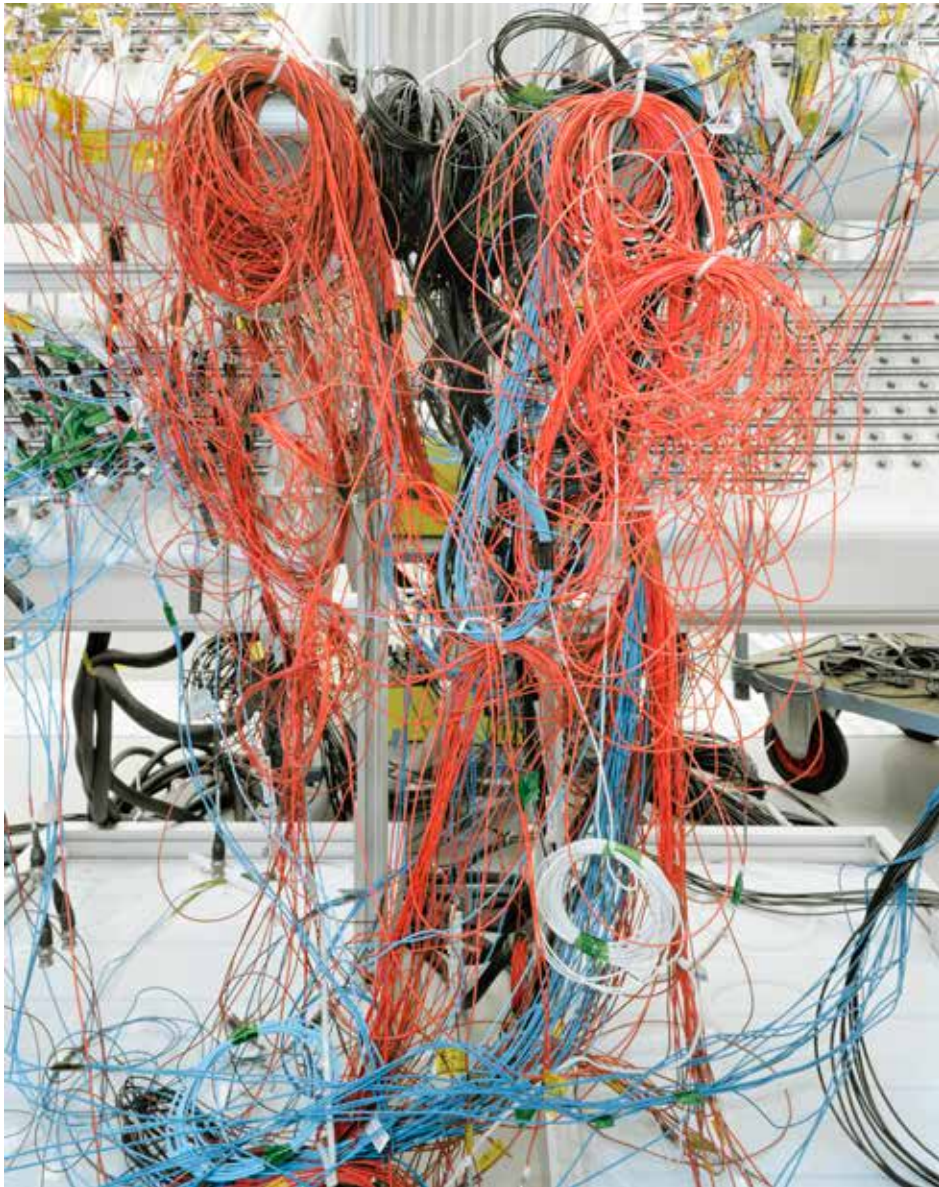




Claudius Schulze — State of Nature 105



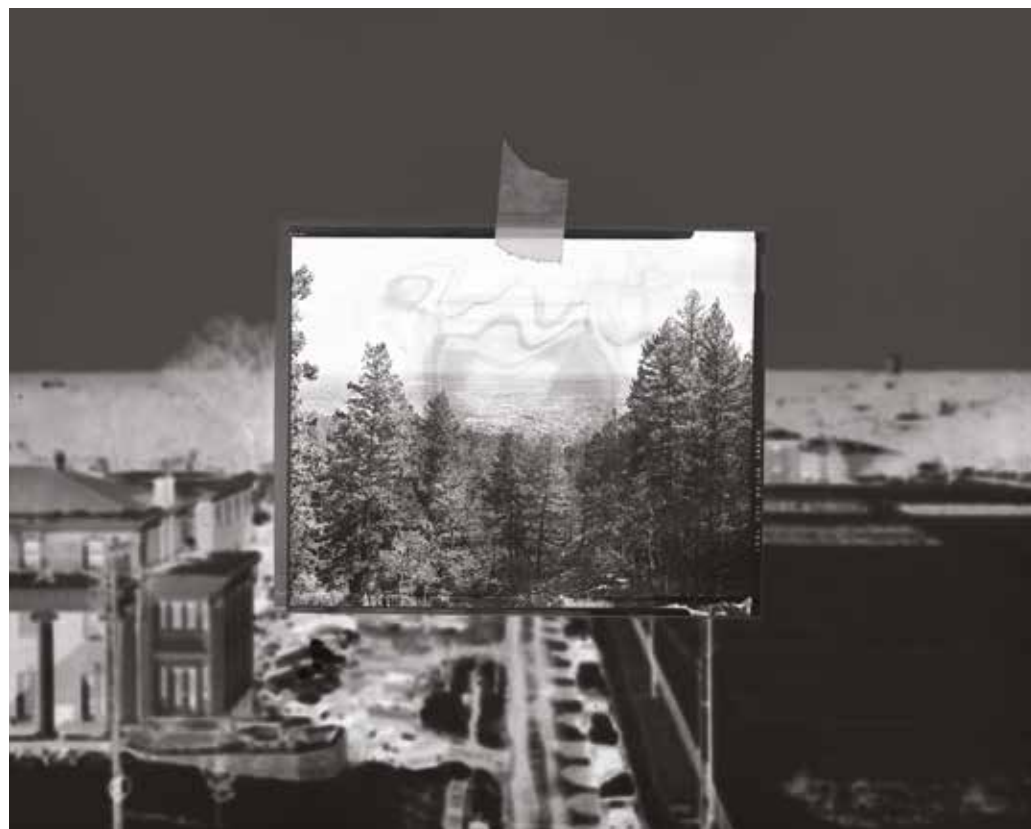
Barbara Karant — 820 Ebony/Jet 96







CJ Clarke and Christopher Smith——Magic Party Place
(dreaming of a New Town Utopia) 90





Farhad Berahman—Memories of Home 87



Lia Darjes—Being Queer. Feeling Muslim 91



Introduction

——For the FORMAT17 open call, more than 980 entries from across 68 countries worldwide were submitted, from which 52 were selected to exhibit in Derby during the festival. Responding to the theme of HABITAT, these diverse projects touch on topics including landscape, environment, mobility, digital worlds, conflict, migration and climate. They work to show how the human impact on Earth is accelerating at an unprecedented rate, pushing us into a new cultural geological era known as the Anthropocene. During FORMAT17 we will explore the effect, solutions and conditions of this current condition.

During FORMAT, the work of the artists and curators featured in the open call will be exhibited across the city's landmark buildings, filling these urban spaces with multi-disciplinary, visual narratives and immersive installations. Spread across multiple venues in Derby, these exhibits all have the ability to transport the viewer. Stephanie Rushton has created a sculptural tableaux of tangled, botanical phantasmagoria, inspired by Max Ernst paintings. Poulomi Basu's A Ritual of Exile blends projections, photography and virtual reality to tell the stories of women exiled during menstruation in Nepal. Visitors to the Grade II listed Pearson building can explore Edgar Martins' depiction of the interior landscapes of the European Space Agency. Derby's music community hub Dubrek will house a portrait of Brexit heartland Basildon by CJ Clarke and Christopher Smith. And the Grade I listed Pickford's House Museum is the site of Rodrigo Orrantia's curated group show Modern Ornithologies, which depicts stories of unusual bird-related activities and features work by Stephen Gill and Martin Parr, among others.

Simon Aeppli (UK)——Eden (selected films 2004–16)

——Aeppli is a filmmaker who creates personal and subjective forms of documentary and essay film. His filmmaking process includes photography, notebooks, observational material, literary and poetic texts, anecdotes and chance encounters.

His films focus on place and in particular his hometown of Eden, Northern Ireland. This Eden is not an earthly utopia of peace and beauty but a rundown and half-forgotten village, which exists around the perimeter fence of a large coal and oil power plant. The 'Garden of Eden' is a small cul-de-sac, which is overshadowed by the power plant's 700ft chimney.

Aeppli's films use the landscape, people and the stories of Eden as a starting point for investigation and discovery. The result is an exploration into both the domestic and curious happenings in the neighbourhoods of Eden, which reveal a place filled with eccentricity, obsession, humour and beauty.

Carlos Alba (UK)——The Observation of Trifles

——The Observation of Trifles documents how a foreigner finds his bearings in a new country and around a new neighbourhood. Alba is the immigrant – arrived in London from his native Spain. Taking objects that he finds on the streets and using them as a kind of visual archaeology, he connects with East London and its occupants. Alba focuses on the neighbourhoods of Tower Hamlets and Hackney. He lives on the border in between both of them. The combination of objects with photographs introduces the work to the audience in a more physical way and allows them to feel as if they are solving a mystery.

The Observation of Trifles is a work that is at the crossroads of the collection. It is simultaneously an historical and architectural document, visual and social analysis. Alba viscerally evokes the sense of discovery and detachment, experienced by immigrants upon arrival in a new city.

Monica Alcazar-Duarte (UK)——The New Colonists

——The New Colonists investigates the metaphysical, ethical and environmental issues surrounding the new space race. It also hints at a world beyond the material, where the mundane is reframed by scientific advancement, highlighting the human condition in a post-human era. The work invites the viewer to examine their position within our contemporary techno-society.

Alcazar combines several parallel narratives to frame her work, and give us a full spectrum of possible readings. The New Colonists juxtaposes portraits of four UK scientists, part of a 100-person worldwide shortlist of candidates for a one-way trip to Mars in 2027, with everyday images from a little town called Mars, USA, and film clips of the activity that may take place in Earth's lower-orbit. The main interplay between these images reflects on our need to reach Mars, despite having Mars here on Earth.

Ying Ang (Australia)——Gold Coast

——Simultaneously touted as the crime capital as well as the tourist capital of Australia, the South Coast was a straggly and dangerous strip of coastline that was renamed the Gold Coast by real estate developers in an effort to seduce investors, retirees and holidaymakers. In a huge push to attract potential homeowners throughout the '60s and '70s, a vast network of canals was constructed to provide for waterfront homes, complete with an unexpectedly large population of bull sharks that lurk in the shallow depths. This tension between selling the idea of the perfect home and pervading danger is evident in the local news, that fluctuates between million dollar listings and tales of sleaze and murder. State government corruption and unethical business practices through the '80s, and property scams in the '90s, cemented the Gold Coast as the perfect place for Australians of ill repute to come and reinvent themselves.

**Miia Autio (Finland)——I called out for mountains,
I heard them drumming**

——Autio tells the story of Rwandan refugees who have escaped to Europe and their memories of their origins. This project approaches these themes in the context of political displacement. It portrays Rwandans in several European countries and the landscapes of their memories in Rwanda. The portraits, landscapes, and interviews form a cohesive entity that considers the relationship between homeland, landscape and identity while recognising the subjectivity of memories, a subject that everyone has a personal relationship with.

At the same time the complicated history of Rwanda and the recent human rights situation is reflected in the personal histories of these people. They lost their original homelands but have found new homes in Europe. Their experiences have made them world citizens. In the end the most important question is, whether home is just a mental image for us all?

**Mandy Barker (UK)——Beyond Drifting: Imperfectly
Known Animals**

——Plankton form a diverse group of microscopic marine organisms living in the water column, not able to swim against the current; they exist in a drifting, floating, state. Unique 'specimens' relate to pioneering discoveries made by the marine biologist John Vaughn Thompson in Cork Harbour, Ireland during the 1800's.

Presented as microscopic samples, objects of marine plastic debris, recovered from the same location, mimic Thompson's early plankton discoveries. The project represents current scientific research that has found plankton to ingest microplastic particles, creating a perception of past scientific discoveries when these marine organisms were free from plastic.

Presenting new 'specimens' created from recovered debris, serves as a metaphor to the ubiquity of plastic, encapsulating in miniature the larger problem of an imperfect world. In terms of plankton, and of action, we are 'Beyond Drifting', and must bring into focus these Imperfectly Known Animals.

Poulomi Basu (India)——A Ritual of Exile: Blood Speaks

——A Ritual of Exile is an immersive installation that investigates the causes and consequences of normalised violence against women in western Nepal. Perpetrated under the guise of a Hindu tradition, the root cause of this violence is the impurity of a woman's menstrual blood. It is centred around the ritual of Chhaupadi, in which menstruating girls and women must live apart from their community in huts barely fit for animals. Hidden, under-reported and unresolved, these women are considered untouchable and impure and, as a result, this violence takes the form of 'exiles'.

Combining photography, virtual reality and immersive projections, Basu's installation places the audience inside the endlessly repeating cycle of abuse faced by these women, which keeps menstruation further shrouded in mystery and taboo. The viewer is taken on a journey so that they may come to understand the isolation, hardship and claustrophobia suffered by these women during their exile.

This work was made possible with the additional support of
The Magnum Foundation Emergency Fund 2016.

Farhad Berahman (UK)——Memories of Home

——A Shahre Farang is an Iranian version of a peepshow box, a form of entertainment provided by wandering storytellers in the 19th and 20th Centuries. The word in Persian means 'European City' and the images shown allowed everyday Iranians to see exotic cities such as London, Paris and Rome which they would have been unlikely to ever visit. Berahman has constructed a replica of a traditional Shahre Farang, which will house the memories of Iranians now living in exile in the UK. Asking them where they would go to if they could return home today, he is using a network of Iranian-based photographers to capture those places as images on camera. The work provides an intimate yet nostalgic portrait of Iran from afar.

125

Gijs van den Berg / Jan Dirk van der Burg (Netherlands)**——Cutting Edges: Excesses of Dutch Prosperity**

——The 33,883 sq km of land that make up the Netherlands are not nearly enough to share among 17 million people. Let alone with nature. Functional infrastructure and green beautification strive to coexist neatly side-by-side, but often live in conflict with each other. Photographers Jan Dirk van der Burg & Gijs van den Berg report from the frontline of these tensions between man and nature.

58

Christopher Bethell (UK)——**The Duke of Earl**

——As a child, Christopher Bethell would often lie to people about where he was born. ‘Boston, Massachusetts,’ he would say. The truth was far less exciting – no one was interested when he told them ‘Stockport, Cheshire’. That said, it wasn’t a complete fabrication as he is a dual-national, with both American and British citizenship. His Grandmother moved to Boston from Ireland in her twenties. There, she fell in love with his grandfather, Joseph ‘Joey’ O’Donnell. Bethell never met Joey as he passed away when he was a baby. He grew up romanticising and obsessing about Joey’s life, and the country he lived in, even developing a fantasy life for his late grandfather. It was only in 2012 that Bethell learned the truth of Joey’s life. Four years later, The Duke of Earl was made in reaction to Bethell’s first trip to America – a roadtrip from East to West, from his grandfather’s place of birth to where he is laid to rest.

44

Magda Biernat (USA)——**ADRIFT**

——Average temperatures in the Arctic and Antarctic are rising twice as fast as they are elsewhere in the world. Polar ice is getting thinner, melting and rupturing. Near the opposite pole in the Arctic, the melting of once-permanent ice is threatening the cultural identity of native people. Adrift is a series that uses visual language as a means of polar comparison. By pairing photographs of Antarctic icebergs and empty Inupiat Eskimo hunting huts, whose shapes and volumes echo one another, it offers a personal commentary on the parallel effects of global climate change at opposite ends of the Earth.

Andrew Bruce (UK)——**Cold Air Rising**

50

——As animals are increasingly detached from our everyday lives and reduced to mere spectacle or commodity, Bruce searches for some kind of connection with the animals that he photographs. Reinterpreting the long tradition of humans looking to animals to find meaning, he creates melancholy images where animals are illuminated by unnatural light captured in seemingly quiet moments – transcendental scenes where the animal becomes mystical. Using a range of techniques to capture and hunt down his images, he creates photographs that question our challenging relationship with nature and the difficulties of representing it. The use of a 10×8" large-format camera and life-size handprints provide a level of detail that allows the viewer to experience the subject in a strikingly intimate way.

Laurent Chéhère (France)——**The Flying Houses**

132

——The Flying Houses are inspired by the poor and chic Paris neighbourhood where Chéhère lives. They subtly tell the story of a contemporary reality by revealing the concerns of an impoverished class. The author isolates these buildings of their urban context and releases them from the street to the sky, telling the stories, dreams and hopes of their inhabitants. Technically, it’s a photomontage, hundreds of elements are photographed and assembled as a puzzle. From afar, houses look carefree. Closely, details reveal a more complex story.

Inspired by Hayao Miyazaki, Albert Robida, Moebius, Wim Wenders, Federico Fellini and William Klein, Chéhère weaves in subjects as diverse as immigration, cinema, politics, pop culture and history, and aims to tell a story that subverts any preconceived ideas of what constitutes poverty.

—The Hong Kong MTR (subway) system reaches out into the city like an octopus. As well as rail construction, the 87 MTR stations are also important locations for real estate development. Development seems to be the way to go. Construction. Construction. Land development in Hong Kong is the absolute dehumanised low-end principle.

Every week from September 2013 to August 2015, Cheng visited one MTR subway station to discover nearby sculptures, architecture or empty spaces that are not user-friendly, too old-fashioned or completely abandoned. Using his 'discovery' as background, he then takes a single photo of one dance posture around each MTR station. The photos of different dance poses are combined to form a simple stop-motion animation, titled Dance Old Dance, and express the artist's feeling toward all the 'developments' in Hong Kong at the moment.

—Magic Party Place (dreaming of a New Town Utopia) explores the mood of the contemporary English nation through the sometime modernist, often brutalist architectural and social constructions known as 'new towns'. Built post world war two, New Towns were designed as social 'Utopias' in the model of Thomas More's vision – to create 'a new type of citizen, a healthy, self-respecting, dignified person with a sense of beauty, culture and civic pride.' Specifically focusing on the statistically average new town of Basildon in Essex – this installation explores the intentions behind the design of the new towns and the impact of these intentions on the behaviour of its residents and their responses to their habitat. Mapping the roots of Brexit in the process, CJ Clarke and Christopher Smith's installation combines still and moving images to reveal the true heart of a community which occupies the mainstream of society yet perceive themselves to have been pushed to the margins.

—Queer Muslims that are seeking a safe space to pray, asking the question: am I a sinner or not? Imams identifying as feminists; transgender people who are shaking the traditional and religious understanding of gender roles – Lia Darjes met them in different parts of the Western world – France, Germany, Canada, England, the United States. Her work shares the stories of the individuals who are building their own progressive and inclusive communities.

At this time, seven countries with a Muslim majority faith have introduced capital punishment for the 'crime' of homosexual intercourse.

While this fact implies that a dominant portion of the Muslim world has embraced a homophobic interpretation of the Quran, there remains an important number of Muslims around the world who don't accept this view as a fundament of their religion. They battle against homophobia, as much as they battle against Islamophobia and racism.

—The classic dualism in photography of the hunter gatherer gains resonance when photographing animals, and using photographic terminology: to 'shoot' or 'take' a photo, to 'capture', draws parallels with a hunter's jargon. There is no informed consent. Deigaard's subjects are the wild animals on former farmland bounded by highways and zones of active hunting. Her work repurposes the stealth of the hunter's camera, inviting a collaboration at the edge of woods between the darkness that underscores the animals' singularity and their autonomous response. The empathetic leap – the attempt to understand individual to individual – is apart from a species description and delineation and often arrives through hindsight, with introspection. It recognises the animal as a protagonist acting to its own purposes. Portraits are collaborations, nearly accidental confluences of mechanism, timing and intention. Authorship is shared. What is revealed in an instance separates and suspends, apart from instinct or trigger.

Martin Errichiello & Filippo Menichetti (Italy)

——**In Fourth Person**

Since the 60s, in the midst of the so-called economic miracle, Italy's cultural and political powers established an extensive, radical process of transformation of territories and traditions. In the name of progress Italy was to be fed with new roads, new industries and definitely a new identity. The southern Calabria region, the case-study of this visual exploration, is a mythic land where the challenge of modernity has imposed language and aesthetics, slowly oppressing its human and natural landscape. Errichiello and Menichetti spent two years travelling through the region documenting and collecting traces of what was being lost or forgotten. In Fourth Person became a visual record for their many unanswered questions.

Jost Franko (UK)——Cotton Black, Cotton Blue

——Why are the shirts, jeans, and countless other cotton items we use every day so strikingly cheap? The answer is simple. After Paul Timbi Kobassare, a farmer in Burkina Faso, divides the income he gets from cultivating cotton, by the number of days in a year, it will be a bit more than one dollar per day. In Dhaka, Bangladesh, Anowara's workday in the garments factory is at least 10 hours long. In a month, she earns – together with all the extras – \$89.

This photographic essay follows cotton from fields in Burkina Faso and the USA, to garment factories in Bangladesh and Romania, to final consumption in Europe. This story was supported by the Pulitzer Center on Crisis Reporting.

Daniela Friebe (Germany)——BATERÍA

——Moss-covered boulders in a remote forest area near the Strait of Gibraltar dominate the photographs in the work BATERÍA by German artist Daniela Friebe. It is only upon a closer look that these landscape scenes disclose their man-made nature. Decades ago, these rocks were sculpted by the

Spanish military in order to conceal the underground structures of a large coastal battery gun.

This tiny territorial intervention had a far-reaching impact both geographically and historically, from expansive strategic control before and during World War Two and today's Perejil island crisis, to a shift in the ecological dune system of the entire South-West coast of Spain. Text fragments and illustrations accompanying the photographs touch upon these aspects.

Julia Fullerton-Batten (UK)——Feral Children

——A feral child is one that has lived isolated from human contact, often from a very young age. As a result the child grows up with little or no experience of human care, behaviour or language. Some were cruelly confined or abandoned by their own parents, rejected perhaps because of their intellectual or physical impairment. Others either lost their parents, ran away after experiencing abuse, or were taken by wild beasts.

Feral children often don't recover the ability to live a normal life, especially if they were taken when very young. It can take a long time before they unlearn behaviour such as walking on all fours, climbing trees and eating raw flesh.

As a mother of two boys, Fullerton-Batten was appalled and intrigued when she first learned about feral children. She chose 15 cases to portray, not to replicate the exact scenes, but to interpret and duplicate the feelings and actions of each feral child living their experience.

Life is complex, for some more than others, even within the boundaries of a normal human existence. Its complexity varies from one part of the globe to the other. In considering feral children, who are fully human, at least at the start of their lives, how can we not look at these images and wonder at the tenacious survival instincts of these human beings.

—There is a place where no one is born and no one dies. Of course, you can die anywhere but you cannot be buried here because bodies fail to decompose in the sub-zero temperatures. You cannot be born here because pregnant women have to return to the mainland to give birth. There are no cats, no trees, no traffic lights. There is no amusement park, but there is a circus troupe. In the winter time it is completely dark, but in summer the sun never sets. This place is called Longyearbyen, it is the largest settlement and administrative centre of Svalbard. It is also the world's northernmost city. Although it is difficult to regard it as the best place to live, many people fall in love with it at first sight. Some people visit for two weeks and end up staying five years or more, though few decide to settle down here permanently. Sometimes you get the impression that people here are trying to escape from something; that this is just a retreat. This is not a real life.

—In Rachel Glass's The Domestic Aviary the photographs are a representation of two distinct things. Firstly, they document the tradition of owning a pet bird and their integration into life in the home, showcasing the personality and sometimes eccentricity of the owners through the decor and the subtle hints to the importance of the birds in their lives.

Secondly, these photographs question the idea of freedom. It is obvious the birds are kept free from their cages, to fly within the looser confines of the home, which acts as a visual metaphor of our own conscious understanding of freedom; its limits and possibilities. Despite this offering of freedom questions arise surrounding these restrictions, leaving us to wonder if the birds should have been left in the wild to live the life they were intended. Yet these birds were born tame, they cannot survive in the wild. They have become members of the family, nurtured and cared for.

"If you were born without wings, do nothing to prevent them from growing."

——Coco Chanel

—Yugoslavia fell apart in 1991. With the disappearance of the country, at least one-and-a-half million Yugoslavs vanished, like the citizens of Atlantis, into the realm of imaginary places and people. Today, in the countries that came into being after Yugoslavia's disintegration, there is a total denial of the Yugoslav identity.

YU: The Lost Country was originally conceived by Jurisic as a recreation of her lost homeland. She hoped her photographic journey would somehow draw a magical circle around the country and in doing so, resurrect it, following Roland Barthes's assertion that photography is more akin to magic than to art. Instead, it turned out to be a journey of rejection. Her experience was one of displacement and her sense of exile was stronger back 'home' than in the foreign land where she had chosen live.

—In 2011, huge amounts of radioactive particles were released into the air from a nuclear power plant in Japan. More than 70,000 people had to be evacuated from neighbouring towns and communities. In the aftermath, concerns about food safety and health spread across the nation. And even now, the problem of how to dispose of the contaminated soil collected in the decontamination work is a major issue.

The radioactive contamination continues to be hotly debated throughout Japan and is a recurring topic in the media. And yet, very few have taken on the task of capturing a visual image of the harmful radiation for the public to see, such as enabling people to see the radiation emitted by objects directly subject to the fallout.

Masamichi Kagaya decided to leave behind as many visual records of the contamination from the nuclear disaster in 2011 as possible. Working in cooperation with Satoshi Mori, Professor emeritus of the University of Tokyo, Kagaya has used a technique called autoradiography to make radioactive contamination visible, covering a wide array of specimens from daily necessities to flora and fauna in the past five years.

“Every floor is different, and every floor has surprises.”

——John H. Johnson, CEO Johnson Publishing Co.

——This project documents the essence of the Johnson Publishing Company, the most influential African American-owned corporation of its day. It depicts the company’s historic building in a semi-skeletal state, before the last vestiges of the original workspace vanished. These lively interiors fostered the creativity of a staff working in a variety of media, including the iconic Ebony and Jet magazines. The Johnson Building still embodies the spirit of this company, which occupied this space essentially unaltered from 1972 to 2012. It remains a cultural time capsule of African American enterprise – a specific and stylistic vocabulary that has survived the passage of the decades. The Johnson Building, stripped of its furnishings, presents a unique opportunity to document the resonant interiors of its long-time occupant – interiors that simultaneously represent the spirit of this landmark company and the sense of its loss, of a seminal moment in African American history and the history of America.

——The Crossing is a long-form work concerned with human impact on an ecology in which our legacy is carved sharply into everything we’ve touched. The images reflect on nature in states of disappearance, adaptation and transition as it faces the Anthropocene.

From 2015, in a conservative political climate driven by vested interests, the Australian government considered limiting environmental philanthropy and placing restrictive laws on green activism. Today, policy continues to favour short-term economic growth, enabling further devastation rather than investing in positive ecological transformations.

In a time that urges for a politic of expanded natural visibility, The Crossing is Koenning’s continued engagement with man’s fractured relationship to the natural world. This work sees the artist return to sites of ecological changes and impacts in the (Australian) landscape.

Tracing human presence and absence, the works suggest collective states of urgency, drawing on what is lost, what remains and ultimately, what is at stake.

——The original form of Event Horizon is a book of photographs produced in 2016 and shortlisted for the Aperture Photobook Prize at Paris Photo last November. Event Horizon is the term used in astronomy to describe the boundary around a black hole beyond which elements can not propagate, commonly known as the ‘point of no return’. Lacombe’s project is a personal attempt to construct a cosmology through photographic means. Under this rather idiosyncratic curved sky, different entities roam along an endless timeline: animals, organic matter, technological artifacts and architectural objects, all seen alike by a non-discriminating gaze, as if they inhabited the universe with equivalent agency in a flat ontology of sorts. Strangely though, human entities are absent, as if they had retreated inside the bunker-like houses to hide from entropy’s radiation, an emission they themselves had actually set in motion.

——The Two Labyrinths explores classic photography’s most blatant legend: landscape and its representation. Landscape, the ultimate romantic subject, most often expresses itself from the angle of the contemplative or the breathtaking. Etymologically, a landscape is a layout of traits, characters, and shapes of a limited space.

But it should be seen firstly as a system, a perfect theorem of time and space, of flows and crossings, of borders and intermixing. In this series, the artist firmly chooses to stand ‘in conflict’ with the landscape, as a vision and as a product of space. He humbly places himself in a structuralist approach to the spectrums of exploration, analysis and experimentation of this visible production.

Halfway between dreamt-up images, suspended between documentation and fiction, and a visual experience with floating

absurdity and metaphorical irony. The visible thus becomes minimalistic, ghost-like, a breathtaking void, a work of fiction.

122

Truth Leem (Republic of Korea)——City of Lost Homes

——Leem's family first began to break apart when they were forced to move out by government urban planning in 1997. They relocated four more times for the same reasons – their home was never really stable. This is not a unique experience for Korean families and has become a big issue in Korean society. Politicians assure societies that the urban landscape must be continuously rebuilt to fit modern needs and demands, but as a result, it damages homes, memories, the sense of place and historical context. What is home? And how does the notion survive perpetual destruction and reconstruction? How much does the instability of home affect individual and societal psychology? The project mixes personal, political and architectural narratives with various techniques simulating the layers-upon-layers of the Korean urban landscape. Reprinting, scanning and intervening physically as a never-ending rebuilding process.

26

Sheng Wen Lo (Taiwan)——White Bear

——White Bear depicts polar bears on display and in artificial habitats globally. It attempts to shed light on dilemmas concerning captive animals. The project covers 26 sites across Europe and China. White Bear is not just about polar bears – it studies the visible symptoms among animals and their artificial habitats by focusing on one specific species.

These habitats are designed to satisfy both the spectators (audience) and the dwellers (animals). In other words, with their effort to mimic the Arctic environment, the uncanny structures combine 'nature', 'home' and 'stage'. Zoo keeping is an intricate resource allocation task often disrupted by unsuitable species. As exotic tourist-magnets, white bears are often the singularity points which defy justifications of contemporary zoos – the missions of conservation, research and education seem challenged by the interest of entertainment.

John MacLean (UK)——Hometowns

32

——In his poignantly observant body of photographic work, Hometowns, John MacLean pays homage to the subtle yet important influence of the hometown, particularly in relation to the visual development of artists. Beginning with a simple idea that he jotted down in a notebook several years ago – "Photograph the hometowns of your heroes" – MacLean has since explored and photographed more than 20 cities, towns and neighbourhoods around the world, where a number of his artistic 'heroes' spent their childhood. From Moscow to Mexico City, from the south-west of England to the American Midwest, MacLean has traversed the globe searching not for its most spectacular monuments or exotic landscapes, but for the everyday places that served as the basic visual foundations of the artists that inspire him. The end result is a catalogue of his own creative inspiration.

Edgar Martins (UK)——The Poetic Impossibility to Manage the Infinite

70

——The Poetic Impossibility to Manage the Infinite is the most comprehensive survey ever produced about a leading scientific and space exploration organisation. For the first time in its history, The European Space Agency (ESA) granted a visual artist exclusive and unparalleled access to all of its facilities, staff, programmes, technology, and private-aerospace industry partners. The project looks to critically engage with the ESA and its partners' programmes, whilst also reflecting on the new politics of space exploration and the impact this technological application has on our social consciousness.

Martins travelled and documented 15 separate facilities worldwide in places such as the UK, The Netherlands, France, Germany, Russia, Kazakhstan and French Guiana. These locations included test centers, robotics departments, jet propulsion laboratories, space simulators, launch sites and astronaut training centres.

As someone who has always worked in hard-to-access environments, Martins is interested in the dialogue these spaces provoke. There are multi-layered challenges for artists working

within any established structure. In this case the increasing privatisation and militarisation of space added further complexity. Martins' main challenge was to develop an approach that was simultaneously descriptive and speculative, documenting but also deconstructing the spaces and objects he visited and inviting a broader, more emotional and more intricate experience of its hidden meanings.

73

Jan McCullough (UK)——Home Instruction Manual (2014–15)

——Traditionally, instruction manuals have been the perfect source for practical solutions. Experts in specific subjects provide a written authority on how to repair faults and carry out tasks from scratch. In Home Instruction Manual, McCullough accesses an online chat forum following a Google search for 'how to make a home', in which self-proclaimed experts exchange detailed instructions about how to create the perfect home. Transporting his studio into a rented suburban house he carried out the strangers' advice over a period of two months. The resulting photographs documented the end result of his time living and working in the house and the process of creating a performed identity from scratch.

55

Dara McGrath (Ireland)——Project Cleansweep – Beyond the Post-Military Landscape of the United Kingdom

——Taking its name from a Ministry of Defence investigation begun in 2011, that assessed the risk of contamination at British sites used in the manufacture, storage, and disposal of chemical weapons over the past 100 years, McGrath explores this landscape of contamination of chemical weapons that are inextricably linked to biological weapons. The images take us into the British countryside, over 4,000 sq km of which was appropriated for military use in the 20th century.

In the extract presented here, McGrath explores the former chemical weapons storage and disposal site at Harpur Hill in Derbyshire. In 1940, Harpur Hill was the biggest chemical weapons storage depot in the UK. Up to 46,000 individual chemical weapons were housed on the 500-acre site and the

surrounding countryside. Massive wholesale burning of chemical weapons took place there immediately after the war, the legacy of which still remains.

Rebecca Najdowski (Australia)——Give Them Distance

64

——Give Them Distance explores how we comprehend the cosmos and our place within it. Created from hundreds of slides discarded by a university Earth and Planetary Science department, the looped video animates a journey from Earth through the solar system and space, returning to our planet via fallen meteorites. Juxtaposed with the cycling slide images, droning audio captured from Walt Disney's 1979 super-8 sci-fi film, The Black Hole, provides a hypnotic rhythm. Najdowski's project considers the idea that we have come to know the collectively imagined cosmos through photomedia and science fiction films. In this piece, outmoded visual and audio representations of Earth and space reveal a cultural and material patina. The video, through its coupling of an unavoidable wearing down with cosmic expanse, attempts to point to the paradoxical coexistence of entropy and the infinite.

Drew Nikonowicz (USA)——The World and Others Like It

76

——This World and Others Like It investigates the role of the 21st century explorer by combining computer modeling with analogue photographic processes. Drawing upon the language of 19th century survey images, Nikonowicz questions their relationship with current methods of record-making.

Thousands of explorable realities exist through rover and probe-based imagery, virtual role-playing, and video game software. Within the contemporary wilderness, robots have replaced photographers as mediators producing images completely dislocated from human experience. This suggests that now the sublime landscape is only accessible through the boundaries of technology.

Curated by Rodrigo Orrantia (UK)——Modern OrnithologiesRicardo Cases——Paloma al aireStephen Gill——PigeonsYohei Kichiraku——BirdsAnaïs López——No bird sangMark Mattock——Where rude boys never think to lookMartin Parr——Mark Goes to MongoliaMaria Sturm and Cemre Yesil——For Birds' SakeLeon Reindl——Heartbeats in the Night

——These projects explore the primal bond between humans and birds. As well as experimental studies of birds and their world, they present innovative ways of working with photography, moving image and sound.

Ricardo Cases's Paloma Al Aire tells the story of pigeon races in Spain. Martin Parr's, Mark Goes to Mongolia, follows a pigeon breeder around China and Mongolia. Stephen Gill's Pigeons complements these stories, rather than showing the pigeon in our world, he takes us into theirs.

Anaïs López spent 18 months exploring the island of IJburg for her project No Bird Sang. She followed a blind man who recognises almost all the birds by their song. Mark Mattock's Where Rude Boys Never Think to Look documents a father-son journey to look for nightingales. Yohei Kichiraku's Birds cuts out illustrations from a bird atlas and photographs them in their natural habitat. Maria Sturm and Cemre Yesil's For Birds' Sake tells the story of the birdmen of Istanbul. While, Leon Reindl's Heartbeats in the Night explores the history of a rare New Zealand parrot, the Kakapo.

Liz Orton (UK)——The Longest and Darkest of Recollections

——The Longest and Darkest of Recollections considers how we occupy geologic spaces. Geology and photography share the literary metaphor of reading, the formations and layers of rocks offering an index of events over billions of years of the earth's history. To face a rock is to encounter deep time.

Orton's project has been developed as part of the MEAD Fellowship at the University of Arts London. It is informed by visual research into the practices and gestures of touch and measurement in geology. Using photographic spaces, the work re-imagines geologic encounters between surfaces and bodies. It plays with ideas of scale and subjectivity, reconfiguring spaces through which our understanding of time is produced.

Miren Pastor (Spain)——Twin Cousins

——Pastor's ongoing body of work, Twin Cousins, searches for concealed motives connected to the current Spanish financial crisis. Using photographic means, she focuses on the landscapes surrounding Panticosa, Cauterets and Gavarnie, three ancient health resorts and thermal spas in southern France and northern Spain, that form an enigmatic triangular habitat. According to the Russian painter and art theorist Wassily Kandinsky, an acute angled triangle divided into three uneven parts, slowly rotating upwards and forwards, symbolises spiritual life throughout time.

These three locations draw a spiritual triangle in reality – from their inner depths are born the thermal springs which supplied the baths of their inhabitants with water during a golden age of decadence. They are considered twin cousins, as they share an identical past and a contradictory present. Pastor's project analyses the projection in nature of this habitat and how its scenery travels back to its origins, one of the fundamental elements of creation – water.

Alexandra Polina (Germany)——Mask, Myths and Subjects

——The protagonists of Alexandra Polina's Mask, Myths and Subjects are members of visible minorities who were born, raised and educated in Germany. These images deal with a social gap created by prejudice and use clichéd folkloric settings and common stereotypes to question it. The result is a collage of individual experiences, based on the common social condition of living as a perceived foreigner in Germany, combined with the still-lives where everyday life objects are exoticised.

Stephanie Rushton (UK)——The Archaea

——The Archaea refers to the kingdom of single-celled microorganisms with the simplest known molecular structure, thought to be the closest living ancestor to the origin of all life on Earth. Our evolutionary connection to all life and the continuing disregard for that relationship is the underlying principle behind the work and the impetus for its creation. The Archaea features a series of constructed photographic and sculptural tableaux of tangled, botanical phantasmagoria, which refer to the landscape with a suggestion of figuration. Inspired by the 'Jungle paintings' of the 20th century German artist, Max Ernst, and alluding to Ballardian themes of nature's retribution, the resulting imagery emits a dream-like quality that succeeds in being both menacing and humorous.

The installation is co-created by Mally Mallinson and Stephanie Rushton.

Claudius Schulze (Germany)——State of Nature

——State of Nature shows the extent of natural disaster protection, and how it has become part of the European landscape. Schulze travelled 50,000 km across Europe, using a large format camera, photographing from an aerial view what seem to be picturesque landscapes.

But each of those idyllic sceneries contains imperfections: Alpine panoramas are crossed by snow sheds, the North Sea coast is furrowed by breakwaters. In each of the photographs, protective structures rise into the landscape. But these pictures are not about defining the boundary between culture and nature. On the contrary, the photographs demonstrate how much the two spheres penetrate each other. As the weather turns feral in times of climate change, civil protection agencies are maintaining the world as it should be – an idyllic life without care. But the reality looks far bleaker – people in the rest of the world are left to their own devices against the despotic nature of climate change.

Alexey Shlyk (Belgium)——The Appleseed Necklace

——Every time Alexey Shlyk thinks of his native country Belarus, he is reminded of how wonderfully resourceful and creative its people are. These qualities were probably inherited – together with tolerance – from the Soviet period. Shlyk was born in 1986 and was a citizen of the Soviet Union for the early part of his childhood. He still remembers how his old passport complete with an embossed hammer and sickle looked, and the empty shelving in the local shops.

The Appleseed Necklace is based on the once predominant DIY culture that developed in his country of origin during his childhood. These staged photographs refer to the artist's memory and nostalgia for the things that he has seen, heard and participated in, in the past. In this body of work, Shlyk explores the creativity, craftsmanship and resourcefulness that were common among a population living with constant shortages.

Nishant Shukla (India)——Seeking Moksha

——In 2011, Nishant Shukla walked to the source of the Ganges in the Himalayas to collect water for his grandfather, a Hindu priest, who was on his deathbed. Shukla hoped it could give his grandfather some connection to a place that he had spoken of, but had been unable to visit. By the time Shukla returned, his grandfather had lost his memory, and could no longer recognise his grandson.

In subsequent journeys, Shukla often fantasised about spending his time as a hermit, and considered finding a cave to live in. During those visits he collected wildflowers, stones, earth and water. Offering them to those close to him, and carrying them, in spirit, to the places where these things came from.

Seeking Moksha evolved through such personal journeys. It is informed by encounters with people who seem more lost than found in their search for transcendence, as perhaps Shukla himself was too.

Tim Simmons (UK)——Clearing

——As part of an ongoing body of lens-based work relating to landscape, Simmons has made new work, titled Clearing, specifically for the FORMAT17 festival, based around the theme HABITAT. He has created a large, four-sided back-lit photographic installation. Clearing will consist of four images of a forest clearing, each taken at 90° from the adjoining image, in order to create a 360° audience experience. This is to be installed in the historical St Werburgh's Chapel. Simmons examines the connection we have with our surroundings, exploring the themes that link our lives with the natural world, prompting us to re-engage with it. The photographic detail and scale of the prints are crucial factors in encouraging viewers to become immersed in the images as they move around the darkened room.

Guillaume Simoneau (Canada)——Experimental Lake

——Experimental Lake focuses on the idea of common good and necessary evil. The resulting work is presented not as a series about the Experimental Lakes Area (ELA) but as a compendium of images produced on location at the ELA and infused with its spirit and beauty. The ELA is a world-renowned freshwater research facility located in a pristine area of northwestern Ontario, Canada. It was opened in 1968 and is now operated by the International Institute for Sustainable Development after being briefly shut down in 2013 in a cost-cutting exercise by former Prime Minister Harper's government.

The ELA is possible because an agreement with the Province of Ontario allows ecosystem-scale experiments to be performed on a group of 58 lakes and their terrestrial drainage basins, a strategy not possible anywhere else in the world. Each study lasts from years to decades. The pristine setting is important because it allows researchers to understand the impact of specific environmental problems without the confusion of other human activities. Lakes that are manipulated are compared to ELA lakes in their natural condition that have been monitored for the past 44 years. This approach increases the sensitivities of the studies; at the same time the small size of the lakes makes experiments practical and affordable. If closed, it is highly unlikely a facility like the ELA could ever be recreated anywhere else.

Slovenian photographers; Jazbec-Povše-Pucelj-Zorman (Slovenia)——Balkan trails

——In 2015, Slovenian photographers Ciril Jazbec, Matej Povše, Boštjan Pucelj and Matic Zorman documented the plight of, mainly Syrian, refugees fleeing civil war. Many of the refugees took off on a dangerous journey through the so-called Balkan route, which crosses several countries including Slovenia. They were trying to find a safe haven and make a new home in Europe. As visual recording artists and documentary makers, Jazbec, Povše, Pucelj and Zorman shared a collective desire to document this humanitarian crisis, especially as it evoked memories for them of the consequences of the recent Balkan war. As children growing up in Slovenia, they became friends with numerous refugees from the countries of the former Yugoslavia. This

experience helped them comprehend how today's refugees feel. The work was created as a group project while maintaining each photographer's individual reaction to current events.

60

Jon Tonks (UK) — Cargo Prophecy Coconut King

— Cargo Prophecy Coconut King is an introduction to the ongoing body of work between the photographer Jon Tonks and writer Christopher Lord. It is a taster to four short stories depicting encounters between a remote community in the Pacific Ocean and an outside world that cannot leave them alone.

Cargo Cults were first documented by missionaries at the end of the 19th century when much of the Pacific was being converted to Christianity. By the time of the First World War, a belief had developed among islanders in Vanuatu about a man from a distant land who would one day return to reinstate their traditional way of life and give them their rightful wealth: the cargo.

These beliefs are still practiced today – the village that says Prince Philip was born of a mountain; another believes the Messiah is as an American GI called Jon, with followers that parade the streets with bamboo guns and star-spangled banners; an independence movement that venerates a dissolute French adventurer as its king.

As a strange realisation of the cargo cult, people continue to be drawn to the islands of Vanuatu by these miraculous tales. They leave behind humdrum lives in Europe and the US to play out fantasies of being gods and kings against a backdrop of Vanuatu's tropical idyll.

Nikolas Ventourakis (UK) — Defining Lines

114

— Defining Lines is a body of work that focuses on the landscape in and around the Sovereign Base Area of Akrotiri in Cyprus. It is one of two British Sovereign Territories created in 1960. It is semi-autonomous and the British monarch is the head of state. There are no border barriers nor custom posts between the UK and Akrotiri. Daily civilian life takes place along the peninsula and right next to, and inside the border. The use of smartphone technology, mobile internet and GPS maps makes the border apparent and real.

To make work about borders is to work in a context where evidence, particularly photographic evidence plays an important role. The border itself, the inanimate often invisible line that exists only after sovereign powers decide to create it, is in many ways in a constant transient state.

Borko Vukosav (Croatia) — Used to be

80

— Vukosav was born in a country that had two alphabets, three languages, four religions, five nationalities and six republics – a country that no longer exists. Through government propaganda, the Socialist Federal Republic of Yugoslavia was presented as the enlightenment ideal, a symbol of the power of progressive, rational and humanistic values to impact the socio-political organisation of society. Social backwardness was the enemy.

In this series of photographs, Vukosav documents the remaining visible symbols of this once glorified concept – Yugoslavia. Although society tries to suppress memories of the SFRY, it still continues to shape the cultural, historical and socio-political paradigm of contemporary Balkan countries.

Mark Wright (UK) — The Fireside and the Sanctuary

—Photographer Mark Wright has photographed the communities and landscapes affected by early fracking interventions in the north of England. Fracking is the process of drilling down into the earth, injecting liquid at high pressure to force open existing fissures and extract oil or gas. Drilling companies suggest trillions of cubic feet of shale gas is recoverable from underneath parts of the UK. The moratorium on fracking was lifted in the UK in 2012.

Wright looks at the experiences, lifestyles and habitats of the communities affected by fracking decisions. He has spent time interviewing, photographing and living amongst the communities affected. The new project captures a significant moment in our history and at its core, a photographic documentation, of the stillness present in our ever changing world.

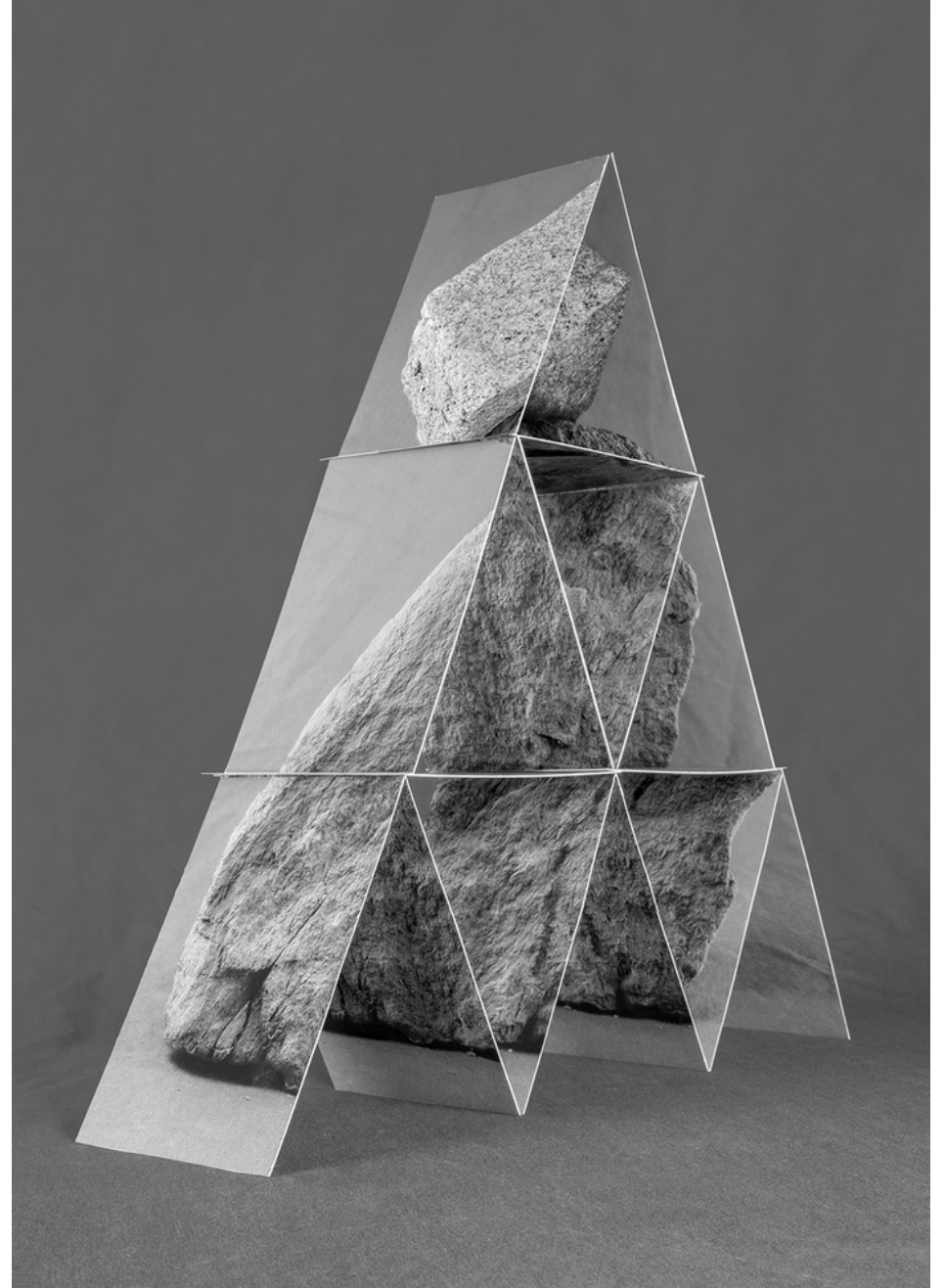
The project is a collaboration with GRAIN Projects and also features commissioned writing.

Open Call Artists

Simon Aeppli
 Carlos Alba
 Monica Alcazar-Duarte
 Ying Ang
 Miia Autio
 Mandy Barker
 Poulomi Basu
 Farhad Berahman
 Gijs van den Berg/
 Jan Dirk van der Burg
 Christopher Bethell
 Magda Biernat
 Andrew Bruce
 Laurent Chéhère
 Yee Man Cheng
 CJ Clarke and Christopher Smith
 Lia Darjes
 Lee Deigaard
 Martin Errichello & Filippo
 Menichetti
 Jost Franko
 Daniela Friebe
 Julia Fullerton-Batten
 Dominika Gesicka
 Rachel Glass
 Dragana Jurisic
 Masamichi Kagaya
 Barbara Karant
 Katrin Koenning
 Quentin Lacombe
 Michel Le Belhomme
 Truth Leem
 Sheng Wen Lo
 John MacLean
 Edgar Martins
 Jan McCullough
 Dara McGrath
 Rebecca Najdowski
 Drew Nikonowicz

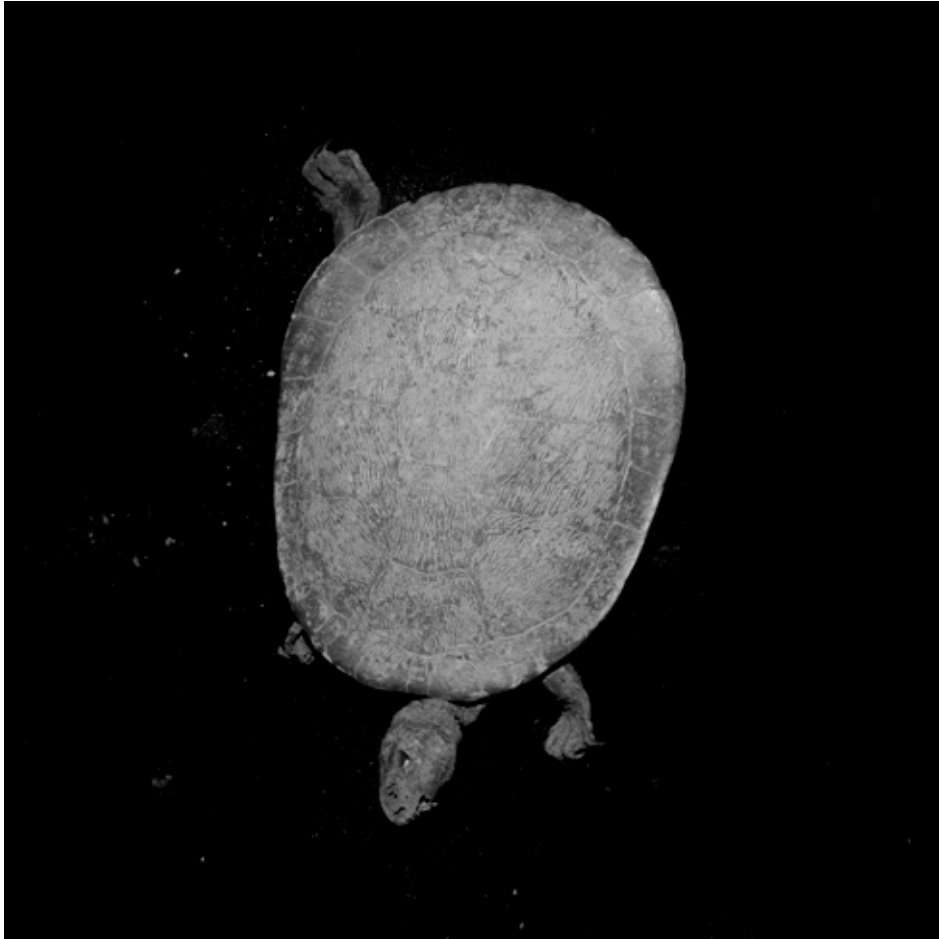
Rodrigo Orrantia, Curator;
 Anais Lopez, Leon Reidl,
 Maria Sturm & Cemre Yesil,
 Mark Mattock, Martin Parr,
 Ricardo Cases, Stephen Gill
 and Yohei Kichiraku
 Liz Orton
 Miren Pastor
 Alexandra Polina
 Stephanie Rushton
 Claudius Schulze
 Alexey Shlyk
 Nishant Shukla
 Tim Simmons
 Guillaume Simoneau
 Slovenian photographers;
 Jazbec-Povše-Pucelj-Zorman
 Jon Tonks
 Nikolas Ventourakis
 Borko Vukosav
 Mark Wright

——Open Call Artists (continued)

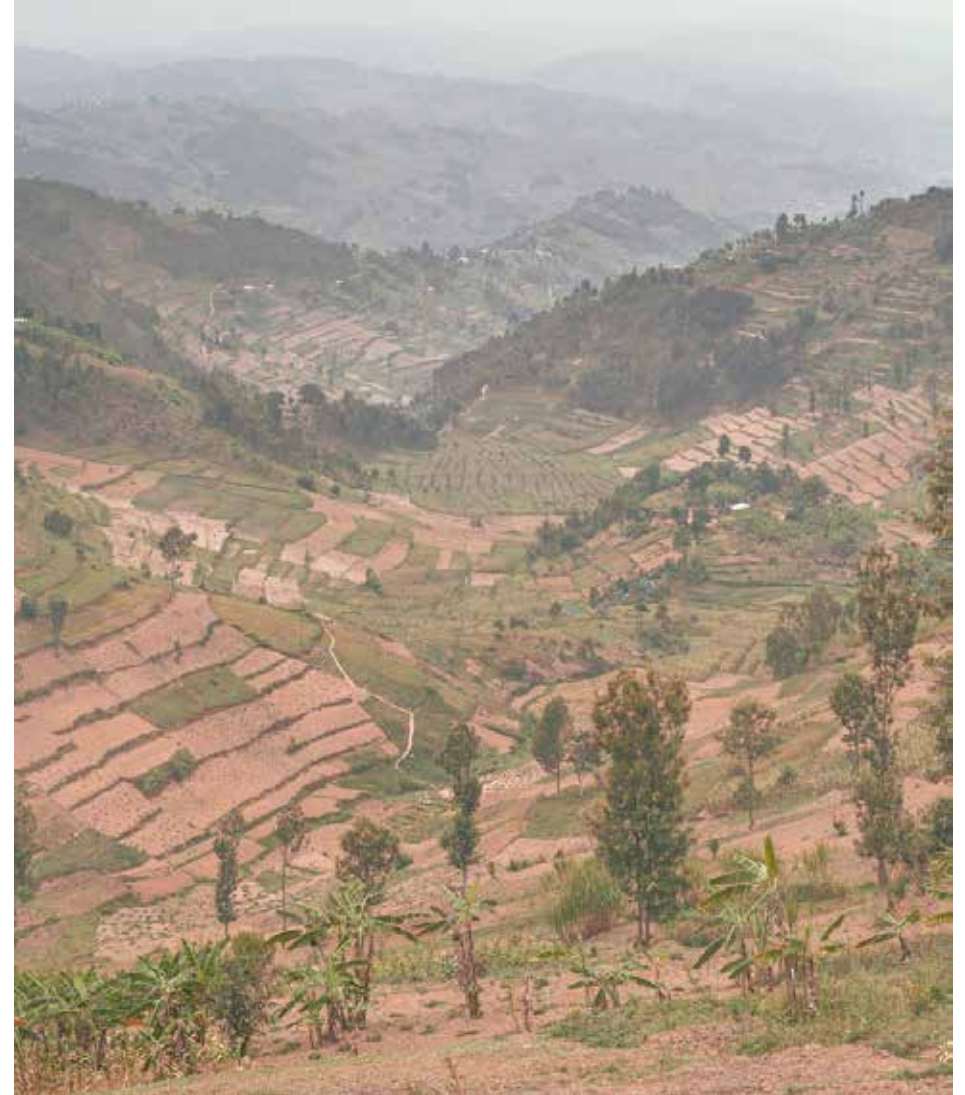


Michel Le Belhomme——The Two Labyrinths 97











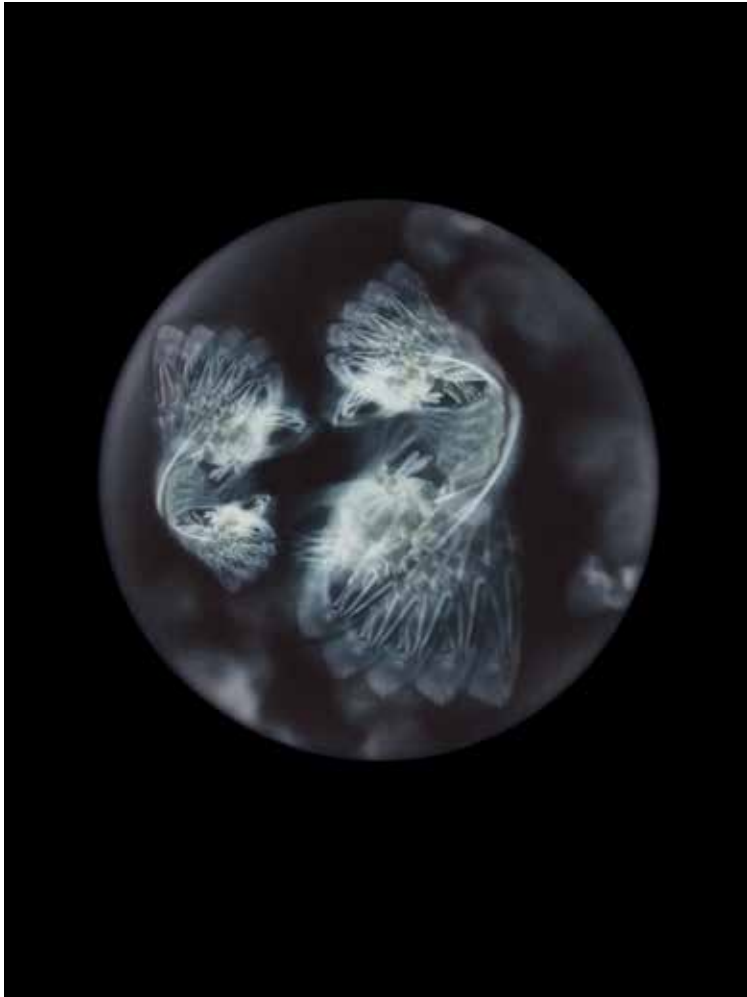


51_ 欣澳 Sunny Bay

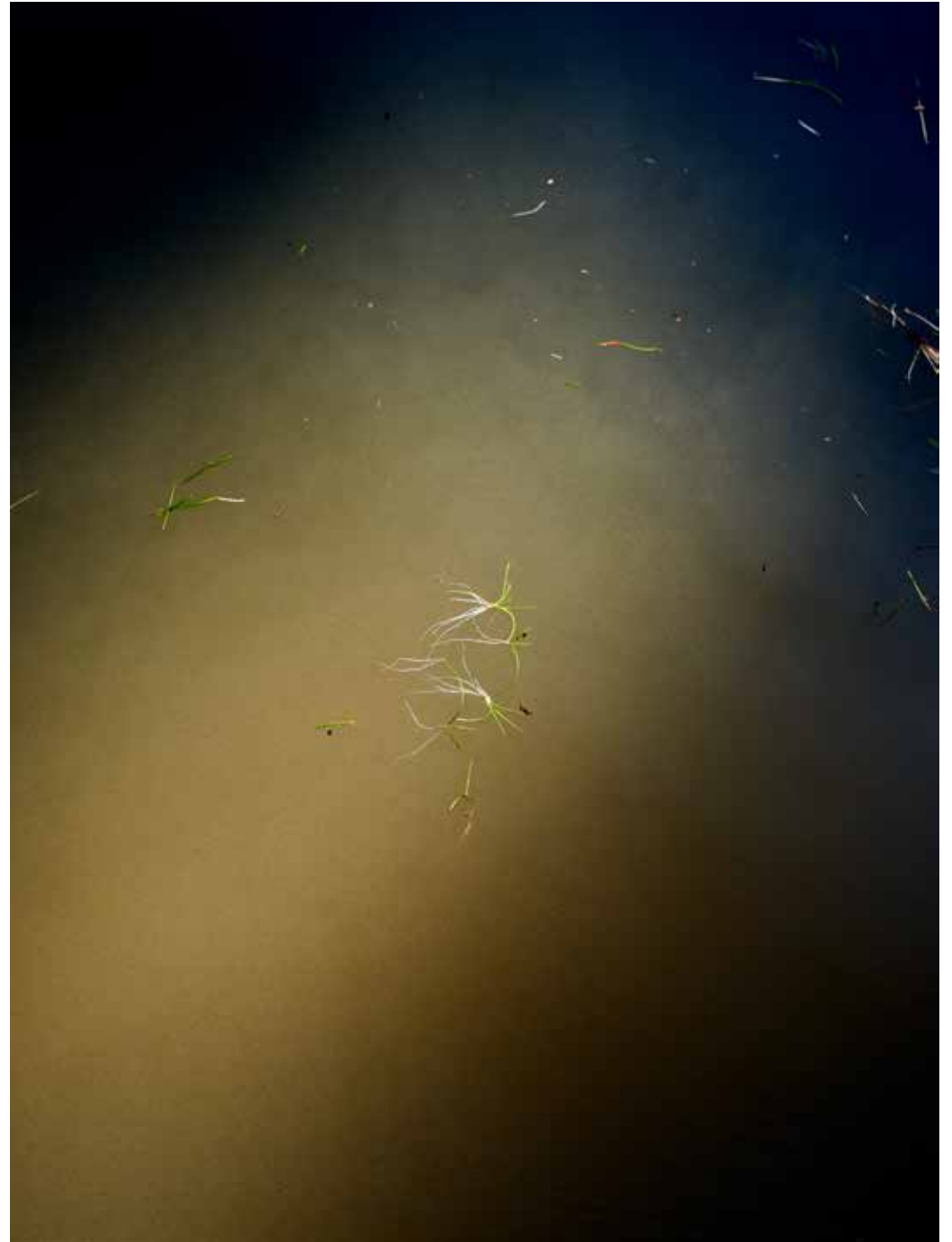
原名蔴澳，儲存大量木材之地，見證香港的木行木材事業發展，現在人面全非，連名字也保不了。

Originally called Yam O, this place was a timber preservation zone that witnessed timber industry in Hong Kong. The business was gone with its name.





Mandy Barker——Beyond Drifting:
Imperfectly Known Animals 86



Guillaume Simoneau——Experimental Lake 107







~~Strangers not
allowed on this works~~

— Examining how manufacturing has changed the environments in which we live, this exhibition presents late 19th and mid-20th century glass-plate negatives and archival photographs of former Nottingham lace and John Player & Sons factories and their workers, alongside contemporary commissions: Ben Roberts, who examined how the arrival of the online shopping giant Amazon had upon a former coal-mining town, and David Severn who visited the historic Middleport Pottery, Stoke-on-Trent, the oldest continuous working china factory in Britain. Each photograph in the exhibition makes connections to local industries where economic success, and at times decline, has helped shape the Midlands and its people over time.

Curated by Nottingham Castle, this exhibition has been staged in conjunction with FORMAT International Photography Festival coordinated by QUAD, Derby. The photographic archives have been drawn from the Nottingham City Museums & Galleries Industrial and Social History Collections based at Wollaton Hall and Brewhouse Yard. Ben Roberts is an award-winning British documentary and travel photographer currently based in Madrid, Spain, and shoots on assignment globally for international magazines and brands. David Severn is a documentary and editorial photographer based in Nottingham, who has a focus on working class culture and the places associated with it, both historically and today. Amazon Unpacked (2013) and Middleport Pottery (2014) were both originally commissioned by the Financial Times Weekend Magazine.



Ben Roberts — Amazon Unpacked (2013)



—W.W. Winter is the longest continually running photography business in Britain and possibly, the world. Founded in Derby in 1852, the business has been operating from its purpose built studio premises since 1867. The Derby studio's vast archive now contains thousands of negatives and prints, as well as various objects and ephemera relating to the history and practice of the business. People, Places and Things draws on this archive to show how this striking collection forms an important record of the interwoven personalities, industries and changing landscapes of the city. Furthermore, it contributes to the histories and legacies of studio photography in the UK and beyond through an ongoing programme of research and preservation.

Over the years, W.W. Winter's photography practice has embraced new photographic formats and technologies as they have been introduced. It is now a fully digital business that continues to build on the strong tradition of portraiture that formed the basis of the studio's early success. The photographers that work there and run the business are part of an ongoing lineage that can be traced back to the studio's origins, reinforcing the legacies of the company while keeping the strong traditions of studio photography alive today.

The earliest photographs in the archive are portraits. Familiar in their formality and drawing heavily on the conventions of portrait painting, they establish a model that is little changed to this day. Studio portraits are fascinating and unusually charged, being on the one hand formulaic and on the other, a map of sitters' aspirations and self-image. Best clothes are worn, hair is styled and back drops, props and lighting variously employed to create an image of perfection and success. The photographs are further enhanced through retouching – until recently through the direct application of colours and chemicals and latterly applied digitally, but with the same purpose and result.

Viewing these in the context of W.W. Winter's practice, we see technologies evolve and demographics and fashions change, while hopes and desires remain broadly the same. Occasional anomalies occur. A photograph of a man gripping the front paws of his dog, trying to keep it still for the long exposure; a boy with no legs stares defiantly at the camera while a young girl plays in the background and a man in a rowing costume, arms folded has the look of a winner on his face. Especially moving are the photographs of families that can be traced through the visits made by children, parents and grandparents, each generation returning to be recorded for posterity by the W.W. Winter photographers.

In the early 20th century, the studio diversified into commercial and industrial photography, advertising and weddings. Derby was rapidly establishing itself as a major industrial city and became renowned for transport manufacturing in particular. For many years, Derby was the UK's only centre for train building, including the luxury Pullman Railway Coach. Qualcast built a major factory for its successful lawnmower business and Rolls Royce established its main manufacturing business there. W.W. Winter studio actively engaged with these and other businesses, chronicling their innovation and growth. This required work on location, away from the confines of a controlled studio environment and this has resulted in perhaps some of the most compelling photographs in the archive. They show the assembling of the first ever Pullman Railway Coach, built from parts imported from the US and a strange photograph of Rolls Royce flight engine testing, that looks more like a fairground ride than the height of aerospace technology.

Emerging from these are exceptional photographs of products that look remarkably contemporary in their observation of the mundane and banal. Objects would be brought to the studio for photographing for company catalogues for local businesses. Photographed against white backgrounds, or retouched to remove any trace of surroundings, these objects – a trestle table, electric razor or radiator – are devoid of any context, existing only as the thing itself, suspended in space.

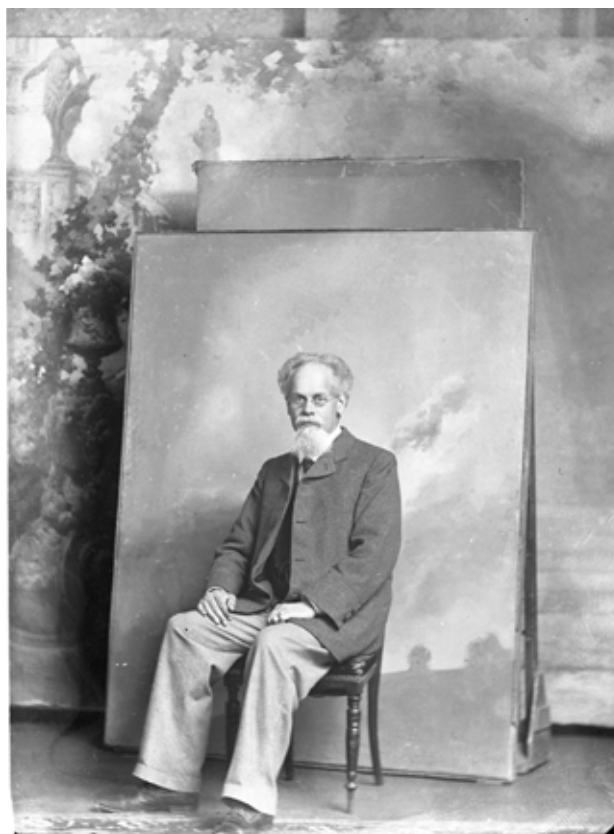
Around the industries, the city of Derby has grown and evolved and the W.W. Winter studio has mapped these changes through their regular photography of the streets and buildings, charting city planning developments and progress. Shop fronts festooned with chickens and gutted rabbits, a royal visit, a street festival – all unwittingly create a permanent historical record of Derby. Positions and compositions remain static, while buildings are demolished and industries that defined the city disappear as new industries and dependencies emerge. Photographic archives are uniquely placed to disclose these changes, allowing comparison and consideration and, in their relatively subjective recording of daily life, offering a revealing historical record.

Among the professional portraits, urban landscapes and product photographs one small image stands apart. A Royal Crown Derby pottery paperweight in the shape of a rabbit has been posed against a constructed landscape. A bare twig stands in for a tree and the scale is distorted, making the rabbit appear as if it were a giant. It brings to mind John Dillwyn Llewelyn's animal studies from the 1850s, while also being suggestive of



contemporary staged photography. The photograph was taken for a college assignment when he was receiving formal photography training by Hubert Weston King, the current managing director of the company. Hubert joined the company in the 1940s as a 14-year-old, taking over control of the business in 1975. In 1990 he recruited and trained Louisa Fuller who is now the principal photographer at W.W. Winter. His contribution to the company and its collection has been immense and his support for the creation of a Trust to take the legacy forward is a significant step in telling the story of studio photography.

W.W. Winter photography studio has been embedded in the history of Derby from 1852 to the present day and remains a dynamic force in the records and histories of the cities people, places and things.



—FORMAT International Photography Festival has provided W.W. Winter Ltd with a perfect opportunity to celebrate their status as the longest running studio in the world, and to share their important collection with an international photography audience. This project, funded by Heritage Lottery Fund, FORMAT and Derby Museums and Art Gallery features a retrospective exhibition, People, Places and Things curated by Greg Hobson, and a participatory exhibition, Your Photo Archive – a collaboration between FORMAT and Derby Museum and Art Gallery, utilising the story of Derby photographic studios as a conduit for photographic studios everywhere and the impact they have made, and continue to make, on our collective lives. Alongside the exhibitions is a symposium, Under the Dark Cloth, curated by Pete James exploring early studio collections and their importance to the history of photography.

The festival will also offer workshops and tours of the exhibition and W.W. Winter studio led by heritage volunteers.

Debbie Adele Cooper
—W.W. Winter Ltd
Exhibition Producer

Under The Dark Cloth: working with photography studio archives

The event is supported by the Heritage Lottery Fund, UAL Photography and the Archive Research Centre (PARC), the Royal Photographic Society, The Photography Collections Network, QUAD, FORMAT Festival, Derby Museums, Arts Council England, W.W. Winter and The Art Fund.

—Under the Dark Cloth is a international one-day symposium that will take place at QUAD, Derby, presented to coincide with the exhibition People, Places and Things, that will feature images from the W.W. Winter archive, on show at Derby Museum and Art Gallery during FORMAT17.

Commercial photography studios were once common sights on almost every high street, occupying a distinct place within the lives of the communities they documented and served. Many of these studios are now closed, their rich archives destroyed and the history of these cultural institutions lost forever.

This event welcomes a range of speakers who have preserved, researched and presented exhibitions about studio archives. Their work covers a diverse range of subjects revealing how the photographic studio can contribute to migrant identity formation; how an Italian art dealer employed photography for commercial purposes; the issues for studio photography when it moves from a private space into the public domain of the gallery; how the extraordinary studio of the Portuguese photographer Carlos Relvas was salvaged, and the work done to preserve the archives of the two oldest working studios in the UK. Their presentations will be complimented by a short series of films about studio archive projects.

This event aims to provide a platform to share skills, knowledge, and experience among those working in this field, and to tell some of the stories about the studios, the photographers, their subjects and their archives.



Here, There and Everywhere



— Here, There and Everywhere is an artistic collaboration between India and the UK, showcasing the finest contemporary art practices of these two nations. The work will be shown here (UK), there (India) and everywhere (across multiple sites and online) to coincide with the 70th anniversary of India's independence from the UK, as well as the partition of India, Pakistan and Bangladesh. Through a series of exhibitions, projects and residencies this series will explore the real artistic meaning of independence and autonomy.

The initiative is led by New Art Exchange in collaboration with QUAD/FORMAT, MAC, Delfina Foundation and Primary. It forms part of the Reimagine India cultural exchange programme supported by ACE and British Council. The programme is designed to create new work and build sustainable networks and partnerships between artists and cultural leaders in both countries. It is also intended to develop an intercultural dialogue and strengthen cultural relations based on this exchange of ideas, knowledge, work and artistic practice.

The creation of the work will build skills and leave a legacy of resilience among the organisations involved, aiding the development of new markets and business models. It will also benefit audiences in the UK. The fund aims to promote international creative collaborations, showcase the best of art and culture from both nations using digital technology, reach beyond metropolitan areas where artistic activities tend to be concentrated, and connect artists from the UK and India with diasporic communities in Britain. Shivani Gupta, Aradhana Seth, Bandish Projekt and Tanvi Mishra are the selected Indian artists attending FORMAT17 opening week.



My paternal grandfather, Manjerikandy Ramchandran, Cannanore, Kerala (1927)



My maternal grandparents, Lahore (now Pakistan 1923). Hand painted in New York in 2000



My parents, Mr & Mrs Manchanda, on their Honeymoon in Simla, (May 1977)



My aunt Rashmi and mother Soma, at the annual town fair of Etawah, Uttar Pradesh (1977)



Kamala Brahmachari, my paternal aunt, Allahabad, Uttar Pradesh (1937)

Anusha Yadav Indian Memory Project

Indian Memory Project is an online, curated and visual archive that traces the history of the Indian subcontinent through photographs and letters from personal archives. Contextualised with narratives, the photographs and letters, contributed by people all over the world, reveal a powerful and historical palimpsest of a largely undocumented society and subcontinent. With personal images serving as evidence, each post on the archive reveals valuable information about families and ancestors, cultures, lifestyles, traditions and consequences.

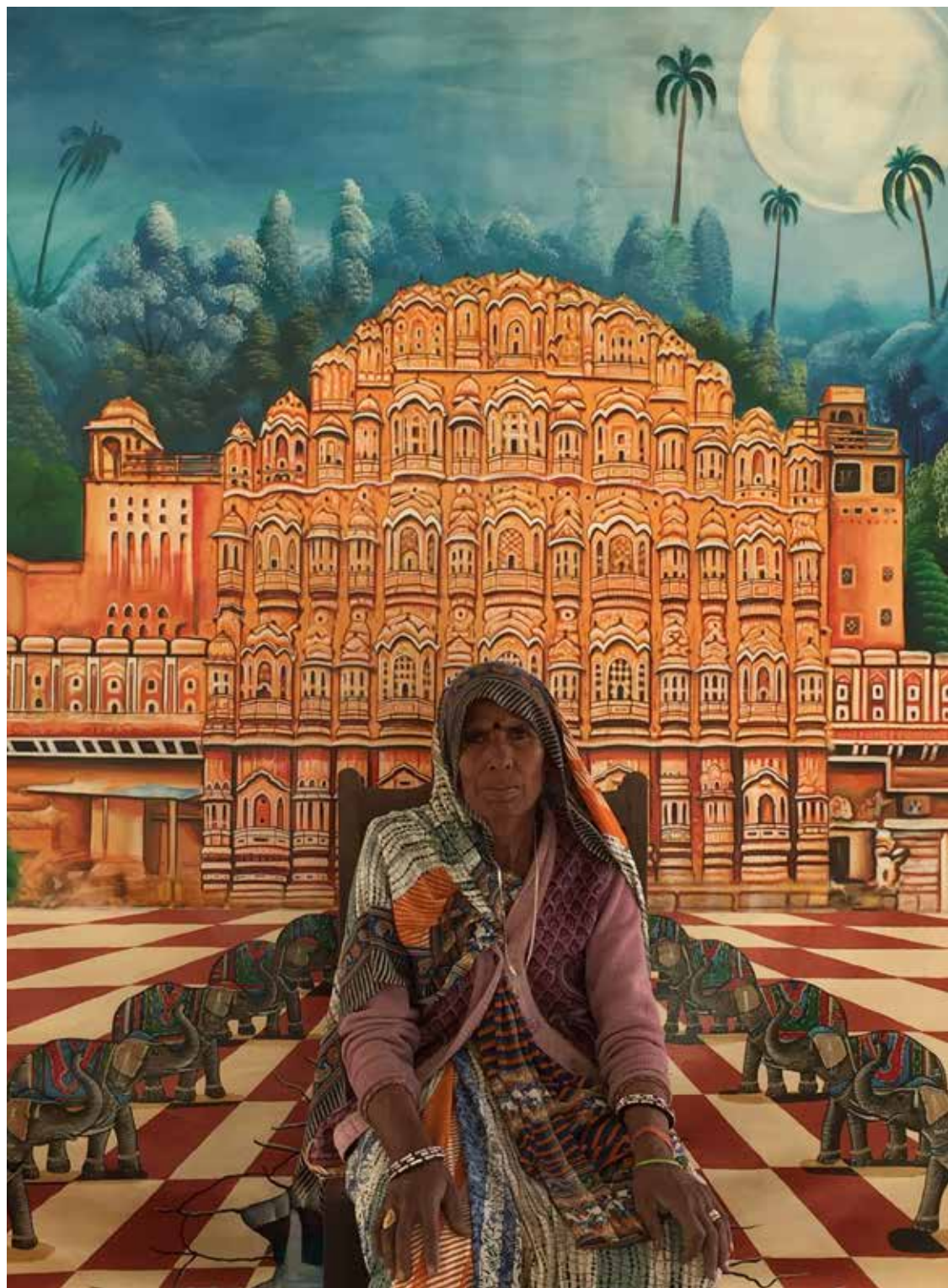
Founded in February 2010 by Anusha Yadav, the Indian Memory Project is a personal memory of the world – a sociological and photographic history that is remembered, realised and experienced by its own people. The images from the Indian Memory Project are presented in a live performance by Bandish Projekt in collaboration with visual artist Barret Hodgson. Bandish Projekt resonates the musicality of Mayur Narvekar, a classical tabla player. Born in Mumbai and raised in Ahmadabad by a family of classical musicians and arts enthusiasts, Mayur is a composer, producer, DJ, performer and multi-instrumentalist. The stories and the images from the archive will be told through Indian sound samples in a DJ set during the opening weekend of FORMAT17.



My mother Chandan Patel (middle), with her friends, one of whom is Manixi Bhakta (right), Calcutta, West Bengal (1970)



My Father, Amin Chand. Delhi (1958)



Aradhana Seth
The Merchant of Images

"The physicality of places, people and objects are only their most obvious dimension. I try, through my photography, to hint at the inner scaffolding of things: of memory, longing, simple sorrows and complex joys."

—Aradhana Seth

—Aradhana Seth's mobile photo studio project The Merchant of Images is an ongoing transnational conversation, led by the act of photography. Seth invites the public into the slower, more considered space of the old-fashioned photo studio, and evokes a time when a visit to the studio was as memorable as the image that resulted from it. This was particularly the case in India, where Seth is from, the starkly realist medium of photography was often subverted and playfully tweaked by the hand of fantasy – whether through fantastic backdrops, theatrically staged poses, or by hand painting the final image to infuse it with colour.

This project offers a chance to become part of a choreographed image and stillness in the age of the selfie. It is an invitation of sorts. An invitation to reflect as well as to perform, an invitation to look carefully at your surroundings, and be aware of the images you make. Seth's studio has travelled the world from Canada to India and comes to Derby with a specially commissioned backdrop for FORMAT17.



Shivani Gupta
Thread Whispers

—Thread Whispers Chapter 1: Of Rock, Apricot and Mountaintop is the product of a collaborative storytelling project between remote rural communities in India and two urban artists – the writer and folk musician Corinne Elysse Adams and the photographer and dancer Shivani Gupta. Chronicling the people of Dah and Hanu villages, small settlements high in the Himalayan Mountains of Ladakh in India, the artists persuaded the local people to share the stories of their ancient folklore – tales animated by witches, elusive love and mountains with souls. The young and old are photographed and filmed, taking on the roles of the protagonists of these mythical tales, adorned in ethnic robes. Along with fantastical creations made using found materials – anything from plastic waste to flowers – they are seen playing out the characters from their stories, using their landscape as a stage.

In this series, Shivani contemplates how isolated communities explore their history and translates this visually into her work, which is rooted firmly in the present. Thread Whispers investigates how communities weave together the shreds of memory, historical fact and imaginative reconstruction in pursuit of a fantastical realism amongst the ordinary.

Flâneur New Urban Narratives



Mansfield (UK)
David Severn (UK)
Kajal Nisha Patel (UK)
First Art Commission

London (UK) May 2015
Rut Bles Luxemburg (DE)
Photo London Commission

Hamburg (DE) Jun 2015
Giacomo Brunelli (IT)
Virgilio Ferreira (PT)
*Triennale Der Photographie
Hamburg Commission
Curator Krzysztof Candrowicz*

Cortona (IT) Jul 2015
Dougie Wallace (UK)
Marcello Bonfanti (IT)
Toni Amengual (ES)
*Cortona Onthemove
Commission
Curator Arianna Rinaldo*

Lisboa (PT) Sep 2015
Augusto Brázio (PT)
Martina Cleary (IE)
*Procur.arte Commission
Curator Nuno Ricou Salgado*

Riga (LV) May 2016
Alex F. Webb (UK)
Jonas Feige (DE)
Issp Commission

Lodz (PL) Jun 2016
Alexander Gronsky (LV)
Cristina De Middel (ES)
Dima Gavrysh (UA)
*Fotofestiwal Commission
Curator Krzysztof Candrowicz*

Dublin (IE) Jul 2016
Esther Teichmann (DE)
Rik Moran (UK)
*Photoireland Commission
Curator Angel Luis González
Fernández Lisboa (PT) Aug 2016
Jens Masmann (DE)
Sonia Hamza (FR)
Procur.arte Commission
Curator Nuno Ricou Salgado*

Kaunas (LT) Sep 2016
Caravan Gallery (UK)
Henrik Duncker (FI)
Mariusz Forecki (PL)
Sergiy Lebediskiy (UA)
*Kaunas Photo Commission
Curator Mindaugas Kavaliauskas*

Olot (ES) Nov 2016
António Júlio Duarte (PT)
Hijacking Lluèrnia Workshop (ES)
*Procur.arte and Lluèrnia
Commission
Curator Nuno Ricou Salgado
and Boris Eldagsen*

Flâneur – New Urban Narratives is a network project created by Procur.arte and financed by UNESCO (International Fund for Promotion of Culture) and also by the European Commission (Creative Europe Cooperation Program). Designed as an international partnership of 20 organisations from 11 different countries, the project is based on a concept of artistic interventions within public spaces, using contemporary photography. The project encourages artists to create new interpretations of the urban terrain, considering the city as a social construct in a state of constant flux. The project also comprises several other elements including workshops, masterclasses, artistic residences, creative camps and conferences – initiatives intended to foster a critical analysis of contemporary photography and contribute to a reflection on the relationship between art practices and the city.

During its two year run, Flâneur – New Urban Narratives, will present in 16 cities. It will bring together a mix of insider and outsider artistic points of view, mixing the work of local photographers with others invited to pursue artistic residencies in those cities. A series of workshops aimed at residents will also take place in each location. The result of these contributions will then be presented in public spaces, bringing artworks to the squares, parks and streets which would normally be enclosed in museums and galleries. Replicating the 24/7 city, which is always open and accessible, the exhibition displays are based on modular back-lit structures, adapted to each specific site.

Flâneur – New Urban Narratives promotes a unique and transverse perspective on the social dynamics of the urban terrains. The ingenuity of this project stems from its creation by a large and diverse number of artists who, from a common theme, forge a new expression of the plural realities of the public space. This spirit is shared with the audience who are invited to 'flâneur' – stroll around the city, rediscovering it.

Flâneur New Urban Narratives



First Art and FORMAT Commission

— For the FORMAT17 iteration of Flâneur – New Urban Narratives, artists Tom Hunter, Liz Hingley and international collective Discipula, formed of MFG Paltrinieri, Mirko Smerdel and Tommaso Tanini, have produced projects which shine a light on the communities, histories and habitats of the former coalfields of North East Derbyshire and North East Nottinghamshire.

Co-commissioned by First Art (an Arts Council Creative People and Places project, working to inspire greater arts engagement across NE Derbyshire and NE Nottinghamshire), and FORMAT, these projects offer new perspectives on areas that have traditionally been defined by their industry.

Each commission focuses on geographic and social elements unique to the First Art area, which is comprised of Ashfield, Bolsover, Mansfield and North East Derbyshire districts.

Liz Hingley explores the thriving brass band communities of the region, and in particular Bolsover, home to one of the UK's largest festivals dedicated to brass. Hingley was inspired by the stories and journeys embedded within, and literally engraved onto the instruments, and the connections between these objects and their players, anecdotally, emotionally and physically via their lips and breath.

Tom Hunter has maneuvered through the changing terrain of the region from old and new urban hubs; former mining landscapes that have undergone and are undergoing regeneration; new industries that replace the ones of past; the communities and individuals – and the unique tales and histories – of those that inhabit the region.

International collective Discipula present a reflection on the history of mine workers in East Midlands seen through the lens of the landscape, understood both as witness and record of their presence and legacy. Their work combines landscape pictures taken by the trio with archival materials from Mansfield Coal Authority and details taken from banners representing local trade union lodges.

These projects were presented as a spectacular outdoor exhibition located on Derby's Cathedral Green and Silk Mill Park as part of FORMAT17, before travelling to Mansfield Market Place where it will be exhibited from the 29 April – 13 May 2017.

—The ancient landscape which includes parts of the medieval Sherwood Forest to the East and borders the Peak District to the West is home to more than 400,000 people across scores of towns and villages which pepper this land. The myths and legends that have grown out of this region have resonated through the centuries and around the world. Its tales of the green man and outlaws hiding out in the heaths and woodlands, living by their own codes and defying authority, go hand in hand with the mining communities that have latterly come to define this area of Nottinghamshire and Derbyshire. The banding together of people to extract a living from the subterranean underworld has shaped the landscape itself, and the camaraderie and community of those who inhabit it. With the disappearance of the mining industry the spoils of the slagheaps have been regenerated into plantations and the green fingers of the forest rise up once again.

Hunter criss-crossed a diverse landscape of villages, towns, moors, heathlands and woodlands. His images are his response to this area and the people he encountered. A young woman standing outside the cave dwelling with its bricked up windows and doors tells the tale of her great-grandfather and the troglodyte community who once inhabited these spaces. Carved into the sandstone of the Mansfield escarpment they are now hidden from public view and have fallen back into the hands of nature. This seems to symbolise much of the human and industrial heritage of the area which is constantly being abandoned, reclaimed and reborn. Likewise, an image of the young boy with the 'No Frack' placard in the woods takes on some of the exuberant defiance of the ancient forest outlaws or the striking miners, who throughout the centuries have stood up for their beliefs against authoritarian dictates. All the images in this project mix together the people with the mysterious landscape to create a picture of the present intertwined with its layers of rich history.

Tom Hunter's work has been exhibited nationally and internationally in major solo and group shows, recently: Life and Death in Hackney, National Gallery Washing D.C. USA; Seduced by Art, National Gallery, UK; A Palace for Us, Serpentine Gallery, UK; Another Story, Photography from the Moderna Museet, Stockholm, Sweden. He has published five books including Le Crowbar (Here press 2013) The Way Home (Hatje Cantz, 2012).





Liz Hingley
Breathing Brass

Breathing Brass explores the intimate relationship between brass instruments and players from the ex-mining area of Bolsover. The dedicated members of Bolsover's brass bands today are aged between five and 80, and include accountants, professors, music students and even entire families stretching back generations.

Clearing the lungs of coal miners was one of the initial functions of many brass bands. Fascinated by the way that a player's breath moves around an instrument to create sound, Hingley employed a specialist FLIR infrared optical gas imaging camera, which is normally used in heavy industry to pinpoint gas leaks. This technique reveals the journey a player's breath takes as it passes through a brass instrument, while simultaneously leaving a trace of their DNA, and tarnishing the metal. Through this process the instrument and player permanently alter each other. Photographing the unique markings engraved onto the instruments, Hingley hints at the fascinating journeys taken by these instruments and their players.

This project would not have been possible without the generosity of Chris Brown and Steve Beynon of FLIR camera systems, as well as the inspiration and support of Shirebrook Miners Welfare Band, Blidworth Welfare Band, Dronfield Band, Hucknall & Linby Miners Welfare Band and Newstead Brass.

Liz Hingley is a British photographer and anthropologist. She is currently Artist in Residence at the University of Birmingham and has previously held posts at Fudan University in Shanghai, the University of Texas and University College London. Liz also spent two years on a scholarship at FABRICA, a communications research centre in Italy. Her publications include *Under Gods' stories from Soho Road* (2010), *Shanghai, Portraits De Villes* (2013) and *Home Made in Smethwick* (2016). Liz's most recent book *Shanghai Sacred* will be published in 2017. Her work has received numerous awards including The Photophilanthropy Award, Prix Virginia and the Getty Editorial Grant.



Discipula
STRATA

—STRATA is a reflection on the history of the East Midlands mining community seen through the lens of the landscape, which forms a witness to their legacy. The work combines original landscape pictures with archival materials from Mansfield Coal Authority and details taken from banners representing local miners' trade unions. Each of these different visual sources embody specific points of view on the East Midlands. If Discipula's original images represent the spontaneous response of strangers discovering an unknown territory, the ones selected from the Coal Authority archive and the trade union banners reveal more specific aspects of the relationship between the land, its resources and the role that mining played in it. More specifically, while the Coal Authority provides an institutional and formal view of the mining industry as a whole, the graphic illustrations of the banners reveal the core values of the working class and its strong connection with the land and its history.

Along with an original textual contribution from Discipula, the interaction between these multi-faceted sources creates an open dialogue through which to reassess, in a time of dramatic political and economic reconfiguration, the legacy of the miners while questioning at the same time the notion and meaning of landscape itself.

Discipula is a collaborative platform operating in the field of contemporary visual research founded in 2013 by MFG Paltrinieri, Mirko Smerdel and Tommaso Tanini.

Working across a range of practices varying from art production to publishing and education, Discipula focuses on the exploration of the role and use of images in the contemporary mediascape. The collective refers to images as political and economic tools, means of power and control whose ambiguous nature can be controlled to trigger shifts in the perception of reality. Discipula pays particular

attention to the role of the viewer, as well as to the act of looking as a form of political conscience.

Discipula's work has been exhibited internationally at Unseen Photo Fair – Amsterdam, Photo 50 – London Art Fair, Matildenhöhe Darmstadt, FORMAT Festival – Derby, Kunsthalle Budapest, Tokyo Institute of Photography and more.

Discipula is the recipient of various awards including Premio Fabbri for Contemporary Art 2016 and Les Rencontres d'Arles Author Book Award 2015.

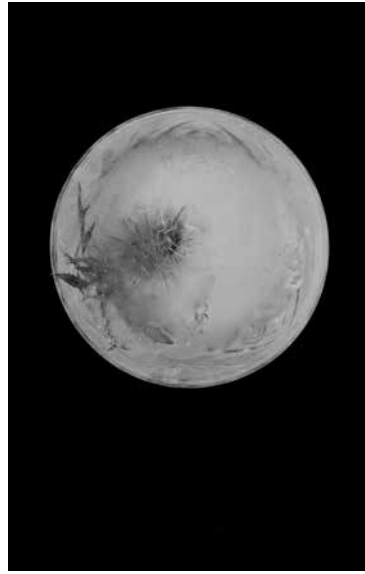
FORMAT Graduates Award



Emily Garfoot — Space and Form



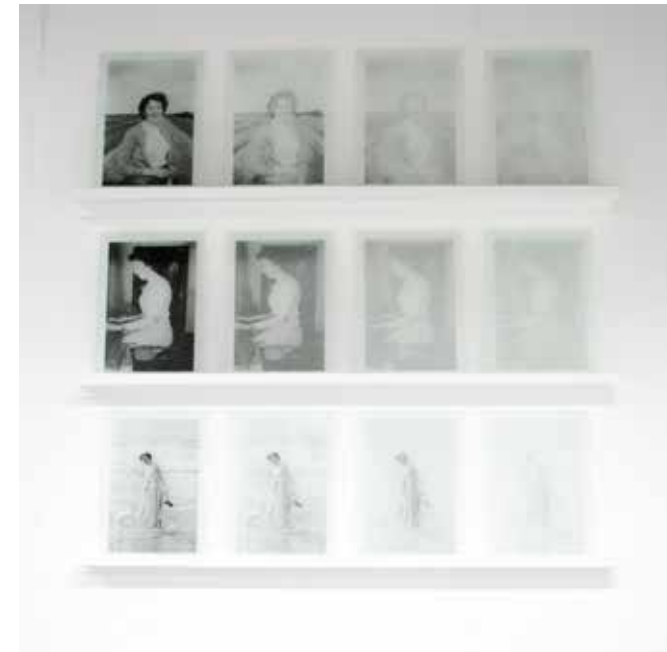
Jane Jackson — The Jungle



James Finney — Under Saturn

— Graduating in 2016, the four artists represented here from the University of Derby BA Photography course – James Finney, Emily Garfoot, Jane Jackson, and Lisa Nix – were selected by a panel of festival judges to exhibit their work at FORMAT17.

The Graduates Award exhibition aims to give these upcoming artists further professional experience by exhibiting their work at one of Europe's most prestigious photography festivals. Each artist has adopted a distinct approach to FORMAT17's central theme of HABITAT. James Finney's large-scale hand-finished prints, part of a series titled Under Saturn, reference a melancholy and silence in the 'world of things'. In her work, Space and Form, Emily Garfoot's photographs focus on de-familiarising the home as a feminine domain, with surfaces that suggest absence of the female form. Jane Jackson's documentary photographs of the recently demolished Jungle migrant camp in Calais, show make-shift homes and environments that embody hardship and desperation. Closer to home, Lisa Nix's poignant installation, Fading Away, evokes her grandmother's symptoms of dementia.



Lisa Nix — Fading Away

Be Here, Now

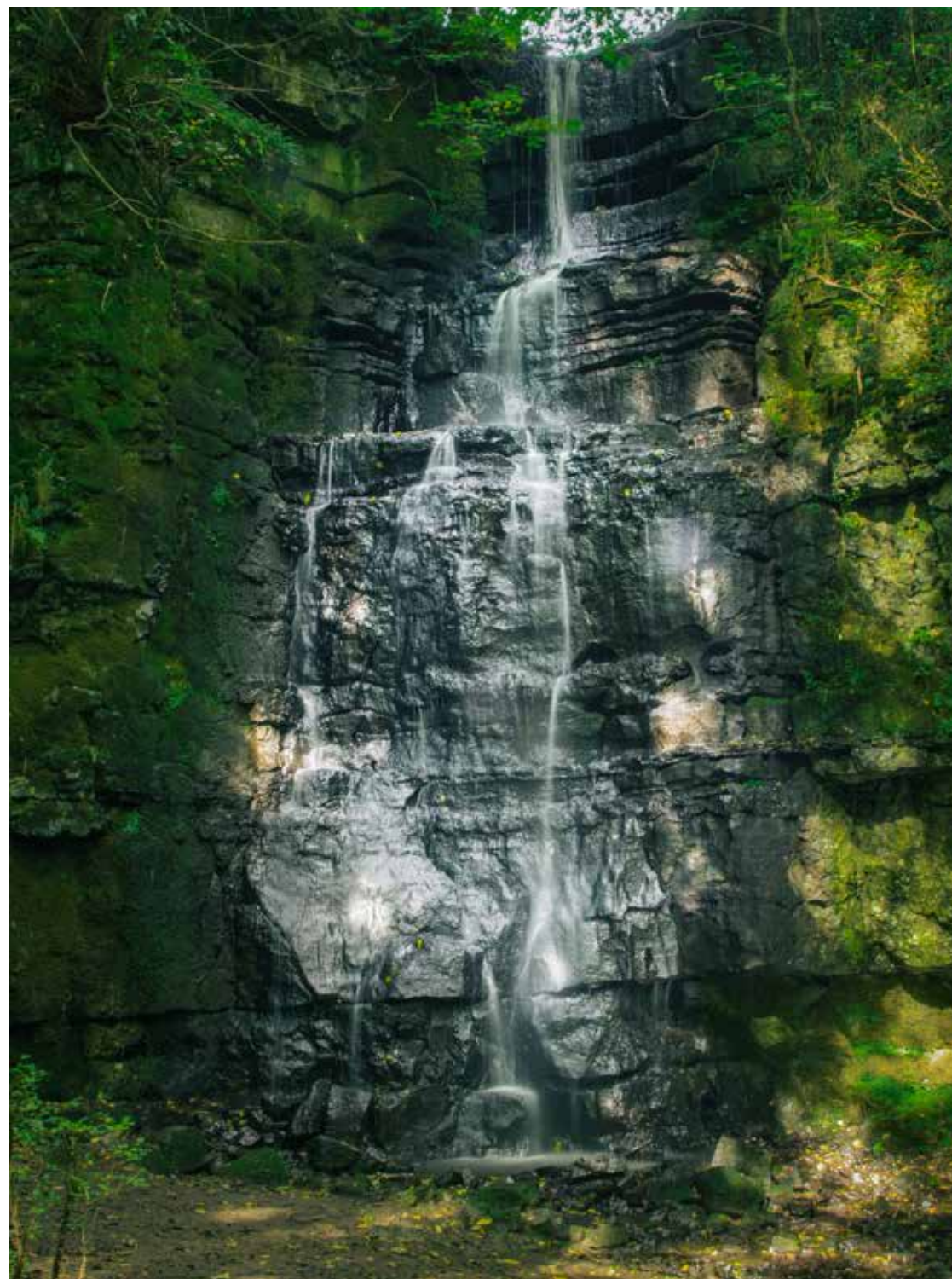
— Artists Daniel Regan and Antonia Attwood explore the soothing qualities of natural spaces in this immersive exhibition that fuses virtual reality, video, photography and sound. The artists – both working in the field of mental health and well-being – have responded to the theme of HABITAT by examining how different landscapes can offer safety and respite in today's fast moving world.

During summer of 2016, the artists began their research into what constitutes a safe space by asking for anonymous contributions from strangers. Overwhelmingly, the responses focused on the power of nature: the sounds of the sea and water; being in forests and open fields; the therapeutic act of walking or curling up by a warm fire.

Regan and Attwood's inquiry into how we feel safe or soothed took them on various journeys – recording sights, sounds and light across England. The resulting exhibition is the culmination of these journeys, physically constructed into individual rooms. Viewers are invited to immerse themselves and switch off from the frenetic pace of modern life.

As part of their commission, Regan and Attwood will deliver a series of workshops during FORMAT17, around the theme of safe and soothing spaces. These workshops are designed for people that may experience their own set of difficulties, including adults with mental health difficulties, the elderly and adolescent children on the autistic spectrum.

Be Here, Now by Daniel Regan & Antonia Attwood is an exhibition for FORMAT17 and is an INSIDE commission of new works for QUAD and D-Lab in partnership with LEVEL, Junction Arts and DASH. INSIDE is a Disability Arts commissioning programme led by DASH with funding from Arts Council England. Additional funding for Virtual Reality artworks from Arts Council England.



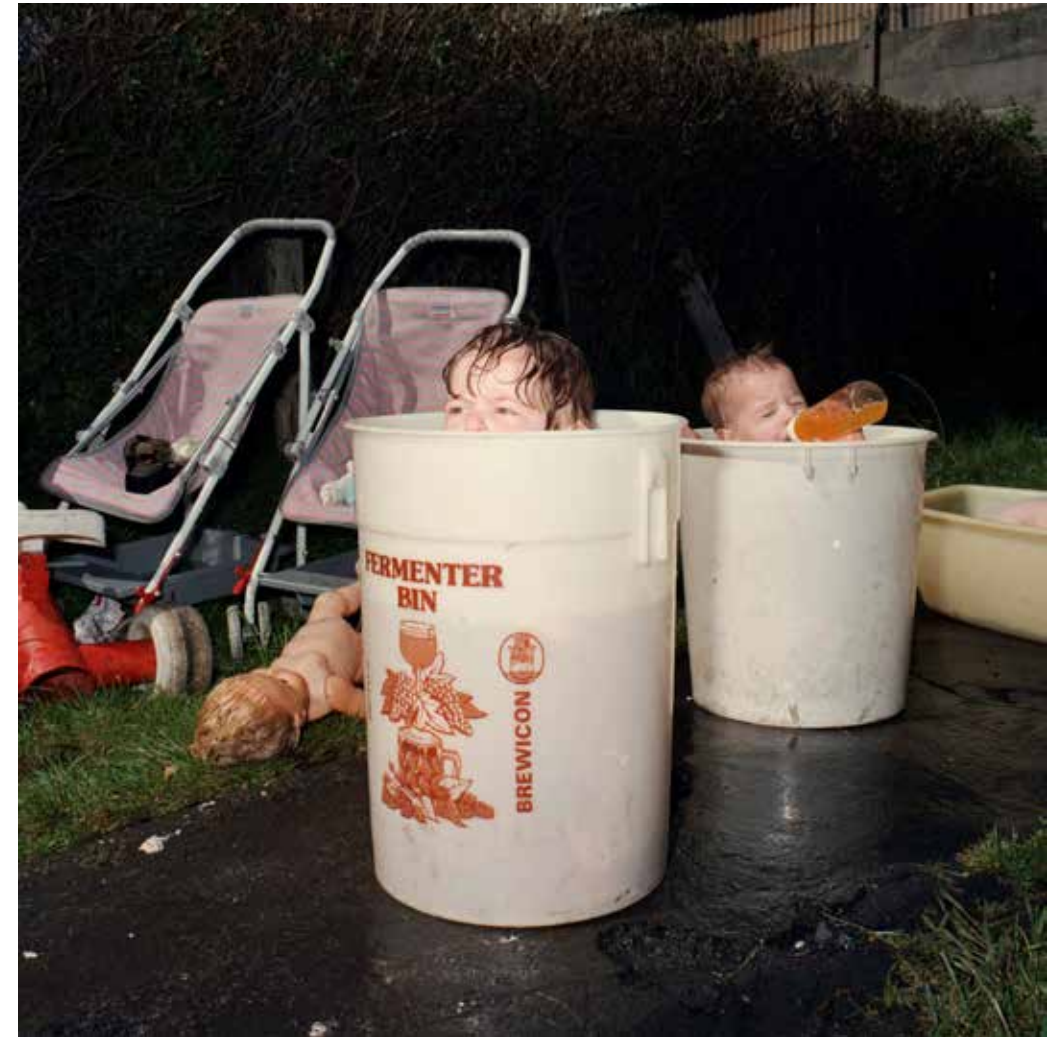
Lisa & John — Look at Us!

David Moore

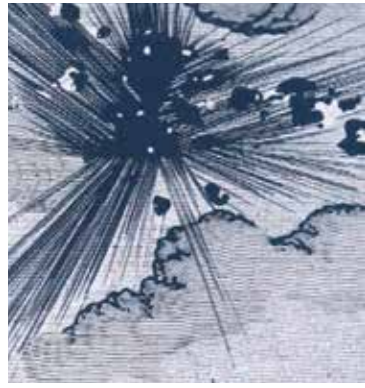
—The Lisa & John project updates an archive of David Moore's documentary photography work from 1988 titled Pictures from the Real World that focused on working class communities in Derby. This version of the project performs a re-assessment of the original work through archive intervention and a collaboration with Lisa and John who, as previous subjects, contribute to the production of the new pieces.

Lisa & John – Oh my Days! features an installation of scale theatrical models showing the 'photographer at the scene'composing key photographs from the original series. Alongside the exhibition is a one-night only stage play, The Lisa & John Slideshow, that is written and directed by Moore. Premiered in the Derby Theatre Studio space, this live performance opens up the project through a form of documentary theatre, known as 'verbatim', that is based on the spoken words of real people.

Moore is a widely published and exhibited photographer who uses documentary modes to observe state and social apparatus. His 2013 book and touring exhibition, Pictures from the Real World, was published to critical acclaim with reviews in Time Magazine, The Guardian, Source Magazine, Photoworks and others.



Lisa & John – Look at Us! by David Moore has been developed in collaboration with the University of Westminster and Professor Val Williams of the UAL Photography and the Archive Research Centre (PARC), London College of Communication. With thanks to the University of Derby.



166

MobFORMAT: OPEN HOUSE

— MobFORMAT welcomed Miniclick (UK), who in collaboration with Blindboys (India) and in partnership with Delhi Photo Festival, created OPEN HOUSE. This site-specific, participatory and evolving installation incorporates visual and audio content in response to FORMAT17's theme of HABITAT. People from all over the world were invited, via a series of open calls, to participate in building a global community that exists online and within the festival space. Submitted images were printed onto a series of giant playing cards, which were used to construct a sculptural form by visitors to the exhibition.

Visitors were invited to assemble, adapt and re-assemble the cards, allowing the structure to evolve. A second set of images were printed on to postcards for visitors to write and send to participants in India and around the world. An audio soundscape was also created with recordings describing each participant's idea of their personal habitat, the home. In sharing these unique environmental perspectives, Miniclick and Blindboys explore our surroundings on personal, community and global levels, creating a unique and welcoming habitat for reflection. Participants were also encouraged to take part throughout FORMAT17 by sharing photographs of 'home' via Instagram using #FORMATOpenHouse.

Miniclick — Blindboys

167

Young FORMAT



— Young FORMAT is an exhibition of photography by young people (aged 25 and under) inspired by the festival theme of HABITAT. The work is curated by QUAD's group of young curators and decision makers, QUAD Future (aged 14–19).

Participants were invited to submit their images through an open call, and were asked to consider focusing on everyday subjects such as; their home and family; where they live or work; where they spend their spare time, and the natural environments close by.

Applicants were encouraged to be as creative as possible and to think carefully about the composition of their work, using different angles and viewpoints, and maximising shapes, light and colour. Abstract and conceptual interpretations of the HABITAT theme were welcome, as were photostories which demonstrated the young photographer's visual storytelling skills.



David Langham

Sebastian Arthur Hau

— **Why do you organise bookfairs?** The past 15 years have seen a renaissance in photobook publishing. Whether it is smaller publishing houses producing two to three books per year or medium-sized companies publishing 15–20 books in the same period, there is a wealth of high quality books currently on the shelves. Personally, I reject the now common view that “There are too many photographs and too many books”. I distrust people who say that kind of thing, because I’ve seen great quality around and believe that publishers are doing the job that galleries, institutions and academics should be doing of drawing out new talent.

In my experience as a book dealer, critic and teacher I can see that growing numbers of people are picking up photobooks, either to hide from the world for a while or to further engage with it. The wealth of new books published find an audience because people are sensitive to idiosyncratic material, especially if it is of a political or poetic nature. It’s the same with films – you can get just as excited for a new episode of *Star Wars*, as you can for a reedition of Henri Cartier-Bresson’s most famous work, *Decisive Moment* (first published in 1952). I love the atmosphere in book markets, the people passing by and the lively exchange of ideas. That’s why I am bringing the best of British photobook publishers together for this market in Derby.

What is the specificity of the photobook? There’ve been so many attempts to find a definition for the photobook, but none of them seem sufficient, probably because the photobook comes from so many different backgrounds – the pulp novels, comic books, albums, fine art book objects, travelogues. Although the term ‘photobook’ has only become popular in the last 20 years, tens of thousands of books consisting mainly of photographs were published worldwide in the 20th century. Historians estimate that in the 1920s, France alone published 20,000 photobooks. The renaissance of the photobook is partly due to a strong interest from institutions – the new Chief Curator of Photography at the Museum of Modern Art in New York City, Quentin Bajac, has called the form a major part of the history of photography.

I would define the modern photobook as a sequence of images transformed into a book object. The word that’s interesting here is ‘transformed’ – whereas the beauty of

a photobook is normally that you just enjoy the photographs as if they were real prints. Think of that nearly unsolvable question – what does a photobook mean? What's it about, what does it want to say? A more traditional publisher might claim that their role is to be the advocate of the reader. An independent publisher might feel that they should be the advocate of the photographer, and that their focus should be on realising the artist's intentions. The message of the photobook is conceived between these opposing poles, but it is a message of images not words. That's why the Turner Prize-winning photographer Wolfgang Tillmans spoke last year of a common language of images in photography – we buy these books because they communicate something to us.

Will the crisis in the book world lead to an end in publishing? Today there are more books sold than ever before. But that comes at a price – there are also more and more of the same books sold. The crisis in the book world comes from several places; consumers wanting products sold to them with reductions and delivered to them fast (Amazon vs book shops); traditional publishers experimenting less and failing to establish themselves in the digital age; artists and writers wanting more control of their work and being able to publish and distribute it themselves with little risk.

The radical transformation of the bookmarket does not mean books will disappear, but there is a fear is that levels of professionalism and accuracy will decrease as publishers are forced to cut costs. For art and photobooks, it's less acute because publishers can produce special editions and sell them at a high price. These expensive hand-made books are luxury objects that can refinance the investments made on books of a lesser interest to a broad public. These books, as expensive as they are, sell well on the internet. Critics and academics are often wary of these developments because they can no longer see all of the contemporary books in their preferred bookshop, as independently produced books are sold in so many different places including online, at photo festivals and in bookshops worldwide. The most radical change over the past 15 years is that it's now almost impossible to see all of the books published in one year. Exciting isn't it? I believe the future of publishing is wide open!

— Why does a photographer use the book form?

Traditionally, a photobook is just a book which uses photographs to illustrate text-stories, or a catalogue of photographic collections. But a photobook is more than just a group of pictures put together, it is an autonomous body of artistic work. The book form enables photographers to spread their ideas in a physical way and tell stories. A photobook is easy to share, affordable and democratic. An outstanding photobook highlights a unique body of photographic work by exploiting the specific qualities which the book medium is able to offer. It has a particular dramaturgy that is conveyed by the subtle editing of the images. An excellent photobook can be made in a complex, but also simple and cheap way.

Why take part in book dummy competitions? The exhibition of the 50 shortlisted entrants for the Kassel Dummy Award 2016 shows the variety of approaches photographers can take with the book format. Every photographer can easily make a book dummy. By entering a competition like this, you have a chance of showing your work not only to the experts on the judging panel but also to an international audience of gallerists, publishers, curators and festival directors. If a book reaches the KDA shortlist it will be exhibited at several international photographic events. The chances of that book being published are then much higher than when gallerists and publishers are contacted in the usual way. So my recommendation is, if you are ready to work on a book, join a photobook workshop or master class, make your book dummy and take part in book competitions.

WYNG-Residency

The WYNG Media Award (WMA) was created to engage the public and promote positive change through impactful images of critical Hong Kong issues. WMA also highlights international and Hong Kong photographic and artistic talent with a social purpose.

Every June, WMA Masters invite Hong Kong-based and international artists and image-makers to submit their work about Hong Kong on a specific theme. An international panel of judges pick out the winner and the work of all finalists are exhibited. This year's theme is Mobility and next year it will be Transition.

In collaboration with FORMAT17, WMA invited Hong Kong-based applicants to the Masters award to apply for a professional residency at this year's festival. Lee Wing Ki, a finalist with his series Tsang's Odyssey, was selected.

The residency scheme is focused on supporting talented Hong Kong-based artists and photographers, helping them develop international networks and professional practice, and giving them the opportunity to visit one of the world's largest international photography festivals.



Lee's works concern 'humanity' and the social, cultural and political conditions that 'we' may overlook. Lee is also a researcher on the history of photography and visual culture. His writings and editorial projects appear in exhibition catalogues, arts and culture magazines and international academic journals. His work Tsang's Odyssey, a documentary project that attempts to build an archive and explore psychology, aging, mobility and desire through photography and document, is selected as one of the finalists for the WYNG Masters Award 2016/17.

Lee Wing Ki (b.1981) is a photographer born and based in Hong Kong. He studied History of Art at the University of Hong Kong and obtained an MA in Documentary Photography and Photojournalism at London College of Communication, University of the Arts London, supported by a British Chevening Scholarship. His photography has been exhibited in Austria, Germany, Hong Kong, Latvia and the UK.

~~Change the Picture 2~~



Derventio Housing Trust — QUAD

175

Change the Picture 2 is a project delivered by Derventio Housing Trust in partnership with QUAD and supported using public funding by the National Lottery through Arts Council England. Its aim is to give people with experience of homelessness a much-needed skills and confidence boost and a chance to explore their personal experiences through photography.

We hope that displaying these photographs in a public exhibition will help to challenge stereotypes and raise awareness of homelessness in the local Derbyshire area. Jon Legge, a photographer and educator based in Nottingham, spent three months working with the group.

"We took pictures, thought, ate, drank and most of all we talked. We talked about lots of things, we talked about this project, about our week, about our interests, about friends and family, but most of all we talked about photographs and what they meant to us. I assigned various tasks to the group over the time we were together, including one from which the following text was taken:

'Take five photographs in your bedroom, or living room. Photograph things that mean something good to you.'

Nearly everyone who did this assignment included a photograph as one of their five objects. Photographs mean a lot to us, especially photographs of people who are no longer around. Unlike many objects we value, photographs are also ubiquitous, cheap and portable."

This series of images represents a Portrait of Lives presented through Possessions, Portraits and sanctuary (sense of place). They show the photographers' interests, skills, friendships, social networks, challenges, and personal space.



Ben Fredericks is a visual artist working predominantly with moving image, producing digital artworks that focus on ethical concerns. His new work explores interactive narratives through virtual reality and examines the experience this new technology offers.

Playing God (R&D Version) is a fully immersive artwork that tests a multi-option narrative. Once the virtual reality headset is on, the viewer will find themselves in a futuristic, multi-colonised solar system where they play the part of the captain of an outpost facing a humanitarian crisis. The viewer playing this role is able to direct the narrative by making decisions on the ethical dilemmas they are confronted by as the narrative plays out – in effect they will be ‘playing God’.

Here the viewer, playing the role of captain, is inundated with refugees – you must decide who and how many to save, and how to deal with the effects of your choices, paralleling the Syrian refugee crisis.

Playing God (R&D Version), 2017, VR Interactive Narrative

This work is funded by Arts Council England and D-Lab d-lab.org.uk



Looking at photography is thirsty work but breaking for a drink can be an unwelcome distraction. In a bid to ensure that the FORMAT17 experience is as immersive as possible, we have created two limited-edition craft ales that respond to the festival's theme of HABITAT. Produced in partnership with Beeston Hop, a Nottingham-based artisan brewer, and Suds and Soda, Derby's specialist beer shop and bar, both beers are understated and beautifully crafted – the perfect refreshing reward.

Whether you are an ale aficionado or a more casual beer drinker, these beverages will have wide appeal. The first beer is a handcrafted IPA, infused with a subtle hint of fresh rosemary grown in the brewer's own garden – inspired by British spring-time traditions and the rolling hills of the region. The other is a Smoked Porter with a deeply rich flavour that reflects on the industrial heritage of Derbyshire and Nottinghamshire, particularly that of the coal mining industry which was so integral to the region in the past.

Both beers are exclusively stocked at Suds and Soda, which has the city's biggest selection of beer from local, national and international brewers.





Darius Powell — QUAD

— Q Club members have been working with digital artist Darius Powell and supporting artists Abbie Canning, Helen Jackson and Mandy McKirdy to consider their own habitat's around the home and in other physical spaces they inhabit.

Using digital animation mixed with traditional creative exploration, Q Club have created their own visual representation of comfort and play within their bedrooms, kitchen, outdoor and imaginary space. These representations bring together their interests, stories and ideas, expressing their relationship to objects, actions and social interaction.

Q Club is an after-school club for children and young people aged five to 18. Half of the group's places are filled by children on the autistic spectrum. The other 50 percent can be referred for a variety of reasons including children who have communication difficulties or disabilities, are socially excluded, are young carers, or are bereaved.



Habitat

— Over the past six months, Burton and South Derbyshire College students have been developing a body of work in response to the theme of Habitat, as a part of FORMAT17. This work has been produced by individuals from different creative pathways, resulting in an eclectic mix of fact and fiction, documentary and narrative, photography, fine art and film.

Exhibited at The Brewhouse Arts Centre,
Burton upon Trent, 24 March – 22 April 2017.



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MICHAEL SNOW, STILL FROM CONDENSATION: A COVE STORY, 2008. COURTESY THE ARTIST.

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