

A large red diamond shape, tilted slightly to the right, containing the word 'Format' in white script.

Format

**INTERNATIONAL
PHOTOGRAPHY
FESTIVAL**

'RIGHT HERE, RIGHT NOW'
Exposures from the public realm



INTERNATIONAL
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FESTIVAL

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Exposures from the public realm

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Contents

Foreword - Mike Brown	4
Right Here, Right Now - Louise Clements	5
The Here N' Now - Sue Steward	9
FORMAT FOCUS	13
Noirscape - Neil Campbell	25
Photography In The Public Realm - Sophie Wright	37
The Rights And Wrongs of Shooting In Public - Diane Smyth	47
Photo 2.0 — Online Photographic Thinking (Revisited) - Andy Adams	69
Some Notes On Expanded Photography - Alfredo Cramerotti	72
Collectives Encounter - Yasmina Reggad	77
FORMAT EXPOSURE	81
Introduction to EXPOSURE - Huw Davies	83
Mob FORMAT	109
FORMAT PUBLIC PROGRAMME	111
Acknowledgements and Thanks	113
Venue List	120

Mike Brown

Arts & Cultural Development Manager, Derby
City Council and FORMAT Co-founder

Welcome to the fifth edition of the FORMAT International Photography Festival.

Since our last edition the festival has grown both in terms of aspiration and stature. Our guiding priority remains to showcase the best of what is happening in international photography today, whilst supporting engagement, understanding and appreciation of photography at all levels.

Following our 2009 success, FORMAT has been recognised internationally and we have been invited to join the prestigious Festival of Light, a collaboration of 23 photography festivals from 20 countries around the world. Our Artistic Director Louise Clements, has been a guest at many international festivals, and was a member of the Grand Jury at the New York Photo Festival in May 2010. Importantly, this has allowed fresh trends and new talent to be uncovered and brought here for you to see Right Here, Right Now.

We are pleased to be able to work with an incredible range of partners, and the festival would not be possible without their support and commitment. In particular this year we would like to thank John E Wright for printing several of the festival's exhibitions. We would also like to recognise the contributions of In-public, the Guardian, photo-festivals.com, Foto8, Rhubarb Rhubarb and British Journal of Photography, all of whom have created specific programme elements that have helped to fully explore the festival's theme.

On a personal level, I am extremely excited by this year's festival. For me, street photography is the purest form of photography, born out of the unique qualities of the medium. These being, with the click of the shutter, the ability to freeze a moment in time and show us something of the world. But that's just my opinion, take a look at the amazing photography featured in FORMAT11 and see what you think!



Canadian Girl, Route 65, Alabama, 2006 | Amy Stein

...it's like going into the sea and letting the waves break over you. You feel the power of the sea. On the street each successive wave brings a whole new cast of characters. You take wave after wave, you bathe in it. There is something exciting about being in a crowd, in all that chance and change – it's tough out there – but if you can keep paying attention something will reveal itself – just for a split second...¹

This landmark edition of FORMAT11 RIGHT HERE, RIGHT NOW – Exposures from the public realm, explores street photography. The programme presents over 300 photographers noted for their candid, out of the ordinary, depictions of everyday life, taken in what's broadly defined as the public realm. The title refers to the strategy of the street photographer, the process of imaging the collision of time, space, place; an intuitive reaction to the world resulting in a recording of the frank moment, extracted from the everyday. The title also relates to the ethos of FORMAT and QUAD in Derby, which is to work with living photographers both in the UK and internationally, supporting and injecting vitality into the ecology of the community. Commissioning new work and contributing to networks, alongside debates, publications and developing skills, the festival context enables FORMAT to experiment, contribute to and extend what photography is and can be.

A festival should be a site for gathering a critical mass, a rupture in the routine and a condensation point that initiates an expanding torrent of activity involving audiences and practitioners. It is at once local and global, on-line and on-land leading to a highpoint with a

legacy that will run on beyond. FORMAT aims to be a catalyst for exchange, a place to pioneer opportunities for intercultural dialogue between artists and audiences. The festival works to share information about current pressures and politics in relation to photography, develop opportunities for artists to make new work and exchange ideas providing an international platform and creating a kind of laboratory for the future.

Street photography as an art form can also be seen as an approach that stems from the invention of the camera. As cameras and the population in general became more mobile it was possible to move out of the studio into the streets, to walk and to be open to photograph what crossed their path. The concept of street photography is connected in many ways to Surrealism, though its ancestry lies in a literary and philosophical tradition, the notion of the flâneur - a 19thc character often seen sauntering along the streets of Europe having no particular intention or aim while remaining perceptive and attentive to the details they observe. In FORMAT11 the artists in residence, the Collectives Encounter, develop this idea further into the photo-collective flâneur. Street photographers during the iconic Surrealist movement were flâneurs, now replaced by 'psychogeographers', who explore and record the world in which we live, in an era of visual fluidity. Street photography is a kind of existential reckoning. The legacy of it is, that beyond the here and now, over time these lucid moments and observations can tell us a considerable amount about our histories. These artists play an important role in society by reflecting back to us the absurd, humorous and tough moments of our existence, making transparent how we live as a society.

What makes photography a strange invention - with unforeseeable consequences - is that its primary raw materials are light and time.²

By testing, renewing, reflecting on and extending the boundaries of the definition, the photographers in FORMAT11, with their intuitive, often subconscious insights on the intensity of life in public, extract the pedestrian and convert the everyday into the extraordinary. They work, literally, in the grit of the street and within the heart of the crowd with their senses pressed against the public body. Reacting to the heat and pulse of the urban organ, as Bruce Gilden states, 'if you can smell the street by looking at the photo, it's a street photograph.'³ Street photographers are conjurers transforming mercurial qualities of the city, locking its moments in time to a surface for us to revisit. The public realm writhes within the curious or poetic minds of the photographers in a collision of dualities, both at once an observer and a participant in life. Theirs are important images, not only because of the craft or their creative expression and personal obsessions or their politics spanning from the humorous to humble, but because in a context of mediated news and arbitrated representation, individual voices and their images are increasingly more critical.

...the age of Photography corresponds precisely to the explosion of the private into the public, or rather into the creation of a new social value, which is the publicity of the private.⁴

Over the last two decades the practice of candid photography has been intensifying, escalating underground, thriving mainly on-line through the wealth of photo-forums, blogs, self-publishing, photo-sharing sites. The proliferation of digital cameras, home scanning and cross-media platforms have enabled global communities to emerge. Connections through common goals and interest in critique, peer review and on-line exposure have enabled the practice to continue at a time when street photography was rarely seen in major exhibitions. Collective collaborations, networks and individuals such

as Gary Winogrand, Joel Meyerowitz, Bruce Gilden, Nick Turpin with In-Public members and the Hardcore Street Photography Flickr group have become champions of street practice. Blogs including Street Reverb, Sevenseennine, American SuburbX, Flak photo, 1000words, integrate and champion street photography while celebrating inspiration, and championing emerging photographers alongside new discoveries such as the photographer Vivian Maier. 2011 has witnessed a renaissance in street photography - from the publication *Street Photography Now* by Thames & Hudson, to a host of new festivals also featuring the genre.

Understanding and exploring the role of street photography as an agent for social reflection and expression is now more important than ever. The field of street photography is developing so fast that some might consider it too soon to properly reflect upon. However the democracy of production facilitated by the web and the increased familiarity in the reading, consumption and production of photography has enabled us, as individuals and collectively, to represent and express ourselves in unprecedented ways. Photography can bring awareness to important issues around the world: via the candid image we get closer to the subject. Photo-blogs and news feeds enable us to see, interact with and connect across borders. From citizen journalism to the Facebook album, as the works by the photographers included in the FORMAT11 programme contest, street photography is undoubtedly the most important genre of our time, as infamously quoted in the words of Henry Miller, writer, taxi-driver, librarian:

"The newspaper lies, the radio lies, the TV lies, the streets, they howl with the truth."⁵

¹ Joel Meyerowitz (in conversation with Colin Westerbeck), p2, *Bystander : A History of Street Photography* Bullfinch Press. Little, Brown and Company

² John Berger, p47, *The anthropology of media: a reader* By Wiley-Blackwell, 2002, Blackwell Publishing

³ Bruce Gilden - <http://streetphotographynowproject.wordpress.com/>

⁴ Roland Barthes - p131, *The Colonial Harem (Theory & History of Literature)* by Malek Alloula, M. Godzich, and W. Godzich, 1987

⁵ Henry Miller, p302, *Funn 'n Games* by Karl Rohnke pub. Kendall Hunt Pub Co, 2004



Coastline No.1 | © Zhang Xiao



Mehraneh Atashi from the series 'Tehran's Self-Portraits'

Streets have made perfect backdrops to images of urban life since photography was invented. Charles Nègre's 1852 photograph of three chimney sweeps walking to work in early morning light along the Seine embankment is a study of great poignancy as well as an archival treasure of social history. In the early twentieth century, Alfred Stieglitz stood in the middle of a Parisian road and captured a typically mundane working day (A Snapshot, Paris, 1911): a man carrying a ladder, a carriage moving off into the distance, and an elegant woman walking slowly in the road, the focus of a carefully composed scene.

Today, we mostly walk the streets unaware of the choreography we create through our movements, but in these narcissistic times streets are now stages and catwalks, and the function and translation of the street in photography has changed dramatically. The relationship between indoor and outdoor photography has always been blurred, a story beautifully told unfolded in Tate Modern's 2008 exhibition *Street and Studio: An Urban History of Photography*, curated by Ute Eskildsen. Amongst other things, it demonstrates how the two locations have been used for similar purposes, for example, in fashion.

Many changes to photographing in public places have been enforced by legal moves concerning privacy. As early as the 1970s, lively and interesting photographs of women by the iconic New York street photographer, Gary Winogrand, were criticized as intrusive and predatory.

Today, carrying i-phones and digital cameras, we all hope (probably unconsciously) to become 'Cartier-Bressons', 'Weegees' or 'Friedlanders'; some of us even photograph the dead and dying on pavements following accidents, fights or attacks, and criminals and terrorists in action. Such amateur deeds can pay off: the terrorist attacks on Sri Lankan cricketers in Lahore in 2009 were first captured on a mobile phone.

Dramatic changes in the use of photography on the street mark out the decades of the 20th century. In the 1920s, Russian artists had to redefine photography to fit Soviet directives. Rodchenko's move towards a stark angularity to match the new architecture and politics was accompanied by explorations of light and shadow spilling across walls and pavings, and it launched a new formal aesthetic for street photography. Constructivism still hangs around Russian photography today; the brilliantly original, secretive explorer, Boris Savelev walked the streets for decades searching out angles and corners of unremarkable buildings, shops and doorways and producing sensitive studies of the people inhabiting them. They are mundane and dramatic, architectural and painterly. Of the younger generation, the multi-media artist Olga Chernysheva focuses on Moscow's familiar landmarks, metros and parks, and the people occupying those spaces. Her explorations look into the past in ever more inventive ways, drawing on the time-layering effects of reflections in windows and vitrines. Like Savelev, she reveals a painter's rich palette.

The term 'Street Photography' is hard to pin down as definitions constantly shift. The German curator Michael Kaiser, writing in *Street Photography for the Purist (DeviantArt)*, says "[i]t's about community, even if it pictures solitude." In the same book, the gritty photographer Rainer Pawellek, suggests "[o]ne can find (in the street) all that one needs; geometry, angles, different light and, most importantly, people." He could be referring to Rodchenko's practice.

The thrill element in this genre can't be overlooked; the risk of being caught, stopped, even arrested is exciting to some. When Magnum's photo-documentarist Bruce Gilden sets out in pursuit of interesting characters, the thrill of the search is part of the process which results, nevertheless, in sensitive black and white portraits. Even in wartime, street photography has its place and, during the Bosnia-Serbian war (1992-5), the award-winning English photo-journalist Tom Stoddart depicted powerful photographs of Sarajevo residents racing through 'Sniper Alley' to avoid being shot. The people he photographed are shown to be heroic and have dignity; he purposely included well-dressed women as they ran, feet off the ground, like actors across a film set.

The 'thrill factor' of candid street photography can depend on secrecy and anonymity. When Walker Evans hid a 35mm camera in his coat for the 1938 New York's series, *Subways*, it enabled him to capture the travellers' unguarded poses and facial expressions which would vanish once a camera appeared. For today's photographers, the attraction of people in metro carriages continues – and is widely practised internationally.

Anonymity attracts and protects the surreptitious snapper. In the 1970s, the influential American photographer, Philip-Lorca diCorcia devised a then technically brilliant device: he lay in wait like a fox for passers-by to trigger invisible infra-red lights and freeze the moment. From the same era, Kohei Yoshiyuki's use of infra-red for his series *The Park* allowed him to move amongst a secretive community of couples and voyeurs engaged in sex in the bushes, and to become onlooker-participant.

For Andrew Glickman, a 2011 *FORMAT EXPOSURE* exhibitor who commutes to Washington D.C. daily, the carriage becomes a studio where he moves amongst newspaper readers and sleepers. Anticipating these images, Wolfgang Tillmans' 2000 series *Piccadilly line, Circle line, Victoria line, Central Line* sees him close-up amongst the squashed passengers, focussing on bare limbs, an eye, a cropped head, and a shaved arm-pit. The resulting photographs have the gawping appeal of a reality TV game-show, but are also reminders of Tillmans' perfectly calculated, unpredictable compositions.

In 2009, the French war photographer, Guillaud Kahn, produced portraits of local people in an Afghan community, seen through the window of a moving US Army armoured vehicle. In similar vein, the Mexican taxi-driver Oscar Fernandez Gomez uses his car window to frame scenes he passes. Detached from their original context, the significance of those photographs to this self-taught photographer is, he says, this: "I see my former life, the time before I got my taxi and when I was living on the streets." The London-based Dougie Wallace also

distances himself from his subjects; he stands outside train, bus and café windows exploiting their reflective qualities, creating a rich layering of information and a beautiful cacophony of colours and patterns. For the award-winning Iranian photographer, Mehranesh Atashi the use of digital manipulation, and interweaving of Tehran street scenes and portraits of herself unveiled, open-faced and smiling, results in lusciously colourful images, courageous representations of women inhabiting the streets where such openness is not welcome.

A certain 'sneakiness' is sometimes required to acquire photographs without being seen. I borrowed the word from Bruce Gilden who proudly describes his technique as 'sneaky' - based on playing tricks with how he holds the camera to avoid attention focussing on it. For the eccentric Czech photographer Miroslaw Tichy, his strategy was to use hand-made cameras made from recycled parts. People were never convinced that he was a 'real' photographer so they ignored his presence. Tichy exclusively photographed young women in ways that are tender, sensuous, sometimes mildly erotic. He was undeniably a voyeur; he loved to watch women lost to reality and time, reading, sunbathing, lying on grass with eyes closed, dreaming. His recent fame has disrupted his method.

Another core element of street photography is storytelling. The composer, film-maker and photographer, Michael Nyman, who spent much of his career composing film scores, recently unveiled his films and photographs at the Bexhill De La Warr Pavilion and

emerged as a master narrator. Nyman's curiosity about people and his acutely tuned eyes are applied at both large and close-up scales. As a world traveller, he documents metal-beaters at work, street-traders and customers, old people shifting dominoes, a Portuguese man tuning his battered guitar. He removes background detail and closes in for psychological portraits of people lost in private, mysterious moments eliciting expressions impossible to acquire in a formal studio set-up.

Michael Nyman and most of the photographers discussed here, exemplify what the Belgian artist and photographer, Francis Alÿs describes as "a social landscape." His interest in "the ways people have arranged themselves" is revealed in his 1999-2006 series *The Sleepers*, where dogs and people are caught unawares, sprawled and curled in the throes of sleep or doze, lying on benches or bare concrete. By photographing at ground level, he introduces greater drama to the subjects and a humane understanding for their situation.

In this condensed overview of street photography, many motifs and strategies recur despite the dramatic social and technological changes that have occurred since photography was announced. Today, we can look back on the myriad influences and styles, theoretical, practical and aesthetic approaches, because we have such a spectacular, international body of work to compare. And that is a reminder that even before the term street photography was coined, it always happened.

**FORMAT
FOCUS**



Bruce Gilden
from the series 'Head On'

FORMAT International Photography Festival
Commission 2010.

Image © Bruce Gilden / Magnum Photos
www.magnumphotos.com/brucegilden



Image © Bruce Gilden / Magnum Photos



Bruce Gilden
from the series 'Head On'

FORMAT International Photography Festival
Commission 2010.

Image © Bruce Gilden / Magnum Photos

WassinkLundgren
from the series 'Empty Bottles'

www.wassinklundgren.com





Giacomo Brunelli
from the series 'The Animals'

www.giacomobrunelli.com



Frederic Lezmi
from the series 'Beyond Borders'

www.lezmi.de



Raghu Rai
Woman Cart Pusher Delhi 1979
from the series 'Invocation in India'

<http://nae.org.uk/raghurai.php>



Polly Braden
Watching the Evening Light
from the series 'China Between'

www.pollybraden.com

Left Luggage, St Pancras Station, London 1973 | © Brian Griffin



Rush Hour, London Bridge 1974 | © Brian Griffin



Brian Griffin
 FORMAT International
 Photography Festival Patron

www.briangriffin.co.uk



Flint, Michigan USA 2009 | © Brian Griffin



Orville Robertson
Chicago II, 1989

NOIRSCAPE

Neil Campbell

A dark street in the early morning hours, splashed with a sudden downpour. Lamps form haloes in the murk. In a walk-up room, filled with the intermittent flashing of a neon sign from across the street, a man is waiting to murder or be murdered . . . shadow upon shadow upon shadow . . . every shot in glistening low-key, so that rain always glittered across windows or windscreens like quicksilver, furs shone with a faint halo, faces were barred deeply with those shadows that usually symbolized some imprisonment of body or soul. (Greenberg and Higham quoted in Silver and Ursini 1996: 65)

These are the uncanny spaces of film noir - familiar and everyday urban locations that when painted by light and shadowed dark, haunted by neon and by the paranoid glances of alienated, anxious eyes, become strangely unfamiliar and troubling. The uncanny, as Nicholas Royle reminds us, 'entails a critical disturbance of what is proper ... of others, of places, institutions and events. It is a crisis of the natural ... one's own nature, human nature, the nature of the world ... it is a peculiar commingling of the familiar and unfamiliar'. (Royle 2003: 1) This is the labyrinthine territory of film noir. So, Walter Neff in Billy Wilder's masterly *Double Indemnity* (1944) walks the spectral streets of Los Angeles without hearing his own footsteps as if he is already a ghost commenting '[h]ow could I have known that murder can sometimes smell like honeysuckle? In the noirescape inversion becomes the norm; so honeysuckle smells of murder, supermarkets are where murderous plots are hatched, and even in an affluent sunlit suburban room, the Venetian blinds seem to carve up the hero and trap him in shafts of deep shadow. Outside in the challenging half-light of the street ambivalence waits, insecurity shimmers, and doubts intrude. The framing architectures of film noir unlock uneasy landscapes of

repressed longing and intense desire; once forbidden and buried, now suddenly, irrevocably unleashed - this is noirescape's haunted and haunting world. In this twilight zone the geographical and the psychological entwine, as if 'the darkness outside was coextensive with the darkness inside' so that 'this fatal fusion of dark figure and dark ground ... constitutes the essential ambience of film noir'. (Spiegel 1984: 93)

During the Nazis' rise to power and World War Two, many filmmakers like Fritz Lang, Billy Wilder, Edgar Ulmer, and Robert Siodmak, left Europe for the United States engendering the development of film noir. Its characteristic aesthetics owe something to German Expressionism and French and Italian Realism and yet it was a special chemistry created out of the collision with hard-boiled writing in the U.S. by the likes of James M. Cain, Cornell Woolrich and Raymond Chandler, and with the urban milieu of the 1940s and 1950s that truly spawned its characteristic mood. Noirescapes are hybrid territories with no single point of origin. They are powerful contact zones where Expressionism, urban crime fiction, Freudianism, the paintings of Edward Hopper and the terrible crime photographs of Arthur Fellig (Weegee) amongst many other influences, interfuse and meld to create its unique and powerful environment. Seeded in the rich soil of Hollywood, film noir traced a dark anti-mythography of America, the flip side of the suburban consensus with its family values and wholesome, hard-working, aspirational lifestyles. Noir traces, in Raymond Chandler's words, 'a world gone wrong, a world in which, long before the atom bomb, civilization had created the machinery for its own destruction ... The law was something to be manipulated for profit and power. The streets were dark with something more than night.' (Chandler 1973: 7) Its narratives dramatise and visualise short-cuts to the American Dream, people seizing in a

moment opportunities to get-rich-quick, to get the money and, just maybe, to get the woman too. Of course, noirescape extended beyond the USA, most notably in Jules Dassin's *Night and the City* (1950) recently referred to as 'the supreme example of London noir' because of its 'hybrid' melding of American, European and British influences upon the creation of a dark world of 'Soho sex shops and gang wars'. (Pulver 2010:15)

With its chiaroscuro lighting, distorted camera angles and excessive symbolism noir sprung from the imaginations of cinematographers and directors, often working with limited budgets, seeking to maximise the effects of what Mike Davis called 'subversive cinema'. (Davis 1990: 41) Noirescape constructs a claustrophobic, dislocated and paranoid urban world with pools of light under street lamps, muted alleyways, femme fatales, murderous desire, criminality, sexual adventure and promise. However, noir's power stems as much from juxtaposing such disruptive yearnings with the mundane and the ordinary, as if existing in a shadowland of desire, always on the edge of becoming some altered and transgressive ambience; '[t]here's something about the dead silence of an office building at night... Not quite real', says Philip Marlowe in *Murder, My Sweet* (1944), with the street down below and the imminent reflection of Moose Malloy in his neon-inflected window. In the weird disequilibrium these scenes create, noir defined its dominant forms; unnerving psychological spaces where the past haunts the present, the unfamiliar and the familiar intertwine, and every action has primal consequences somewhere in the night. The opening of Jules Dassin's semi-documentary *The Naked City* (1948), for example, the camera swoops down onto New York surveying the metropolis and telling us '[a] city has many faces' whilst gradually moving us closer to the intimate details of the lives contained and entrapped within it: 'We see the outline of the boroughs, the lighted bridges

that link them, the lighted arteries and veins, the upthrust fingers of stone The pulse of a city like the pulse of a man'. Eventually the film takes us into the lived street life of New York, its apartments, offices, playgrounds, back alleys and subway trains so that its very lifeblood, its very 'pulse', becomes as much a part of the film as the characters themselves. As the film famously put it, 'There are eight million stories in the naked city. This has been one of them'.

From *The Maltese Falcon* (1941) to *Touch of Evil* (1958) film noir evolved in its 'classic' period towards increasingly psychotic effects and staging where disordered and disorderly desires found expression in a mise-en-scène awash with jagged edges, distorted angles, and piercing light and dark constantly suggesting 'the psychological traps and social constraints ensnaring the characters'. (Lipsitz 1990: 200) Above all, these are films of intense affect – desire, envy, anger, hate, violence, pain, longing, absence, love, loss, - powerful emotional, sensational, and bodily journeys whose destination is less important than their process of arrival. Through this 'triggering of sensations' noirescape's meaning is not found in the surface details of the narrative, but rather 'in its shadows, in the intangibilities of tone and mood ... in which stylistic performance threatens continually to overwhelm the telling of the story [and] ... where sensation overwhelms sense.' (Krutnik in Clarke: 1997:98-99)

And this is why film noir survives: with its 'pervasive indeterminacy of meaning', pregnant with affects conveyed through cinematic effects; provocative and thoughtful feeling and sensation carried on an angle of vision, a de-framed look, or a pool of light and shade. 'Dark with something more than night, the noir city is a realm in which all that seemed solid melts into the shadows, and where the traumas and disjunctions

experienced by individuals hint at a broader crisis of cultural self-figuration engendered by urban America.' (ibid: 99)

Since its zenith in the forties and fifties, the legacy of noir has spread far and wide - from Kurosawa's *High and Low* (1963) to the French New Wave of *Alphaville* (1965), John Boorman's *Point Blank* (1967) to Roman Polanski's *Chinatown* (1974) or Ridley Scott's *Blade Runner* (1982), the proliferation of 'neo-noirs' in the eighties and nineties like the Coen brothers' *Blood Simple* (1984), John Dahl's *The Last Seduction* (1994), and Dennis Hopper's much underrated *The Hot Spot* (1990), or more recently Frank Miller and Robert Rodriguez's *Sin City* (2005). Colour and larger budgets may have intruded into noir's domain over the years, but some things never change; desire, anxiety, criminality, disillusionment, and psychic unease continue to pervade these films. Although never exactly a genre in any defined or restrictive sense, film noir is recognized however by 'subtle qualities of tone or mood'; a distinct and evolving style, as Paul Schrader famously put it. (in Silver and Ursini, 53) The pleasure of noirescape is conveyed by these moods and tones and by our journey as viewers through such torrid worlds of affect and sensation:

The characteristic noir moods of claustrophobia, paranoia, despair, and nihilism constitute a world view that is not expressed through the films' terse, elliptical dialogue, nor through their confusing, often insoluble plots, but ultimately through their remarkable style. (Place and Peterson in Silver and Ursini 1996: 65)

For these reasons, the aesthetics of film noir travel into and out of other media such as advertising, television, animation, and, in particular, photography which seemed to respond naturally to what Schrader saw as more 'choreography than sociology', working 'out its

conflicts visually' with 'the theme ... hidden in the style'. (Schrader in Silver and Ursini, 62, 63)

Thus photography has enjoyed a symbiotic relationship with film noir, appropriating, as David Company writes, 'a shorthand style or mood ... a set of visual motifs' but, at its best, always moving beyond this to engage with psychological complexity: 'guilt, suspicion, jealousy, betrayal, weakness, revenge.' (Company 2008:141) In angles and framings, revealing details, dramatic lighting, obscured figures, or in half-suggested narratives, noirescapes echo through the work of Weegee, Robert Frank, William Klein, and later infuse the photographs of Helmut Newton, Daido Moriyama, Cindy Sherman, Philip Lorca Di Corcia and Gregory Crewdson. The latter, for example, is a trenchant admirer of Edward Hopper and lists *Vertigo* (1958), *Night of the Hunter* (1955) and *Blue Velvet* (1986) in his top five films (see Focus Features web). Similarly, Bruce Gilden's ambitious project *Gangster Types and Tough Guys* (2010) works with noir 'types' whilst his contribution to *The Image to Come: How Cinema Inspires Photographers* (2007) showed his photographs actually in dialogue with video screens of classic noir films like Dassin's *The Naked City*. However, noir's influence has been transnational, present in Japanese-American Yuichi Hibi's *Imprint* (2005) with its grainy New York world of light and shadow filled with bizarre objects, anonymous individuals and deep angularity, or revealed in Russian émigré photographer Vlad Voloshin's comment that 'Noir turns "American Dream" into "American Nightmare" and this is one of the things that inspire me'. (in Copious Magazine web) In Mitra Tabrizian's series *Correct Distance* (1986), we discover a collection of moody femme fatales in scenes either directly mirroring moments from real film noirs or somehow reimagining them. Finally, as if to demonstrate this extraordinary and persistent interest in film noir and photography, in 2007 Annie Leibovitz was commissioned by Vanity Fair to create an elaborate noir

photo-shoot of an imagined 'lost' classic, Killers Kill, Dead Men Die in which a host of famous actors pay homage to specific films such as 1947's Out of the Past, or reconstruct various archetypal noirscaapes. Interviewed about the project, Leibovitz said,

I didn't want to shoot in black and white, although we did de-saturate the color. I wanted a modern feel, with references to the earlier period through body language and story line.... It's like architecture: if you're restoring a house, you can't restore it exactly the way it was originally. If you try to, something looks wrong. I liked the contemporary aspects that shook things up. You need to go forward. (Leibovitz web)

Although Leibovitz's project was ultimately an exercise in glamour and pastiche, lacking the underlying disruption and instability required of true noirscaapes, it does, however, reiterate the longevity of the style and its interest to visual artists. Her comments too explain how and why noirscaapes evolve as an 'architecture'; moving 'out of the past', uncannily combining the familiar and known with the unfamiliar and unknown so as to 'go forward' imaginatively and aesthetically using established devices whilst extending and developing the style and its purpose. At their best, noirscaapes have a flexible capacity to tell very human stories of affective power through their 'pervasive aura of defeat and despair ... images of entrapment, [and] the escalating derangement of its leading characters'. (Hirsch 1981:21) They are existential stories from the street that seem,

inevitably, timeless and apposite, revealing and troubling, but always endlessly fascinating and haunting - the edgy dreamwork of the city.

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Amy Stein
Steven, Route 10, Louisiana, 2006
from the series "Stranded"

<http://amysteinfo.com/>



Bruno Quinquet
Akabane-Nihonbashi
from the series 'Salaryman Project'

www.brunoquinquet.com



Graeme Vaughan
from the series 'The Derby Detective Agency'

FORMAT International Photography Festival Commission 2011

www.photogas.com



Everyone in Ikea was stressed and all the drivers on the road have left their brains at home. That is what I summarize for today!



On a rooftop 35m over Derby. Not quite hong kong but beggars can't be choosers.

Nate Larson and Marni Shindelman
from the series "Tales from the Data Stream"

FORMAT International Photography Festival Commission 2011

www.telepathicwitness.com



From the Car, New York State Thruway, 1974 | © Joel Meyerowitz

Joel Meyerowitz

FORMAT1 | International Photography Festival Patron

Bystander: The History of Street Photography is being prepared for its third edition and its authors, Colin Westerbeck and Joel Meyerowitz, sensing a new, worldwide surge of interest in street photography, are using the vast reach of the internet, as well as FORMAT Photo Festival as a way to search for new contributing artists.

www.joelmeyerowitz.com



5th Avenue, New York City, 1975 | © Joel Meyerowitz



Fallen Man, Paris, 1967 | © Joel Meyerowitz



Spain, 1966 | © Joel Meyerowitz



Chris Steele-Perkins
JAPAN. Tokyo. Young mums outside a Print Club photo booth.
2000 | © Chris Steele-Perkins/Magnum Photos

www.magnumphotos.com/chrissteeleperkins

PHOTOGRAPHY IN THE PUBLIC REALM

Sophie Wright

In recent years the rights of photographers to take pictures in and of the public realm have been called into question by a society both fascinated by, and paranoid about, exposure. This surveillance phobia, at a time when everyone has a camera and citizen journalism only grows, has made the job of the documentary photographer harder. It is therefore timely that FORMAT Festival's exploration of photography in the public realm includes two exhibitions by Magnum Photos, one of the world's oldest surviving documentary agencies.

The outdoor exhibition *Take to the Streets*, situated in Derby's Market Place, presents seven projects by seven Magnum photographers under the umbrella of 'street photography'. In addition to this, Bruce Gilden, known for his distinctive black and white documentary, has been commissioned by FORMAT 11 to photograph in the city, work that will be exhibited under the title *Head On*. Alongside the exhibition programme, Magnum is running a street photography workshop with Gilden, Richard Kalvar and Chris Steele-Perkins.

Founded in 1947 as a collective owned by its photographer members, Magnum's early photography was humanistic or 'concerned', and primarily journalistic. Documentary photography has undergone huge changes over the past 60 years, in terms of purpose and dissemination. The agency has been a microcosm for these changes and our contemporary membership reflects the broadening of approaches to, and contexts for, story-telling. However, photographing in public, without model release, to produce an unfettered account of the world around them, remains a major part of the work produced by Magnum photographers today.

'Street photography' is in many ways shorthand for photographing in public. The term has experienced something of a renaissance recently with shoot experiences, books and online Flickr groups all championing its importance. This is due in no small part to photography's greater accessibility and the burgeoning amateur/professional market. No doubt pressing debates arising from the UK government's challenge to the rights of the photographer to work freely in the public realm, have also brought the term into more popular parlance. But, what exactly does the term mean and how does it relate to Magnum's history?

Making the city street its stage, street photography's subject is the everyday interplay of people, traffic and urban architecture. The main arteries of any city are a melting pot of humanity balanced between order and chaos. Street life was a popular subject in art before the invention of photography. The eighteenth-century painter William Hogarth found rich subject matter for social commentary in London's bustling thoroughfares. The mid-nineteenth-century poet and philosopher Charles Baudelaire's *flâneur* was inspired by Paris street life: this gentleman stroller, symbolised the century's burgeoning modernity and was both participant and objective observer.

With the advent of hand held cameras in the early twentieth century, the ability to spontaneously record and participate in the life of the streets brought the *flâneur* into the literature of photography. An exhibited Surrealist before taking up photojournalism, Henri Cartier-Bresson's early pictures, such as *Behind the Gare St-Lazare* (1932), combined the heritage of the *flâneur* with

Surrealism's transformative vision. Of his approach in this period, he said: "I prowled the streets all day, feeling very strung-up and ready to pounce, ready to 'trap' life."¹ In the ensuing years, although pursuing photojournalism, Cartier-Bresson maintained his belief in photography's ability to elevate reality. The coalescing of multiple compositional and narrative elements into one unified image was to be defined in his publication of *The Decisive Moment* in 1952.

For many, Cartier-Bresson is the godfather of street photography and the decisive individual image, greater than the sum of its parts, is the prize sought by many contemporary street photographers. However, street photography as produced by Magnum's members, Cartier-Bresson included, has often been part of longer-term projects and larger narratives. For example, the earliest body of work included in *Take to the Streets*, Bruno Barbey's *The Italians* (1960-4), follows in the tradition of Robert Frank's *The Americans*, (1955) in striving to capture the spirit of a nation. From 1961 to 1964, Barbey, still in his early twenties, traversed the streets of Italian cities, producing remarkably unselfconscious portraits of their inhabitants be they dogs, nuns, workers, beggars, or mafia members. They were to launch Barbey's career nearly fifty years ago and today present an engaging, historic record of the Italian people.

A more contemporary documentary of the spirit of a place is Alex Webb's *Istanbul: City of A Hundred Names*. Published as a book by Aperture in 2007, it evolved out of a longer-term project running over several years. Webb's high colour and fluid compositional style is hugely distinctive. Drawn throughout his career to document transitional locations, Istanbul's position at the crossroads of Europe and Asia provided his photographs with rich,

multi-layered subject matter. In contrast to Barbey's portraiture, Webb's pictures record the interweaving of Istanbul's inhabitants with their environment. Their forms oscillate between light and shadow and are mirrored in multiple reflections. This movement echoes the constant rhythm of ferries crossing the Bosphorous, the physical border between East and West, and embodiment of Istanbul as a city in flux.

Raymond Depardon's subject has often been travel and unfamiliar places unfamiliar to him, photographed with great clarity and technical skill. *Manhattan Out*, 97 images shot over two trips to New York in 1980 and 1981, differs from this later work in that Depardon ceded control of these pictures in an approach relying heavily on chance. Shot from the hip, using black and white film and a Leica, this was a technique chosen for its discretion. Yet, framed within its cityscape, his subjects often engage with his camera despite his intention. A mix of personal and assignment work for *Liberation*, who in 1981 commissioned Depardon to shoot a daily image of the city, his photographs are high contrast and wide angled, lending them a robust dynamism analogous with New York.

A colour counterpoint to Depardon's bold black and white aesthetic, *Costa Manos' American Colour* originated in the early 1980s. Evolving into a long-term personal project, resulting in two books, and spanning over two decades this collection of images, taken mostly at public events in America, has as its subject the visual kaleidoscope of American culture. With no specific narrative in mind *Manos'* fluid and often surreal compositions instead explore colour and light and the transformative power of photography over the everyday. A love of the absurd defines Richard Kalvar's *Earthlings*.

Dating from the late 1960s onwards, his black and white photographs record strange and disjointed moments within the flow of daily life. In a split second a funny expression is captured on the face of man in a square in Italy – hilarious and deceptively simple, it represents a moment patiently hunted down. Kalvar's performers are not always human: anthropomorphic images include a dog hunched in a human pose on a pavement and a bear seemingly rolling on his back with laughter. Inanimate objects are also transformed, like the tree trunk that becomes a pair of legs through the camera lens. Combined these photographs urge us not to take life too seriously.

Chris Steele-Perkins' *Tokyo Love Hello* (2007) is born from his experience of living part-time in the city. Almost diaristic in nature it combines individual images of city life, with more personal photographs, emphasising the photographer's role as participant as well observer in the narrative of the city. Tokyo's mix of tradition and modernity is portrayed in colourful pictures of sumo wrestlers and *hijiraku* girls, salary men and karaoke bars. These jostling often gently humorous impressions are interspersed with pictures of blurring neon, train stations and street crossings.

Magnum's relationship with *FORMAT* began with the origination in 2007 of Trent Parke's black and white series *Dream Life & Beyond* (1999 – 2002), the first exhibition of this Australian photographer's work in the UK. Taken on 35mm, these early, filmic, sci-fi street photos set in Sydney, embodied his outsider status as a newcomer to the city. His *Coming Soon* (2005-6) comprises a series of large-format colour images, that sees him slowing the photographic act down in order to explore the physicality

of the city as much as its people. Still embodying Parke's mastery of light, these street mages mimic the perfection of the manufactured image.

Bruce Gilden's distinctive street style is less observational than confrontational. A fearless New Yorker, he often trespasses into his subjects' personal space to fire a flash in their faces. The resulting images are tightly cropped portraits of street life at close quarters – in your face, sometimes grotesque, always unvarnished. These are people on the back foot, taken by surprise, ambushed, interrupted, robbed of their self-possession and transformed. In his new series *Head On*, Gilden confronts the inhabitants of Derby.

Each of Magnum's photographers interprets street life differently. Each has produced both stand-alone images and narratives exploring the identity of a people or place. Working within the framework of a location, these projects often investigate the act of photographic transformation itself. Each photographer's position as participant and observer is hugely nuanced, from Depardon's physical detachment from his camera to Steele-Perkins semi-autobiography. What unites this work is the street, and that all these images are spontaneous rather than posed. Magnum's documentary relies on the photographer's ability to photograph unchallenged. If we resign ourselves to a future of restrictions and the blurring of faces in street images, what chance will the new generation have to continue innovating into the next century?

¹ Henri Cartier-Bresson, *The Mind's Eye: Writings on Photography and Photographers*, New York: Aperture, 1999



Constantine Manos
USA. Daytona Beach, Florida. 1997 | © Costa Manos/Magnum Photos

www.magnumphotos.com/constantinemanos



Richard Kalvar
USA. 4th street in New York City. 1970 | © Richard Kalvar/Magnum Photos

www.magnumphotos.com/richardkalvar



Trent Parke
AUSTRALIA. Gold Coast, Surfers Paradise. 2006 | © Trent Parke/Magnum Photos

www.magnumphotos.com/trentparke



Alex Webb
TURKEY. Istanbul. 2005. Along the Bosphorus | © Alex Webb/Magnum Photos

www.magnumphotos.com/alexwebb



Bruno Barbey
ITALY, Rome, 1964 | © Bruno Barbey/Magnum Photos

www.magnumphotos.com/brunobarbey



Raymond Depardon
Manhattan, USA. 1981 | © Raymond Depardon/Magnum Photos

www.magnumphotos.com/raymonddepardon



Edward Swinden

from the series 'Street B'

BJP Shoot the Streets winner presents a series of candid street photographs that address themes of service and dehumanisation in modern society.

In Street B, Swinden's series of candid street photographs, the artist addresses the themes of service, duty and dehumanisation in modern society. The images form the first half of a larger project entitled Inside the Hive in which Swinden asks us to consider whether life should be about self-fulfilment and individuality or duty and serving the greater good.

www.edswinden.co.uk

THE RIGHTS AND WRONGS OF SHOOTING IN PUBLIC

Diane Smyth

Street photography is as old as photography itself – one of the first photographs taken was of the Boulevard du Temple, Paris, shot by Louis-Jacques-Mandé Daguerre in 1838. But street photography as we now understand it developed in the 1930s when portable cameras such as the 35mm rangefinder appeared, allowing photographers Henri Cartier-Bresson, Robert Doisneau and, later, Joel Meyerowitz, Helen Levitt, Bruce Gilden and many more to take classic off-the-cuff shots. Street photography is now a global phenomenon, as Sophie Howarth's and Stephen McLaren's recent book, *Street Photography Now* shows, practised internationally. Often up close and intimately informal, it gives viewers a fly-on-the-wall insight into modern urban life.

This intimate, unguarded look has, however, also landed street photographers in hot water. France has led the way in legally controlling photography in the public realm, with a stringent set of privacy laws based on a single sentence in the French Civil Code: "Everyone has the right to privacy". Added in 1970, this sentence was reinforced in 1995, when the French Constitutional Court ruled that privacy was a constitutional right, and included taking and publishing photographs of an individual without his or her authorisation. UK privacy laws are less stringent, but they exist, and photographers can be prosecuted for harassment; photography in public places is also governed by many other means. Special permission is needed to take commercial images in Trafalgar Square and Parliament Square, for example,

and private companies are free to outlaw photography on their premises – including shopping malls and in the ostensibly public spaces along London's South Bank and the Saatchi Gallery.

Over the last ten years, anti-terrorism laws have had by far the biggest impact on the right to photograph in public spaces in Britain, starting with the now-infamous Terrorism Act 2000. Sections 44 of this Act allowed police officers to stop-and-search any individual in an area deemed to be at risk of attack and view his or her images. In practice, this meant photographers could also be stopped from taking photographs, as Pennie Quinton found out when she was detained for such a lengthy stop-and-search that she was prevented from photographing a demonstration outside an arms fair. Quinton took her case to the European Court of Human Rights which, on 12 January 2010, ruled that Section 44 was illegal adding that there was "a clear risk of arbitrariness in granting such broad discretion to the police officer". On 08 July 2010 the Home Secretary, Theresa May, announced that Section 44 could no longer be used against individuals, and on 26 January 2011 she added that Section 44 was to be replaced with "a more tightly defined power allowing a senior police officer authorisation for stop-and-search powers where they have reason to suspect a terrorist attack will take place and searches are necessary to stop it". In practice, many photographers have been disappointed by what they see as minimal changes to the original law.

There are also other deterrents to photographing in public places. The Terrorism Act 2000 incorporates other sections, including Section 43, which can be used to stop-and-search any individual if a police officer reasonably suspects he or she is a terrorist. This power has been broadly interpreted, however, as 15-year-old Jules Mattsson discovered. He was stopped and searched by police officers using Section 43 after photographing young army cadet officers in front of Buckingham Palace on 06 July 2010 – something the cadets’ supervisors had given him permission to do. Two weeks previously, a police officer had also stopped Mattsson from photographing young cadets in Romford, claiming he presented a threat under anti-terrorism laws, and that it was illegal to take photographs of children, army members and police officers. This statement was not entirely accurate as lawyer Rupert Grey explained at The Social, an event on 25 October 2010 organised by the British Journal of Photography and The Photographers’ Gallery:

“Photographers are well within their rights to shoot in public places, with three provisos – charges of harassment, charges of making or possessing indecent images of children, and Section 43 of The Terrorism Act.”

Photographers may certainly be charged with harassment, but in general the infraction will need to

have taken place over an extended period of time to result in legal action. ‘Decent’ photographs of children, including photographs of children in public places, are perfectly legal, even if they are always fraught with difficulty. Photographing members of the armed forces, police or intelligence services are problematic under Section 58A of the Terrorism Act 2000 and Section 76 of the later update, the Counter-Terrorism Act of 2008. These rules target anyone who “elicits or attempts to elicit information about [members of armed forces]... which is of a kind likely to be useful to a person committing or preparing an act of terrorism”, and can lead both to imprisonment for a maximum of 10 years and a fine. Photographers have been quick to report abuses of this power, however. The Counter-Terrorism Act 2008 is still in place, and the 26 January 2011 Home Office report that altered Section 44 recommended that Section 58A should not be repealed.

The irony is, of course, that since the 1990s the UK police force has included amongst its numbers groups devoted to gathering evidence against individuals such as photographs, videos and audio recordings – the Forward Intelligence Teams (FITs, also known as ‘spotters’). The individuals who are photographed or recorded don’t have to have committed criminal offences, or even be under suspicion of having committed them; while the FITs are most often seen at large-scale gatherings such

as protests and football matches, they may also follow individuals. The evidence gathered by these teams can be stored on the Crimint (Criminal Intelligence) database and are listed by name, allowing police to determine which events individuals have attended and to produce "spotter cards", helping officers identify people at future events. In May 2009, the Court of Appeal ruled that FITs photographs of people who have not committed a criminal offence can no longer be kept, however, and FITs must now justify the retention of photographs on a case-by-case basis. After the G20 protests in 2009, the chief inspector of constabulary Denis O'Connor stated that the routine use of FITs at protests "raises fundamental privacy issues and should be reviewed"; in October 2010, FITs officers in plain clothes were spotted by a press photographer at a protest against companies avoiding tax, the first time they are known to have been deployed out of uniform. The Metropolitan Police told The Guardian at the time that it was necessary to "gather information to provide us with a relevant and up-to-date intelligence picture of what to expect".

In addition to the 'evidence' procured by FITs, all UK citizens are routinely filmed in public by CCTV cameras. The exact figure is unknown, but it's thought that the UK has more cameras per person than any other country in the world, all installed since 1960, when the Metropolitan

Police first road-tested the kit. A 2002 working paper by Michael McCahill and Clive Norris of UrbanEye, based on a small sample in Putney High Street, estimated the number of surveillance cameras in private premises in London was around 500,000 and the total number of cameras in the UK around 4,200,000. According to this estimate, the UK has one camera for every 14 people. Some of the images recorded on CCTV have become iconic – think of the shots of James Bulger being lead away by his killers in 1993 – but there is little evidence that CCTV helps to solve crimes or protect the people it records. A 2008 Report by UK Police Chiefs concluded that only 3% of crimes were solved by CCTV. In London, a Metropolitan Police report revealed that only one crime per 1000 cameras was solved in 2008.

It is, at best, a contradictory state of affairs, with photography in the public realm strictly policed on the one hand and, on the other, practised at will. The difference is, of course, the person wielding the camera, because what's deemed acceptable for police officers, local authorities and the transport system is apparently highly suspect for individuals. But contradictory as these laws are, they do affirm one thing – the sheer power of photography in public places. Street photographers should fight hard to retain their piece of the action.



Will Sanders
from the series 'Details'

www.willsbook.com



Peter Dench
from the series 'England Uncensored'

www.peterdench.com



Zhao Liang
still from the video 'City Scene'



Martin Kollar
from the series 'Nothing Special'

www.martinkollar.com



Jeff Mermelstein
Run #9, 1999-2000

COURTESY RICK WESTER FINE ART

<http://www.rickwesterfineart.com/artists/mermelstein/main.html>



George Georgiou
Hakkari, Eastern Turkey
from the series 'Fault Lines/Turkey/East/West'

www.georgegeorgiou.net

22 August 1956 | Vivian Maier



Vivian Maier

Besides being a prolific photographer, Vivian shot film throughout her life. *FORMAT11* presents her films, edited by John Maloof, which are full of nostalgia and interspersed with still moments, made in 1960's - 1970's Chicago while walking the streets or on the train. They undoubtedly cast light on her objective fascination with the details that she captures photographically as she focuses in on the extraordinary flow of life and the enigmatic narratives of the streets.

Vivian Maier lived life on her own terms. Few people, much less artists, create without the views of others in mind. Yet Maier did just that, a simple nanny who left behind over 100,000 negatives, prints, and home-made documentary films that she hid away from even those closest to her. The quality of her work astounded the world and led to international interest in who this mysterious woman really was.

1954, New York | Vivian Maier



9 January 1957, Florida | Vivian Maier



Raoul Gatepin

www.raoulgatepin.com

In-Public

Survey exhibition of over 60 images by all 20 In-Public members:

Christophe Agou, Blake Andrews, Narelle Autio, Richard Bram, Melanie Einzig, Adrian Fisk, David Gibson, Nils Jorgensen, George Kelly, Jeffrey Ladd, Jesse Marlow, Andy Morley-Hall, Trent Parke, Gus Powell, Nick Turpin, Matt Stuart, Paul Russell, Otto Snoek, David Solomons, Amani Willett

In-Sight

Showing continuously at as part of the survey exhibition, In-Sight is a short revealing documentary commissioned for FORMAT. Nick Turpin, the founder of In-public gets behind the camera and into the minds of the photographers in action on the street. Filmed in the UK, USA, Holland and Australia using innovative miniature camera technology that places you right on the hotshoe, the film reveals the photographers approaches, motivations and techniques.

www.in-public.com



Adrian Fisk
NH8

www.in-public.com/adrianfisk



Amani Willett

www.in-public.com/amaniwillett

Andy Morley-Hall
Skateboarder

www.in-public.com/andymorley-hall



Blake Andrews

www.in-public.com/blakeandrews





Christophe Agou
Untitled

www.in-public.com/christopheagou



David Gibson
London, 2008

www.in-public.com/davidgibson

David Solomons

www.in-public.com/davidsolomons



George Kelly
Pigeon

www.in-public.com/georgekelly





Gus Powell
The Lonely Ones

www.in-public.com/guspowell



Jeffrey Ladd

www.in-public.com/jeffreyladd

Jesse Marlow
Skip Divers

www.in-public.com/jessemarlow



Matt Stuart
Oxford Street

www.in-public.com/mattstuart





Melanie Einzig
First Avenue, New York 2004

www.in-public.com/melanieeeinzig

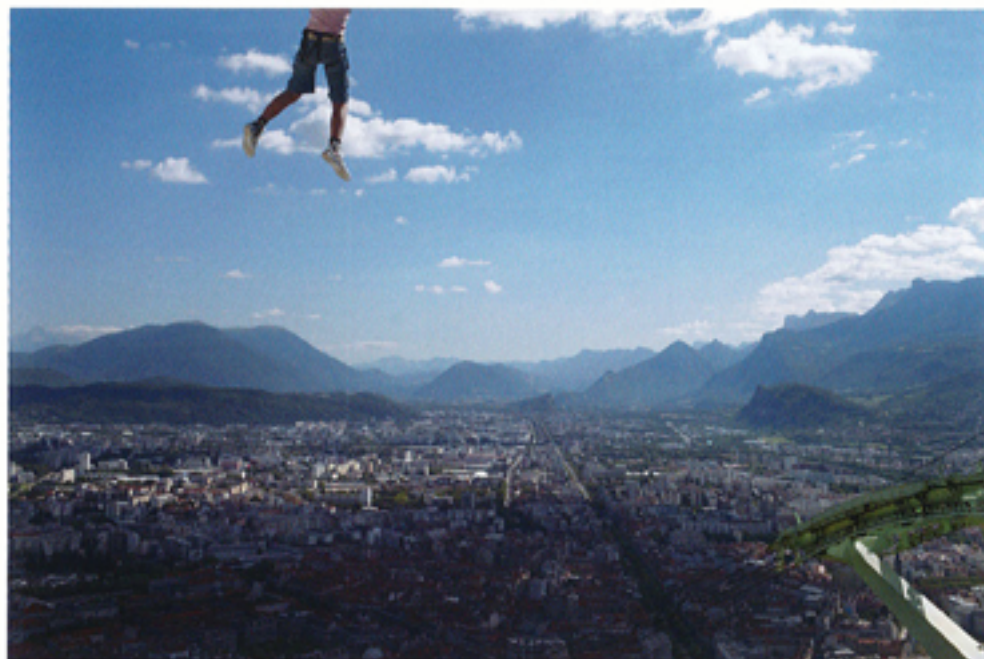


Narelle Autio
Spotty Dog

www.in-public.com/narelleautio

Nick Turpin
The French#5

www.in-public.com/nickturpin



Nils Jorgensen

www.in-public.com/nilsjorgensen





Otto Snoek
Dortmund, centrum 1 kopie

www.in-public.com/ottosnoek



Paul Russel
Bristol, 2007

www.in-public.com/paulrussel

Richard Bram
Cold Night, Soho, London 2004

www.in-public.com/richardbram



Trent Parke
Australia, Queensland, Cairns. 2003.

www.in-public.com/trentparke



The Internet has changed the way we consider photography, and the medium has undergone remarkable transformations at every level. No longer restricted to the gallery wall or the printed page, photography now regularly—and sometimes exclusively—appears on computer screens. In the past decade, photoblogs, online magazines, and digital galleries have revolutionized the way we look at photographs. More significantly, Web 2.0 is influencing contemporary photo-culture around the world by connecting international audiences to art experiences, enabling the discovery of new work and presenting never-before-seen channels of expression and communication. These are exciting times for image-makers wishing to publicly show their work. Armed with a computer and an Internet connection, the 21st century photographer can share his or her visual ideas with a worldwide audience of peers, fans, and patrons. These artists are redefining the medium every day.

In his essay, *Online Photographic Thinking*,¹ photographer Jason Evans explores the nature of digital media and its impact on the processes of making and experiencing photography:

In the inevitable and frankly tedious digital versus analogue debate, my position is one of either/and. Both systems offer distinct possibilities, but I ultimately believe that they are just different sides of the same coin.

He's right, of course—the way a picture looks is relatively similar in print and online, but seeing an image on an un-calibrated monitor is hardly a substitute for experiencing a book or print as the artist intended. Still, screen-based picture constraints shouldn't be the sticking point. We instinctively faulted the web for its deficiencies as an

image-delivery mechanism. Instead of recognizing digital media's distinctive qualities, we cursed its inferiority to perform at traditional standards of expectation. Evans argues for an expansion of "what photography can be", and his plea is significant because it champions the Internet's unique potential for photographic publication, exhibition and distribution.

Photography has been married to publishing from the beginning. Historically, and particularly before the popularity of galleries and museums devoted to photography, the printed page has been the ultimate venue for viewing a photographer's work. Until recently, magazines, journals, and books were the primary outlets for circulating photos. But printing photography can be costly, and therefore photobook runs are usually limited. Online publishing—especially blogs, but also social networks and photo-sharing websites—radically alters the relationship between photographers and publishers by empowering the former to engage directly with the public at a fraction of the cost.

This broad access to online publishing has been met with scepticism from some corners of the photo world. Though the stigma is fading, concern still lingers about amateurs compromising the quality of what we see online. It's true; the barriers to entry are low. But as credible publishers embrace the form, the association of mediocrity with blogs and social networks should be discarded. A thoughtful website is as legitimate as any traditional publication, and social media has been embraced by established institutions the world over. If the printed pages of *Camera Work* functioned as a reputable platform for Stieglitz a century ago, how can a blog or online magazine be any different today?

A natural broadcast and publishing medium, the Internet

is also a distinctly social medium. Blogs, for example, are inherently communal. We don't just look at or read them; we become a part of them by contributing to the conversations they generate. The best photography blogs are collaborative, providing a public venue for lively discussions on all aspects of contemporary image-making. Certainly we tune in because we identify with the author's editorial perspective, but also because we like posting comments and seeing how peers respond to our ideas. And the widespread adoption of social networks has given each of us the ability to discover and share photography at lightning speed. Who among us hasn't joined the legions of Facebook or Twitter or Flickr users?

In less than a decade, the online space has become a vibrant public realm brimming with images and ideas. I don't live in one of the world's major photography centres, but Web 2.0 has made it possible for me to participate in an ever-expanding ecosystem of visual experiences and photographic relationships nonetheless. The Internet connects the world and, in doing so, is fostering the growth of a global online photographic community. Day by day geographical boundaries dissolve as each of us interacts with and learns from each other more spontaneously than ever before. All of this is a click away, easily searchable, and instantly available.

For the past five years I've been publishing FlakPhoto.com, a website that promotes photography from within the online community. In December 2010, I co-produced *The Future of Photobooks*, a cross-blog conversation considering the question, What will photobooks become over the next decade? Our aim was to pool collective wisdom from a variety of photographic disciplines, so we invited practitioners from across the globe to nominate the most exciting contemporary photobooks. We summarized those ideas and hosted three blogger-moderated discussions that explored current innovations in photography book publication.² The most inspiring part of the project was discovering the sheer volume of photographers utilizing online publishing and multimedia to independently create, promote, and fund their work. And, in many cases, the book was only one facet of a multidimensional

photographic experience that blended aspects of traditional and new media publication and exhibition.

What these photographers realized was the unique opportunity the Internet provided for the online community to participate in their photography. Not surprisingly, many have appropriated social media for promotional purposes. But the savviest photographers are publishing blogs and multimedia journals that involve their fans in the creative process; some are mobilizing their communities to finance their efforts with online fundraising tools. What's more, these photographers have instinctively developed website galleries, multimedia podcasts, and audio slideshows to complement their print publications and physical exhibitions. These formats don't just present online alternatives to traditional photography; they're meaningful photographic experiences with the potential to reach a widespread audience across the world.

In some circles, photography remains a predominantly printed medium. Books and prints are highly collectible and their physical presence is still essential for many photographers. But the Internet is transforming photography so it can flourish outside the constraints of traditional publication and exhibition. A thriving online community will most certainly play a vital role in the discovery and dissemination of new work produced by contemporary image-makers. And social media empowers each of us to shape the photographic conversation by participating in its ongoing creation and curation. The web's innovations promise important possibilities for photography's evolution. And we're only beginning to understand them.

¹ Evans' essay originally appeared in *Words Without Pictures*, an interactive online publication produced by the Los Angeles County Museum of Art in 2007. Initially issued as a print-on-demand title, the complete collection of essays and responses is now available from Aperture. Find it at Aperture.org/books/books-new/words-without-pictures.html

² My colleague Miki Johnson does a great job of summarizing our findings at FOPB.tumblr.com. The modes of production have obviously changed, but photobooks are as popular as ever (more so maybe) and with more indie publishers producing small press runs, contemporary print publications are valuable collectibles in their own right.



Jun Abe
from the series 'Citizens'

www.sevensevennine.com/?p=1220

SOME NOTES ON EXPANDED PHOTOGRAPHY

Alfredo Cramerotti

The idea of expanded photography is an attempt (one among many) to make sense of photography 'in excess', that is, how it transcends its established definition. It takes on board the fact that photography may no longer be subdivided and talked about according to genres but, rather, is a sort of visual alphabet and a visual database. Significantly, its various categories have been reconfigured, blurring the boundaries between scientific, journalistic, personal, commercial or art photography. It's as though our society has freed image-making from specific applications, and rendered the photographic image an autonomous subject on its own, detached from any function or relation. Furthermore, it can no longer be attached solely to a camera-based activity, typical of a certain discourse of photography (including street photography, for instance) since now the act of making, manipulating, distributing and 'digesting' pictures is hybridized by devices like (mobile) phones and computers but, also, glasses (Polaroid), TV sets, game consoles and so on.

The Photographical

Everyone can see, in his/her own daily activities, that photography has dissolved into a magma of images (as Joan Fontcuberta would say); in other words, it is losing its historical and medium specificity, and expanding its scope. It is our daily fare. How many pictures have you been included in, have you absorbed, triggered or generated today? We are all, more than ever, 'implicated' in photography whether we like

it or not; we constitute ourselves both as individuals and communities via this visual alphabet and visual database, a language that is neither written nor verbal, but visual and, importantly, digital.

We could define this constitutive visual language as 'the photographic'. Drawing a parallel with, yet taking a specific character from, the notion of expanded cinema, this way of reasoning implicates photography as a multi-faceted, expanded feature of our living that cross-references fields such as mass-media, economics, politics, law and social science. The photographic is a whole body of experience that embraces (and is mediated by) a great variety of relations, interests and possibilities to become the principal manifestation and constitutive element of our human condition in the 21st century. This process is not only taking place in but also through the public realm. The visualization of our acts, stories and indeed our thoughts is what now constitutes the main discourse of the public realm. There's no public sphere without the sharing of experiences and opinions, and in our age what we share most are images. They have become a commodity. We trade our existence in images, and we shape ourselves through them.

We need to refer to images (and image-making) in order to act politically, socially, culturally. An expanded photography is now the set of conditions that facilitates our awareness of such interconnected layers – a visual system that searches, finds and acts out meaning as it constitutes it (with or without camera). Recollected, imagined or existing photographs contribute to our

knowledge and perception of the world and of ourselves. Thus expanded photography is an approach to life that, nevertheless passes through different stages, different visual systems, through different signs and formats. The photographic functions as hyperimage, translating and transcoding (visual) information from one format to another.

We, Who Make It Happen

We commonly relate our idea of photography to imagination, truth, memory and history – regardless of whether it is staged, candid, studio or street photography. But as we move in space (physical, imagined or virtual locations) and time (linear or ailinear), photography allows us to create new connections between forms of communication and expression of the self. An expanded concept of photography – like the film and video practices of expanded cinema – alters the so-called ‘architecture of reception’, transcending the historical and cultural experience of the viewer. It also helps to change the generative aspects of image-making itself, transforming photographic practice into something heterogeneous, performative, seamless, infinite. This is more than simply taking a picture or inventing an image; as outlined above, it is about constituting the self visually.

Producers, mediators and receivers alike all act as translators – not really engaging with the photographs subjects directly but with the narratives in which these

people’s lives are entangled. That is precisely where ‘the public realm’ comes in, as the latter is generated, shaped and understood by these acts of translation. Instead of assuming that photography is a mechanism that transforms reality into images, we can invert the terms and see the photographer as translator, as facilitator of narratives.

The reception of photography is a process of formation, a fluid space of intermingling interests, practices, expectations and ideas. The fact that photographs can be printed and passed from hand to hand, reproduced in books, newspapers and magazines, projected in galleries, community centres and public spaces, broadcast on television, streamed online or even processed via software that translates audio and sonic impulse in images, reveals that photography is clearly a matter of dissemination not of genre. If today the important element is not ‘what’ information is delivered but ‘how’, then what is essential to understand are the forms of communication that bring us the information. It is photography in its expanded dimension that mostly plays this role.

Ultimately, it is a matter of a changed perspective: understand the viewer as generating the image, ‘working on’ the image and transgressing the image; bringing him/herself into the image while showing and absorbing what the image is about. We partake in the labour of imaging and representing; each of us intervenes in the image-making and claims space for her or himself in the story of the witness, in the archive,

in the report of the journalist, in the presentation of the scientist. The image and viewer are locked in an endlessly reciprocal relationship.

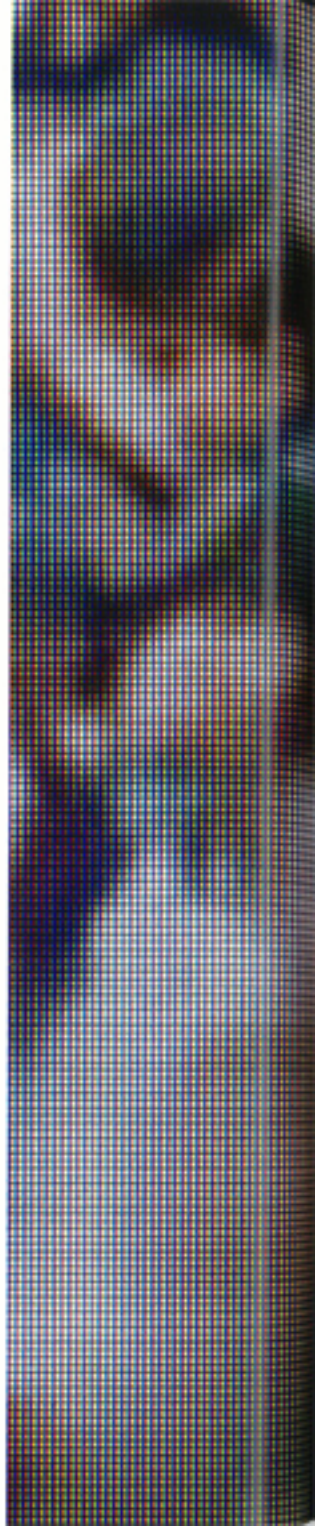
The Here and Now, Actualised.

The image-making process is always and necessarily the 'making of meaning'. The process continually melds past, present and future, cognition and emotion.

Expanded photography requires the photographic entering a mutual relationship with other economies including art, mass media and architecture, science and law, all the while constantly shifting society's perception of itself through non-photographic disciplines. Its vehicles of communication are curatorial practice, education, the media and publishing, but concern projects that are 'implicitly' rather than 'explicitly' photographic. When artists, editors, producers, cultural mediators and curators open up a space to cross boundaries with other realms of society, a daunting terrain materializes suddenly. In fact, producers and consumers alike become active participants in the process, since they become a part of the information chain, a segment of the sequence of 'knowledge'. Inscribing oneself into the image and image-making process is the only way left to participate in life; moving into the interior of the image, into the work and the discourse that lies behind the image, becoming part of it, and the medium. Expanded photography is, thus, about experiential truth.

Michael Wolf
from the series 'A Series of Unfortunate Events'

www.photomichaelwolf.com







© Ramunas Danisevicius - Selected Team

**Baltic Street
Photography Now:**
'Publicly privatized'
Slideshow curated
by Mindaugas
Kavaliauskas
featuring:

Alnis Stakle, Donatas
Stankevicius, Dmitri
Gerasimov, Märten
Kross, Mindaugas
Kavaliauskas,
Ramunas Danisevicius,
Roman Drits, Tadas
Šlajus and other
photographers

COLLECTIVES ENCOUNTER

Yasmina Reggad

The Flâneur. The dwelling place of the collective¹

Since 2009, Photo-Festivals has collaborated with FORMAT International Photography Festival to bring together some of the most talented and active collectives of photographers in order to celebrate and promote this emerging culture in the UK.

The core of the 2nd "Collectives Encounter" is The Flâneur. The dwelling place of the collective exhibition. It aims to engage with the different characteristics of the flâneur in order to translate them into artistic methods for the exploration of the city; the best laboratory to study human nature and social processes.

While encompassing a space delimited only by an endless flânerie, ASA and Wideyed collectives deploy a tactic of participation in order to reveal multiple trajectories of interpretation and representation of the urban reality.

Members of the Vea collective, deliberately deviating from their ordinary life and with a calculated passivity, take a stroll around artificial temples of leisure and idleness. With them, the flâneur becomes a voyeur and takes the shape of a tourist of the public realm.

Participants in The Photography Collective loiter at a corner of the city and throw their gaze into the crowd. They sketch a physiology of the flâneur and "turn the boulevard into an intérieur"² to eventually shift back to

a world of constantly reflected observers in the city of commerce.

The mystery of the crowd vanishes with the advent of surveillance and identification of individual. Human Endeavour hit the pavement of social housing complexes and shed light on the impossibility of the flâneur to resist the 'degeneration' of postmodern urbis planning.

Where does the flânerie end? What are its limits when the field of the stroller is his mobility and his freedom of movement? Rawiya is studying these restrictions in hostile social, economical, political and cultural environments.

This exhibition showcases four newly-commissioned artworks by ASA and Wideyed, The Photography Collective, Vea Collective and Rawiya, as well as the reconfiguration of existing work from the Degeneration series by Human Endeavour. In addition, we will look back to the history of photo collectives in Britain with Handsworth Self Portrait Project by the historical photo collective Ten.8.

¹ Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin; prepared on the basis of the volume edited by Rolf Tiedemann, Cambridge: Harvard University Press, 1999, [M3a,4] p. 423.

² Walter Benjamin, *The flâneur from The Paris of the Second Empire in Baudelaire*, in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, London: Verso, 1983, p. 37.



Srinivas Kuruganti / ASA

ASA

Arun Nangla
Srinivas Kuruganti
Aarmando Riberio

A collective of people from various backgrounds who believe in the power of storytelling as a vehicle to promote reflection and discussion on several issues of the human sphere.

www.asacollective.com



Oliver Perrott | Human Endeavour

Human Endeavour

Simon Carruthers
Richard Chivers
Alex Currie
Oliver Perrott

Human Endeavour

The collective curates and produces work for exhibition and publication, based around a central theme of the sociological effects of modern society upon the human condition

www.humanendeavour.co.uk



Tanya Kswanyai Upton | The Photography Collective

The Photography Collective

Jane Baker
Georges Benson
Jaskirt Dhaliwal
Rita Fletcher
John Garghan
Jo Hallington
Jasroop Grewal
Ian And Mark James
Tanya Kswanyai Upton
Lauss Kessler
Martin Pickard

Peter Razzell
Hannah Rumsby
Gunhild Thomson
Prabhjot Viridi-Smith

A blend of photographers and visual artists based in the West Midlands with diverse talents and backgrounds, from documentary to commercial and fine art, producing work that challenges and excites based on conceptual ideas.

www.contactexhibition.co.uk

Rawiya

Laura Boushnak
Tanya Habjouga
Tamara Hadi
Dalia Khamissy
Newscha Tavakolian

'She Who Tells A Story' is a photography collective founded by five female photographers from across the Middle East with the aim to tell the stories of the region's development while reflecting on social and political issues.

www.rawiya.net



Newscha Tavakolian | Rawiya

VEA

Christian Rodriguez
Eunice Adorno
Irving Villegas
Mona Simon
Monica Gonzalez

A Pan-Atlantic collective based in Mexico, Spain, Germany and the UK, active since 2010. The members feel passionate about creating a dialogue through photography.

www.veacollective.com



Christian Rodriguez | VEA

Wideyed

Lucy Carolan
Richard Glynn
Louise Taylor

Based in the North East of England, Wideyed was founded in February 2008 and promotes compelling contemporary photography in exhibitions and cross-media publications.

www.wideyed.org



Lucy Carolan | Wideyed

FORMAT EXPOSURE



INTRODUCTION TO EXPOSURE

Huw Davies

EXPOSURE showcases the work of more than 50 of the most exciting new photographers from around the world. It is selected through open submission by a notable panel of leading industry figures, and reflects FORMAT's ambition to feel the pulse of contemporary photography by representing practitioners in a spirit of openness and discovery. Exhibited and installed in different locations in and around the City - from galleries, empty shops and other public places - EXPOSURE visibly engages with audiences at every level. Inspiring and insightful, it invites discussion and debate about the urban spaces we negotiate daily, seducing our senses and challenging our pre-conceptions, as it bears witness to street-life across the globe. From Singapore to London, Iran to China, Afghanistan to the USA, these artists represent the diversity of street photography in practice today and the extraordinary range of subject matter that it can address.

EXPOSURE was selected by:

Louise Clements – Artistic Director, FORMAT and QUAD

Mike Brown – Principle Arts Officer, Derby City Council and co-founder, FORMAT

Sue Steward – Writer and broadcaster

Brian Griffin – Photographer

Huw Davies – Dean of the Art, Design and Technology faculty, University of Derby; chair and curator, Berwick Film and Media Arts Festival

Nick Turpin – Director, In-Public, photographer and editor of Publication

Johanna Neurath – Design Director, Thames and Hudson

Bridget Coaker – Picture editor, The Guardian and director, Troika Editions

Juliet Cooper – Co-ordinator, FORMAT

Alfredo Cramerotti – Curator, QUAD; co-curator, Manifesta 8 and editor, Critical Photography

Dougie Wallace
Blake7
from the series 'Reflections on Life'

www.dougiewallace.com

Alessandro Marchi
from the series 'Floating Across Possible Breakdowns'

www.alessandromarchi.net



Alina Kisina
from the series 'City of Home'

www.alinakisina.co.uk





Andrew Z. Glickman

Man in a suit; man in a tee shirt

from the series 'Among Strangers Underground:
Commuters on the Washington, D.C. Metro'

www.andrewglickman.com



Anthony Carr

from the series 'A Month of Nights, Derby'

<http://www.devexities.co.uk>

Arno Roncada
from the series 'The Night Hike Project'
www.arnoroncada.com



Thanasis Lomef Zacharopoulos
from the series '11x11photographic journals, a music
slideshow'
<http://lomef.net/>





Bahbak Hashemi-Nezhad
from the series 'Orderly Conduct'

www.bh-n.com/

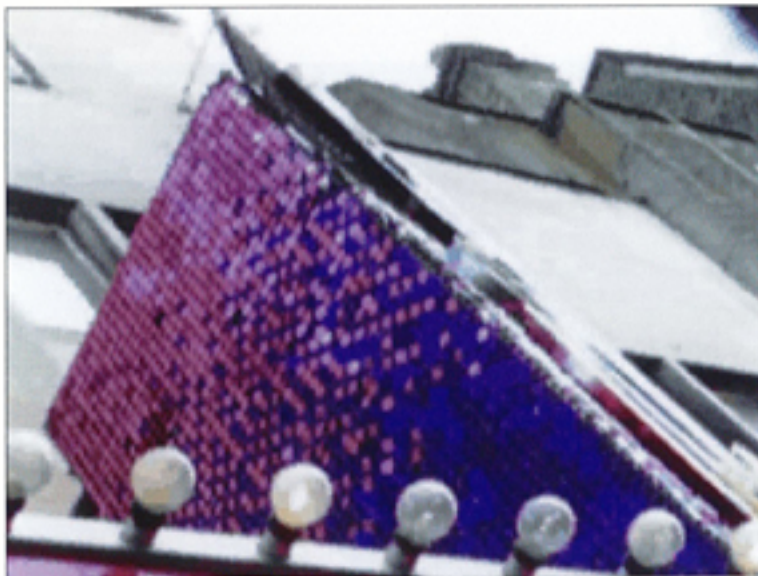


Brett Van Ort
Trebevic Forest

from the series 'Minescape'

www.brettvanort.com/

Christopher Handran
 still from the digital video 'Instamatic'
www.christopherhandran.blogspot.com



Derby Diaries
 Jamie Hawkesworth
 Adam Murray
 Robert Parkinson
 Photograph by Jamie Hawesworth
www.derby-diaries.blogspot.com





Emmanuel Guillaud
Installation view of 'Until the Sun Rises'

www.emmanuelguillaud.com



Gabriel Thompson
Twilight reading in Chinatown
from the series 'No Ring Circus'

www.betweentheframe.com

Guilad Kahn
from the series 'Armoured Tourism'
www.guiladkahn.com



Hannah Pierce-Carlson
Soap Opera
from the series 'Suān suān tián tián'
www.gofeetgo.tv





Harri Palviranta
Hit with a bottle, 02.35
from the series 'BATTERED'

www.harripalviranta.com



Hin Chua
from the series 'After the Fall'

www.hinius.net

Ilenia Voleri
still from the installation 'Self-Exposure'

www.ileniavoleri.com



Jack Simon
from the series 'Through a Glass Darkly'

www.jacksimonphotography.com





James Royall
 from the series 'From a Train'
www.jamesroyall.com



John Angerson
 Airportcode:DXB
 Airport Name: Dubai
 Country: United Arab Emirates
www.johnangerson.com

John Darwell
Orange Bag
 from the series 'DDB's'

Supported by:
 University of Bolton
 University of Cumbria

www.johndarwell.com



Karen Fraser
 Parental Permission Denied No. 2'. Original Photo Credit:
 Philms - Attribution/creative Commons Licence.
 from the series 'Parental Permissions Denied'



Kate Hooper
from the series 'Night'

www.katehooper.co.uk



Katrin Koenning
Woman and Man
from the series 'Thirteen:Twenty Lacuna'

www.katrinkoenning.com

Kurt Tong
2nd Street, Quintana, Texas, United
States
from the series '22 Steps to the Sea'

www.kurttong.co.uk



Latitude Projects
Status Update, 2011

www.latitudeprojects.org



Laurence Stephens
from the series 'Shelf Life'



Ljudmilla Socci
from the series 'From Here to There'

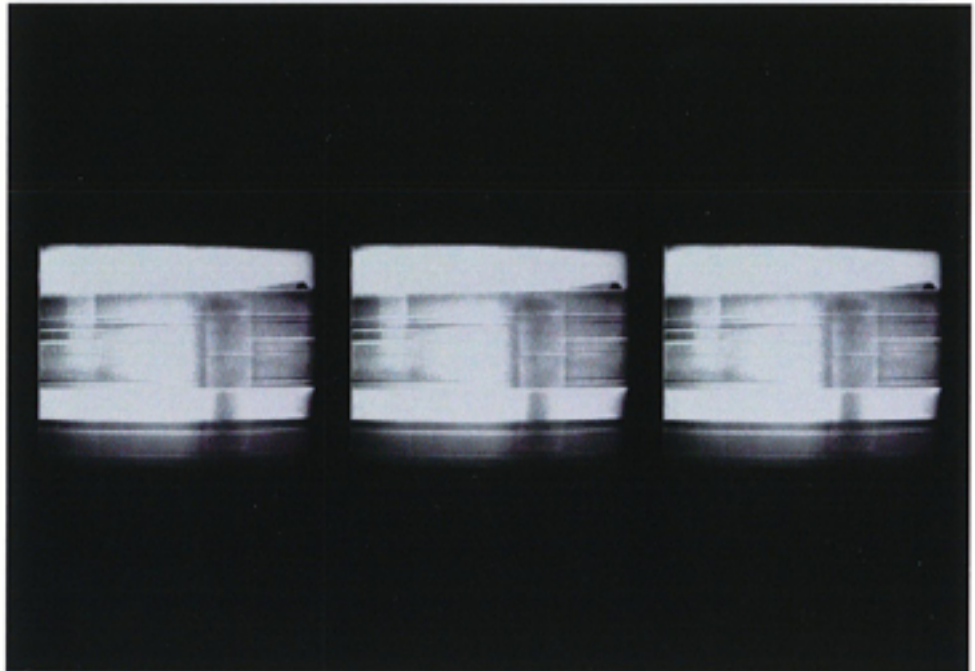
Martijn Peters
from the series 'RunBabyRun!'

www.martijnpeters.nl



Matthew Pell
still from the digital video 'Formotion and Passengers'

www.matthewpell.co.uk





Nicolo Sertorio
from the series 'Passages'

www.photonicolo.com



Orit Ishay
from the series 'Public Domain'

www.oritishay.co.il

Peter Ainsworth
from the series 'Concrete Island'

www.peterainsworth.co.uk



Renhui Zhao
for The Institute of Critical Zoologists
from the series 'The Blind'

www.criticalzoologists.org





Richard Rowland
天都城 April 2009
from the series 'Urban Fictions'

www.richardrowland.co.uk



Robert Covington
Southern Bridge 1989
from the series 'From the Bottom of
the Ravine to the Top of the World'

Schinster
Korean Men
from the series 'Street Drama'

www.schinster.com



Stephen McLaren
Chinese New Year
from the series 'The London Games'

www.stephenmclaren.co.uk





Toby De Silva
from the series 'The Perfect Place to Die'

www.tobydesilva.com



Vidisha Saini
Professor
from the series 'Pratilimb'

www.vidishasaini.com

Virgilio Ferreira
 from the series 'Uncanny Places'
 Edition of 7
 Print on hahnemuhle Fine art paper Photo Rag Bright
 White 310 gsm 100% cotton

www.virgilioferreira.com



Zhang Xiao
 Coastline No 3
 from the series 'Coastline'
www.zhangxiaophoto.com



Mehraneh Atashi
from the series 'Tehran's Self-Portraits'
Paul Hill EXPOSURE Award Winner





Crucifix | © John Goldsmith

Hardcore Street photography

James Dodd, Alessandro Marchi, Andrea Penisto, Barry Fisher, Ben Roberts, Chris Friel, Chuck Patch, Damian Cronan, Danny Sullivan, David Gibson, David Solomons, Eddie Geisinger, Erik Borst, Gabriele Noziglia, Hin Chua, Ian Grivois, James Hendrick, Jeff Hammond, John, Goldsmith, Joni Karanka, Jose Joao, Kramer, O'Neill, Lisa Scheer, Lowell Beyer, Luca de Marchi, Luis Torres, Maciej Dakowicz, Maree Tonkin, Marek Wykowski, Michel Ronquillo, Nacho Santigosa, Naveen Jamal, Nick Hinch, Nick Turpin, Nigel Fairburn, Nils Jorgensen, Oscar Juarez, Rafal Pruszyński, Stephen Griffin, Tiffany Jones

www.flickr.com/groups/onthestreet



© James Dodd



Gary Austin
www.garyaustin.co.uk



Laura McLean
www.lauramcleanphotography.com



Rebecca White



Hannah Mitchell



Mark Prethre
www.markprethre.co.uk

'Public Dissent'

As a group of artists we looked at the issues of privacy and identity in relation to contemporary public opinion about photography, surveillance and censorship.

Despite living in a fractured and suspicious social climate, there has been an explosion of online social networks and photo-sharing sites such as YouTube, Facebook and Flickr, where people regularly post details of their personal lives, some of which are extremely intimate, for all to see. This provides a stark contrast to other formal and informal restrictions being placed on photography, where the parameters are shifting in negative ways, determining what may and may not be photographed, particularly in relation to children.

Public fears concerning photographers have escalated and anti-terrorist legislation has encouraged a distrust of photographers to the point where photographing in public is an activity that is routinely treated with suspicion by the police.

People are torn between preserving their privacy and their fears of social exclusion, and as a result often invent alternative identities with which they feel safer and freer to engage with social networks; sometimes to the point of eradicating their previous and real identities as their alter-egos begin to predominate in their everyday lives.

Burton College

Over the past year, Burton College students have been working across the mediums of photography, film and illustration, on the theme of 'right here, right now'. This response features work by some of the 300 students who took part, alongside work from guest artists, photographers and filmmakers. To coincide with an exhibition of work for this year's FORMAT festival showing at Derby, students are exhibiting a selection of their work at venues such as libraries, The Brewhouse Arts Centre, cafes & restaurants, retail outlets, hoardings and the new reception at the Burton College.

<http://www.burton-college.ac.uk/>



Chris Mear

Street Life

The Youth Forums at Derby Museums and QUAD came together with young people from the Seagull Foundation for the Arts in Kolkata to create an exhibition of street photography inspired by their cities. Their exciting works developed through dialogues in which the participants shared images and their passion for photography through collaborative workshops, social media and video. The project has been supported by Renaissance East Midlands, The British Council-Connections through Culture, and Derby City Council Youth Opportunities Fund.



Deepak Aujla & Ronodip Kar

Mob FORMAT

TAKE PART in Mob FORMAT

RIGHT HERE, RIGHT NOW!

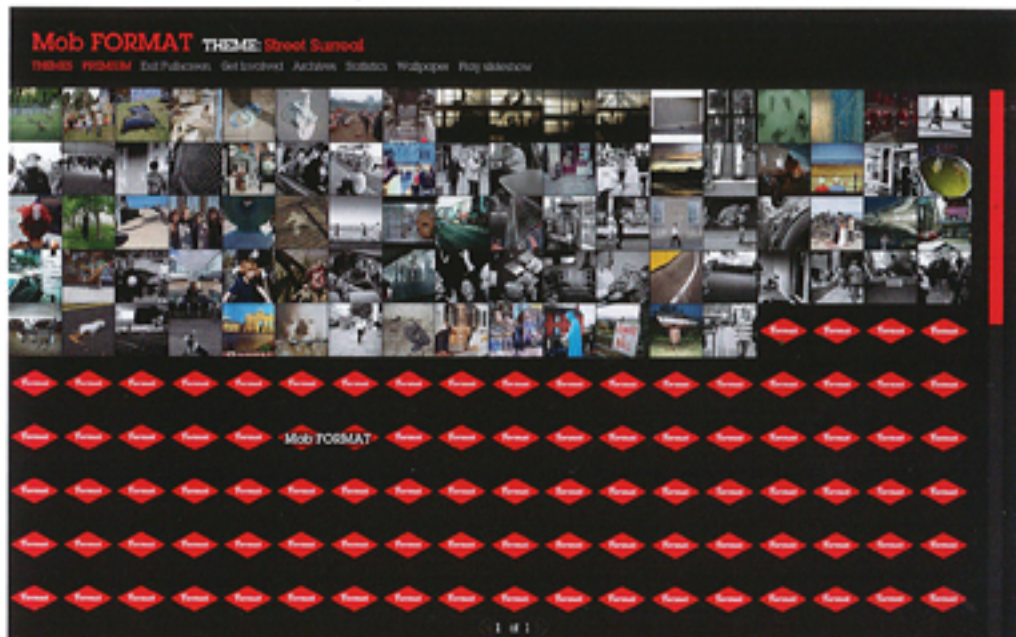
FORMAT want to inspire people to make new photographs for MOB FORMAT but also to send us existing images. The overall theme for FORMAT is Street Photography therefore, MOB FORMAT looks for street inspired photographs on the 6 different catagories below.

- Street Surreal
- Shoot from the hip
- Decisive moment
- In the crowd
- Street noir
- When worlds collide

The best images are selected by a high profile jury including Joel Meyerowitz, Louise Clements, Mike Brown, Alfredo Cramerotti and special Guests. Selected images are exhibited in an evolving exhibition throughout the festival in Derby.

<http://www.formatfestival.com/mob-format>

Printing sponsored by John E Wrights



**FORMAT
PUBLIC
PROGRAMME**

4th March 2011

From purely conceptual works through to social documentary, from citizen journalism to free association, from photo text works to moving image, from audience participation on and offline to street photography, FORMAT11 Conference presents a range of contributions which explore the public realm.

Among the topics addressed by the speakers:

Beyond Street Photography ~ One of the most contentious issues we have today to contend with is terrorism acts and censorship, blogging and controls online. Engaging in current debate around the freedom to make images in the public realm, the speakers ask what are today's relevant strategies to build on the tradition of street photography.

From the Decisive to the Indecisive - What other instances can we have in which the indecisive moment is far more reaching in meaning and effect to tell a situation or a story? How do we deal with web-based projects and activities, either located or mobile, in which the continuity, rather than the moment, form the basis for engaging with the public realm?

Speakers include: Sophie Howarth, Nick Turpin, Michael Wolf, Mark Sealy, Nate Larson and Marni Shindelman, Bruce Gilden, Amy Stein, Yumi Goto, John Maloof. Chaired by Huw Davies.

FORMAT11 Portfolio Reviews

Reviewers:

Aaron Schuman, Amy Stein, Andy Adams, Anne Bourgeois-Vignon, Anne Braybon, Arianna Rinaldo, Bishan Samaddar, Bridget Coaker, David Birkitt, Dennis Morris, Dewi Lewis, Diane Smyth, Eric Kessels, Fiona Rogers, Francis Hodgson, Frederick Baldwin, Joel Meyerowitz, Julia Martin, John Duncan, Johanna Neurath, Katarzyna Majak, Lorna-Mary Webb, Louise Clements, Max Houghton, Mindaugas Kavaliauskas, Nick Turpin, Regina Azenberger, Sue Steward, Tim Clark, Yasmina Reggad,

TALK SERIES

Talks

5 March 2011

- Richard Kalvar, photographer
- Chris Steele Perkins, photographer
- Grant Smith, photographer in association with British Journal of Photography

6 March 2011

- Art Walk with Alison Lloyd, Marni Shindelman and Human Endeavour Photo Collective
- Joel Meyerowitz, photographer
- Photo collectives: ASA, Human Endeavour, Rawiya, The Photography Collective, VEA, Wideyed. Chaired by Yasmina Reggad, curator of 'The Flâneur' exhibition
- Photography and Internet, discussion featuring: Andy Adams, Yumi Goto, Amy Stein. Chaired by Alfredo Cramerotti, moderated by Paul Lowe and Louise Clements, streamed on Open-1

12 March 2011

- The Guardian Picture Desk, talk and discussion looking at photojournalism and the public realm, with investigative reporter Paul Lewis and The Guardian's Head of Photography Roger Tooth.
- Slideslam, a special Format Festival Carousel evening by Foto8 and Blurb Books, presented by Harry Hardie.

19 March 2011

- Photography Still Moving, seminar in multimedia storytelling by DuckRabbit in collaboration with Rhubarb-Rhubarb, featuring Benjamin Chesterton and David White.

22 March 2011

- Saleem Arif Quadri MBE, writer, artist and curator of 'Invocation to India' by Raghu Rai

23 March 2011

- Brett van Ort, photographer

30 March 2011

- Stephen McLaren, photographer and co-author of Street Photography Now

31 March 2011

- In-Public's photographers David Gibson and Nick Turpin

1-2 April 2011

- Festival closing: "On the Concrete" seminar by Foto8 featuring Mark Power, photographer; David Company, writer, photographer and curator; Polly

Braden, photographer and Cheryl Dunn, photographer and filmmaker

- UK Premiere of Everybody Street film with introduction by Stephen McLaren and Cheryl Dunn

Magnum Workshop Derby

A five day intensive, practice oriented workshop focusing specifically on the popular theme of street photography.

Led by Bruce Gilden, Richard Kalvar and Chris Steele-Perkins

Shoot Derby

Throughout 2010 over 2000 participants took part in a creative photo challenge organised by QUAD in association with Shoot Experience. Participants were given a small sections of text from Berlie Doherty's story, 'The Leaf Girl' to use as inspiration for their photo. The photographs will be exhibited as a photo-story journey across the city joining the FORMAT venues. Download the story map from the FORMAT website by scanning this QR code.



Mapping Derby

Look out for the QR codes across the city to participate in the creation of a 3D map of Derby and to take part in photography workshops and photo challenges. Visitors and residents can photograph the city streets under the theme of 'Right Here, Right Now' and upload their geo-tagged pictures to create a unique map of the city.



Acknowledgements and thanks to:

FORMAT Curator: Louise Clements

FORMAT Patrons: Brian Griffin and Joel Meyerowitz

FORMAT Programme team

QUAD: Louise Clements, Adam Buss, Juliet Cooper, Alfredo Cramerotti, Jill Carruthers, Keith Jeffrey, Jen Ohlson, Paul Seymour, Kirsty Young, Kathy Frain, Jessica Saunders, Katrina Farrell, Rebecca Stirrup, Emma Weatherdon, Rob Colbert, Hannah Herve-Petts, Steve Magill, Darius Powell, Debbie Cooper, Adam Marsh, Amy Marsh, Tom Crofts, Jeni Smith, Charlotte Convey, Neil Kelly, Sophie Powell, Clive Wheeler, Emma Woodward, Andrea Pankhurst, Simon Tew, Sue Khan, Max Williamson, Deepak Aujla, Louise Goodwin, James Stone, Ashley Bird. QUAD Front of House Projection and Cafe teams. All the festival volunteers. Mike Brown, Derby City Council. Yasmina Reggad, Photo-Festivals

Steering group

Huw Davies, Anna Vinegrad, Keith Jeffrey, Mike Brown, Sue Steward, Louise Clements, Jane Fletcher, Juliet Cooper, Alfredo Cramerotti, Adam Buss.

Technical team: Oli Melia, Phil Suddaby, Steve Eccles, Sophie Shields, Mattie Jackman.

Brendan Oliver, Mob FORMAT designer.

Partners, contributors and supporters:

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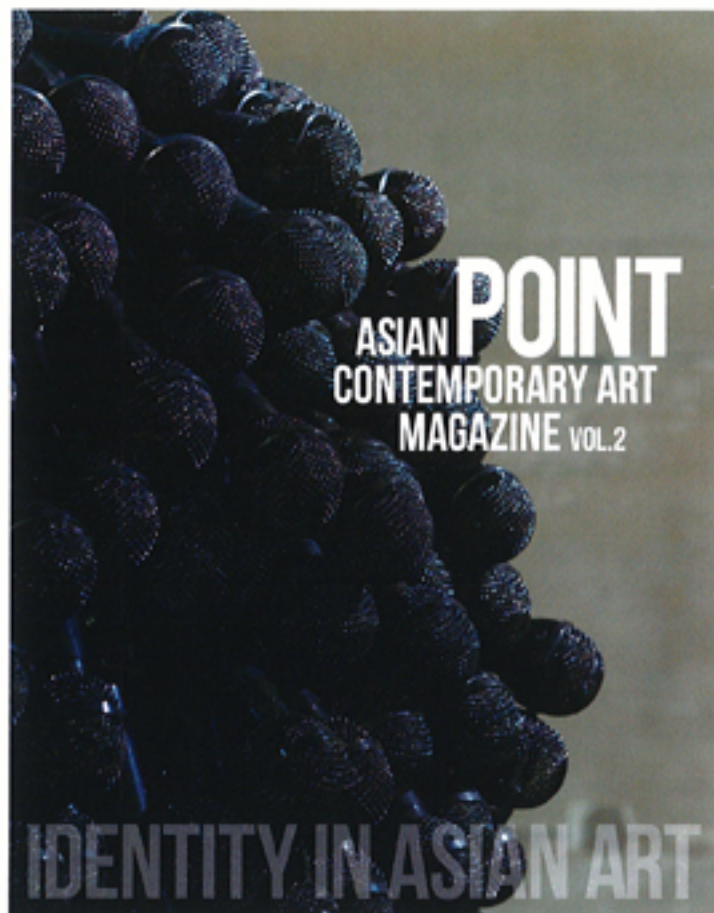


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CONTENTS

100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
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151
152
153
154
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156
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161
162
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166
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 Jun Abe
 Raghu Rai
 Zhao Liang
 Will Sanders
 George Georgiou
 Frederic Lezmi
 Jeff Mermelstein
 Martin Kollar
 Michael Wolf
 Peter Dench
 Vivian Maier
 Amy Stein
 Bruno Quinquet
 Raoul Gatepin
 Giacomo Brunelli
 Zhang Xiao
 Nate Larson & Marni Shindelman
 - Baltic countries street photography,
 curated by Mindaugas Kavaliauskas:
 Alnis Stakle, Donatas Stankevicius,
 Dmitri Gerasimov, Mårten Kross,
 Mindaugas Kavaliauskas, Ramunas
 Danisevicius, Roman Drits, Tadas Šlajus
 and other photographers
 - Hardcore Street Photography:
 Alessandro Marchi, Andrea Penisto,
 Barry Fisher, Ben Roberts, Chris
 Friel, Chuck Patch, Damian Cronan,
 Danny Sullivan, David Gibson, David
 Solomons, Eddie Geisinger, Erik Borst,
 Gabriele Noziglia, Hin Chua, Ian
 Grivois, James Dodd, James Hendrick,
 Jeff Hammond, John Goldsmith, Joni
 Karanka, Jose Joao, Kramer O'Neill,
 Lisa Scheer, Lowell Beyer, Luca de
 Marchi, Luis Torres, Maciej Dakowicz,
 Maree Tonkin, Marek Wykowski,
 Michel Ronquillo, Nacho Santigosa,
 Naveen Jamal, Nick Hinch, Nick Turpin,
 Nigel Fairburn, Nils Jorgensen, Oscar
 Juarez, Rafal Pruszyński, Stephen
 Griffin, Tiffany Jones

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 Virgilio Ferreira
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QUAD Digital screens

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 Thanasis Lomef Zacharopoulos
 Matthew Pell
 Street Life*

QUAD Artists' Studio

Graeme Vaughan

Deda

Kate Hooper
 Vidisha Saini
 Gabriel Thompson
 Bahbak Hashemi-Nezhad
 Martijn Peters

Banks Mill

Mark Prethero
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Derby Museum and Art Gallery

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 - In Public: Christophe Agou, Blake
 Andrews, Narelle Autio,
 Richard Bram, Melanie Einzig, Adrian
 Fisk, David Gibson, Nils Jorgensen,

George Kelly, Jeffrey Ladd, Jesse
 Marlow, Andy Morley-Hall, Trent
 Parke, Gus Powell, Paul Russell, Otto
 Snoek, David Solomons, Matt Stuart,
 Nick Turpin, Amani Willett

Silk Mill

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 Brett Van Ort
 Arno Ronada
 Robert Covington
 Peter Ainsworth

Pickfords House

Anthony Carr
 Alina Kisina

University of Derby

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 Jack Simon
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 Andrew Glickman
 Schnister
 John Angerson
 James Royall
 Laurence Stephens
 Renhui Zhao
 Karen Fraser
 John Darwell
 Alessandro Marchi
 Harri Pälviiranta
 Toby De Silva

Market Place

Take to the Streets:
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 Richard Kalvar
 Raymond Depardon
 Chris Steele-Perkins
 Bruno Barbey
 Alex Webb
 Trent Parke

Derby Diaries

Burton College

Shoot Derby trail

Roaming FORMAT slideshow

*Street Life project:

Young people from Kolkata and
 Derby:
 Soham Gupta, Diganta Gogoi, Nilanjan
 Chatterjee, Debanjali Bhattacharjee,
 Ranabir Das, Kar Ronadip, Abhinaba
 Dey, Debo Singha, Nikhil Golchha,
 Romit Sen, Chandrika Acharya,
 Siddhartha Hajra, Ritwik Bothsa,
 Parul Thapa, Somdatta Sarkar, Sambit
 Dattachaudhuri, Suman Mukherjee,
 Aasia Abbas, Utsarjana Mutsuddi,
 Abhijit Sarkar, Pujarini Sen, Siddhartha
 Hajra, Sharanya Chattopadhyay,
 Arya Arora, Shaapla Sen

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